

Minutes

Meeting of Council

Tuesday 22 February 2022

Held by video conference

(Zoom)

Commenced at 6:00 pm

Council:

Cr Libby Stapleton (Mayor)
Cr Gary Allen
Cr Paul Barker
Cr Mike Bodsworth
Cr Kate Gazzard
Cr Rose Hodge
Cr Liz Pattison
Cr Adrian Schonfelder
Cr Heather Wellington

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1 Procedural Matters

1.1 Present

Cr Libby Stapleton (Mayor)
Cr Gary Allen
Cr Paul Barker
Cr Mike Bodsworth
Cr Kate Gazzard
Cr Rose Hodge
Cr Liz Pattison
Cr Adrian Schonfelder
Cr Heather Wellington

Chief Executive Officer – Robyn Seymour
Acting General Manager Strategy & Effectiveness – Lenny Jenner
General Manager Community Life – Chris Pike
Acting General Manager Place Making & Environment – Brendan Walsh
Manager Assets & Engineering - John Bertoldi
Manager Community Support - Damian Waight
Coordinator Governance – Jake Brown
Governance Officer – Julie Morales
Governance Statutory Compliance and Reporting Officer - Zoe Eastick

1.2 Opening

Cr Stapleton opened the meeting.

The Surf Coast Shire local government area spans the traditional lands of the Wadawurrung People and the Eastern Maar People. The main Council office in Torquay where this meeting is held is on Wadawurrung Country. As this meeting is also live-streamed we wish to acknowledge the Traditional Owners of the lands on which each person is viewing the meeting and pay respect to Elders past and present. Council also acknowledges other Aboriginal people that may be attending or watching the meeting today.

1.3 Pledge

Cr Stapleton recited the pledge on behalf of all Councillors.

As Councillors we carry out our responsibilities with diligence and integrity and make fair decisions of lasting value for the wellbeing of our community and environment.

1.4 Apologies

Nil

1.5 Confirmation of Minutes

Council Resolution

Moved Cr Hodge, Seconded Cr Barker

That Council notes the minutes of the Council Meeting held on 25 January 2022 as a correct record of the meeting.

CARRIED 9|0

For

Cr Allen
Cr Barker
Cr Bodsworth
Cr Gazzard
Cr Hodge
Cr Pattison
Cr Schonfelder
Cr Stapleton
Cr Wellington

Against

Nil

Abstained

Nil

1.6 Leave of Absence Requests

Nil

1.7 Conflicts of Interest

Cr Barker declared independent advice had been received, advising his Federal candidacy does not have a conflict of interest with agenda item 6.1.

1.8 Presentations

Cr Schonfelder made a presentation to acknowledge the passing of Kevin Bennett, who was a former President of the Winchelsea RSL and a long term member of the RSL. He was an esteemed member of the Winchelsea community and Cr Schonfelder conveyed his deepest condolences to the Bennett family.

1.9 Public Question Time

Question 1 - Mark Mathews, Torquay

The trigger for this agenda item to discuss selling public land in Cypress Lane was the planning permit application for a high-density retirement village on the subject and surrounding land.

The outcome statement in the included report (p713) does not go into any detail at all on the benefit or otherwise of the high-density retirement village proposed for the site. The community has not been engaged on the land sale and has not been engaged for consultation on the planning application.

For alternative option 1, to not sell the land, the report states “the option is not recommended by officers as Council has no use for the land and there is no benefit in keeping the land.” There are many uses for the land where the road reserve is still required, including using it for low density residential lots.

Why does the Shire recommend the sale of the land to the developer without a full and detailed assessment of what will happen on the site after the land is disposed of or consider the alternative uses? Is the only consideration the revenue from the sale and the small savings in annual maintenance?

Answer provided by Acting General Manager - Brendan Walsh

The process to give in principle support for the sale of the land is largely procedural to allow the Planning Permit process to continue.

Allowing the process to continue will allow for potential amendments to the current permit, further opportunity for the community to have their say, including a likely Hearing of Submissions process and a decision to refuse or grant a permit to be made by Council

Regarding the use of the land, a review of Council’s strategic and open space plans including the social infra plan currently in development did not identify any future use for these pieces of land.

Any decision made by Council tonight does not lock Council in to selling the land to the developer. This will be resolved at a future Council meeting depending on the outcome of the Planning Permit application.

If Council were to approve a planning application in the future, the sale of land would be subjected to the requirements of Section 114 of the LGA 2020 which requires, amongst other things, public consultation.

Question 2 - Mark Mathews, Torquay

It “feels” like the Councillors’ vote tonight on the selling of the Cypress Lane public land is a proxy vote for whether the Councillors will support the high-density retirement village that is proposed in planning application 21/0333.

Can the Shire please reassure the ratepayers and community that this is not the case by detailing the steps that will be taken, including appropriate community engagement, before any final decision is made on the planning application and the disposal of the public land?

Answer provided by Acting General Manager - Brendan Walsh

Refer response to question 1.

Question 3 - Darren Noyes-Brown, Jan Juc

The officer report on the proposed sale of Cypress Lane and reserve number 3 says, "Council's Engineering, Environment and Social Infrastructure Planning departments have reviewed the site and do not object to the potential sale of land." Can Council please detail how each of these departments determined that it is acceptable to sell these parcels of land?

Answer provided by Acting General Manager - Brendan Walsh

As mentioned earlier, a review of Council's strategic and open space plans including the social infra plan currently in development did not identify any future use for these pieces of land.

Question 4 - Darren Noyes-Brown, Jan Juc

In future, when planning applications are for proposals that include public land in addition to private land, would it be possible for Council to determine whether or not the public land will be sold to the developer first, prior to putting the planning application out for community consultation? This would (and would have) prevent(ed) a lot of community concern, disruption, time and money, not only with this application but also with the 5-storey hotel application on the corner of Bell Street, Torquay.

Answer provided by Acting General Manager - Brendan Walsh

Council encourages all developers, big or small, to have pre application meetings with planners to identify any issues, however this is not a compulsory requirement.

Question 5 - Rita Kristof, Torquay

Why is it only NOW that the Council are recommending in principle support to sell Cypress road and the adjoining public reserve land. Is the Council's decision to sell public land, directly connected to the planning application for retirement village on corner of Coombes Road and Cypress Lane, and to therefore facilitate a high density development in a low density zoned area?

Answer provided by Acting General Manager - Brendan Walsh

This is a procedural requirement that we have mentioned in an earlier question and allows for consideration of the planning application only.

Question 6 - Rita Kristof, Torquay

Why is the Council discussing the sale of valuable public land (Cypress land and adjoining reserve) prior to open and transparent consultation with the local community, and what is the point of engaging in community consultation after the Council makes its own decision (in principle support) to proceed with the sale of the land in question?

Answer provided by Acting General Manager - Brendan Walsh

I refer to earlier response re the future process and opportunities for further community input.

Question 7 - Sue O'Shanassy (3228 Residents Association Inc.), Torquay

The Report by Sincock Planning (which forms part of the Planning Application 21/0333 at 5 Coombes Rd) states that prior to the application being lodged, the Applicant was advised by a shire officer that Cypress Lane and the public open space that joins it to public reserve No.3, was not required for their (council's) purposes.

Do Councillors believe that council officers should tell a developer that council owned land is not required for their purposes (as stated in the report) prior to an Application being submitted and prior to Councillors being aware of the application.

Answer provided by Acting General Manager - Brendan Walsh

Councillors are unable to respond as the matter is listed on the agenda at item 8.1. I do refer to the point above in relation to the future use of land.

Question 8 - Sue O'Shanassy (3228 Residents Association Inc.), Torquay

The Agenda (Item 8.1) says that "The owner is seeking in principle support for the closure and sale of Cypress Lane and an adjacent section of reserve prior to progressing a Planning Permit Application" which suggest that the application will again be considered prior to a decision on the sale of the land.

We believe that the correct procedure for sale of council owned land is for the required consultation to be undertaken before council then decides how to proceed. Doesn't council giving "in principle support" to the sale of council owned land preempt the final decision about the sale and the application and make the consultation a waste of everybody's time?

Answer provided by Acting General Manager - Brendan Walsh

The IP is a procedural step to allow the planning process to occur. If Council were to approve a planning application in the future, the sale of land would be subjected to s114 of the LGA 2020 which would require public consultation.

Question 9 - Timm McErvale - Neighbourhood Amenity, Torquay

Who can help us put a stop to LFN Low Frequency Noise “doof doof” which travels through the ground via speakers that are placed directly onto the ground with no acoustic dampening measures in place (or building)? Both the EPA and police tell us that it is a Council matter, the Council tell us it is a EPA and police matter, and after requesting the business producing the LFN refuses to turn the bass down which would and does reduce this problem!

Answer provided by Acting General Manager - Brendan Walsh

The EPA are the responsible authority for music noise from commercial or industrial premises.

<https://www.epa.vic.gov.au/for-community/environmental-information/noise/music-noise/about-music-noise-from-venues-and-events>

<https://www.epa.vic.gov.au/for-community/environmental-information/noise/music-noise/music-noise-epa-role>

Council officers are actively working with EPA officers on this matter.

The business owner has been requested to reduce the noise.

The Police can assist with any after-hours noise reports.

Council officers continue work hard to protect the amenity of the impacted residents. This included enforcement notices to prevent two events, which were not approved to occur in this zone, from taking place over the past weekend.

Question 10 - Timm McErvale - Neighbourhood Amenity, Torquay

Why are we told by Shire officers that our amenity is not considered in daytime or evening hours? It is only applicable if it is happening after 11:00pm or midnight and then we should contact 000.

Answer provided by Acting General Manager - Brendan Walsh

Noise has to be maintained at safe levels of all times. Noise restrictions are stronger in the night time than the day time to protect amenity.

Council officers are able to continue attending to reports of unreasonable noise during the day and liaise with the EPA in resolving.

The Police can assist with any after-hours noise reports.

2 Petitions and Joint Letters

2.1 Petition - Objection to Planning Application 21/0248 - 5 Kurzmans Road, Bellbrae

Authors Title:	Coordinator Governance
General Manager:	Brendan Walsh, Acting General Manager Place Making and Environment
Department:	Governance
Division:	Strategy and Effectiveness
Attachments:	1. 21 0248 - Redacted Petition - 5 Kurzmans Road, Bellbrae [2.1.1 - 4 pages]

Officer Conflict of Interest: No officer declared a conflict of interest under the *Local Government Act 2020* in the preparation of this report.

Purpose

The purpose of this report is to receive and note the petition objecting to planning permit application 21/0248 for group accommodation at 5 Kurzmans Road, Bellbrae.

In accordance with Rule 23 of Council's Governance Rules, the standard process for receiving petitions is for the petition to be received by Council at the next available Council meeting, followed by an officer report within three months of that Council meeting where Council will make a decision on that matter. An exception to this process applies if the petition relates to a planning permit application, as the petition is instead to be considered as a formal submission to the planning permit application in accordance with Rule 23.3.

Recommendation

That Council:

1. Receives and notes the petition objecting to planning permit application 21/0248 for group accommodation at 5 Kurzmans Road, Bellbrae.
2. Refers the petition to the General Manager Place Making and Environment to be included as a formal submission as part of the planning permit process.
3. Informs the individual who presented this petition of the outcome of this matter.

Council Resolution

Moved Cr Barker, Seconded Cr Hodge

That Council:

1. Receives and notes the petition objecting to planning permit application 21/0248 for group accommodation at 5 Kurzmans Road, Bellbrae.
2. Refers the petition to the General Manager Place Making and Environment to be included as a formal submission as part of the planning permit process.
3. Informs the individual who presented this petition of the outcome of this matter.

CARRIED 9|0

For	Against	Abstained
Cr Allen	Nil	Nil
Cr Barker		
Cr Bodsworth		
Cr Gazzard		
Cr Hodge		
Cr Pattison		
Cr Schonfelder		
Cr Stapleton		
Cr Wellington		



Objection to development at 5 Kurzmans rd. Bellbrae.

The petitioners whose names, addresses and signatures appear hereunder, petition the Surf Coast Shire as follows:

We, the undersigned, being local residents of the Bellbrae community, express our utmost concern regarding the application for group accommodation at 5 Kurzmans rd. Bellbrae (21/0248), more aptly described as large group accommodation (considering \$2,000,000 budget for 11 dwellings with accommodation space amounting to 1,370 m2 and additionally 445m2 of decking and 600m2 carspace with central area for group activity).

The facility and obvious intended activity of large groups is in direct conflict with the farming and rural nature of the area being the major reasons that we choose to live in this area. Broad concerns relate to the impacts to the current amenity, atmosphere and character of the neighborhood such as increased and aggravating noise, increased traffic hazards, security and bushfire concerns. A further concern is the precedence regarding activity of this nature that is represented to the community in future. We wish to express our objection to this proposal.

NOTE TO SIGNATORIES: Please include your name, address and signature when signing the petition, to ensure the petition conforms to requirements and is accepted by Council.

No.	NAME (First Name & Surname)	ADDRESS (Physical Address & Suburb)	SIGNATURE
1.			
2.			
3.			
4.			
5.			
6.			
7.			
8.			

Surf Coast Shire Council is committed to protecting all personal and sensitive information consistent with the principles set out in the Privacy and Data Protection Act 2014. The personal information in this petition will be used solely by Council for the primary purpose of petitioning Council or directly related purposes as permitted by law. The signatories understand that the personal information provided is for presentation to Council and that they may apply to Council for access to and/or amendment of the information. Please note that any personal information contained in this petition will be redacted from the public agenda.



Objection to development at 5 Kurzmans rd. Bellbrae.

The petitioners whose names, addresses and signatures appear hereunder, petition the Surf Coast Shire as follows:

We, the undersigned, being local residents of the Bellbrae community, express our utmost concern regarding the application for group accommodation at 5 Kurzmans rd. Bellbrae (21/0248), more aptly described as large group accommodation (considering \$2,000,000 budget for 11 dwellings with accommodation space amounting to 1,370 m2 and additionally 445m2 of decking and 600m2 carspace with central area for group activity).

The facility and obvious intended activity of large groups is in direct conflict with the farming and rural nature of the area being the major reasons that we choose to live in this area. Broad concerns relate to the impacts to the current amenity, atmosphere and character of the neighborhood such as increased and aggravating noise, increased traffic hazards, security and bushfire concerns. A further concern is the precedence regarding activity of this nature that is represented to the community in future. We wish to express our objection to this proposal.

NOTE TO SIGNATORIES: Please include your name, address and signature when signing the petition, to ensure the petition conforms to requirements and is accepted by Council

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Objection to development at 5 Kurzmans rd. Bellbrae.

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We, the undersigned, being local residents of the Bellbrae community, express our utmost concern regarding the application for group accommodation at 5 Kurzmans rd. Bellbrae (21/0248), more aptly described as large group accommodation (considering \$2,000,000 budget for 11 dwellings with accommodation space amounting to 1,370 m2 and additionally 445m2 of decking and 600m2 carspace with central area for group activity).

The facility and obvious intended activity of large groups is in direct conflict with the farming and rural nature of the area being the major reasons that we choose to live in this area. Broad concerns relate to the impacts to the current amenity, atmosphere and character of the neighborhood such as increased and aggravating noise, increased traffic hazards, security and bushfire concerns. A further concern is the precedence regarding activity of this nature that is represented to the community in future. We wish to express our objection to this proposal.

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No.	NAME (First Name & Surname)	ADDRESS (Physical Address & Suburb)	SIGNATURE
19.			
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26.			
27.			

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Objection to development at 5 Kurzmans rd. Bellbrae.

The petitioners whose names, addresses and signatures appear hereunder, petition the Surf Coast Shire as follows:

We, the undersigned, being local residents of the Bellbrae community, express our utmost concern regarding the application for group accommodation at 5 Kurzmans rd. Bellbrae (21/0248), more aptly described as large group accommodation (considering \$2,000,000 budget for 11 dwellings with accommodation space amounting to 1,370 m2 and additionally 445m2 of decking and 600m2 carspace with central area for group activity).

The facility and obvious intended activity of large groups is in direct conflict with the farming and rural nature of the area being the major reasons that we choose to live in this area. Broad concerns relate to the impacts to the current amenity, atmosphere and character of the neighborhood such as increased and aggravating noise, increased traffic hazards, security and bushfire concerns. A further concern is the precedence regarding activity of this nature that is represented to the community in future. We wish to express our objection to this proposal.

NOTE TO SIGNATORIES: Please include your name, address and signature when signing the petition, to ensure the petition conforms to requirements and is accepted by Council.

28.	[Redacted]	
29.	[Redacted]	
30.		
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Surf Coast Shire Council is committed to protecting all personal and sensitive information consistent with the principles set out in the Privacy and Data Protection Act 2014. The personal information in this petition will be used solely by Council for the primary purpose of petitioning Council or directly related purposes as permitted by law. The signatories understand that the personal information provided is for presentation to Council and that they may apply to Council for access to and/or amendment of the information. Please note that any personal information contained in this petition will be redacted from the public agenda.

3 Notices of Motion

Nil.

Procedural Motion

Council Resolution

Moved Cr Hodge, Seconded Cr Allen

That the items listed at 6.1 Surf Coast Cultural Centre Concept and Business Case and 8.1 Potential Sale of Cypress Lane on the agenda be moved forward.

CARRIED 9|0

For

Cr Allen
Cr Barker
Cr Bodsworth
Cr Gazzard
Cr Hodge
Cr Pattison
Cr Schonfelder
Cr Stapleton
Cr Wellington

Against

Nil

Abstained

Nil

6.1 Surf Coast Cultural Centre Concept and Business Case

Authors Title:	Manager Community Support
General Manager:	Chris Pike, General Manager Community Life
Department:	Community Support
Division:	Community Life
Attachments:	<ol style="list-style-type: none">1. Torquay Concept Design Report FINAL - Smaller file size, no appendices [6.1.1 - 34 pages]2. SCCC Business Case Final January 31 [6.1.2 - 162 pages]3. Surf Coast Cultural Centre EI A- CBA Jan 2022 Final [6.1.3 - 36 pages]

Officer Conflict of Interest: No officer declared a conflict of interest under the *Local Government Act 2020* in the preparation of this report.

Status: This report and attachments contains no confidential information under section 66(2) of the *Local Government Act 2020*.

Executive Summary

Subject Matter Overview

The purpose of this report is to seek Council endorsement of the Concept Design and Business Case for the Surf Coast Cultural Centre project, noting the staged delivery approach, and to note funding applications submitted to progress to construction of Stage 1.

The Concept Design developed by Williams Ross Architects reveals a state of the art, two level building occupying the Council owned land at 77 Beach Road, Torquay. The key components of Stage 1 of the integrated facility are:

- Expanded library facility;
- Redeveloped Australian National Surfing Museum (ANSM);
- Makers spaces and rehearsal space;
- Office space for Surfing Victoria;
- Visitor experience space;
- Café; and
- External landscaping.

The Concept Design identifies how Stage 1 integrates with and supports the Multi Arts Centre (MAC) which will provide the performing and visual arts component of the facility until Stage 2 is delivered, expected to be in 2030.

A detailed capital cost estimate Stage 1 identifies a current build cost of \$36.86 million.

Council has a commitment to deliver a new library through its obligations in the Torquay Jan Juc Development Contributions plan. Furthermore, Council's studies have identified challenges in Surf Coast Shire that need addressing including a fast-growing population, a high and growing demand for arts and culture products and services, existing facilities that limit services and the customer / visitor experience, a lack of high-quality, dedicated arts facilities and current buildings that do not encourage high visitation by the local community and visitors.

The Business Case completed by Rob Gebert Consultancy (which includes an Economic Impact Analysis) provides cost benefit analysis of the concept design. Importantly, the Business Case responds to the problems and solutions identified in an Investment Logic Map (ILM) exercise during this project. The completion of an ILM is essential when seeking funding from other levels of government.

The Business Case identifies:

- The Stage 1 project will result in an additional annual operating cost to Council of close to \$700,000. This additional annual operating cost is accommodated in the long term financial plan.
- Over a 30 year period the Stage 1 project will result in a favourable cost benefit of 1:1.19 at 7% discount rate.
- Pursuing the status quo results in an unfavorable cost benefit ratio
- Stage 1 delivers a high economic impact, supporting a total of over 800 direct and indirect jobs
- Addresses several needs including an expanded library facility, adequate ANSM and facilities for the creative sector.

Council has \$8.06 million in capital funding allocated to this project through the Torquay Jan Juc Development Contributions Plan (DCP) (for the library expansion) and asset renewal allocations to the existing buildings.

This project is a major initiative in Council's advocacy priorities. Council has resolved to submit applications to significant state and federal funding rounds. As such, Council has already applied for several multi-million dollar grant opportunities through the state and federal governments. Advocacy in the lead up to the state and federal elections in 2022 is vital in securing additional funding needed to deliver this facility.

Outcome Statement

The completion of the Business Case (including the Economic Impact Analysis) and Concept Design represents a major milestone in the progression of planning for this project and brings it closer to construction.

They are important planning and advocacy documents describing the benefits and costs and will enable the next level of detailed planning to occur.

The Concept Design and Business Case:

- affirms the two-staged construction approach Council decided to pursue at the September 2021 meeting, retains the vision of an integrated facility and provides an achievable option.
- outlines the features of the facility, how it should be operated and the benefits and impacts of delivering it.

The Concept Design and Business Case bring a greater level of understanding of the project including:

- Capital and operational expenditure.
- Social, Cultural and Economic benefits.
- Design responses to the current site
- Economic impact including direct and indirect employment
- Technical considerations such as parking requirements and required service upgrades.

The Economic Impact Analysis and the Cost Benefit Analysis within the Business Case describes impacts including:

- Construction Phase - Employment impact of 148 FTE jobs and economic impact of \$99m output during Stage 1 construction.
- Operational Phase - Total annual employment impact of 39 FTE jobs during full operation including.
- Broader Cultural Tourist Visitation Impact (stage 1 and 2 complete) - Increased Tourist Expenditure of \$103.9m. Total employment impact of 756 FTE jobs including direct effect, supply chain effect and consumption.

The Concept Design and Business Case are important planning phase milestones that makes the project more investment ready for other levels of government. When completed, the Surf Coast Cultural Centre will deliver a new home for the ANSM attracting tens of thousands more visitors, support over 800 direct and indirect jobs, deliver greater access to lifelong learning and strengthen social connections to improve community wellbeing.

Two projects related to this Surf Coast Cultural Centre planning project include the \$300,000 Multi Arts Centre Fit Out Project and the \$1.4 million Multi Arts Centre Redevelopment project. The Fit Out project is well underway with only one significant piece of equipment – the raked seating – to be installed. The Redevelopment project will commence once approval is received from the Federal Government as part of its Local Roads and Community Infrastructure Fund program.

Key benefits	Key risks
Improved cultural facilities and services.	Non-acceptance of concept by members of the community.
Meets Torquay Jan Juc DCP obligation for an expanded library	Volatility in the construction market may mean capital costs shift in the future.
Celebration of culture - Aboriginal, Arts and Surf Culture acknowledged and celebrated at a regional scale.	Inability to attract adequate funding to deliver the full Stage 1 project.
Reflect Wadawurrung Aboriginal cultural, visual and environmental heritage.	Site constraints during construction resulting in site disruption for existing users.
Improved identity and visibility leading to a higher profile and visitation.	Difficulty in continuing some services such as ANSM and VIC during construction.
Potential for a more sustainable business model driving better outcomes and value for investment.	Achieving the proposed outcomes within financial parameters.
Economic benefits for employment and the regional economy during the construction phase and the ongoing operational phase.	Council's long-term financial plan does not currently balance
Strengthening of the tourism sector across Surf Coast and broader region with economic and employment benefits.	
Improved social connection for the community by creating gathering places for the community in formal and informal settings.	
Facilities will operate with a reduced energy consumption and greenhouse gas emissions, and be constructed with a reduced impact on the natural environment.	

Finance and Resource Implications

The Business Case describes a total operating deficit for Council of \$1.86 million per annum compared to \$1.17 million operating deficit for program costs and servicing the current buildings. Council's long-term financial plan was updated in recent years to factor this in.

Council must secure approximately \$28.8 million in external funding to add to its own allocation of \$8.06 million to deliver Stage 1. The current assumption is the funding

shortfall will be met via state and federal government contributions, however philanthropic donations would be another welcome source of assistance. Council has resolved to apply for multiple funding applications and the status of these applications is provided later in this report in the financial analysis section.

Stage 2 will require the development of a separate funding strategy in coming years.

Community Engagement

A detailed description of the community engagement methodology and results is included in page 37 – 42 of the attached Business Case.

Stakeholders engaged in this project include:

- ANSM surfing stakeholders / donors
- Surfing Victoria
- Geelong Regional Library Corporation – Executive and branch staff
- Potential Performance space user groups
- Tourism stakeholders
- First Nations community stakeholders
- Creative industries stakeholders
- Surf City trader stakeholders
- Surf City Body Corporate
- Victorian Arts Touring organisations
- Creative Victoria
- Geelong Region Arts Industry Stakeholders
- Wider community via an online ‘Your Say’ web page
- Council staff.

These stakeholders have been engaged at the ‘Involve’ level in accordance with Council’s Community Engagement Policy. The promise to stakeholders engaged at this level is Council will work with you to ensure your concerns and aspirations are considered in the decision making.

The community engagement undertaken demonstrated widespread support across the stakeholder groups and the community feedback received. The stakeholders provided input into the design approach, impacts for the Surf City Precinct and outdoor facilities, as well as specific suggestions for each of the particular facility housed within the centre.

Recommendation

That Council:

1. Reaffirms its commitment to a two stage approach to the delivery of the Surf Coast Cultural Centre

6.1 Surf Coast Cultural Centre Concept and Business Case

2. Endorses the Surf Coast Cultural Centre Concept Design (Appendix 1), Business Case (Appendix 2) and the Economic Impact Analysis and Cost Benefit Analysis (Appendix 3) as attached.
3. Notes the Concept Design:
 - 3.1. Features the two staged approach as endorsed by Council on 28 September 2021.
 - 3.2. Integrates Stage 1 with the Multi Arts Centre including the current and planned improvement projects in that part of the facility.
 - 3.3. Estimates a cost of \$36.86 million to construct Stage 1 and \$20.7 million to construct Stage 2.
4. Notes the Business Case and Economic Impact Analysis and Cost Benefit Analysis:
 - 4.1. Indicates the facility will support over 800 direct and indirect jobs and deliver \$253 million of cultural tourism visitation impacts to the Great Ocean Road region.
 - 4.2. Demonstrates the need for the new facility and that once constructed it will produce a growth in visitation to the new Centre by 119,000 per annum compared to current levels.
 - 4.3. Identifies an operating result requiring an additional annual contribution of approximately \$700,000 from Council at full operation of Stage 1 which is largely attributable to the expanded library service and asset renewal allocation.
 - 4.4. Identifies multiple social and cultural benefits for the local community and visitors including improved social connection, increased lifelong learning, improved wellbeing, increased access to arts and cultural programs and collaboration opportunities for creative practitioners.
5. Notes Council's Long Term Financial Plan currently includes an operating cost allowance of \$700,000 per annum including asset renewal allocation.
6. Affirms Council's project funding strategy as follows:
 - 6.1. Council - \$8.06 million sourced from Torquay Jan Juc Development Contributions Plan Reserve (\$6.9 million) and Asset Renewal Reserve (\$1.16 million).
 - 6.2. State and/or Federal Governments – up to \$28.8 million via grant programs and/or election commitments.
 - 6.3. Other sources (e.g. philanthropic contributions) - any amount.
7. Notes the funding applications submitted for the project to date and their status are:
 - 7.1. State government's Growing Suburbs Fund - application for maximum \$7.5 million was unsuccessful.
 - 7.2. State government's Living Libraries Infrastructure Program - application for maximum \$1.5 million was unsuccessful.
 - 7.3. State government's Regional Tourism Investment Fund - application for maximum \$10 million being assessed.
 - 7.4. Federal Government's Building Better Regions Fund - application for maximum \$8.06 million being assessed.

8. Notes the \$300,000 Multi Arts Centre Fit Out project is scheduled to be completed in April 2022.
9. Notes Council is awaiting the outcome of its nomination of the \$1.4 million Multi Arts Centre Redevelopment project in the Federal Government's Local Roads and Community Infrastructure Fund program, with the project ready to commence once it is approved by the Department of Infrastructure, Transport, Regional Development and Communications
10. Authorises the Chief Executive Officer to submit further funding applications for the Surf Coast Cultural Centre project in accordance with the funding parameters in point 6.
11. Authorises the Chief Executive Officer to execute funding agreements on behalf of Council for any successful funding applications for the Surf Coast Cultural Centre project.

Cr Barker declared Councillors had received independent advice, which has confirmed his Federal candidacy does not have a conflict of interest with agenda item 6.1.

An alternate officer recommendation was shared on screen at 6:35pm to give viewers watching via the Live Stream additional context ahead of Councillor consideration of this agenda item.

Council Resolution

Moved Cr Pattison, Seconded Cr Schonfelder

That Council:

1. Reaffirms its commitment to a two stage approach to the delivery of the Surf Coast Cultural Centre.
2. Endorses the Surf Coast Cultural Centre Concept Design (Appendix 1), Business Case (Appendix 2) and the Economic Impact Analysis and Cost Benefit Analysis (Appendix 3) as attached.
3. Notes the Concept Design:
 - 3.1 Features the two staged approach as endorsed by Council on 28 September 2021.
 - 3.2 Integrates Stage 1 with the Multi Arts Centre including the current and planned improvement projects in that part of the facility.
 - 3.3 Estimates a cost of \$36.86 million to construct Stage 1 and \$20.7 million to construct Stage 2.
4. Notes the Business Case and Economic Impact Analysis and Cost Benefit Analysis:
 - 4.1 Indicates the facility will support over 800 direct and indirect jobs and deliver \$253 million of cultural tourism visitation impacts to the Great Ocean Road region.

- 4.2 Demonstrates the need for the new facility and that once constructed it will produce a growth in visitation to the new Centre by 119,000 per annum compared to current levels.
- 4.3 Identifies an operating result requiring an additional annual contribution of approximately \$700,000 from Council at full operation of Stage 1 which is largely attributable to the expanded library service and asset renewal allocation.
- 4.4 Identifies multiple social and cultural benefits for the local community and visitors including improved social connection, increased lifelong learning, improved wellbeing, increased access to arts and cultural programs and collaboration opportunities for creative practitioners.
5. Notes Council's Long Term Financial Plan currently includes an operating cost allowance of \$700,000 per annum including asset renewal allocation.
6. Acknowledges the input of community and other project stakeholders that has informed the Concept Design and Business Case and notes further input will be essential in later phases of planning and design.
7. Affirms Council's project funding strategy as follows:
 - 7.1. Council - \$8.06 million sourced from Torquay Jan Juc Development Contributions Plan Reserve (\$6.9 million) and Asset Renewal Reserve (\$1.16 million).
 - 7.2. State and/or Federal Governments – up to \$28.8 million via grant programs and/or election commitments.
 - 7.3. Other sources (e.g. philanthropic contributions) - any amount.
8. Notes the funding applications submitted for the project to date and their status are:
 - 8.1. State government's Growing Suburbs Fund - application for maximum \$7.5 million was unsuccessful.
 - 8.2. State government's Living Libraries Infrastructure Program – application for maximum \$1.5 million was unsuccessful.
 - 8.3. State government's Regional Tourism Investment Fund - application for maximum \$10 million being assessed.
 - 8.4. Federal Government's Building Better Regions Fund - application for maximum \$8.06 million being assessed.
9. Notes the \$300,000 Multi Arts Centre Fit Out project is scheduled to be completed in April 2022.
10. Notes Council has received confirmation that the \$1.4 million Multi Arts Centre Redevelopment project will be funded by the Federal Government's Local Roads and Community Infrastructure Fund program and the project will commence as soon as a funding agreement is executed.
11. Authorises the Chief Executive Officer to submit further funding applications for the Surf Coast Cultural Centre project in accordance with the funding parameters in point 6.
12. Authorises the Chief Executive Officer to execute funding agreements on behalf of Council for any successful funding applications for the Surf Coast Cultural Centre project.

CARRIED 8|1

For	Against	Abstained
Cr Allen Cr Bodsworth Cr Gazzard Cr Hodge Cr Pattison Cr Schonfelder Cr Stapleton Cr Wellington	Cr Barker	Nil

Alternative Options

Alternative Option 1 – Do not endorse the Concept Design and Business Case and do not pursue a two staged approach and seek to deliver Stage 1 and Stage 2 at the same time for a cost of approximately \$57 million.

This option is not recommended by officers as the Concept Design and Business Case is based on extensive research and engagement with key stakeholders. It is highly unlikely that Council could attract the \$49 million need to accompany Council's \$8 million to deliver the project. This option would disregard the planning done in this project and not realise value of the investment Council has made to the project.

Alternative Option 2 – Seek to deliver only a library at this site to meet the Development Contributions Plan commitment and to reduce the capital cost of the facility.

This option is not recommended by officers as this would not solve the other problems identified in the Business Case which include inadequate existing facilities, lower visitation to the current facilities and a lack of dedicated performing and arts facilities. This option would not realise the income generating opportunities delivered by the larger integrated facility.

Alternative Option 3 – Do not deliver any component of the project, do not pursue funding opportunities and save Council's allocation.

This option is not recommended by officers as it would not meet Council's contractual obligation in the Development Contributions Plan and would not deliver much needed upgraded facilities for the community. This option would miss the visitation and economic opportunities that the integrated Cultural Centre will deliver.

This option would pass up funding opportunities which Council can access by leveraging its contribution.

Report

Background

In 2014, Council undertook the Australian Surf Capital Project which identified the Surf City precinct as the most effective location for the Visitor Information Centre and Surf Museum. It also suggested the new name of the Australian National Surf Museum which has been established and used for several years.

Council has previously researched opportunities for dedicated arts spaces in 2015 and 2018 with the latter recommending the best place for a theatre and exhibition space is at the former Surf Coast Sport and Recreation Centre which has now been established as the Multi Arts Centre (MAC). The findings and designs identified in the 2018 project have informed the \$300,000 MAC Fit Out project and the \$1.4 million MAC Redevelopment project.

In August 2019, Council resolved to determine that the Surf Coast Sport and Recreation Centre be used as a community-led arts facility when it is no longer required for sport and recreation purposes and that Council would enter into a lease with a community group able to meet a number of conditions. The Multi Arts Centre Inc. formed soon after.

Council completed a Cultural Facility Location and Scope Feasibility Study in 2020. Upon receiving this feasibility study in July 2020, Council determined the preferred site for a cultural facility and library at the current Sport and Recreation Centre site, 77 Beach Road, Torquay. At the same meeting Council determined that the preferred model for further planning and design is an entire lot redevelopment to deliver a new Library, Arts Facility, Australian National Surfing Museum and Visitor Information Centre.

In March 2021, Council entered into a lease with the MAC and throughout 2021 has been working with the MAC to fit out the facility through a \$240,000 State Government grant and a \$60,000 contribution from Council. Council has resolved to direct \$1.4 million of its Federal Government's Local Roads and Community Infrastructure allocation to the redevelopment of the MAC which will see it provide the dedicated performing and visual arts space by continuing as a community-led facility until Stage 2 of the Surf Coast Cultural Centre is delivered. Council has submitted the required paperwork to access this funding and is waiting on approval and payment from the Federal Government.

Council has been working on the Surf Coast Cultural Centre Concept Design and Business Case throughout 2021 and in September 2021, based on early findings of this work, Council endorsed a staged approach to deliver the project with Stage 1 delivering the new Library, Australian National Suring Museum (ANSM), Visitor Information Centre, Arts Spaces and Ancillary Facilities in 2024 (subject to funding), and Stage 2 delivering the Visual and Performing Arts Facilities in 2030 (subject to funding).

From September to December 2021, Council resolved to apply for significant funding from the state government's Growing Suburbs Fund, Living Libraries Infrastructure Program, Regional Tourism Investment Fund as well as from the federal government's Building Better Regions Fund.

The Business Case and Concept Design are important – essential in many grant rounds - supporting documents when applying for funding.

Discussion

The Surf Coast Cultural Centre is a complex project involving multiple stages and components. The completion of the Business Case and Concept Design represents a major milestone in the progression of the project.

As articulated above, both documents take into consideration the immediate staging of works involving the MAC and the integration of the MAC with Stage 1 of the project.

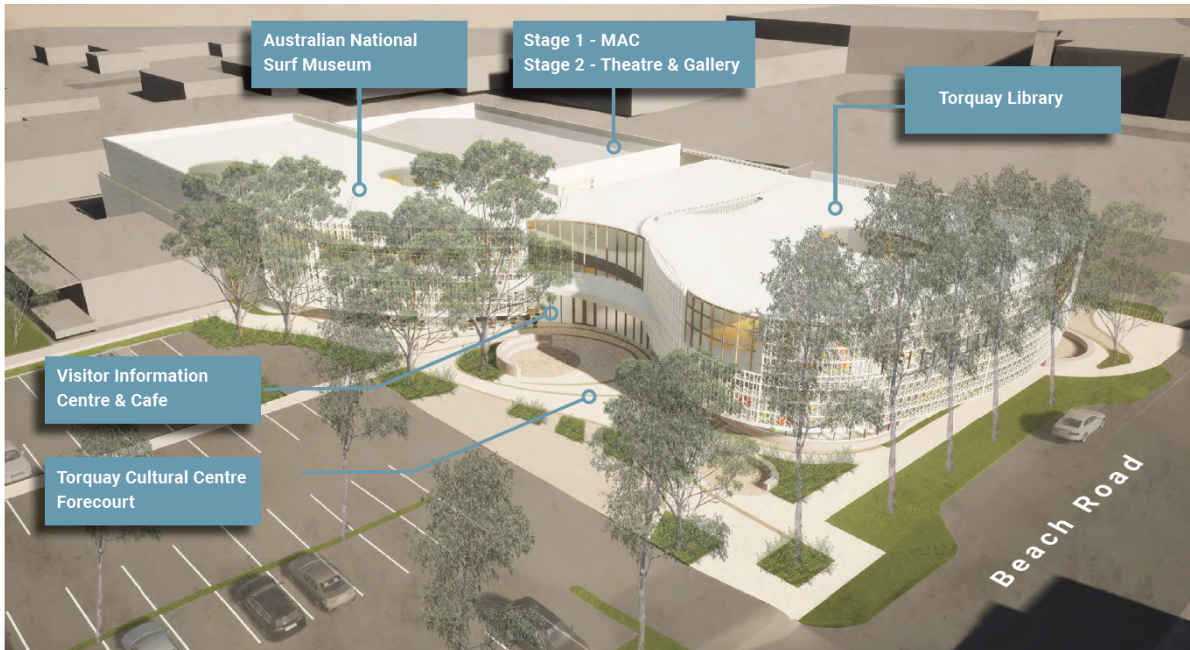
Surf Coast Cultural Centre Concept Design (Appendix 1)

The concept design celebrates the site and surrounds through expression of the concepts of Creativity, Culture and Community Gathering of the Surf Coast and Wadawurrung communities.

The new facilities will reflect the following key design themes through architectural, urban and landscape design, including:

- Celebrate Torquay as the introduction to the Great Ocean Road
- Be a vibrant place for people - showcasing the local arts community
- Be a place for gathering, learning and celebration of culture
- Embed deep sustainability thinking /connection to the natural environment
- Reflect place through Wadawurrung history and culture - particularly through opportunities to meet, gather and come together to celebrate culture
- Transform from a linear narrative to a dynamic/multi-use/evolving place
- Allow for future connections to the broader precinct and development

The concept design integrates Stage 1 with the existing MAC building located in the former Sport and Recreation Centre as shown in this diagram.



Aerial View - Forecourt and Entry

The architecture in the concept design responds to the flow of people and site, creating spaces and edges that are habitable and welcoming - a seated building edge in the dappled shade; a facade that showcases internal activities; views out to the public spaces and beyond; views from the first floor to where the sky meets the water or land.



The VIC, Library and community meeting and making spaces are transparent and interactive spaces. The ANSM, Performance and Gallery spaces are the 'black box' creative presentation spaces. The foyers, forecourt and public realm bring these two parts of the Cultural Centre together in a place of gathering, celebration and engagement for the local and broader community of the Surf Coast.

The floor plans showing where the components are located can be viewed in Appendix 1 – Surf Coast Cultural Centre Concept Design.

Stage 1 involves the replacement of the existing Torquay Library, ANSM and VIC with new expanded high-quality facilities with a stronger visual profile to provide community driven theatre and gallery facilities. This will go along with the redeveloped MAC that will already be complete.

Stage 1 includes:

- Expanded Torquay Library with enhanced capacity to deliver programs and events.
- Expanded ANSM with permanent and temporary exhibition space, theatrette, collection storage and support facilities
- Expanded V.I.C. with upgraded infrastructure, technology and retail
- New shared foyer with reception, toilet facilities and café
- New creative spaces including Rehearsal Room, Meeting Rooms and Maker Spaces
- New support facilities including staff offices, staff room and change facilities.
- New public spaces including a forecourt configured as a gathering and event space.
- New Surfing Victoria offices, as per lease agreement with Council.

Stage 2 which is expected to occur in 2030 (subject to funding) involves the demolition of the MAC space and replacement with expanded high-quality theatre and gallery spaces.

Stage 2 includes:

- New Studio Theatre with flexible configurations and a capacity of 250 seats.
- New Gallery with flexible configurations and a floor space of 160m².
- Artist in Residence studio.
- Performer support facilities including dressing rooms, green room, offices and stores.

The Existing Site

The existing site is located in Torquay in the area known as the Surf City Precinct. The Torquay Library, Visitors Centre, ANSM and MAC facilities are located in the north-west corner of the site, set back from the street with on-grade car parking fronting Beach Road.

The existing Torquay facilities lack visibility, presence and fail to create a sense of place. They are no longer fit for purpose. There are opportunities to better integrate the site with the surrounding precinct to improve the public realm and experience of the site.

There are some key issues with the existing experience of the site including a poor precinct arrival experience, public realm areas that could be improved and limited pedestrian flow through the site.

The existing Council owned facilities on site include the Torquay Library, ANSM and VIC and the MAC. These facilities are generally 30-40 years old, single storey buildings. They lack visibility, presence and fail to create a sense of place. They are no longer fit for purpose or meet the current expectations of community facilities.

Surf Coast Cultural Centre Business Case (Appendix 2) and Economic Impact Assessment and Cost Benefit Analysis (Appendix 3)

An expanded library is a contractual obligation that Council must deliver in its Torquay Jan Juc Development Contributions Plan. The current Surf Coast Shire library in Torquay needs to be expanded to meet the current and future population needs. The current Surf Coast Shire library is 380m² which is well below the population based spatial benchmark of 1,600m² required for the projected 2036 population.

Council's feasibility study in 2020 found the rationale for the new Surf Coast Cultural Centre includes:

1. A GROWING POPULATION - The Shire's population continues to grow and is forecast to reach almost 46,000 residents by 2036.
2. EXISTING SIZE CONSTRAINTS - The small size of the current library is impacting on its ability to cater to the growing Surf Coast community and is ultimately impacting on its performance.
3. LIMITED CULTURAL/ CREATIVE SPACES IN SURF COAST - Surf Coast is underserved in formal cultural and creative spaces.
4. MORE FAMILIES & ELDERLY IN SURF COAST - Surf Coast has a growing number of families in the region as well as an ageing population. Library services are particularly important to these cohorts.
5. NO LONGER FIT-FOR-PURPOSE - What communities want out of their libraries has changed significantly since the library was developed and the spaces they desire has also shifted.
6. STAND ALONE FROM OTHER AMENITIES - Opportunities exist to co-locate key council services and facilities with the library as the feature hub. The current stand-alone library model is unable to realise the benefits from co-locating a variety of features and services.

Contemporary libraries are places for meeting, sharing ideas and knowledge, accessing technology and fostering creativity. The current building can't deliver these benefits.

The current ANSM is not able to deliver a visitor experience that adequately communicates the significance of the collection. An ANSM significance assessment completed by Circa Museum Services in late 2021 found the ANSM Collection is the most significant collection assembled about Australian surfing and one of the finest surfing collections in the world. It is also one of Australia's best sports collections. ANSM's Collection of around 12,000 items is diverse, comprising surfboards and other surfing equipment, artworks, clothing, cultural artefacts and a comprehensive library of photographs, ephemera, books, magazines, documents and audio-visual materials. The current building is unable to display the collection at an adequate standard and there is a limited ability to communicate the significance of objects in an interactive way. In addition, the size and storage of the museum is not adequate and is unable to properly store and preserve all artefacts on site. Likewise, the nature of visitor information services has changed and there is a need to provide a more contemporary service model for visitors.

The problem addressed by this Surf Coast Cultural Centre Business Case is a lack of adequate cultural facilities and is demonstrated by the:

- Absence of a dedicated cultural arts facility within Surf Coast Shire.
- Lack of physical representation of Surf Coast's cultural identity at the local and national level.
- Existing Torquay facilities lack visibility, presence and fail to create a sense of place. They are no longer fit for purpose.
- Current business model creates financial constraints and limits full realisation of the facilities.

Table 1 – Summary of Economic, Social and Cultural Impacts

Economic Impact	Social Impacts	Cultural Impacts
<ul style="list-style-type: none"> • Construction phase supporting a total of 148 jobs • When Stage 1 complete - The Great Ocean Road Region will experience an additional \$243 million in direct and indirect tourist expenditure supporting a total of 756 jobs. 	<ul style="list-style-type: none"> • Supporting the community to feel connected and reduce social isolation and loneliness. • Increased lifelong learning. • Improved access to information technology, literacy-based programs and job search activities. 	<ul style="list-style-type: none"> • Build on the sense of identity in Surf Coast Shire. • Provide spaces for local artists to create cultural content and develop skills. • Encourage more collaboration between businesses, and cultural and creative practitioners.

Outcome Analysis

The Concept Design and Business Case affirms the two-staged construction approach and outlines the features of the facility, how it should be operated and the benefits and impacts of delivering it.

Completing the Concept Design and Business Case is an important planning milestone that brings the building closer to construction and makes the project more investment ready for other funders. Further detailed design work is required to make the building construction ready.

The Concept Design brings together a range of cultural facilities that complement each other to deliver an integrated facility. This creates efficiencies in operation and delivers visitation benefits for each of the building components and surrounding businesses.

The direction described in the Concept Design and Business case seeks to achieve an outcome which delivers the most benefits for the community whilst delivering significant local and regional economic benefits. This direction is complex with a high capital cost which necessitates the need for a staged approach.

There are some risks associated with the proposed approach and these will need to be managed as the project progresses to the detailed design and construction phases.

Some community members may not be supportive of the concept or with Council investing this amount of money into the Cultural Centre. This will be managed through ongoing communication through the detailed design and construction phases helping explain the benefits and the reasons for delivering the facility.

There will be disruptions to services and access to the site during construction. The library which is currently a standalone building will be able to continue delivering library services but ANSM and Visitor Information Services will need to change as these buildings will be demolished. Detail planning for alternative delivery is yet to be finalised, but options include online delivery of services or travelling exhibitions into other buildings to showcase the ANSM collection. Access to the MAC will need to be via Letham Lane during construction and additional signage and communication will be required to help manage this change in access.

The inability to attract adequate external funding to deliver the full Stage 1 project is a significant risk to the project. The project is included in Council's advocacy priorities and it is a regular inclusion in conversations with politicians and candidates in this double election year. Multiple and ongoing applications to significant grant round continue and more will be required in the future to attract the \$29 million in

external funding to deliver the project. Council being successful with some grants but not securing the full \$29 million required presents a difficult future decision of potentially handing money back, reducing scope of the project or Council borrowing to fund the project. If securing funds takes a significant amount of time, there is a likelihood that capital costs could increase.

There is volatility in the construction market which may mean capital costs shift in the future. This is due to supply issues, low interest rates keeping borrowing attractive and recent increases in property prices and share markets. These external factors are difficult to manage, so getting quickly to the construction phase will help limit ongoing price increases

In undertaking this project, Council has explored a number of possible directions to deliver the project and discounted them for various reasons. Each of these options would have meant terminating this Concept Design and Business Case project that was underway.

A summary of discounted options and reasons why they were not pursued include:
One Stage Approach

- Discarded as an option as achieving \$49M approx. funding would be extremely unlikely.

Public Private Partnership

- Not considered a viable PPP as there is no direct revenue generating opportunity for commercial partners.

Three staged approach – Build new library, Refurb of ANSM, MAC and VIC (2024) and Build New performing and Visual Arts Facility (2030) at 77 Beach Road, Torquay.

- Likely to only deliver modest visitor growth for ANSM and VIC.
- Not great value. Cost is estimated at 90% of total new build.
- Does not deliver climate controlled conditions and environmental sustainability requirements for museums.
- Only \$100k improved operating result saving compared to the preferred option based on 2020 feasibility work.
- Doesn't maximize Council's leverage capital.
- Stuck with same sized ANSM and VIC for the long term.

Library only delivered at Council owned site which is a current town centre car park

- Site constraints and added \$ for underground parking
- Leaves ANSM, VIC and MAC in sub-optimal condition
- Misses the opportunities and benefits of integration
- Higher operating deficit than preferred option based on 2020 study

Financial and Resource Impact Analysis

The Business Case describes a total operating deficit for Council of \$1.86 million per annum compared to \$1.17 million operating deficit for program costs and servicing the current buildings. Council's long-term financial plan accommodates this change with \$700,000 additional operating funds allocated from 2025/26.

Capital costs

A cost plan was prepared by Turner Townsend quantity surveyors for the concept design for Stages 1 and 2. A summary is below.

Table 2 – Summary of cost plan

Surf Coast Shire Torquay Cultural Facility and Library Indicative Cost Plan - Rev 4 Stage 1 & 2 OpC 14 Dec 2021		
Description	Quantity & Unit	Total (AUD)
Stage 1 (Tendered 2024)		
A. Front-of-House & Visitor Information Centre & Shared Facilities	852 m2	\$ 7,093,000
B. Studio Theatre	280 m2	\$ 2,980,000
C. Australian National Surf Museum (ANSM)	1,148 m2	\$ 12,936,000
D. Torquay Library	1,399 m2	\$ 7,710,000
E. Surf Victoria	125 m2	\$ 653,000
F. Visual Arts Exhibition	0 m2	\$ -
Site Works / Services Allow		\$ 5,292,000
Allowance for works associated with the Staging of the Works	1 item	\$ 200,000
<u>Total Stage 1</u>	<u>3,804 m2</u>	<u>\$ 36,864,000</u>
Stage 2 (Tendered 2030)		
A. Front-of-House & Visitor Information Centre & Shared Facilities	527 m2	\$ 5,325,000
B. Studio Theatre	819 m2	\$ 9,691,000
F. Visual Arts Exhibition	240 m2	\$ 2,420,000
Site Works / Services Allow		\$ 3,092,000
Allowance for works associated with the Staging of the Works	1 item	\$ 187,000

<u>Total Stage 1</u>	<u>1,586</u> m2	<u>\$</u> 20,715,000
<u>Total for Stage 1 and Stage 2</u>	<u>5,390</u> m2	<u>\$</u> 57,579,000

The cost plan has taken into consideration the fluctuations in the construction market (+30%) at the end of 2021 due to Covid-19's effects on labour and supply chains. This needs to be reviewed upon the commencement of the next design phase to confirm the escalation rate. Further detailed design and site investigations are required to test cost allowances and balance the project scope with Council's budget.

Council has determined to allocate \$1.4 million from the Federal Government's Local Roads and Community Infrastructure Program to complete a redevelopment of the MAC. Council is close to completing a \$300,000 fit out of equipment, furniture and technical items in the MAC via RDV funding and Council contribution.

Table 3 - Summary of total capital cost

Stage	Total Project Cost excl GST	Status of obtaining funding
Preliminary MAC redevelopment stage	\$1,400,000	Grant agreement signed by Surf Coast Shire and sent to funding body
Stage 1	\$36,864,000	See status in Table 5 – Financial analysis
Stage 2	\$20,715,000	No funding sought

Council has resolved to submit multiple funding applications with state and federal grant rounds. The applications and status of each of them is included in table 4 below. This table also describes the potential future grant opportunities in 2022.

Table 4 - Funding strategy and status

Capital funding sources	Overall funding strategy	Current funding source	Status
Council	\$8.06M	<ul style="list-style-type: none"> Torquay Jan Juc Development Contributions Plan Reserve Asset Renewal Reserve 	CONFIRMED
Federal Government	\$15M approx.	<ul style="list-style-type: none"> Building Better Regions Fund Round 6 (\$8.06M) 	PENDING

		<ul style="list-style-type: none"> • Election commitment (\$??M) 	
State Government	\$15M approx.	<ul style="list-style-type: none"> • Growing Suburbs Fund (\$7.5M) • Living Libraries Infrastructure Program (\$1.5M) • Regional Tourism Investment Fund (\$10M) • Election commitment (\$??M) 	Unsuccessful 2021 New Rounds expected mid '22 PENDING

This is an ambitious and expensive project. Council will need to be successful in several multi-million dollar grants for the project to be delivered in its current scope. The Surf Coast Cultural Centre is a strategic project in Council's advocacy priority list and this project is a focus of many discussions with state and federal politicians and candidates. Achieving support in the form of elections commitments will be important for this project to progress to the construction stage.

The endorsement of the plans and business case also puts Council in a position to test the availability of philanthropic donations.

A key risk to this project progressing to construction stage is Council not securing the \$29 million from other sources to fund the project.

Operating model

The improved facilities will result in higher visitation which will increase revenue and the larger size and scale of the facility will increase costs.

The Business Case shows an increase in visitation to all facilities from the current baseline of 228,000 to 347,000 visits when Stage 1 is developed. This increase is delivered through a combination of increased events and attendees accessing everyday services.

The financial modelling shows an increase in operating revenue of \$418,330 upon completion of Stage 1 compared to current revenue. This is mainly due to increases in admission sales driven by higher visitation and improves venue rental and retail sales / commission.

Operating expenditure increases by \$784,049 in year 1 of Stage 1 compared to current expenditure. This is mainly due to salaries and overheads, building utilities and maintenance. The increased staffing levels required at a library that is almost four times the current library over two levels is a major contributor to this increase.

Asset renewal allocation increases by approximately \$330,363 at the completion of Stage 1. The overall increase in deficit, which equates to the level of Council investment is \$696,082.

Table 5 – Summary operating budget

	Baseline 21/22 Budget	Total Full Operation Stage One
REVENUE		
Operating Revenue	\$256,361	\$674,691
TOTAL REVENUE	\$256,361	\$674,691
EXPENDITURE		
Total Salaries	\$847,691	\$1,518,791
Total Building Utilities and Overheads	\$177,268	\$202,000
Total Operational Overheads	\$58,580	\$71,840
Total Other Business Stream Costs	\$96,485	\$171,442
TOTAL EXPENDITURE	\$1,180,024	\$1,964,073
SURPLUS (DEFICIT)	-\$923,663	-\$1,289,382
NON OPERATING EXPENDITURE		
Asset Renewal Allocation	\$242,236	\$572,599
TOTAL NON OPERATING EXPENDITURE	\$242,236	\$572,599
OPERATING SURPLUS (DEFICIT)	-\$1,165,899	-\$1,861,981

Council Plan Assessment

THEME ONE: First Nations Reconciliation

STRATEGY 2: Ensure Council decisions consider and respect traditional owner perspectives, culture and knowledge.

THEME TWO: A Healthy Connected Community

STRATEGY 3: Facilitate the provision of social infrastructure and open space to enable healthy lifestyles

STRATEGY 6: Enable communities to strengthen their social connections and participate in community life.

THEME FOUR: Sustainable Growth

STRATEGY 11: Protect heritage and township character

STRATEGY 13: Support tourism and events that encourage people to stay longer and appreciate and care for this place

THEME FIVE: Robust and Diverse Economy

STRATEGY 14: Enable people to run successful local businesses that grow and create jobs in our changing economy

STRATEGY 15: Foster businesses that reflect local character and values including ethical, social and sustainable principles

Theme Six - Arts and Creativity

Strategy 17 - Increase support for creative industries and arts.

Relevant Legislation, Policy, Strategies and Plans

This Surf Coast Cultural Centre project is helping deliver on the Council Plan theme of Arts and Creativity.

The library component of the facility is a requirement in Council’s Torquay Jan Juc Development Contribution Plan.

The project is aligned and helps deliver the themes and objectives in Council’s Creative Places and Prosperous Places strategies.

Previous Councillor and Audit and Risk Committee Consultation

This item is not within the scope of matters considered by the Audit and Risk Committee.

This item was discussed at the following Councillor briefings prior to being presented to Council for consideration. Councillor attendance at each briefing was as follows:

Councillor Briefing Date: 16 February 2021

<i>Councillor name</i>	<i>In attendance (Y/N)</i>	<i>Councillor name</i>	<i>In attendance (Y/N)</i>
<i>Cr Gary Allen</i>	<i>Y</i>	<i>Cr Liz Pattison</i>	<i>Y</i>
<i>Cr Paul Barker</i>	<i>Y</i>	<i>Cr Adrian Schonfelder</i>	<i>Y</i>
<i>Cr Mike Bodsworth</i>	<i>Y</i>	<i>Cr Libby Stapleton</i>	<i>Y</i>
<i>Cr Kate Gazzard</i>	<i>Y</i>	<i>Cr Heather Wellington</i>	<i>N</i>
<i>Cr Rose Hodge</i>	<i>Y</i>		

Councillor Briefing Date: 13 April 2021

<i>Councillor name</i>	<i>In attendance (Y/N)</i>	<i>Councillor name</i>	<i>In attendance (Y/N)</i>
<i>Cr Gary Allen</i>	<i>Y</i>	<i>Cr Liz Pattison</i>	<i>Y</i>

<i>Cr Paul Barker</i>	Y	<i>Cr Adrian Schonfelder</i>	Y
<i>Cr Mike Bodsworth</i>	N	<i>Cr Libby Stapleton</i>	Y
<i>Cr Kate Gazzard</i>	N	<i>Cr Heather Wellington</i>	N
<i>Cr Rose Hodge</i>	Y		

Councillor Briefing Date: 13 July 2021

<i>Councillor name</i>	<i>In attendance (Y/N)</i>	<i>Councillor name</i>	<i>In attendance (Y/N)</i>
<i>Cr Gary Allen</i>	Y	<i>Cr Liz Pattison</i>	Y
<i>Cr Paul Barker</i>	Y	<i>Cr Adrian Schonfelder</i>	Y
<i>Cr Mike Bodsworth</i>	Y	<i>Cr Libby Stapleton</i>	Y
<i>Cr Kate Gazzard</i>	Y	<i>Cr Heather Wellington</i>	N
<i>Cr Rose Hodge</i>	Y		

Councillor Briefing Date: 7 September 2021

<i>Councillor name</i>	<i>In attendance (Y/N)</i>	<i>Councillor name</i>	<i>In attendance (Y/N)</i>
<i>Cr Gary Allen</i>	Y	<i>Cr Liz Pattison</i>	Y
<i>Cr Paul Barker</i>	Y	<i>Cr Adrian Schonfelder</i>	Y
<i>Cr Mike Bodsworth</i>	Y	<i>Cr Libby Stapleton</i>	Y
<i>Cr Kate Gazzard</i>	Y	<i>Cr Heather Wellington</i>	N
<i>Cr Rose Hodge</i>	Y		

Councillor Briefing Date: 7 December 2021

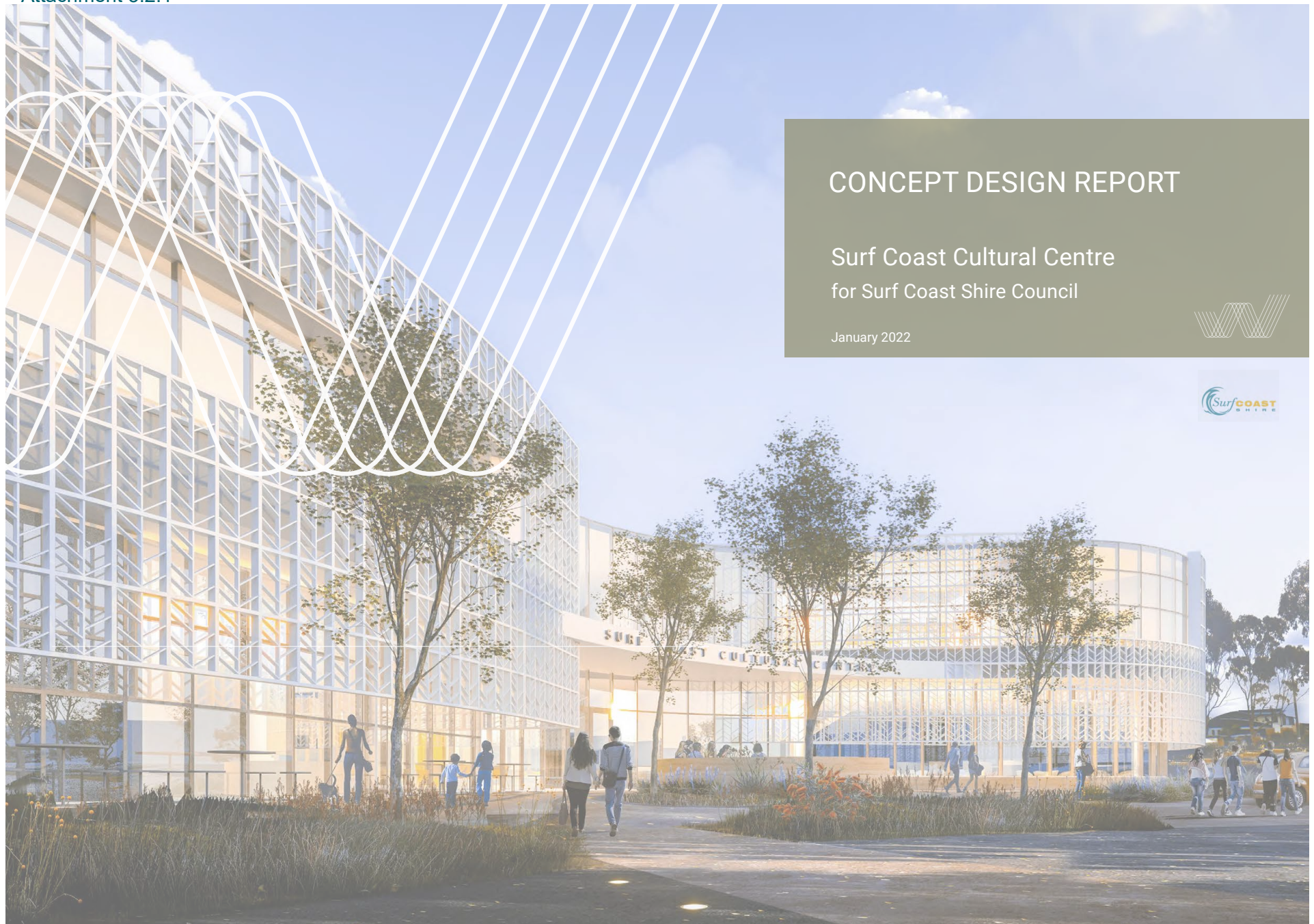
<i>Councillor name</i>	<i>In attendance (Y/N)</i>	<i>Councillor name</i>	<i>In attendance (Y/N)</i>
<i>Cr Gary Allen</i>	Y	<i>Cr Liz Pattison</i>	Y
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<i>Cr Mike Bodsworth</i>	Y	<i>Cr Libby Stapleton</i>	Y
<i>Cr Kate Gazzard</i>	Y	<i>Cr Heather Wellington</i>	N
<i>Cr Rose Hodge</i>	N		

Councillor Briefing Date: 11 January 2022

<i>Councillor name</i>	<i>In attendance (Y/N)</i>	<i>Councillor name</i>	<i>In attendance (Y/N)</i>
<i>Cr Gary Allen</i>	Y	<i>Cr Liz Pattison</i>	Y
<i>Cr Paul Barker</i>	Y	<i>Cr Adrian Schonfelder</i>	Y
<i>Cr Mike Bodsworth</i>	Y	<i>Cr Libby Stapleton</i>	Y
<i>Cr Kate Gazzard</i>	N	<i>Cr Heather Wellington</i>	N
<i>Cr Rose Hodge</i>	Y		

Councillor Briefing Date: 8 February 2022

<i>Councillor name</i>	<i>In attendance (Y/N)</i>	<i>Councillor name</i>	<i>In attendance (Y/N)</i>
<i>Cr Gary Allen</i>	<i>Y</i>	<i>Cr Liz Pattison</i>	<i>Y</i>
<i>Cr Paul Barker</i>	<i>N</i>	<i>Cr Adrian Schonfelder</i>	<i>Y</i>
<i>Cr Mike Bodsworth</i>	<i>Y</i>	<i>Cr Libby Stapleton</i>	<i>Y</i>
<i>Cr Kate Gazzard</i>	<i>N</i>	<i>Cr Heather Wellington</i>	<i>N</i>
<i>Cr Rose Hodge</i>	<i>Y</i>		



CONCEPT DESIGN REPORT

Surf Coast Cultural Centre
for Surf Coast Shire Council

January 2022





Acknowledgment of country

WRA acknowledges the Wurundjeri people of the Kulin nations as the traditional custodians of the land on which our Melbourne office stands, and the Wadawurrung people as the traditional custodians of the land on which this project will stand.

We acknowledge past and present injustices and seek reconciliation. We consider ourselves blessed to share this land with the oldest living human culture on this planet.

We honour Elders past, present and emerging for their wisdom and knowledge in caring for country and sustaining cultural practices. We are grateful and inspired by their leadership and guidance.



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in association with:

Rob Gebert Arts Consultancy

REMP LAN

Tract

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1 EXECUTIVE SUMMARY

1.1 Project Purpose

In late 2020, Surf Coast Shire (SCS) commissioned a Business Case and Concept Design for an Integrated Cultural facility and Library at 77 Beach Road, Torquay. Williams Ross Architects and Tract Consultants developed the Concept Design in collaboration with Rob Gebert Arts Consultancy and REMPLAN who have completed the Business Case and Cost Benefit Analysis.

This Design report has been prepared in support of, and to be read in conjunction with, the Surf Coast Cultural Centre Business Case.

The project includes:

- Torquay Library
- Torquay Visitor Information Centre (VIC)
- Australian National Surfing Museum (ANSM)
- Performing and Visual Arts facilities
- Surfing Victoria
- Public Realm and Car Parking

The development will transform the Surf City precinct and increase visitation through a visionary integrated cultural and community facility for the Surf Coast Shire community and broader region.

The redevelopment of the ANSM, Library and Cultural facilities is a unique opportunity to add activity to the new centre, creating additional synergies in exhibitions, culture, performing arts, functions, educational programs and community participation.

The concept design celebrates the site and surrounds through input from the **Wadawurrung** Traditional Owners Aboriginal Corporation, and the concepts of **Creativity, Culture and Community Gathering**.

The design achieves a very high level of integration of facilities, bringing a range of complementary cultural and community activities together - each with their specific spatial, technical and environmental requirements.

The concept design process identified the need to deliver the project in two stages of construction.

Stage 1 includes new facilities for:

- Torquay Library
- Torquay Visitor Information Centre (VIC)
- Australian National Surfing Museum (ANSM)
- Surfing Victoria

In Stage 1 the old Recreation Centre remains as the Multi Arts Centre (MAC), a local community arts space. The design integrates this into the new facility through connection to the new foyer space and forecourt.

Stage 2 will involve the demolition of the old recreation centre to construct a new 250 seat Studio Theatre with performer amenities, support spaces, and new Gallery.

1.2 Associated Information

1.2.1 Previous Work

The development of this project builds on the following documents:

- Torquay Cultural Facility Feasibility Study Final Report June 2020 – Stafford Strategy
- Retail & Employment Land Strategy draft 2021, Surf Coast Shire, prepared by Urban Enterprise
- Geelong Regional Library Corporation Strategic Plan, Connecting and Thriving, Library Plan 2021-2025
- Geelong Regional Library Corporation, Library Infrastructure Development Plan, 2019

1.2.2 Reports and Investigations

The following preliminary site investigations and reports have been prepared to support the development of the Concept Design, and are included in the appendix:

- Cost Plan A, prepared by Turner Townsend
- Planning Report, prepared by Tract Consultants
- Traffic Report, prepared by TrafficWorks
- Site Services Report, prepared by BRT Consultants
- Site Feature and Level Survey, prepared by Swanston Surveying

As a concept level report, the design and above reports are based on preliminary findings only. Please refer to the Key Findings and Next Steps for recommendations for the next phase of project development.

1.3 Terms of Reference

This report was prepared for the use of Surf Coast Shire by Williams Ross Architects. No one other than Surf Coast Shire may rely on it and Williams Ross Architects does not accept responsibility to any other user.

Analysis, brief development and design work has been undertaken to Concept Design level. Subject to these limitations Williams Ross Architects confirms that to the best of its knowledge the content and drawings provided in this report are a fair and reasonable description of proposed facility requirements and a potential development approach at the time of writing.

1.4 Abbreviations

ANSM	Australian National Surf Museum
CPTED	Crime Prevention Through Environmental Design
DDA	Disability Discrimination Act
ESD	Environmentally Sustainable Design
ILM	Investment Logic Mapping
GBCA	Green Building Council Australia
GRLC	Geelong Regional Library Corporation
MAC	Multi-Arts Centre
NCC	National Construction Code
PCG	Project Contract Group
SCS	Surf Coast Shire
SV	Surf Victoria
VIC	Visitor Information Centre
WSUD	Water Sensitive Urban Design

1.5 Project Process

Council established a Project Control Group to guide development of the design. The PCG included key Council staff representing the ANSM, VIC and other uses on site, and the Geelong Regional Library Corporation (GRLC).

A consultation methodology was developed by Council and the Consultant team to undertake engagement and consultation with the community and stakeholders. This was consistent with the IAP2 Spectrum of Public Participation. Please refer to the Business Case for details and outcomes.

The diagram below summarises the process for the project.



1.6 Key Findings & Next Steps

A Concept Design for the Surf Coast Cultural Centre has been developed and adopted by Council. This is the largest facilities development undertaken by Surf Coast Shire with a total cost of \$53m. Given the current financial resources available for the implementation of the project it has been decided to undertake the project across two stages.

The following is a summary of key findings and next steps:

1.6.1 Primary Function of the Centre

The primary function of the project is to provide a high-quality venue for:

- Torquay Library
- Torquay Visitor Information Centre
- Australian National Surfing Museum
- Performing and Visual Arts facilities
- Surfing Victoria

The Centre shall also provide ancillary space, without disruption to the primary function, for:

- Cafe
- Retail area
- Public amenities
- Performer and staff amenities
- Storage and plant
- Centre management offices and staff facilities
- Reception areas
- Public Realm and Car Parking

1.6.2 Consultation & Brief Development

Stakeholder consultation through the project demonstrated support for a new cultural facility in this location. User consultation to develop the brief found a good level of alignment between stakeholders for a single centre with opportunity for integrated operation.

Further detailed consultation with Council and building users will be undertaken in the next stage of design documentation to confirm the Functional and Technical Brief and maintain the project within Council's budgetary allowance.

Continued consultation to inform the design response should continue with the Wadawurrung Traditional Owners.

Consultation with adjacent property owners and the Owners Corporation should continue early in the next design phase.

1.6.3 Site Investigations

Some early site investigations have been undertaken during the concept design phase.

Additional investigations to be undertaken in the next phase of design include, but are not limited to

- Geotechnical and soil contamination reports
- Existing in-ground services survey
- Relevant authority assets and service capacity
- Further car parking surveys as required
- Title re-establishment survey
- Acoustic background testing

1.6.4 Authority Applications

No discussions or applications were made to relevant authorities in this phase of design.

Key authority applications to be made early in the next phase of design include:

- Town Planning pre-application meeting
- Power authority application for power upgrade
- Obtain updated fire service pressure and flows upon completion of mains upgrade works

1.6.5 Car Parking

Off-street car parking in the Surf City Precinct is under various ownership and management whilst all being available to the public.

Car parking surveys were undertaken during peak season, however Covid-19 may have had some affect on the results. Additional surveying is underway to compare findings, and additional surveys in the future may be required.

Preliminary findings show some capacity in the existing off-street car parking provision in the immediate area of the proposed Cultural Centre. The car parking proposal for the development requires further investigation as noted above, and will include:

- Replacement / upgrade of car parking areas
- Consideration of the staged development use and anticipated program of events when assessing car parking demand
- Consideration of parking controls including timing
- Provision of drop-off and accessible parking in close proximity to the forecourt and centre entry
- Adoption of CEPTED principles when designing car parking for staff, late events and the public in general

1.6.6 Construction Management & Staging

The existing precinct accommodates a range of uses and organisations. Construction of the facility is proposed to be undertaken over several stages, summarised as follows:

- 'Preliminary stage' - construction 2022
This stage involves the refurbishment of the existing old recreation centre for the MAC to ensure minimum suitability until redevelopment of the building occurs in Stage 2.
- 'Stage 1' - construction commencement say 2024
This stage includes the demolition of existing buildings and development of a new building to accommodate the Torquay Library, ANSM, the VIC, and a range of support facilities and public spaces.
Construction of Stage 1 will be undertaken with the Library and MAC remaining in operation on the site.
- 'Stage 2' - construction commencement say 2030
This stage involves demolition of MAC building with the new development providing a studio theatre, gallery and a range of support facilities

1.6.7 Value Management

The cost plan for concept design stage has taken into consideration the fluctuations in the construction market at the end of 2021 due to Covid-19's effects on labour and supply chains.

This needs to be reviewed upon the commencement of the next design phase to confirm the escalation rate. Further detailed design and site investigations are required to test cost allowances and balance the project scope with Council's budget.

A summary of total investment includes:

Stage	Total Project Cost excl GST
Preliminary stage	\$1,400,000
Stage 1	\$36,864,000
Stage 2	\$20,715,000



2 SITE ANALYSIS

2.1 Existing Precinct

2.1.1 Site Analysis

The existing site is located in Torquay in the area known as the Surf City Precinct. The Torquay Library, Visitors Centre, ANSM and MAC facilities are located in the north-west corner of the site, set back from the street with on-grade car parking fronting Beach Road.

The existing Torquay facilities lack visibility, presence and fail to create a sense of place. They are no longer fit for purpose.

There are opportunities to better integrate the site with the surrounding Precinct to improve the public realm and experience of the site.

Below are some of the key issues with the existing experience of the site:

Precinct arrival experience

- Poor visibility from Surf Coast Highway
- Pedestrian crossings direct visitors to retail car park
- Poor wayfinding signage to direct/draw foot traffic into the site
- Limited pedestrian flows from retail area
- Poor wayfinding to and from other precincts of Torquay

Site arrival experience

- Poor visibility of key buildings within the precinct
- Arrival infrastructure focused on vehicle access
- Difficult to locate the front door of VIC and ANSM
- Poor quality building stock
- No seating/softening in the public spaces
- No connection to outdoors
- Poor interface between retail and the site
- Central entrance area lower than the car park (results in flooding)

Public Realm

- Limited outdoor area
- Public space poorly connected
- Lack of coherent identity
- Limited shade
- Limited engagement for families and children
- Steps and altering levels present difficulty for those with mobility issues
- At grade car park located on valuable land (key site frontage/north facing)
- Limited footpath/pedestrian priority areas
- Letham Lane has no pedestrian facilities despite car parking adjacent

2.1.2 Existing Properties

There are three Council owned sites within the precinct that have formed the site for the concept design, as illustrated in the plan opposite and described below:

1. 79 Beach Road, Torquay -

Reserve 1 on Plan of Subdivision 344141.

Reserve 1 is a municipal reserve and also exists for drainage purposes. It currently contains the Skate Park and an informal, grassed car parking area.

This parcel is impacted by an encumbering easement, E-1, for drainage and sewerage.

2. 77 Beach Road, Torquay -

Lot 1 on Plan of Subdivision 40471.

This site currently contains the MAC (old recreation centre), the ANSM and the VIC as well as on-grade car parking.

This parcel is impacted by an encumbering easement, E-1, for carriageway purposes along the western and southern boundaries. Letham Lane is within this easement.

3. 15-17 / 61 Geelong Road, Torquay -

Lot 4 on Plan of Subdivision 404722.

This site currently contains the Torquay Library and Surf Victoria offices.

This parcel is part of the Owners Corporation 1 Plan No. PS4044722. It abuts a network of common property which includes on-grade car parking, pedestrian accesses and a shared courtyard.

2.1.3 Planning Context

Land use mix within the vicinity of the site is retail and commercial focussed, complimented by various civic functions provided by Council. The property to the north of the site is General Residential Zone, and to the south and west it is Industrial 3 Zone.

The following planning controls apply to the sites. Please refer to the more detailed report prepared by Tract Consultants in the appendix.

Industrial 3 Zone (IN3Z) - to 79 Beach Road

IN3Z is designed to be applied as a buffer between Industrial Zone 1 or 2 and residential areas.

Special Use Zone - Schedule 5 (SUZ5) - to 77 Beach Road and 15-17 / 61 Geelong Road, Torquay -

Special Use Zone provides for the use of land for specific purposes and prescribes site-specific land use requirements.

SUZ5 related to 'Torquay Tourism and Development Precincts'.

Design and Development Overlay

79 Beach Road is impacted by Schedule 5 (DD05) and 77 Beach Road and 15-17 / 61 Geelong Road are impacted by Schedule 7 (DD07).

DD05

This relates to 'Industrial Areas' and has the following key objectives or requirements that affect development:

- Building height - maximum 8 meters above natural ground level
- Building siting - minimum street setback to Beach Road of 6 meters
- 3m landscaping buffer to Beach Road

DD07

In order to satisfy this schedule, the proposal should incorporate ESD principles with external material, finishes and colours that present a vibrant image associated with the culture of Torquay.

- Building height - maximum 12 meters above natural ground level
- Building siting - incorporate a 3m footpath along building edge where it faces other public space
- Incorporate canopy tree cover and under-storey planting in car parking areas
- Any additional car parking be of adequate provision for vehicles and bicycles parking and pedestrian access
- Encourage signage and public art to promote the culture and identity of Torquay

Parking Overlay - Schedule 1 (PO1)

The parking overlay applies to 77 Beach Road and 15-17 / 61 Geelong Road. Schedule 1 relates to the Surf Coast Highway, and identifies the site as being within Precinct 3 with the following outcomes specified:

- Provide parking behind buildings to create an active building edge to the highway
- Provide access to the car parking area from Beach Road
- Integrate rear parking areas across property boundaries
- Design car parking with canopy trees, under-storey planting and WSUD features

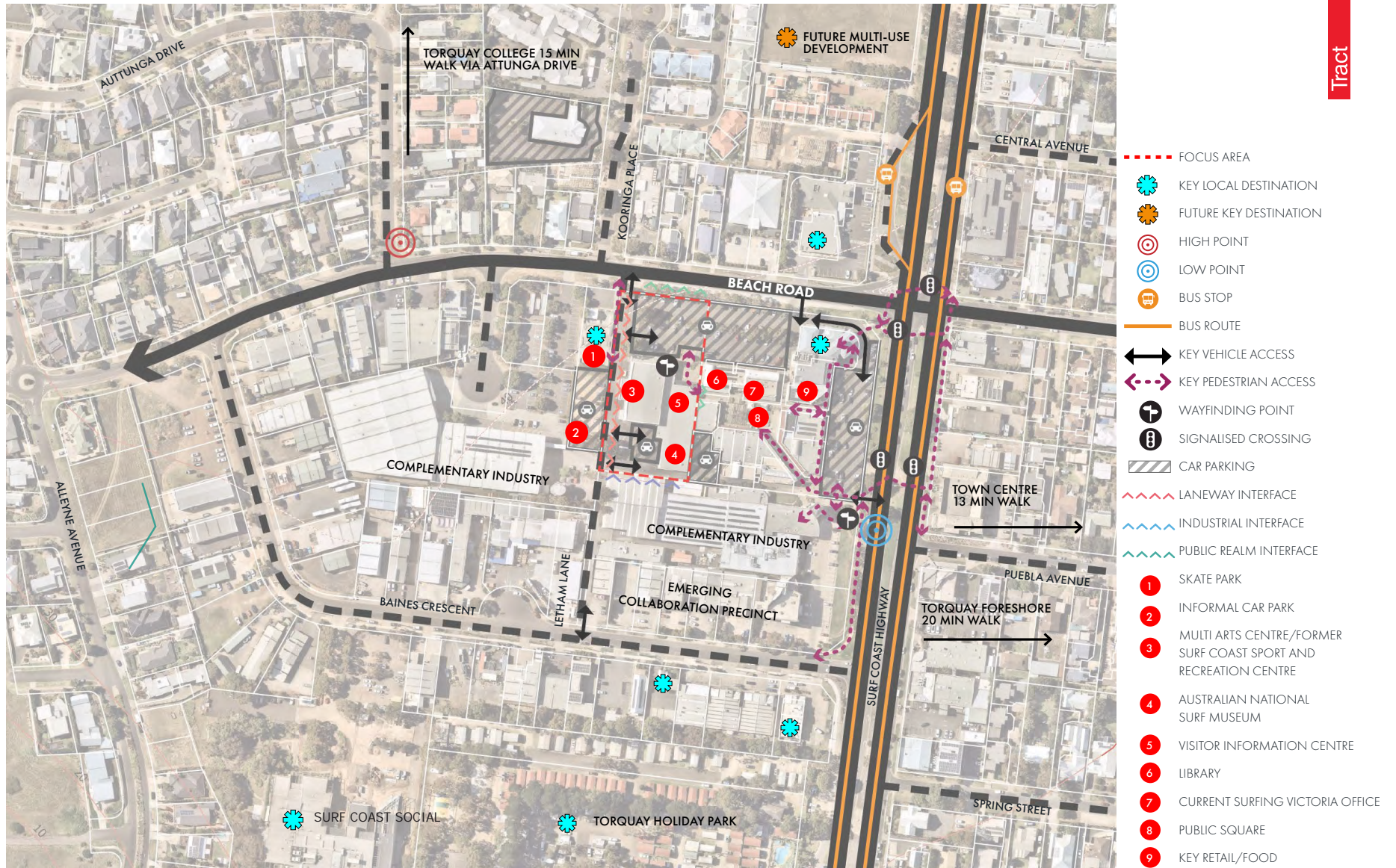
Development Contributions Plan Overlay - Schedule 2

The DCPO2 applies to each site which are in charging area 21.



- STUDY AREA
- INVESTIGATION AREA
- FOCUS AREA
- EASEMENT
- COMMON PROPERTY
- COUNCIL OWNED SITE
- ✱ MAJOR LANDOWNERS
- 1 79 BEACH ROAD (SKATE PARK/GRAVEL CAR PARK)
- 2 77 BEACH ROAD (REC.CENTRE/ SURF COAST MUSEUM)
- 3 15-17 61 GEELONG RD (LIBRARY)

Drawing Title	Project Name	Drawing No.	Revision	Date	Drawn	Checked	Project Principal	Scale
Land Ownership Plan	Torquay Cultural Facility Masterplan	320-0720-00-U-02-DR03	01	31.03.2021	GA	CW	CW	1:1000 (A3) 0 10 20 50



Drawing Title	Project Name	Drawing No.	Revision	Date	Drawn	Checked	Project Principal	Scale
Context Analysis Plan	Torquay Cultural Facility Masterplan	320-0720-00-U-02-DR02	02	31.03.2021	GA	CW	CW	1:2000 (A3) 0 20 40 100



Drawing Title Project Name Drawing No. Revision Date Drawn Checked Project Principal Scale

Torquay Cultural Facility Masterplan

1:500 (A3)
0 5 10 20



2.2 Existing Building Stock

The existing Council owned facilities on site include the Torquay Library, ANSM and VIC and the old Recreation Centre recently re-purposed for the community arts organisation, MAC. These facilities are generally 30-40 years old, single storey buildings. They lack visibility, presence and fail to create a sense of place. They are no longer fit for purpose or meet the current expectations of community facilities.

Please refer to the Business Case for a detailed analysis of the existing building stock and operational issues.

2.3 Existing Site Services

2.3.1 Power

The power that feeds the precinct, including the existing Council owned facilities, comes from a sub-station located at the north-west corner of the existing Surf Coast Recreation Centre building via a high voltage cable from Beach Road, along Letham Lane. An authority cable from the substation runs to the east in front of the old recreation centre to a distribution board to the north of the Library. It is unknown how many tenancies are fed from this board.

2.3.2 Gas

The site has an LPG cylinder located at the rear of the property. It is unknown exactly what the cylinder serves, however advice from Council is that it is now redundant.

Reticulated gas pipework appears to have been recently upgraded, with high-pressure gas main distribution pipework reticulated around the site.

2.3.3 Cold Water and Fire Services

Cold water and fire services are currently reticulated throughout the site from a tapping in Beach Road. A fire booster is located at the north-west corner of the existing recreation building, with the fire service also serving the buildings on the adjacent title.

Council has advised that upgrade works to the fire mains in the street have been scheduled in the near future to resolve issues with pressure and flow.

2.3.4 Sewer

Sewer pipes are located to the west of the site in Letham Lane.

2.4 Existing Traffic and Parking

Trafficworks provided traffic engineering services for the concept design stage of the project. The following is a summary of their findings of the existing traffic and car parking situation on site based on surveys and site inspections undertaken in January 2021.

Due to the impacts of Covid-19 on tourism and potential usage of facilities, an additional comparative survey has been commissioned by Council for January 2022. Once available, this information will further inform the findings.

Existing Road Network

Surf Coast Highway is an arterial road under the management of the Department of Transport (DoT). It provides connection between Corio-Waurn Ponds Road (Belmont) to the north and Great Ocean Road to the south (Torquay).

Beach Road is a collector road under the management of Surf Coast Shire Council (Council). It provides connection between The Esplanade to the east and currently terminates approximately 120 m west of Eton Road.

Baines Crescent is a collector road under the management of Council. It provides connection between the Surf Coast Highway to the east and Beach Road to the west.

Letham Lane is a Council managed two-way concrete laneway which varies in width between 4.4 m and 9.0 m. Letham Lane provides access to car parking within the adjacent Ripcurl site and facilitates the site's loading operations

Letham Lane is classified as an Access Lane as per the Infrastructure Design Manual (IDM) with this type of road intended to carry up to 300 vpd. The vehicle classification surveys indicated a weekday average of 277 vpd and weekend average of 130 vpd. Hence, Letham Lane is considered to be currently operating within its intended capacity, as an access lane.

Public Transport

The subject site has access to two bus routes operating along Surf Coast Highway, with bus stops located within walking distance of the subject site.

Pedestrians and Cyclists

Footpaths provide convenient access to the site for pedestrians, except in the vicinity of the recreational vehicle parking along Beach Road. There is good pedestrian access between the subject site and the nearest bus stops, with the signalised intersection at Beach Road / Surf Coast Highway facilitating safe pedestrian crossing movements across Surf Coast Highway.

The on-road bicycle lanes provided on Surf Coast Highway provide convenient access to the site for cyclists from the north and south.

Existing Car Parking

Car parking surveys were undertaken for on-site car parks in January 2020 as illustrated below, with a summary of supply.

Car parking surveys are currently underway for the same area and additional adjacent areas to better inform the understanding of the precinct.



Car parking zones, from Trafficworks report

Existing On-Site Car Parking Supply

Area	Location	Supply
A	Corner of Surf Coast Highway and Baines Crescent	46
A1	Corner of Surf Coast Highway and Baines Crescent (parking on grass)	19
B	Corner of Surf Coast Highway and Beach Road	65
C	Corner of Beach Road and Letham Lane	127
D	Internal off street car park	11
Total		268

Existing Site Operation

Trafficworks undertook site observations of the operation of the existing car park and road network. A summary is below. Please refer to their report in the appendix for further information.

- Some roads within the site are too narrow to sufficiently facilitate two-way traffic, including Letham Lane alongside the old recreation centre, and the curved internal road connecting the northern and eastern car parking areas (car park B and C).
- Vehicles turning from Beach road into the narrow, curved internal road were observed taking the full width of the crossover to complete this manoeuvre
- The width of the crossover at the Beach Street intersection with Letham Lane is insufficient for two-way traffic and access by heavy vehicles accessing the site, as evident by the damage to the nature strip on the inside of the driveway
- Letham Lane does not have sufficient pedestrian facilities for people parking in the adjacent car parks
- The access to McDonalds is located opposite the eastern access to the site. Queues extending from the McDonald's drive through (63-69 Geelong Rd) were observed to extend along Beach Road to the signalised intersection at Surf Coast Highway. This blocked traffic from entering the car park on the site, as well as restricting vehicles from exiting the site onto Beach Road in this location
- There is a short left turn lane on Beach Road to assist vehicles to enter the eastern access to the site. This also helps to alleviate congestion experienced due to queues extending from McDonalds
- There is limited pedestrian access between the site and the on-street car parking on Beach Road, with pedestrians required to utilise the access roads or walk across the landscaping strip.



3 RETURN BRIEF

3.1 Briefing Process

A consultation methodology was developed by Council and the Consultant team to undertake engagement and consultation with the community and stakeholders. This was consistent with the IAP2 Spectrum of Public Participation. Please refer to the Business Case for details and outcomes.

Participants in engagement and consultation with the community and stakeholders included:

- Council staff
- Arts and Culture staff
- ANSM staff
- ANSM surfing stakeholders / donors
- Surfing Victoria
- Geelong Regional Library Service management
- Torquay Library staff
- VIC Services staff
- Potential Performance space user groups
- Tourism stakeholders
- First Nations community stakeholders
- Creative industries stakeholders (music, performing arts and visual arts)
- Surf City trader stakeholders
- Surf City Body Corporate
- Touring organisations (RAV, VAPAC)
- Creative Victoria
- Arts Industry Geelong Region Stakeholders

This Return Brief provides the over-arching relationships and functional requirements of spaces. It will evolve with subsequent phases of detail design

3.2 Facility Components

A Concept Design for the Surf Coast cultural Centre has been developed by Council. This will be the largest facility development undertaken by Surf Coast Shire with a total cost of \$53m. Given the current financial resources available for the implementation of the project it has been decided to undertake the project across two stages. The Concept Design and functional brief have been adapted to deliver functional facilities in both stages.

Stage 1 involves the replacement of the existing Torquay Library, ANSM and VIC with new expanded high quality facilities with a stronger visual profile and a short term upgrade of the Recreation Building to provide basic theatre and gallery facilities which will operate as the community driven Multi Arts Centre.

Stage One includes:

- Expanded Torquay Library with enhanced capacity to deliver programs and events.
- Expanded ANSM with permanent and temporary exhibition space, Theatre, collection storage and support facilities
- Expanded VIC with upgraded infrastructure, technology and retail
- New shared foyer with reception, toilet facilities and café
- New creative spaces including Rehearsal Room, Meeting Rooms and Maker Spaces
- New support facilities including staff offices, staff room and change facilities.
- New public spaces including a Forecourt configured as a gathering and event space.
- New Surfing Victoria offices, as per lease agreement with Council.
- Short term upgrade of the Recreation Building to provide basic theatre and gallery facilities for the MAC.

Stage 2 involves the demolition of the Recreation Centre / MAC space and replacement with expanded high quality theatre and gallery spaces.

Stage Two includes:

- New Studio Theatre with flexible configurations and a capacity of 250 seats.
- New Gallery with flexible configurations and a floor space of 160m².
- Artist in Residence studio.
- Performer support facilities including dressing rooms, green room, offices and stores.

3.3 Functional Requirements

The following table summaries the key functional requirements identified during the briefing process

Refer to the area schedule in the appendix for full list of spaces and areas.

STAGE 1

Library, ANSM, VIC, Surf Victoria

Item	Requirements
Entry and Public Spaces	
Forecourt and Public Realm	<p>The main forecourt shall be a focal point for arrival and activity.</p> <p>Provision of shade, seating and landscaping to all sides of the building is essential to maximise the use of the public spaces. The building will be designed with habitable edges and shaded overhangs where possible.</p> <p>The forecourt shall be flexible to facilitate large groups of students or visitors being able to arrive, meet, sit and have lunch in comfort and shade.</p> <p>Strong signage and public art shall mark the entry to the creative precinct, with maximum visibility from the street and key vantage points.</p> <p>The ability to change and curate the public space over time shall be designed into the public realm. Letham Lane's surface treatment, overhead lighting and the building base edges all offer canvases for creative work.</p> <p>Provision of facilities to assist tourists and the local community include:</p> <ul style="list-style-type: none"> • Shaded seating • Water fountains with bottle fillers • Secure external, large locker facilities for bag storage • Access to power and wifi • Digital signage and kiosks for tourism and events
Car Parking	<p>Car parking shall be provided for the centre with consideration of the patronage of the varying uses over the day and week. Modelling to determine peak times and demand will avoid providing an oversupply of car parking at the expense of landscape/public space.</p> <p>Refer to traffic report for confirmation of numbers in each stage.</p> <p>Car parking areas shall include:</p> <ul style="list-style-type: none"> • Accessible spaces as close as possible to the main entries • Drop-off zone in the forecourt • Patron and staff car parking • Bicycle parking areas • EV charging stations, as required • Landscaped areas with canopy trees and under-storey planting • WSUD features and bio-swales • Safe pedestrian access, lighting • CPTED principles <p>The new car park shall complement and integrate with the existing precinct on-grade car parking.</p> <p>Bus and large recreation vehicle parking shall remain on Beach Road.</p>
Centre Entry	<p>The centre will have a single main public foyer providing a physical link between the key public components of the facility – Library, VIC, ANSM and the MAC.</p> <p>The main air-lock entry into the foyer will address Centre Reception, with secondary access to the west addressing Letham Lane.</p> <p>The main entry shall have direct line of sight to centre reception with clear way-finding signage to assist visitors accessing different functions within the facility.</p> <p>A secondary centre entry will address Letham Lane providing access to the western car parks, skate park and pedestrians arriving from the west.</p> <p>A staff entry will be located at the south end of the facility.</p>

Item	Requirements
Foyers	<p>The design of the foyers shall provide a welcoming environment to create and support the ongoing relationship between all the functions. Good acoustics, warm material palette and natural light are all required to create an inviting, calm community hub space that invites people to linger, sit, wait and feel comfortable in the space. Foyer design shall allow users uncontrolled access to café, foyer, retail, public amenities before being restricted by ticketed exhibition entry or staff areas.</p> <p>The foyer will be open to the public across a broad spread of hours including for evening events. This will require some foyer facilities such as box office, cash registers, computer stations and retail stock to be secured for out of hours activities.</p> <p>The main foyer shall be designed with visibility and physical connections to the MAC to create an integrated centre. In Stage 2 the main foyer would extend to provide access to the new cultural facilities.</p> <p>Main centre stairs and lift access is located in the main foyer. The lift is a double-sided lift sharing controlled access to the Library. The main stair shall be a feature stair with skylight over, indoor planting and integrated bench seating. The main stair is located to bring ANSM patrons down from the upstairs permanent exhibition space directly through the retail and VIC area on the ground floor before exiting the centre.</p>
Cafe	<p>Centre food and beverage provision shall include refreshments during operational hours, events and recreational use. Opportunities to service centre non-users from the adjoining precinct and passers-by should be explored.</p> <p>A centralised cafe shall provide ease of access before, during and after using the facilities. It shall support functions and events in the centre. Design and layouts should minimise staffing requirements and be linked to self-serve display and merchandise area.</p> <p>The cafe shall be located to be highly visible from main centre entry with indoor seating integrated with the foyer. Outdoor, sheltered seating is highly desirable.</p>
Public Amenities	<p>Public amenities and a changing places facility shall be located on the ground floor of the main entry foyer. In Stage 1 the provision of public amenities is to be to NCC requirements, and at a minimum these amenities shall include:</p> <ul style="list-style-type: none"> • Male, female and unisex facilities • Baby change facilities • Accessible amenities • Changing Places facility
Meeting Spaces	<p>Shared, bookable meeting spaces shall be available in the centre and accessed from the main public foyers. 2 x 10 person capacity meeting spaces with an operable wall between shall be provided in Stage 1.</p> <p>The meeting spaces in the Library shall be designed to also be accessible from the public foyer after Library hours.</p>

Item	Requirements
Function / Rehearsal Space	<p>Function rooms involve 'flat-floor' events: that is, events requiring a flat floor and open area, arranged in a variety of formats with differing furniture arrangements. The function room, especially in a regional centre, will be used for a wide range of community, civic and social events, and as a rehearsal room or marshalling area for performers for other venues within the facility.</p> <p>Provision of a 150sqm rehearsal space is identified as a key facility. This would support:</p> <ul style="list-style-type: none"> • Community user groups for rehearsals for performances and events. • Warm up space for performances. • Assembly area for performances with large casts such as school productions. • Workshops and classes requiring a larger area. • Use as a functions or breakout space <p>The space requires good acoustic separation from adjacent spaces, AV and audio set-up, lighting, ability to black-out the space, semi-sprung timber or resilient flooring, multiple access points to the public foyer, close proximity to the main circulation stair.</p> <p>Technical installations are required in function rooms to serve their various uses and to support rehearsal, however these are much less intense than those of a designated theatre venue. The configuration of the space should accommodate the dimensions of the a 10 x 10m acting area plus circulation within the room, unless a dedicated Rehearsal Room is provided. A minimum clear height of 4.0m is required for rehearsal, to enable safe dance movements. This height also enables smaller scenery elements to be accommodated, and for basic lighting to be operated. This is also a good height for a large, wide room to give it suitable proportions and acoustic characteristics</p> <p>As a function space, it should seat approximately 120 at tables. An adjacent furniture store shall be provided.</p>
Makers Spaces	<p>Two Makers or Creative spaces will support the creative industries and be bookable by patrons and the library for activities. One space shall be approximately 40 sqm and set-up as the 'clean' space; and the other 60 sq.m and set-up for wet or dirtier activities.</p> <p>Good connection to the library for programs to run there; designated space for technology, eg laser cutting, 3D printer. Space for 10 participants + staff to guide / run the activity. Good storage. Need to manage induction and safety issues for users.</p> <p>Each space shall have:</p> <ul style="list-style-type: none"> • Resilient flooring • Bench with wet area sink • Access to dedicated store area • Be glazed and accessible to the public foyer to maximise visibility of activities
Reception, Administration and Visitor Information Centre (VIC)	
Centre Reception	<p>Centre reception shall provide reception and box office functions particularly for the ANSM and future Theatre. It shall be clearly visible from the main entry, with good, open views across the public spaces and entries to the Library, ANSM and to the VIC and retail areas.</p> <p>In Stage 1 reception service area would provide:</p> <ul style="list-style-type: none"> • Reception services for business visitors • Directions for arts visitors • Sales of cultural events including Museum admission, Library events, bookings for workshops and classes. • Retail sales from the VIC <p>It should easily expand in Stage 2 to provide full box office and front of house services.</p>

Item	Requirements
VIC	<p>The VIC will have a dedicated and highly visible area within the foyer for interpretive information through digital interfaces, including large touch screen / interactive maps for assisting visitors with trip planning. The VIC should be visible from the main entry and the forecourt. Glazed display to the forecourt is required.</p> <p>The VIC area should include:</p> <ul style="list-style-type: none"> • A large standing desk or counter for visitors and VIC staff to stand at to plan trips using large maps or screens embedded into the desk. Space for computer hardware, printer, large monitors and lockable storage and lockable storage under the desk. • Seating for visitors so staff can assist visitor enquiries. • Kiosks and digital signage throughout the VIC area and into the foyer • Glazed, lockable display cabinets for retail and ANSM merchandise • Overview from reception and the centre manager / VIC office area
Retail and Merchandising	<p>Retail and merchandising space and display is a requirement for the VIC and ANSM.</p> <p>The retail space shall be adjacent or incorporated into the VIC space to allow VIC staff to service the area. ANSM patrons shall exit the centre via the retail space.</p> <p>The changeable merchandising outlet shall be highly visible. It needs to be designed with merchandise security scanners at all centre entry/ exit and reception area entry/exit.</p> <p>The merchandising outlet shall be designed to attract attention and its final design needs to be developed in association with specialist retail designer.</p> <p>Overview of the outlet from the Centre Reception desk shall be provided to allow staff to interchange according to demand. Adequate storage shall be integrated into the merchandising joinery.</p>
Centre Manager / VIC Office	An office for up to 3 staff with direct overview and proximity to reception, foyer, VIC and retail areas.
Comms Room	A secure, shared centre comms room

Item	Requirements
Library	<p>The GRLC <i>Library Infrastructure Development Plan</i> recommends library projects be informed by eight Guiding Principles as follows:</p> <ol style="list-style-type: none"> 1.New libraries will meet People Places building area standards. 2.Equity and fairness in development and renewal 3.Local community needs will drive library design and renewal 4.Libraries are for everyone and will engender pride in the community 5.Libraries will be accessible to all and feature universal design 6.Libraries will be "future proofed", built and redeveloped for the future incorporating Environmentally Sustainable Design (ESD) principles and flexibility 7.New libraries in the region will be developed in partnership and/or located with other services 8.Libraries will be primary access points for new and emerging technologies <p>As a branch library within the GRLC, the Torquay Library will include a variety of "flexible" spaces and facilities including meeting rooms (informal and bookable), seminar rooms, lounge spaces, children's spaces, teenage spaces, computer access, free Wi-Fi access for personalised devices, quiet spaces, outdoor areas, business incubator, conference/event spaces, gallery, performance spaces, recording and editing studios, heritage centre, and visitor information.</p> <p>The Torquay Library overall floor area shall be approximately 1,300 - 1,400sq.m. Being located in an integrated creative and cultural centre, the Library will share spaces with the centre that are outside the Library footprint, including:</p> <ul style="list-style-type: none"> • Makers Spaces • Theatre, seating capacity 50 • Staff lounge, centre shared <p>In Stage 2 the Library would also have access to the Studio Theatre with a seating capacity of 250, and associated support spaces.</p>
Entries and Access	<p>The main Library entry shall be on the ground floor, accessed off the main foyer with overview from centre reception. The foyer leading to the Library entry shall be a welcoming, comfortable place, feeling equally part of the Library and the centre itself.</p> <p>A secondary ground floor entry will provide direct access to the shared public amenities and to the Letham Lane entry. The Letham Lane entry will provide access to the centre from the skate park to the west, and provide an easy loading access for the Library.</p> <p>On the first floor an entry is located off the main centre foyer in close proximity to the centre meeting and makers spaces.</p> <p>The first floor of the library is accessible via lift and a central, feature stair.</p>
Service Desk and Check-out	<p>Library service desks shall be adjacent the Returns Room for ease of processing. Service desks are to be designed as a concierge model for staff welcoming visitors to allow for better interaction between staff and patrons. Transactional elements including cash register, brochures, stationery. Need a level of privacy for database details – generally dealt with swivelling screens.</p> <p>Hold shelves near the entry and include books booked for collection, recent returns, new books. Self-check out kiosks located near the entry and in other locations throughout the Library</p>

Item	Requirements
Returns Room	<p>A secure Returns Room at the front of the Library, close to the main service desks is required. Access for the public after Library hours.</p> <p>Space to handle say 30 x crates in and 30 x out - deliveries for couriers moving books between the branches. Space for book trolleys parking within the room 8-12 (600mm x 600mm footprint). Crate drawers (20 +), work bench, external and internal returns chute (smart bin). Needs visibility into the Library but no public view in.</p>
Library Spaces	<p>The open library space will be designed for long-term flexibility, reconfiguration of shelving and furniture. Some key spaces / functions within the open Library space include:</p> <ul style="list-style-type: none"> • Children's Area on the ground floor - a large, designated area with good sound absorption. Keep visually accessible and welcoming. Locate in close proximity to public amenities Access to an outdoor space good but not essential. Ability to transfer setup easily – babies on the floor, seats for older children events, tables for practical workshops. Needs furniture and equipment storage adjacent. Children's area should not be near quiet spaces. Provide a self check out in the area. • Work and Study Spaces - high demand for public computers but also many people coming with own devices and just need a desk space and data access. Needs a mix of people working in the body of the library and in small, glazed meeting spaces (for 2-4 people) Away from children's spaces. Desks and PCs should be distributed around Library while ensuring some stations are near the main customer service zone. Print servers should be near main customer service area. • Young People - Access for young people is important as they are not well catered for in the current library. Needs include study space, wifi access, new technology, social spaces to hang out, have conversations. Potential for links into Youth Services programs. Program suitable activities into the event space. Not inclined to developing a youth specific space, more ensure different parts of the library have an appealing layout, furniture, etc. Young people will go where they are comfortable. Letham Lane entry and seating areas to be designed to attract young people • Display Areas - community groups access eg toy library promotion, historical society. 3D elements in glass cabinets, Event promotion, located in entry near foyer to entice people into the library. • Represent a connection to the environment and Wadawurrung culture through a nature walk that starts at the library and VIC through Torquay and to the beach
Loading	<p>Library loading from the Letham Lane side with trolley access into the Library.</p>
Meeting / Program Rooms	<p>Two large meeting spaces with an operable wall between to facilitate meetings and larger events in the Library. For example artist events and workshops are popular often attracting around 20-25 participants. Other events, eg authors talks, currently attract up to 70 people.</p> <p>Access from within the library and from the public foyer for out of hours usage.</p> <p>Furniture storage (associated with the program rooms), iPad and laptop storage, Paper, stationery high usage. Wet area / kitchenette in at least one meeting space.</p>
Study Spaces	<p>Provide 2 to 4 small glazed study rooms, each for 2-4 people, close to the study / work areas.</p>
Staff Work Room	<p>A dedicated staff work room for Library staff including:</p> <ul style="list-style-type: none"> • 4-5 workstations plus potential for expansion, or separate Branch Librarian office • Recycle bin in the office space (paper wheelie bin) • Storage, bench with sink

Item	Requirements
Australian National Surf Museum	ANSM's vision is to be the centre of Australian surfing heritage, to collect, preserve, document and share nationally and internationally significant items and stories of Australia's surfing history and culture
Exhibition Entry	Important that museum entry has impact in the foyer to encourage visitors to purchase tickets. Display wall, with video monitors and digital displays. There needs to be a sense of arrival and an introduction to the space Foyer or Exhibition entry space needs to provide sufficient space to congregate groups and tours including initial introduction. Capacity 30-45 people.
Permanent Exhibition Space	Entry into Permanent Exhibition space from the foyer will be ticketed. Entry into Temporary Exhibition space from Permanent Exhibition entry area via separate door for access control and separate ticketing as required.. Museum needs an introductory entry space. A space where people gather to hear a talk and then can navigate on their own. Exhibition spaces should be flexible spaces with moveable walls, data and lighting infrastructure. Ideally should incorporate more interactive and virtual reality elements Greater height in the exhibition spaces are needed to allow objects such as surf boards to be displayed vertically – some of gallery needs 7m height to allow largest 6m boards to be displayed vertically. Void of stair could be used. Hoisting equipment or EWP needed to install exhibits at height. Longest boards currently in the exhibition are 6m long so sufficient height and access through doors / corridors is essential - align doors where possible to allow for straight access between spaces. Environmental controls to museum standards.
Temporary Exhibition Space	Access to a kitchenette, event preparation space for openings and events. Temporary exhibitions could be a mix of self generated (1 per annum) and touring (1 per annum).
Exhibition Equipment Storage	Exhibition space as per the Permanent Exhibition space requirements. Storage for exhibition equipment off the exhibition spaces
Shaper Room	Approximately 6 metres x 2.5 metres with appropriate lighting (no natural lighting), mechanical extraction, direct access to outside (forecourt) so that boards and materials do not move through gallery space.
Theatrette	Viewing window into Permanent Exhibition space A small theatrette with a capacity for 50 seats to be accessed from within the Permanent Exhibition space and from foyer /forecourt for after hours or external users. AV capacity and display. Tours / classes finish with a 5-10 minute film at the end of their booking. Movie nights would also be held here.
Loading	Shared loading dock for the facility to also have environmental controls and direct, straight access into the ground floor ANSM / Collections store
Prep Room	Dedicated Prep Room for clean preparation of objects including condition reports, maintenance, framing of photographs and artwork. Largest objects would be boards 6m x 0.6m requiring a minimum 8m x 2.4m room. The preparation room should be linked to the collection storage facilities and have good access to the galleries - in particular the Temporary Exhibition space
Collections Workshop	two desks with PCs for staff / volunteers/ researchers. A space to house a flat bed scanner and a photographic booth is required

Item	Requirements
ANSM and Collections Store	Storage needs to meet museum level conditions. It is envisaged that the collection will grow in coming years. Storage can be divided into large object space and small objects spaces. <ul style="list-style-type: none">Surf board storage should be vertical storage. One section of the store area to have 7m high ceiling to allow for vertical boards stored on high density foam mounts.. Timber boards in particular need humidity control to prevent warpingA compactus should be provided to ensure appropriate storage conditions and efficient access for staff and researchers.Textile objects including wet suits and surf mats should be stored in museum textile storage boxes on shelving.Framed photographs and artworks require hanging racks as part of the compactus.Print materials including publications are stored in archive boxes.Moving image and photographic materials are currently stored in a fire proof safe. With growth in the collection a second safe will be required.Digital media to be stored on on-site server
ANSM Office	One office/ small meeting room and open plan office with at least 3-4 workstations for staff and volunteers. Current staff of co-ordinator, Curator, Project Officer likely to expand to include Public Programs Officer and Marketing Officer. Potential for regular interns from tertiary courses. Offices should be in close proximity to museum spaces.
Surfing Victoria	Surfing Victoria is the states' peak body for surfing. They offer a wide range of programs including surfing competitions, surfing workshops and elite training programs. Council has a 2013 lease agreement with Surfing Victoria to provide office space in perpetuity.
Entry and Office Spaces	Entry to Surfing Victoria spaces will be via the rear staff entry. The tenancy will be a secure space with reception desk with a small waiting area with display upon entry. Office accommodation for 12 staff includes: <ul style="list-style-type: none">3 shared offices each with 2 workstationsAn open office area with 6 -7 workstations for staff and volunteersPrint area, and store for equipment including cameras
Events and Loading	The majority of event equipment is stored off site and brought to the centre in the lead up to an event.
Shared Spaces	Surfing Victoria requires access to a 20 person meeting space for various training activities throughout the year. They will require access to book the shared centre meeting spaces. Other shared spaces in the centre include: <ul style="list-style-type: none">Staff loungeStaff and public amenitiesLoading dock
Staff Spaces	Spaces for centre staff shall be shared across all organisations where possible to promote greater interaction and collaboration between services.
Staff Entry	Staff entry point at rear of the facility adjacent car parking.
Staff Lounge	Shared staff lounge for the whole centre including kitchenette, small lunch table, staff lockers. Access to adjacent amenities with shower.
Services, Waste and Plant	Shared services, waste and plant areas for the centre with loading access as required from car park and back-of-house areas. Roof top, screened mechanical plant and PV cells. Shared cleaners cupboards and centre storage throughout.

STAGE 2

Studio Theatre and Gallery

In Stage 2 the old recreation centre building will be demolished and new Studio Theatre and Gallery constructed with support spaces.

Stage 1 functional layout should allow for ease of Stage 2 construction and integration of functions without wholesale change to the Stage 1 operations and building layout. Additional car parking requirements shall be assessed at time of designing. There is the potential to construct some undercroft parking under the theatre which should be explored.

Item	Requirements
Entry and Public Spaces	
Foyers	The main foyer shall be designed in Stage 1 with the ability to be extended into a single foyer also serving the Theatre and Gallery. It is essential that the Main Reception control desk be clearly visible and within close proximity of the Centre's entry, and that all patrons pass past on entering and leaving the Centre.
Public Amenities	In Stage 2 additional public amenities will be provided for the anticipated volume of theatre patrons. It is recommended female amenities be provided at 1.5 to 2 times the NCC provision to accommodate peak times before and after performances and at intermission. Public amenities shall be accessible off the main foyer, preferably upstairs to also support the Functions / Rehearsal space.
Centre Reception	In Stage 2 Centre Reception would be expanded to provide front-of-house facilities required for a performance venue. The existing reception point could be extended to separate centre reception and box office functions if needed. A front-of-house store, cloak facility is required behind the box office with view to the Theatre, Gallery and ANSM entries.
Studio Theatre	A 250 seat capacity, flat floor, flexible Studio Theatre to support a wide range of performance types and staging options including: <ul style="list-style-type: none"> • Drama and Music theatre • Acoustic and amplified music • Dance, Cabaret • Film and multimedia • School performance events <p>Studio Theatres can take many different formats: end stage, corner stage, in-the-round (arena), thrust stages and so on.</p>
Performance Space	Seating should be retractable and easily moveable to enable a range of performance configurations including flat floor usage which could be valuable for arts, community and civic events. There should be the ability to expand and contract the auditorium to suit a range of events including more intimate performances. Good quality acoustics are critical with a level of acoustic adjustment incorporated in the design. <ul style="list-style-type: none"> • Sprung theatre 'working' floor • Retractable seating unit for 250 seats, with wheelchair positions on floor • Accessible technical gallery and equipment, min height 6.5m to underside of the gallery • Control Room on first floor with good lines of sight to acting areas • Sound locks and audience accesses on both levels • Sound lock entry from back of house zone via scene dock • Acoustic sliding stage door for direct access to Scene Dock and Loading Bay • 10 x 10m performance area with wings and cross-over, winched bars over, house curtains

Item	Requirements
Backstage Support / Technical	<p>Technical office</p> <ul style="list-style-type: none"> • 2x workstations + 2 hot desks for casual/temp staff/ Studio hirer. • Scene dock and loading dock overview • Meeting space, file and resource store cupboards. • Technical workshop with electronics/equipment repair bench, shelving. <p>Laundry / wardrobe</p> <ul style="list-style-type: none"> • Costume, props maintenance, ironing, sewing workstation, full length mirror. Sink bench, double trough, commercial washer (1) & dryer (1). <p>Control Room (First Floor)</p> <ul style="list-style-type: none"> • Technical control room for theatre performances. Acoustic rated sliding / removable window to auditorium. Control desk with space for 2-3 technicians. Theatre and audio system racks. Wheelchair accessible room. <p>Technical Gallery (Second Floor)</p> <ul style="list-style-type: none"> • Gallery to perimeter of auditorium, sound and lighting rigging, suspended scenery winches, min 6.5m above performance space • Lift and stair access. Sound lock lobby to lift.
Backstage Loading and Storage	<p>Piano Store:</p> <ul style="list-style-type: none"> • Dust free, climate control. Instrument racks. 1 Baby Grand <p>Scene dock:</p> <ul style="list-style-type: none"> • Min 5.5m clear height. Roller shutter door to loading bay. Acoustic sliding door to auditorium. Trough sink. Min height 5.5m- 6m. Space for scenery repairs. <p>Store:</p> <ul style="list-style-type: none"> • Equipment Storage for lighting, sound equipment, rigging, drapes • Venue Equipment Storage: Event tables and chairs (Flat folded on trolleys). • Users storage • Cleaners Store(s)
Performer Amenities	<p>Green room</p> <ul style="list-style-type: none"> • Kitchenette, pinboards, lounge seating, table & chairs, program relay, • Natural light and views out • Lockers for performers and staff • First aid cupboard. <p>Dressing Rooms:</p> <ul style="list-style-type: none"> • Dressing Room 1 - Principal wheelchair accessible with ensuite- wheelchair accessible, and space for 2 performers, 2 make up stations, 1 hand wash basin • Dressing Room 2 - Principal with ensuite and space for 2 performers, 2 make up stations, 1 hand wash basin • Dressing Rooms 3 & 4 - 2x ensemble dressing rooms with sliding door between for 10 performers each, 6-8 makeup benches each space, Mirrors & lighting, 1 x hand wash basin each • Shared performer amenities including 1x Accessible unisex bathroom, Female WC, Female Shower, Male WC, Male Shower

Item	Requirements
Gallery	<p>The Gallery should be a dedicated visual arts space. It is desirable that the Gallery space be able to fulfil a number of purposes:</p> <ul style="list-style-type: none"> • Featuring the work of local community artists. • Featuring the work of local professional artists. • Presenting touring exhibitions of appropriate scale. • Partnering with larger regional institutions such as Geelong Art Gallery for satellite exhibitions. • Hosting workshops and classes for the community, in particular young people. • Acting as a hub for artist residencies. <p>The Gallery would need to meet the venue accreditation requirements for galleries including environmental controls and security.</p> <p>The Gallery needs a high level of flexibility and adaptability for exhibitions. It should have the capacity to exhibit 2 dimensional works (paintings, prints, photographs), 3 dimensional works (sculptures, installations) and digital works (projections, screen based). To achieve this flexibility the Gallery should have suitable infrastructure for exhibitions with moveable walls and lighting and with data cabling and projection infrastructure.</p> <p>To support workshops, classes and residencies there would need to be access to suitable workshop spaces including a flexible art studio space. These activities could utilise the proposed Maker Spaces in the Library.</p> <p>Gallery storage with direct access to loading area</p>
Artist in Residence	<p>An artist in residence space that could be linked to the Makers Spaces on the first floor.</p> <p>Studio space with wet area, resilient flooring and access to natural light and views</p>
Functions Prep Space	<p>A functions / event storage space with sinks that could be used for event catering, storage and changeover</p>

3.4 Building Fabric

The building envelope is to be simple, durable and easy to maintain. High thermal performance of the building fabric is essential. Low maintenance finishes are prioritised.

Roofing and rainwater goods are to be metal Colorbond or equivalent.

The desirable design life of building elements, subject to reasonable wear and tear and weathering and assuming regular maintenance, are as follows:

Building structure – 50 years minimum

External finishes

- Applied finishes: 5 – 10 years (e.g. paint)
- Integral materials – 20 – 25 years (e.g. powdercoat)
- Brickwork - 50+ years
- Roof cladding – 15 – 25 years as per manufacturer's warranty

Building services – design life of plant & infrastructure:

- Mechanical plant 15 – 25 years
- Electrical equipment - 25 years
- Hydraulic pipe work – 50 years

Floor surfaces:

- Public areas – 20 years (e.g. stone, ceramic tile, polished concrete. Carpet excluded).
- Other Areas – 5 - 8 years (e.g. carpet)

Internal fit out (walls, partitions, joinery) – 20 years

3.5 Occupational Health and Safety

The facility is to be configured to be as safe as practicable an environment for all occupants in accordance with all relevant Acts, Regulations and Codes of Practice. Ideally, risks should be eliminated. Where this is not possible, design and / or operational measures are to be identified to reduce and manage safety risks.

The facility design must take into account means of efficient and safe access to building elements for maintenance and repair purposes (e.g. changing globes, accessing plant areas, conducting routine maintenance).

Working at Heights

Safe and efficient access is required for working at heights to install and repair lighting, mechanical services, and clean highlight windows or skylights.

Note: it is not acceptable for maintenance access to be

Surf Coast Cultural Centre
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achieved by ladders at these heights. Specialist equipment may be required such as extendible window cleaning equipment.

Performance, Gallery and Museum spaces will have ceiling heights in excess of 6m. These areas shall be designed in anticipation of safe access for maintenance, event set-up and exhibition changeover, including:

- Allowance for an Elevated Work Platform (EWP) stored on site. Consideration of doorway widths and heights to facilitate access
- Technical galleries with safety harness, or a tension wire grid over theatrical spaces
- Motorised lighting bars

Roof Safety

A safe access system to all roof areas, in accordance with relevant Occupational Health and Safety Acts and Codes of Practice, is required for maintenance access.

Roof safety relies upon, where possible:

- Limiting access to those trained to safely access the roof.
- Roof safety harness points system for access to routine maintenance / cleaning locations.
- Safe access to and from the roof via designated stairs (not ladders), roof walkways, paths, and roof perimeter barriers.

The roof access system will be designed by a specialist subcontractor in consultation with the design and client team.

3.6 Universal Access and Design

"Surf Coast Shire Council is committed to access and inclusion for all to build healthy, well-connected communities where everyone can participate"

from: Surf Coast Shire's Access and Inclusion Plan, 2021 update

The Cultural Facility and Library shall promote inclusion of people with disability, enriching community life for everyone. All spaces and facilities shall meet the expectations of *Surf Coast Shire's Access and Inclusion Plan, 2021 update*. The buildings within shall also meet the requirements of the Disability Inclusion Act 2014, Disability Discrimination Act (DDA), Australian Standards 1428 and the Disability (Access to Premises – Buildings) Standards 2010.

Whilst building codes and design standards determine the minimum requirements, public and community facilities demand a higher concept for 'Ease of access' for all extends from arrival, to footpaths, drop-offs, entry ramps, main entries, all passageways and doorways and into all areas of the building except dedicated maintenance only access spaces.

3.7 Acoustics

The overall acoustic design objective is to create a comfortable environment, acknowledging that open, vibrant spaces with activities visible and accessible can create higher levels of noise.

Maximising acoustic absorption through internal building materials will assist in reducing some of the impact of such activities.

Noise reverberation and transfer / disturbance between spaces / zones of play spaces will be minimised through appropriate design of partitions and provision of acoustic absorption.

Extraneous noise from adjacent mechanical services plant and external noise, such as rain on the roof, should be minimised.

Performance and Cultural Facilities

High acoustic performance of theatrical, music and museum spaces is integral to their success. Both space performance and the ability of the building fabric to limit noise ingress are important.

Acoustic requirements for very low background noise force the structure to be totally sealed, with extensive attenuation of air paths, including even the emergency smoke exhaust system. The mechanical ventilation system must provide very low speed, high volume air to avoid drafts and noise impacts.

3.8 Site Services Infrastructure

A Site Services report was prepared to provide advice regarding the impact of the concept design on existing services infrastructure, and high-level advice on required infrastructure works to facilitate the staged implementation of the concept design.

A summary of key points is below. Please refer to the appendix for the full report.

3.8.1 Power

The development requires the relocation of the substation and the authority main feeding the board in front of the Library.

There will be an increase in power demand due to the expanded Council facilities and the specialist nature of the facilities - the museum and theatre spaces will demand a high standard of mechanical, environmental controls. This will most likely require an upgrade of the power supply to site, including a new substation. The new substation shall be sized to meet the requirements of Stage 1 and Stage 2.

The new sub-station is proposed to be located at the corner of Letham Lane and Beach Road.

The new substation is required to be installed prior to the commencement of construction for Stage 1 in order to

maintain power to the library and other buildings. A new cable will run direct from the new sub-station to the existing library board to maintain operation of the existing library during construction.

Further investigation will be required to establish the demand of all existing buildings and the new buildings, to enable an application to the power authority for revised power supply. Costs for the modification and upgrade of the power reticulation around the site cannot be determined until the application is submitted and designed prepared by the authority. An estimate has been included in the current cost plan.

3.8.2 Gas

It is anticipated there will be limited need for gas as part of these works. Council may look to use green energy where possible, typically through the purchase of green power from the authority or on-site solar PV generation, to power electrical systems, provide heating and cooling to the building and for heating of hot water.

3.8.3 Cold Water and Fire Services

Council has advised that upgrade works to the fire mains in the street have been scheduled in the near future to resolve issues with pressure and flow. On this basis, it is expected that pumps and tanks should not be required. This however cannot be confirmed until the following information is known;

- Actual pressure and flow data on the water main in the street is known
- Resolution of possible fire engineering solutions for the new building to confirm that fire sprinklers and/or drenchers are not required

3.8.4 Sewer

There are sewer pipes to the west of the site Letham Lane. This should be adequate to accommodate the proposed building, with the expectation there should not be a need for major modification or upgrade.

3.9 ESD

In November 2021, Council adopted the *Environmentally Sustainable Council Facilities Policy*. The policy aims to ensure climate change is considered, and positive environmental outcomes are generated at new facilities, and during renewals and upgrades.

As a major project, the new facility will be designed over and above the NCC environmental requirements and utilise sustainability rating systems.

It will include requirements such as:

Energy Performance

- High performance building envelope including building insulation, pool shell insulation, high-performance glazing, reduction in thermal bridging and building air-tightness
- Highly efficient building services and equipment
- Heat recovery from exhaust air
- A large solar PV system on the roof
- Metering and sub-metering to monitor performance

Water Resources

- Rainwater harvesting from the roof for re-use
- Water efficient fittings and fixtures
- Stormwater harvesting and storage for re-use for landscape irrigation

Indoor Environment Quality

- Maximise daylight into public spaces and library
- Museum quality, climatically controlled spaces (ANSM)
- Provision of outside air exceeding the AS1668.2 minimum requirements by at least 50%
- Excellent thermal comfort throughout the development
- Acoustic treatment to achieve high patron and staff comfort and separate between sensitive uses

Stormwater Management

- Underground rainwater collection tank to collect the roof water for re-use for toilet flushing within the building
- Investigate use of bio-retention rain-gardens to treat the majority of car park run-off
- Proprietary gross pollutant capture products for remaining hard-stand areas
- Detention tank if required (subject to Council advice)

Urban Ecology

- The heat island effect will be addressed through external finishes with a high solar reflectance index and appropriate landscaping.
- Light pollution will be controlled through well-designed external lighting to only provide illumination where required.

Building Materials

All materials will be reviewed and evaluated for:

- Material locality
- Material toxicity
- Environmental impact
- Embodied energy
- Material durability / longevity
- End-of-life treatment
- Maintenance requirements

Construction Methodology

ESD initiatives throughout the construction:

- High performance site offices will improve the sustainable performance increasing health and productivity outcomes of site workers
- Demolition recycling targets
- Environmental Management Plan to minimise adverse environmental impacts during construction

Building Management

- A Sustainability Management Plan should be developed for and implemented by the building operator
- Develop a Building Users Guide for building occupants and maintenance staff
- Post-occupancy evaluation and training over the first 12 months

3.10 Building Regulations

The design, construction and operation of the facility are to comply with all relevant Acts, Regulations and Codes of Practice.

Only a preliminary, high-level regulatory review has been undertaken in this concept design phase to determine such things as approximate amenity numbers, egress paths, universal access and inform facility costs. A regulatory review should be undertaken in the next phase of design and brief development.

Building Occupancy and Classification Assumptions

Building Class:	9b and 5
Construction Type Required:	B (2-storey)
Occupancy:	to be confirmed



4 DESIGN RESPONSE

4.1 Site Design Response

The Surf Coast Cultural Centre site design response celebrates the site and surrounds through expression of the concepts of **Creativity, Culture and Community Gathering** of the Surf Coast and Wadawurrung communities.

Located in a tight urban site surrounded by 'big box' retail and on grade car parking, the project has the opportunity to transform the precinct through an evocative architectural and public realm design. To achieve this, the site boundaries should be blurred - bringing improved public realm experiences and curated journeys across the site that reach out across Surf Coast Highway back to Torquay, and to the north-west to engage with the residential areas and high school beyond.

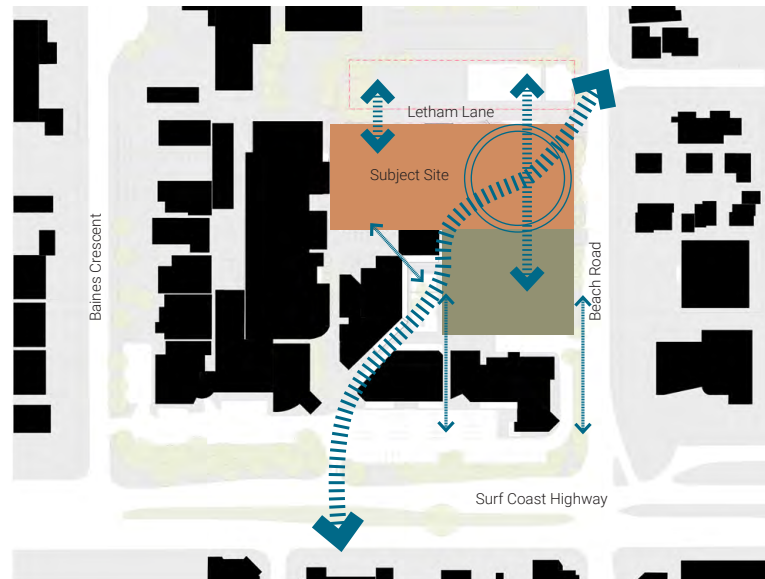
Curated public space brings opportunities for creative and cultural expression, education and engagement. As a new cultural destination, this high exposure and visibility are essential. The opportunity to transform Letham Lane to a pedestrian priority space with regularly curated art works will engage the centre with skate park users and improve safety and visibility of connections to the car parking to the west.

The new facilities will reflect the following key design themes through the architectural, urban and landscape design, including:

- Celebrate Torquay as the introduction to the Great Ocean Road
- Be a vibrant place for people - showcasing the local arts community
- Be a place for gathering, learning and celebration of culture
- Embed deep sustainability thinking /connection to the natural environment
- Reflect place through Wadawurrung history and culture - particularly through opportunities to meet, gather and come together to celebrate culture
- Transform from a linear narrative to a dynamic/multi-use/evolving place
- Allow for future connections to the broader precinct and development

The architecture shall respond to the **flow of people and site**, creating spaces and **edges** that are habitable and welcoming - a seated building edge in the **dappled shade**; a facade that showcases internal activities; views out to the public spaces and beyond; views from the first floor to where the **sky meets the water or land**.




The VIC, Library and community meeting and making spaces are transparent and interactive spaces. The ANSM, Performance and Gallery spaces are the 'black box' creative presentation spaces. The foyers, forecourt and public realm bring these two parts of the Cultural Centre together in a place of gathering, celebration and engagement for the local and broader community of the Surf Coast.



Site Design Response - Connections

Site Plan

Legend

- 1 Formalised car park
- 2 Under planting (under existing tree to be retained)
- 3 Bio-retention landscape area
- 4 Formalised pathway
- 5 Ramp to raised shared-zone allowing for two way traffic & loading (details subject to traffic advice)
- 6 Laneway art opportunity
- 7 Seating cove (sheltered seating area)
- 8 Children's garden
- 9 Landscape screening (low level)
- 10 Forecourt Plaza
- 11 Building edge seating area
- 12 Gathering circle & seating cove
- 13 Site specific landmark public art/sculpture
- 14 Drop off/pick up area
- 15 Boardwalk arrival
- 16 Pedestrian path for main car park
- 17 Car park (new)
- 18 Car park (existing reconfigured for efficiency)
- 19 Loading dock
-  Building entrance (main)
-  Pedestrian access
-  Vehicle access



Surf Coast Cultural Centre Site Plan



Surf Coast Cultural Centre
Surf Coast Shire Council



DESIGN RESPONSE

Gathering and Interactions



Space that encourages gathering and lingering

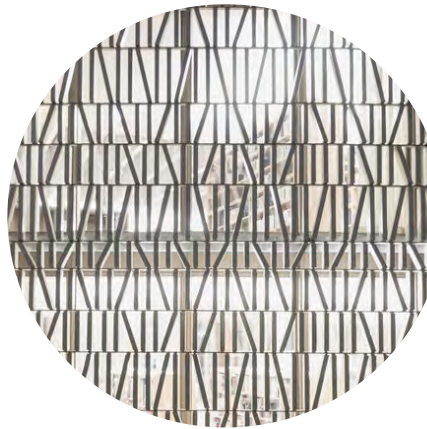
- Spaces for gathering, resting and lingering acknowledge the Wadawurrung culture
- Recognise the precinct as place for learning and social interaction
- Creating habitable building edges, protected seating and shade to unite and encourage

A vibrant, cultural place for people

- Artwork and public realm elements to support activation and cultural expression
- Cost-effective laneway treatments that extend the precinct
- Interventions that can be curated, changed and refreshed to reflect events, seasonal change and culture

DESIGN RESPONSE

Coastal Landscape



A landscape of coves

- Reference the coastal landscape along the Great Ocean Road
- Create coves as sheltered places for seating and gathering
- Provide 'broken' kerbs for storm water inlet into rain gardens

Dappled light and shade

- A light, filigree building expression that allows shade, filtered light and views through
- Reference to River Red/Manna Gums (Freshwater Creek) & coastal Moonah trees
- Landscape inspired colour and pattern palette

PLANTING PALETTE

Reference Imagery

These images show the character of informal plant grouping and a brief selection of species. A full palette can be developed, drawing from the EVCs of the region, and knowledge shared with the consultant team during a half-day Walk

on Country. As Country encompasses a range of plant and ecological communities, from creek to coast, the palette will be developed to ensure consistency and suitability for site conditions.

Plantings



• *Poa siberiana*



• *Banksia marginata*



• *Dillwynia glaberrima*



• *Austrostipa mollis*



• *Ficinia nodosa*



• *Westringia fruticosa*
• *Phormium tenax*



• *Carpobrotus rossii*
• *Stipa stipoides*



• *Themeda triandra*

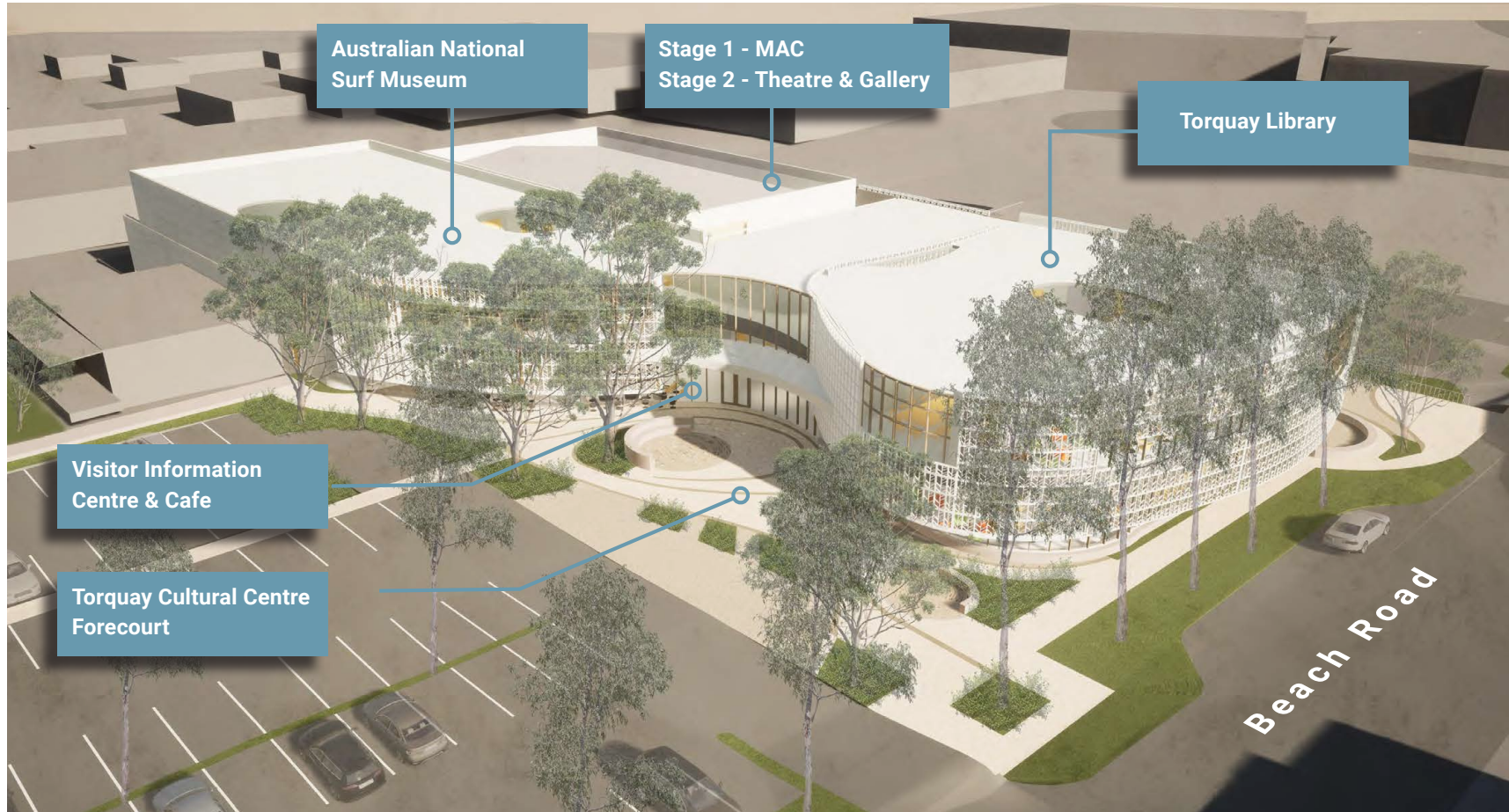


• *Eucalyptus leucoxylon rosea*

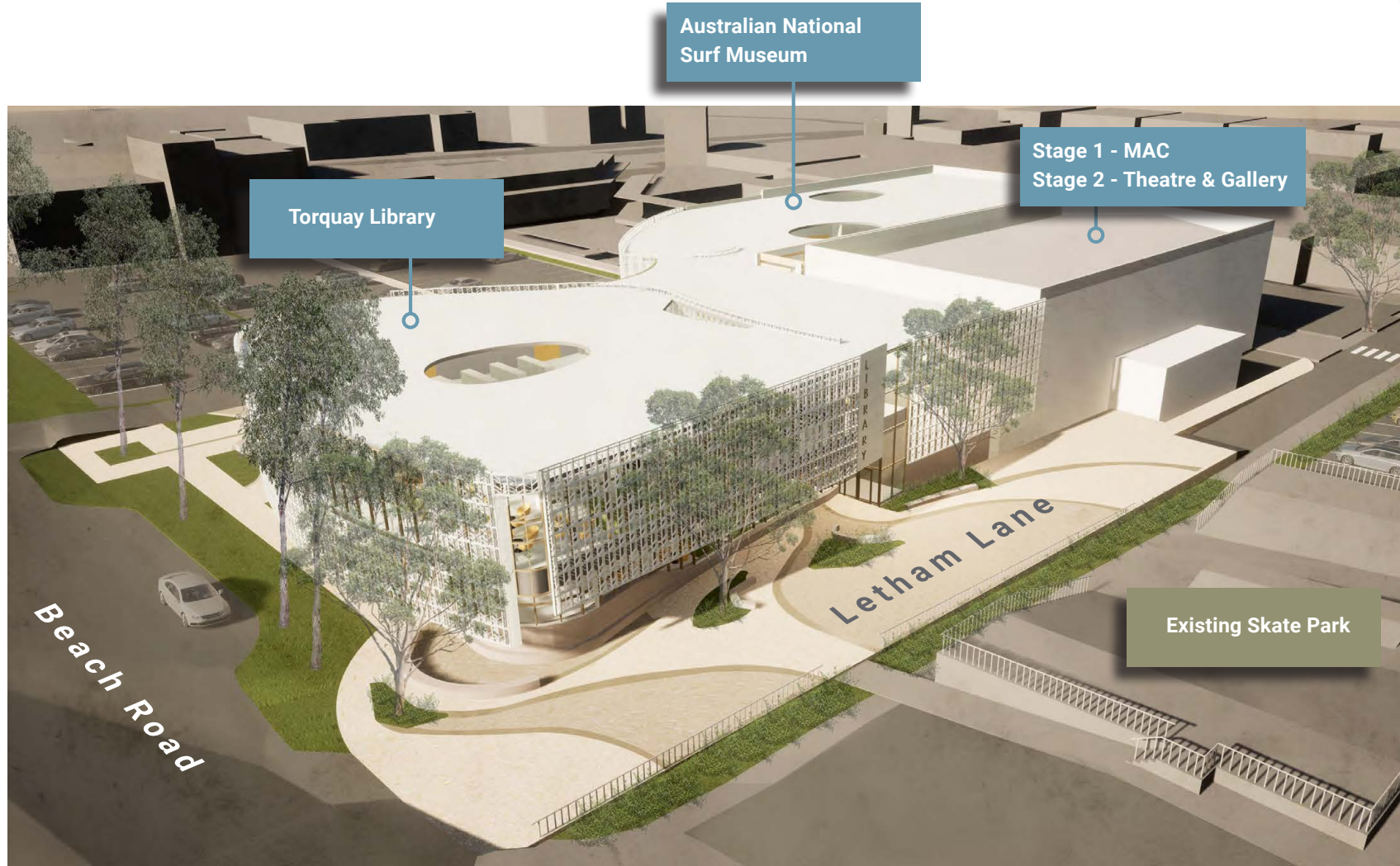


• *Eucalyptus radiata*

Shade trees



Aerial View - Forecourt and Entry



Aerial View - Letham Lane



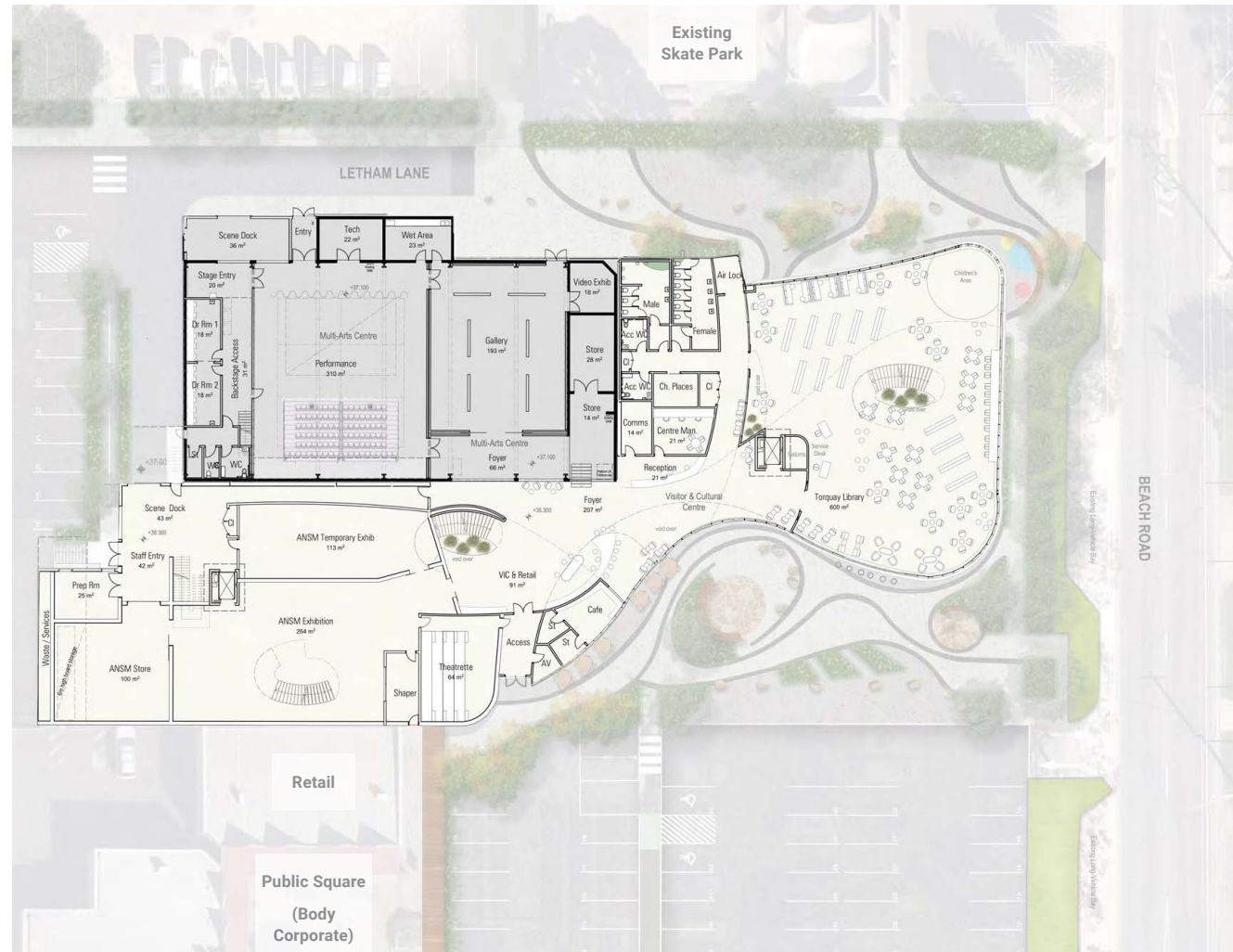
Perspective View - Forecourt



Perspective View - Letham Lane

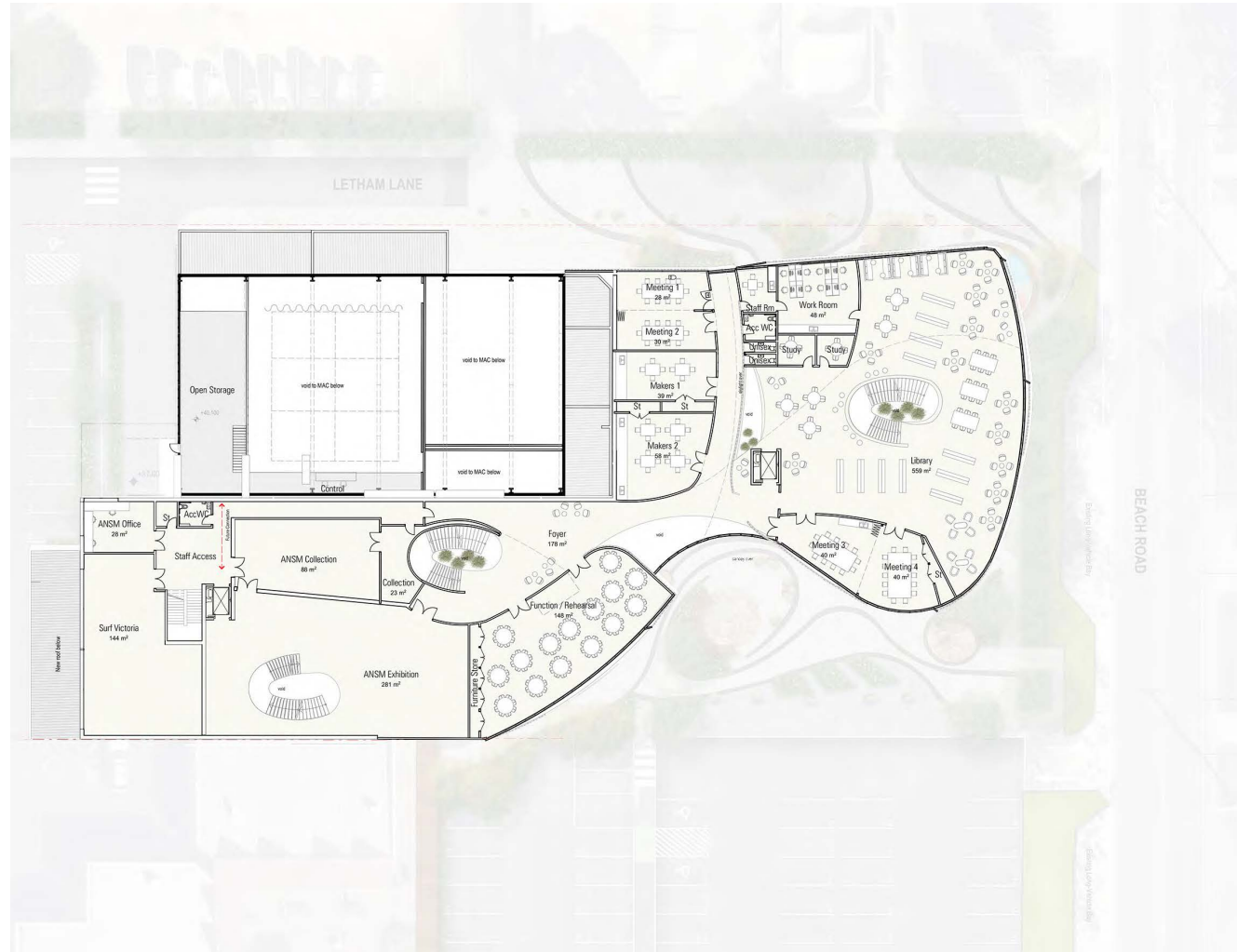
4.2 Facility Plans

The proposed layout has been developed to meet the functional requirements. The floor plans are shown on the following pages. Refer to the appendix for a full set of drawings.



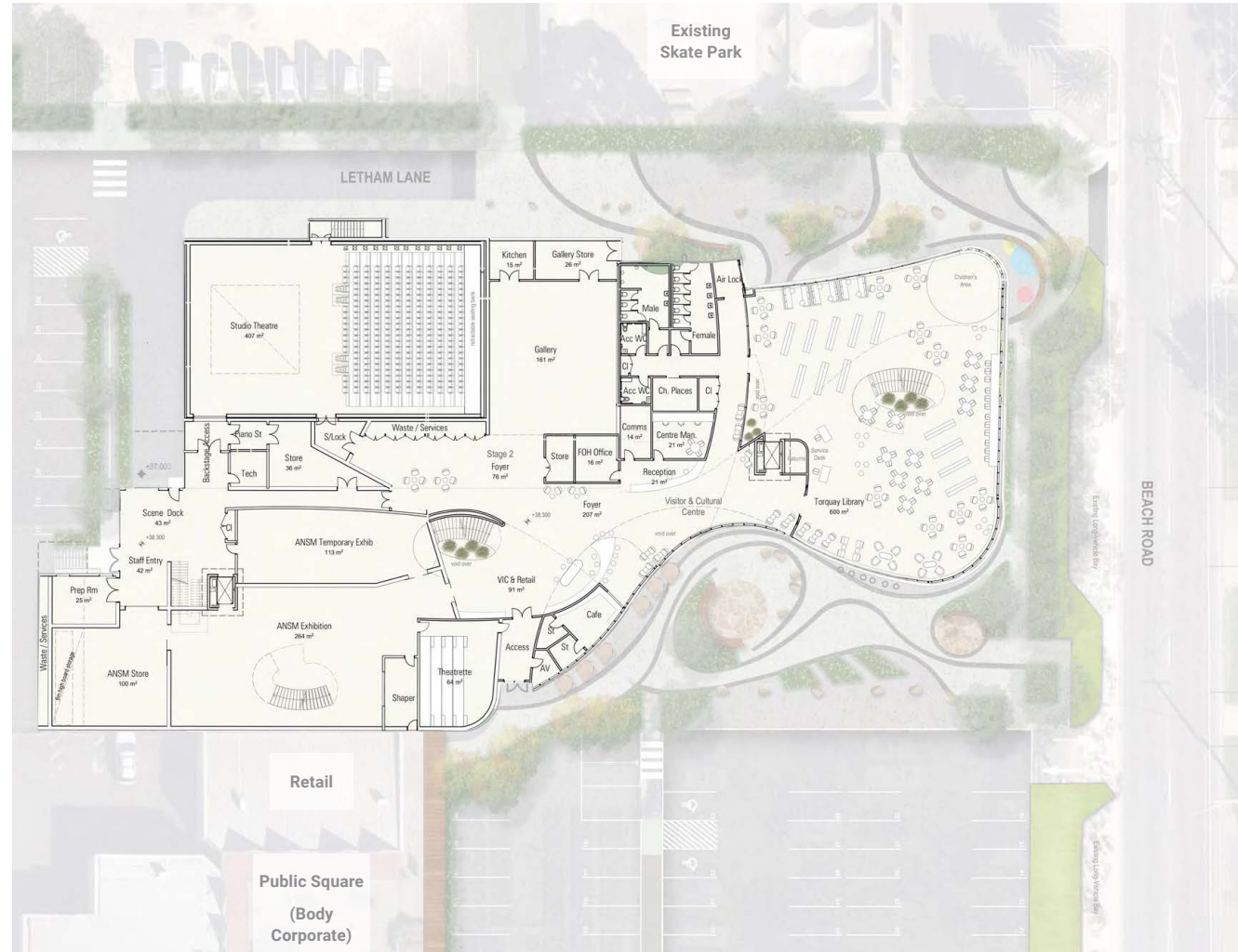
Stage 1 - Level 1





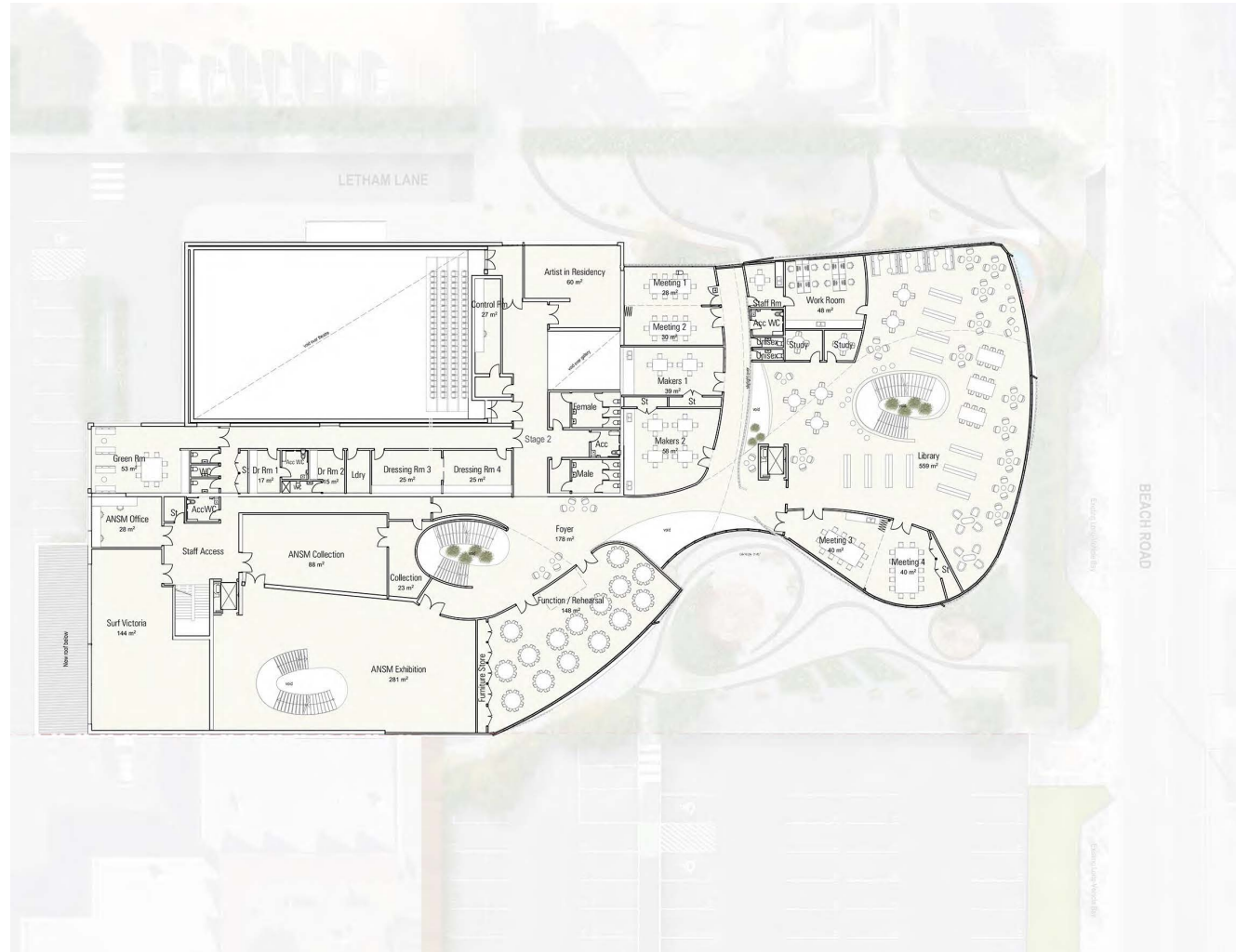
Stage 1 - Level 2





Stage 2 - Level 1





Stage 2- Level 2 



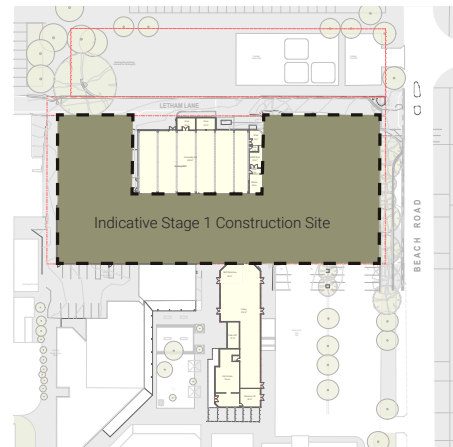
5 IMPLEMENTATION

5.1 Program and Staging

The existing precinct accommodates a range of existing uses and organisations. The construction of the facility is proposed to be undertaken over several stages, with stages of the project summarised as follows:

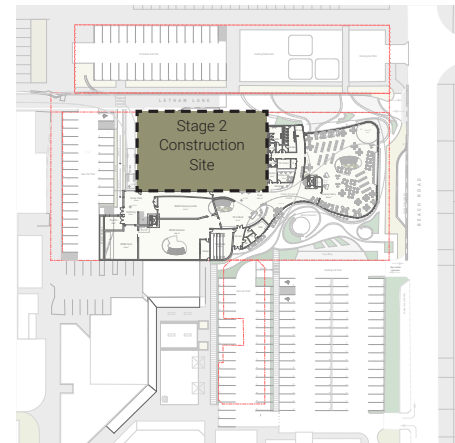
- 'Preliminary stage' - construction 2022
This stage involves the refurbishment of the existing old recreation centre for the MAC to ensure minimum suitability until redevelopment of the building occurs in Stage 2.
- 'Stage 1' - construction commencement say 2024
This stage includes the demolition of existing buildings and development of a new building to accommodate the Torquay Library, ANSM, the VIC, and a range of support facilities and public spaces.
- 'Stage 2' - construction commencement say 2030
This stage involves redevelopment of MAC building with the new building providing a studio theatre, gallery and a range of support facilities

IMPLEMENTATION



Indicative Stage 1 Construction Site

- ANSM relocated off site
- Library, SV and MAC continued operation on site
- VIC temporary accommodation
- Car parking completed after demolition of old Library



Stage 2 Construction Site

- ANSM, Library, VIC and SV continued operation on site

5.2 Capital Costs

A cost plan was prepared by Turner Townsend quantity surveyors for the concept design for Stages 1 and 2. A summary is opposite, and please refer to the appendix for full detail.

The cost plan has taken into consideration the fluctuations in the construction market at the end of 2021 due to Covid-19's effects on labour and supply chains.

This needs to be reviewed upon the commencement of the next design phase to confirm the escalation rate. Further detailed design and site investigations are required to test cost allowances and balance the project scope with Council's budget.

Council have also allocated an additional \$1.4 million to complete the Preliminary Stage of works for the MAC refurbishment.

A summary of total investment includes:

Stage	Total Project Cost excl GST
Preliminary stage	\$1,400,000
Stage 1	\$36,864,000
Stage 2	\$20,715,000

Summary



Surf Coast Shire Torquay Cultural Facility		Indicative Cost Plan - Rev 4 Stage 1 & 2 OpC			
Item	Description	Quantity	Unit	Rate	Total (AUD)
1	Torquay Cultural Facility & Library				
2	Indicative Cost Plan				
3	14 December 2021				
4					
5	Notes / Exclusions				0
6					
7	Stage 1 (Tendered 2024)				
8	A. Front-of-House & Visitor Information Centre & Shared Facilities	852	m2		7,093,000
9	B. Studio Theatre	280	m2		2,980,000
10	C. Australian National Surf Museum (ANSM)	1,148	m2		12,936,000
11	D. Torquay Library	1,399	m2		7,710,000
12	E. Surf Victoria	125	m2		653,000
13	F. Visual Arts Exhibition	0	m2		0
14	Site Works / Services	Allow			5,292,000
15	Allowance for works associated with the Staging of the Works	1	item		200,000
16		3,804	m2		36,864,000
17					
18	Stage 2 (Tendered 2030)				
19	A. Front-of-House & Visitor Information Centre & Shared Facilities	527	m2		5,325,000
20	B. Studio Theatre	819	m2		9,691,000
21	C. Australian National Surf Museum (ANSM)	0	m2		0
22	D. Torquay Library	0	m2		0
23	E. Surf Victoria	0	m2		0
24	F. Visual Arts Exhibition	240	m2		2,420,000
25	Site Works / Services	Allow			3,092,000
26	Allowance for works associated with the Staging of the Works	1	item		187,000
27		1,586	m2		20,715,000
28					
29	Total for Stage 1 and Stage 2	5,390	m2		57,579,000
30					

Surf Coast Cultural Centre Business Case February 2022



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Version Control

Version	Date	Notes
Surf Coast Cultural Centre Business Case First Draft	18/1/22	Issued by RGAC
Surf Coast Cultural Centre Business Case Final	31/1/21	Issued by RGAC



1. Executive Summary

The problem addressed by this Business Case for the Surf Coast Cultural Centre project is a lack of adequate cultural facilities and is demonstrated by the:

- Absence of a dedicated cultural arts facility within Surf Coast Shire.
- Lack of physical representation of Surf Coast's cultural identity at the local and national level.
- Existing Torquay facilities lack visibility, presence and fail to create a sense of place. They are no longer fit for purpose.
- Current business model creates financial constraints and limits full realisation of the facilities.

The current cultural facilities are located on a site at the rear of the Surf City Precinct fronting Beach Road and include:

- Torquay Library
- Australian National Surfing Museum
- Torquay Visitor Information Centre
- Surfing Victoria offices

They are dated, poorly integrated, inadequate in size and resources and do not meet modern expectations of public buildings.

Evidence of the problem includes:

- The Surf Coast Shire has one of the fastest growing populations in regional Victoria. There is a high and growing demand for arts and culture products and services.
- The existing facilities are inadequate, poor quality and have shortfalls in public floor space and back of house facilities. Consequently, the full range of services cannot be delivered due to these space restrictions.
- There is a lack of dedicated performing and visual arts facilities in Surf Coast.
- There are Issues with the visibility of current facilities and a lack of sense of place for the current location.
- The current facilities do not encourage visitation by the local community and by tourists. This has resulted in static or falling attendances in the period leading up to the COVID19 pandemic in 2020. This leads to poor financial and organisational performance.

Key benefits from implementing the solution include:

Cultural Services	The Surf Coast Cultural Centre better meet future community needs for cultural services.
Celebration of culture	Aboriginal, Arts & Surf culture acknowledged and celebrated at a regional scale.
Wadawurrung	Reflect Wadawurrung Aboriginal cultural, visual and environmental heritage.
Identity and Visibility	Improved identity and cultural facility visibility leading to a higher profile and visitation.
Business Model	Potential for a more sustainable business model driving better outcomes and value for investment.
Economic Benefits	Economic benefits for employment and the regional economy during the construction phase and the ongoing operational phase.
Tourism	Strengthening of the tourism sector across Surf Coast with economic and employment benefits.
Social Connection	Improved social connection for the community by creating gathering places for the community in formal and informal settings.
Environmental Sustainability	Facilities will operate with a reduced energy consumption and greenhouse gas emissions, and be constructed with a reduced impact on the natural environment.

The design response draws on previous studies which considered a range of options for the type of facilities, the level of integration and the location in Torquay. Surf Coast Shire Council decided to pursue the option for the project to be located at the preferred site within the Surf City Precinct in Beach Road Torquay and to develop integrated cultural facilities.

This major development will be undertaken in two stages over the next decade:

Stage One - Expanded Torquay Library, Australian National Surfing Museum and Visitor Information Centre and replacement Surfing Victoria offices.

Stage Two - New Studio Theatre and Gallery

The proposed assets to be constructed to create the Surf Coast Cultural Centre address the response and solution and incorporate:

- New, purpose-built Cultural Facility.
 - An expanded Library, ANSM and VIC.
 - A new Studio Theatre and Gallery.
 - Replacement of Surfing Victoria existing facilities.
 - Public spaces including a flexible Forecourt.
 - Creative and community spaces including Rehearsal Room, Meeting Rooms, Makers Spaces and Co-working Spaces.
 - Support back of house spaces.
 - Reconfigured parking.
- Strengthen social capital through shared cultural values and connection to place.
 - Urban and building design incorporates references to Wadawurrung Aboriginal heritage and the Surf Coast environment.

- More skilled community and industry sectors.
 - Provision of Theatre and Gallery spaces to showcase local community and professional artists in high quality facilities.
 - Access to creative and community spaces to support making of work and development of projects.
 - Increased capacity for Council to deliver programs that support the community and creative industry sectors.
 - Access to programs, collections, facilities and resources that support literacy and digital literacy development and lifelong learning.
 - Support for start-ups and small businesses to work, research and collaborate.
- Link to proposed public domain investment to support additional wayfinding implementation.
 - Urban design approach strengthens the visibility, flow and wayfinding within the new facilities.
 - Provides Council with opportunities to enhance the wider Surf City precinct public domain including wayfinding, parking and pedestrian access.
- Prioritise sustainable building practices into new Surf Coast Cultural Centre.
 - The design integrates sustainability as a core design principle. The design meets the Environmentally Sustainable Council Facilities Policy utilising sustainability rating systems.
- Onsite operational resources align to a future sustainable business model.
 - New facilities are fit for purpose
 - Facilities are integrated encouraging visitation across multiple spaces.
 - Options for new and enhanced activities including performances, exhibitions and public programs which will drive revenue and visitation.
 - Design supports efficient staffing operation.
 - Back of house support spaces provide a safe and efficient work environment maximising staff efficiency.

The impact of this response is demonstrated in the Business and Financial Modelling which shows:

- An increase in usage and visitation by the Surf Coast community and tourists.
- An expansion of programming across the facilities
- Growth in revenue
- Increase in events and attendance.

The Economic Impact Analysis and the Cost Benefit Analysis demonstrate significant economic and socio-economic impacts including:

- Construction Phase
 - Employment impact of 228 FTE jobs across the total construction of Stages 1 and 2 including direct effect, supply chain effect and consumption effect.
 - Economic Impact of \$114.96m output across the total construction.
- Operational Phase
 - Annual employment impact of 39 FTE jobs full operation including direct effect, supply chain effect and consumption effect.
 - Annual economic impact of \$5.73m output at full operation.
- Direct Tourist Visitation Impact.
 - Annual employment impact of 37 FTE at full operation including direct effect, supply chain effect and consumption effect.
 - Annual economic impact of \$11.31m output at full operation.

- Broader Cultural Tourist Visitation Impact.
 - Increased Tourist Expenditure of \$103.9m.
 - Employment impact of 756 FTE jobs including direct effect, supply chain effect and consumption.
 - Annual Economic Impact of \$172.6m output including direct effect, supply chain effect and consumption. effect.

This broader positive impact on the tourism sector is through the Surf Coast Cultural Facility strengthening the Surf Coast brand and driving tourism economic and employment across Surf Coast.

The Cost Benefit Ratio for the project case demonstrates a significant economic benefit for Surf Coast LGA with a CBR greater than 1 : 1 and a positive a project NPV (or net benefit) over the 30-year analysis period.

Table 5-1 Scenario 2 - project case stage 1 and stage 2

Real discount rates	4%	7%	10%
Net Present Value (NPV)	\$34,784,901	\$12,886,729	\$950,015
NPV Cost	\$86,944,185	\$69,405,657	\$57,752,619
NPV Benefit	\$121,729,087	\$82,292,386	\$58,702,634
CBR	1 : 1.40	1 : 1.19	1 : 1.02

Table 5-2 Scenario 3 - project case stage 1 only

Real discount rates	4%	7%	10%
Net Present Value (NPV)	\$35,641,890	\$15,606,740	\$4,090,696
NPV Cost	\$67,007,272	\$55,622,622	\$47,973,819
NPV Benefit	\$102,649,162	\$71,229,362	\$52,064,516
CBR	1 : 1.53	1 : 1.28	1 : 1.09

The Surf Coast Cultural Centre project is a major investment in community infrastructure which will enhance the liveability of Surf Coast Shire for the growing population, strengthen social connection, support the creative industries and drive growth in the tourism sector.



Surf Coast Cultural Centre Business Case Final February 2022

2. Problem

2.1 Context and Background

Victoria's Surf Coast with its spectacular coastline, scenic rainforests and magnificent beaches, is one of the tourist draw cards of Australia. The Surf Coast Shire is among the fastest growing regional municipalities in Victoria. The Shire was proclaimed on 9 March 1994 and covers an area of 1,560 km².

The main population centres include Torquay, Bells Beach, Winchelsea, Anglesea, and Lorne. There is a growing creative industries sector based in Surf Coast Shire.

Large numbers of holidaymakers and visitors stay in the Shire at peak season. The Great Ocean Road, which starts in Torquay, attracts over 2.5 million travellers annually.

Existing Council owned cultural facilities are located in the Surf City Precinct which fronts on to the Surf Coast Highway. The precinct includes the current:

- Torquay Library
- Australian National Surfing Museum (ANSM)
- Torquay Visitor Information Centre (VIC)

The problem addressed by this Business Case is a lack of adequate cultural facilities and is demonstrated by the:

- Absence of a dedicated cultural arts facility within Surf Coast Shire.
- Lack of physical representation of Surf Coast's cultural identity at the local and national level.
- Existing Torquay facilities lack visibility, presence and fail to create a sense of place. They are no longer fit for purpose.
- Current business model creates financial constraints and limits full realisation of the facilities.

2.2 Describing the Problem

The current cultural facilities are located on a site at the rear of the Surf City Precinct fronting Beach Road.

They are dated, poorly integrated, inadequate in size and resources and do not meet modern expectations of public buildings.



Torquay Library Exterior

VIC and ANSM Exterior

2.2.1 Torquay Library

Council is one of five member councils who have library services provided through the Geelong Regional Library Corporation (GRLC). Council is responsible for providing fixed infrastructure for the library. GRLC is a leading library services provider in the State and it will continue to deliver library services in the redeveloped building when complete.

Surf Coast Shire has one static library – Torquay Library – and one mobile library – the Surf Coast Mobile Library. The Torquay Library was built in the 1980s and expanded and refurbished in 2013 to an area of 380m².

The existing library continues to deliver services beyond its current limitations. However, utilisation of Torquay Library has declined over the last five years due to its inability to cater for a wider range of users due to spatial constraints which impact on its use.

The Library lacks the range and type of facilities typical in modern libraries including spaces for reading, work and study and for staging meetings and events and supporting creative activities. The facilities do not make Torquay Library a destination for the community.

The existing Library building is unattractive and lacks presence and impact with poor quality fitout and interiors. The building design has poor acoustics which impact on the types of activities that can be undertaken and other users' enjoyment of the space.

Back of house support facilities for staff are inadequate and poor quality. Work areas are cramped, creating occupational health and safety issues, and are co-located with kitchen facilities. They lack storage and basic amenities, such as boiling water and toilet facilities, providing a very poor work environment.

Based on the National benchmarks, the current area of 380m² is less than a quarter of the size to meet the basic standards required for the projected population of Surf Coast Shire and significantly smaller than best practice recommendations.

The Australian National Surfing Museum and the Torquay Visitor Information Centre are facilities with services delivered directly by Council.

2.2.2 The Australian National Surfing Museum

The ANSM has existed for nearly three decades and has undergone minor infrastructure and branding upgrades in that time.

The ANSM Collection is the most significant collection assembled about Australian surfing and one of the finest surfing collections in the world. It is also one of Australia's best sports collections. The Collection traces the history of surfing in Australia across more than a century¹.

The existing ANSM building is unattractive and lacks presence and impact with poor quality fitout and interiors. The lack of visual profile of the building is an impediment to driving increased visitation. The exhibition displays are traditional in design and lack interactivity for visitors. The lack of museum gallery space restricts the capacity to refresh the permanent exhibition and to provide a regular program of temporary exhibitions to attract new visitors and increase return visitation. The ANSM is a key tourism attraction and these facility limitations have a negative impact on the growth in visitation by tourists.

¹ Australian National Surfing Museum Collection Significance Assessment - Circa Museum Services pages 6-7
Surf Coast Cultural Centre Business Case Final February 2022

Back of house facilities are inadequate with poor staff areas and with collection content stored in makeshift and overcrowded facilities that do not meet the museum environmental standards for collection content.

2.2.3 Torquay Visitor Information Centre

The Torquay Visitor Information Centre is in a key location at the start of the Great Ocean Road and with Lorne is one of the two largest VICs along the Surf Coast.

The Visitor Information Centre is based on a traditional model and does not address visitor needs that are changing to an experience based model. It lacks visibility from Beach Road for visitors. The facilities are cramped and poor quality and lack space for high quality displays and interactive technology.

There needs to be more interpretive information including through digital interfaces, which will become more important in coming years as visitors change the way they research their visit. An important role of the VIC is to encourage visitors to extend their stay on the Great Ocean Road through a better understanding of tourism products and attractions and an opportunity to develop experience itineraries.

The retail facilities in the VIC are inadequate and constrain the level of sales particularly of merchandise and artworks designed and created in Surf Coast.

2.2.4 Performing and Visual Arts Facilities

There are currently no dedicated performing arts venues in Surf Coast Shire. Community groups use community facilities such as halls and senior citizens rooms. Professional touring productions do not perform in Surf Coast which results in the local community having to travel to venues in Greater Geelong and Colac to attend performances.

There are limited visual arts spaces in Surf Coast Shire. Anglesea Art House has operated as a community group for 35 years. They are based in the old Scout hall in Anglesea and offer classes and basic exhibition space. Anglesea Art Space is a community-based gallery located in a retail shopfront leased and managed by Council. There are a number of small commercial galleries and artist studio galleries across the Shire. However, there are no gallery spaces with the infrastructure to stage larger scale exhibitions including touring shows.

In early 2021 Council entered into a lease with the Multi-Arts Centre community group for use of the former Recreation Centre which is in the process of being repurposed into a community-run multi-arts facility for the medium term.

2.3 Definition and Evidence of the Problem

2.3.1 Growth of Surf Coast community.

The Surf Coast Shire has one of the fastest growing populations in regional Victoria. The Surf Coast Shire population is growing rapidly with Torquay increasing its population by 21.9% between the 2011 and 2016 Censuses. The Surf Coast Shire population forecast for 2021 is 34,230, and is forecast to grow to 45,717 by 2036². The Shire is experiencing a rapid growth in population and high demand for housing from families and particularly from retirees seeking a coastal lifestyle³.

Average household incomes for Surf Coast residents are higher than for Regional Victoria and the Greater Geelong area with 33% of households earning annual incomes of over \$100k.

² ID population forecast <https://forecast.id.com.au/surf-coast>

³ <https://forecast.id.com.au/surf-coast/population-age-structure>

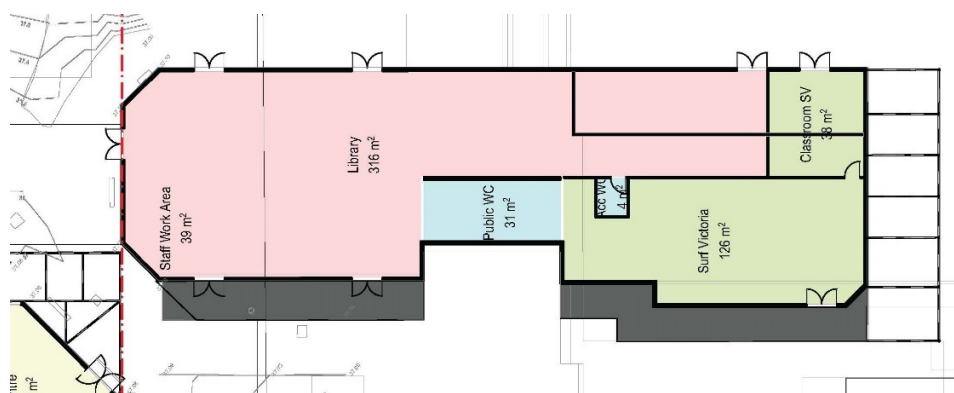
Surf Coast has a relatively lower level of disadvantage than surrounding LGAs in the region. The SEIFA Index of Disadvantage for Surf Coast Shire in 2016 was 1,077 which is the lowest level of disadvantage for adjacent LGAs⁴

The rapidly growing population, relatively high levels of household income and low levels of disadvantage are typical of communities which will have a high demand for arts and culture products and services.

2.3.2 Existing facilities descriptions and shortfalls in size and resources.

A challenge for the Shire is meeting the demand from the growing population for community infrastructure including cultural facilities. A priority theme in the new Council Plan 2021 – 2025 is Arts and Creativity⁵.

2.3.2.1 Torquay Library



Torquay is currently the only library branch servicing Surf Coast Shire with one mobile library servicing other parts of the Shire.

The existing Library facilities are in a poor condition and are inadequate for long term usage. Issues include:

- The visibility of current buildings is very poor – layout on site, signage and sightlines from highway
- Inadequate space for existing visitation with no capacity for future growth.
- No storage space including for processing new materials and collections items to and from other branches daily.
- Shortage of space for computers and working spaces for visitors with laptops.
- Lack of adequate space to hold events including the need to move shelving and library furniture.
- The building design has poor acoustics which impact on the types of activities that can be undertaken and other users' enjoyment of the space.
- Work areas are cramped, lack storage and basic amenities providing a very poor work environment which impact workflows and create Occupational Health and Safety issues.
- Lack of space to accommodate demand for children's early literacy programs and the growing community.
- Lack of separate and flexible spaces for community usage.
- Lack of display space for artworks, content form community groups, historical society, etc,

⁴ <https://profile.id.com.au/surf-coast/seifa-disadvantage>

⁵ Surf Coast Shire Council – Council Plan Incorporating the Health and Wellbeing Plan 2021 – 2025 pages 46 – 47
Surf Coast Cultural Centre Business Case Final February 2022

- Inadequate work space and support facilities for existing staff
- Lack of facilities for visitors eg only a single toilet.

Stafford Strategy was commissioned by Surf Coast Shire Council in 2020 to undertake an options and feasibility analysis of potential scope and locations for a cultural facility including a library in Torquay. The size of the current library is 380m². The desire for a larger library is driven by the need to cater for current and future population growth as identified in the Geelong Regional Library Corporation Infrastructure Plan (2019) and the Torquay Jan Juc Development Contributions Plan (2011).

The final report had key factors identified by Stafford Strategy in identifying why there was a need for a new library.

“Libraries are increasingly a hub of varying activities, services, programs and spaces for the community and visitors. They have morphed into “information hubs”⁶.

Contemporary libraries are places for meeting, sharing ideas and knowledge, accessing technology and fostering creativity.

The current Torquay Library does not align well with contemporary library facilities. Areas under supplied in the Library include separate children’s area, separate youth space, meeting rooms, activity rooms, designated quiet areas, adequate storage and work areas for staff to prepare programming resources or process library materials.

The inadequacy of the library space is confirmed by the GRLC in its Library Infrastructure Development Plan⁷ based on defined National benchmarks⁸.

Torquay Library “is significantly undersized for the current catchment population.”

The primary rationale for a new library identified the following reasons why a new library is required.

- A Growing Population

The Shire’s population continues to grow and is forecast to reach almost 46k residents by 2036. The library size is insufficient for the Shire’s current population base, let alone catering for the growth forecast.

- Existing Size Constraints

The small size of the current library is impacting on its ability to cater to the growing Surf Coast community and is ultimately impacting on its performance. This was recognised in the GRLC report.

- Limited Cultural/ Creative Spaces in Surf Coast

Surf Coast appears to be underserved in formal cultural and creative spaces. A redeveloped library offers the potential to co-locate these spaces, including a multi-purpose black box theatre space.

- More Families & Elderly in Surf Coast

Surf Coast has a growing number of families in the region as well as an ageing (elderly) population. Library services are particularly important to these cohorts.

⁶ Torquay Cultural Facility Feasibility Study Final Report June 2020 – Stafford Strategy

⁷ Library Infrastructure Development Plan 2019 - Geelong Regional Library Corporation

⁸ Standards and Guidelines for Australian Public Libraries – ALIA & APLA 2020

- No Longer Fit-For-Purpose

The current library facility has not only outgrown its capacity but it is also no longer fit-for-purpose. What communities want out of their libraries has changed significantly since the library was developed.

- Stand Alone From Other Amenities

Opportunities exist to co-locate key council services and facilities with the library as the feature hub. The current stand-alone library model is unable to realise the benefits from collocating a variety of services which community members are often keen to access within the same venue or precinct; a “one stop shop model.”

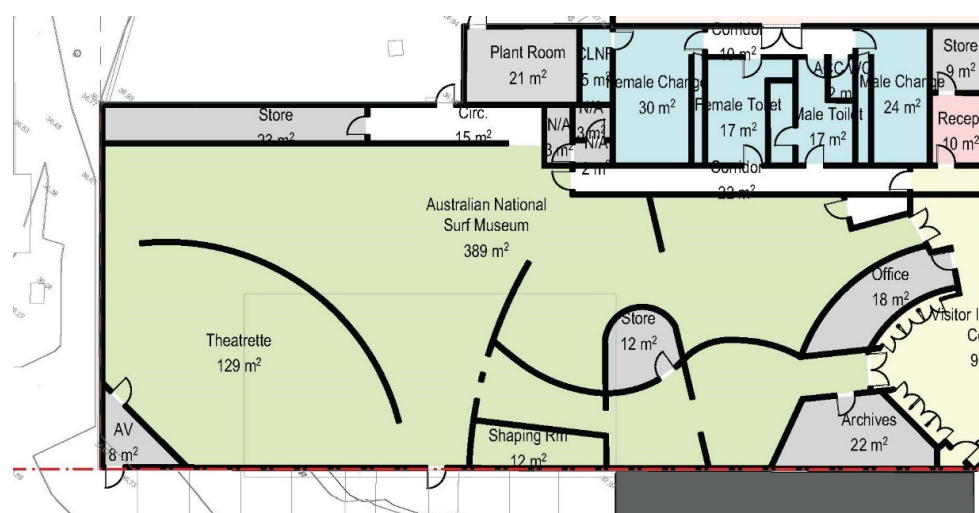
A comparative assessment was undertaken across the Geelong Regional Library Corporation branch network of 17 branch libraries. As of 2018, Torquay was the 8th most visited library in the network and has the 7th highest borrowing level and the 7th largest number of members. In terms of size, Torquay Library is the eighth smallest library.

A comparative assessment was also undertaken across 155 libraries around Australia. As a ratio, for every 1,000 residents, Torquay library currently provides 11.8m² of floor space based on the total LGA population and 18.8m² of floor space based on Torquay’s population. The GRLC indicates a target of 39m² per 1,000 residents needs to be aimed for, indicating that Torquay Library is significantly undersized for its current resident base.

Out of the 42 council areas assessed (including those in a mix of regional and city-based locations), Torquay Library ranks lowest in terms of the floorspace it offers per 1,000 residents. The City of Greater Geelong offers a ratio almost five times that of Surf Coast Shire at 51.8m² per 1,000 residents.

The Library lacks the range and type of facilities typical in modern libraries including spaces for reading, work and study and for staging meetings and events and supporting creative activities. The facilities do not make Torquay Library a destination for the community.

2.3.2.2 Australian National Surfing Museum



The ANSM (formerly SurfWorld Museum) has existed for nearly three decades and has undergone minor infrastructure and branding upgrades in that time.

The ANSM Collection is the most significant collection assembled about Australian surfing and one of the finest surfing collections in the world. It is also one of Australia's best sports collections. ANSM's Collection of around 12,000 items is diverse, comprising surfboards and other surfing equipment, artworks, clothing, cultural artefacts and a comprehensive library of photographs, ephemera, books, magazines, documents and audio-visual materials. The Collection traces the history of surfing in Australia across more than a century.

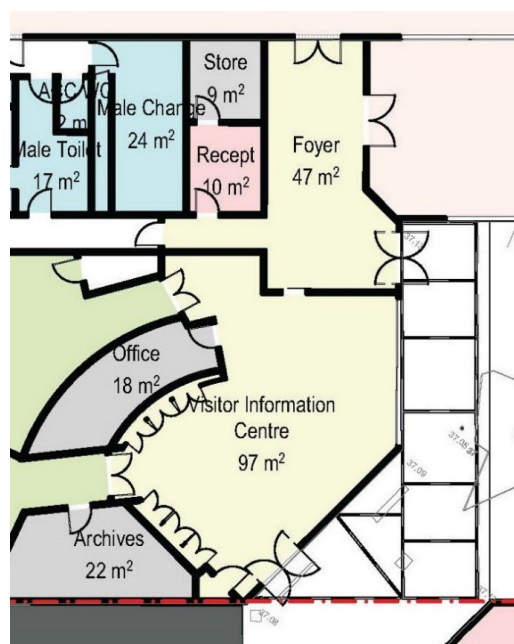
The existing ANSM facilities are no longer fit for purpose. The cramped scale and linear nature of the exhibition spaces limit the appeal and flexibility of exhibitions reducing appeal to visitors. There is limited capacity to stage temporary exhibitions which have the potential to attract return and new visitors. The permanent exhibition lacks the level of interactivity and multimedia typical in modern museums. Larger and better quality exhibition spaces are urgently required. The current public interface through the Visitor Information Centre lacks impact and appeal to welcome visitors. All of these elements limit the capacity of the ANSM to achieve its potential to increase visitation and generate revenue.

The invisible aspects of the ANSM's operation are completely inadequate. Collection storage is fragmented, overcrowded and does not meet the environmental standards required to safely preserve objects in the collection. Staff offices are cramped and provide a very poor work environment. There are no workshop spaces to allow the preparation of objects for exhibition or for the construction or maintenance of exhibition furniture. These factors are a risk to the ongoing condition of the collection and the efficient operation of the museum.

The existing ANSM facilities are in a poor condition and are inadequate for long term usage. Issues include:

- The visibility of current buildings is very poor – layout on site, signage and sightlines from highway.
- Storage is inadequate, dispersed and in poor condition. It needs appropriate environmental controls particularly for paper, cloth and artwork elements of the collection.
- There is not enough exhibition space to house both the permanent collection and temporary exhibitions.
- Lack of flexibility in exhibition spaces.
- Current Museum design is traditional and linear and does not encourage exploration by visitors.
- There is a lack of modern audio visual, digital and interactive content.
- Inadequate foyer space with shared usage with VIC.
- There is a lack of adequate cloakroom facilities for school groups and backpackers.
- There is a lack of suitable spaces for events (eg launches, school holiday programs, films).
- Office space is crowded and inadequate.
- There is a lack of space to assess, prepare and conserve objects from the collection.

2.3.2.3 Torquay Visitor Information Centre



Surf Coast Shire has four Visitor Information Centres across the Shire including:

- Torquay
- Lorne
- Anglesea
- Winchelsea

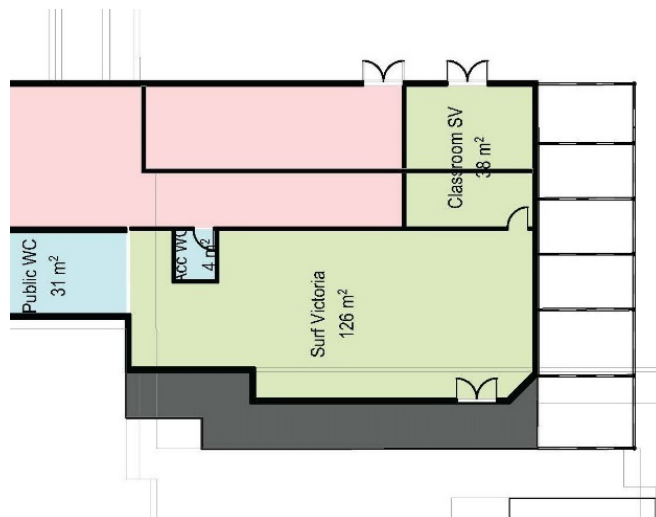
Lorne is the largest VIC with its location in the heart of the Great Ocean Road driving the highest level of visitation. Torquay and Lorne have a mix of professional staff and volunteers and are open seven days a week.

The role of Visitor Information Centres has been changing over recent years. Increasingly visitors are researching online prior to their visit to identify places they want to visit, and to book with accommodation and hospitality providers. Visitors coming to the VIC are typically from older age groups and families requesting assistance with trip planning and local attractions. There needs to be more interpretive information including through digital interfaces.

The existing VIC facilities are in a poor condition and are inadequate for long term usage. Issues include:

- The visibility of current buildings is very poor – layout on site, signage and sightlines from highway.
- Lack of space for visitors, displays and retail.
- Inadequate foyer space with shared usage with ANSM.
- No capacity to provide information out of business hours.
- Existing interpretive material is poor quality.
- Lack of digital and interactive content
- Lack of space to display work from local artists and makers.
- Lack of storage space
- Office space is crowded and inadequate
- Lack of facilities for volunteers.

2.3.2.4 Surfing Victoria



Surfing Victoria is the peak body for surfing in the state. Surfing Victoria offers a wide range of programs including surfing competitions, surfing workshops and elite training programs. They are currently housed in offices forming part of the Library building on a long term lease agreement with Council. Staffing comprises 11 full time and part time staff.

The current building is in poor condition. There is limited integration with the other cultural facilities including the ANSM.

2.3.3 Lack of performing and visual arts facilities in Surf Coast.

Surf Coast Shire is unusual amongst LGAs of its population in regional Victoria in not having a dedicated performing arts or visual arts facilities with many smaller LGAs having dedicated facilities. Examples include:

- Colac Otway Shire – Population 21,662 COPACC theatre and public gallery.
- Shire of Southern Grampians – Population 16,510 Hamilton Performing Arts Centre and Hamilton Gallery
- Shire of Macedon Ranges – Population 19,754 Phee Broadway Theatre, Theatre Royal Castlemaine, Castlemaine Art Gallery.

There is a trend over recent decades to communities demanding venues which can offer a range of cultural services including theatre, music, visual arts and creative spaces.

2.3.3.1 Performing Arts Facilities

There are currently no dedicated performing arts venues in Surf Coast Shire. Community groups use community facilities. Torquay Theatre Troupe use the Torquay Senior Citizen's Club for performances. This space lacks theatre infrastructure with a low ceiling and the need for shared use of the space while Torquay Theatre Troupe are in residence.



Torquay Senior Citizens Club

Some music events are staged in other community halls. Local schools stage performances in their multipurpose rooms. Professional touring productions do not perform in Surf Coast which results in the local community having to travel to venues in Greater Geelong and Colac to attend performances.

There are a number of performing arts venues across the wider Geelong region:

- Geelong Arts Centre - Multi venue performing arts centre currently undertaking a major redevelopment.
- Platform (previously the Courthouse Arts Centre.) - Platform works across multiple creative platforms and venues include the Performance Space and Rehearsal Space.
- Potato Shed - The Potato Shed provides an arts complex that serves as a multi-purpose arts and cultural centre for joint use by schools St Ignatius College and the regional community. The facility consists of a black box theatre, studios and support spaces.
- Colac Otway Performing Arts & Cultural Centre incorporates a theatre / cinema, civic hall and meeting rooms and was built in 2001.

2.3.3.2 Visual Arts Facilities

There are limited visual arts spaces in Surf Coast Shire. Anglesea Art House has operated as a community group for 35 years. They are based in the old Scout Hall in Anglesea and offer classes and basic exhibition space. Anglesea Art Space is a community-based gallery located in a retail shopfront leased and managed by Council. Regular exhibitions by local artists are presented in the gallery. There are a number of small commercial galleries and artist studio galleries across the Shire. Ashmore Arts is the largest artist studio complex and is a commercial hub for local professional artists with artist studios and some options for display of artwork. As part of the MAC lease of the Recreation Centre, Surf Coast Art space is being established to present exhibitions in the medium term.

However, there are no gallery spaces with the infrastructure to stage larger scale exhibitions including touring shows. This limits the opportunity for community and professional artists from Surf Coast to exhibit and promote their work.

There are larger galleries across the wider Geelong region.

- Geelong Art Gallery is a major regional gallery based in the Geelong Arts Precinct with a large collection with exhibitions drawing on the collection and temporary and touring exhibitions.
- COPACC has a public gallery which is used for community based exhibitions

2.3.4 Issues with visibility of current facilities and sense of place for the current location.



Beach Road

Surf Coast Highway

The Surf City Precinct is located on the western edge side of the Surf Coast Highway. The site currently has a major retail presence on the Surf Coast Highway, and accommodates hospitality uses and three public buildings; the Torquay Library, the ANAM / VIC, and the former Recreation Centre (recently relocated to new facilities on another site).

The precinct interfaces with:

- North: Beach Road, comprising of a McDonalds located on the corner of Beach Road and the Surf Coast Highway and two early learning facilities, between Kooringa Place and McDonalds. Further west, Beach Road transitions to a residential street.
- South/West: Baines Crescent industrial/innovation precinct, and home to some of the larger surf brands and small hospitality related businesses.
- East: Surf Coast Highway – double lane arterial road that carries major traffic through Torquay between Geelong and the Surf Coast. A signalised intersection located at the north east corner of the precinct, providing vehicular access to the site via Beach Road.

Whilst the Surf City precinct has a major presence on the Surf Coast Highway, the site(s) are not visible from the Surf Coast Highway. The two/three storey retail buildings fronting the Surf Coast Highway sleeve the Library, VIC and former Recreation Centre buildings. In addition to being located behind the large retail frontages, the Library, VIC and former Recreation Centre are significantly setback from Beach Road. A large at grade car park separates the buildings from Beach Road. As a result, the public buildings do not present to Beach Road or contribute to addressing the street.

Whilst the Library and former Recreation Centre are large buildings, their scale is somewhat diminished due to the large street setback and due to the buildings siting in a lower section of the site. The natural slope across the site falls to the south east. As a result, the ground level of buildings is sitting lower than the surrounding street level.

The Library and former Recreation Centre present blank building facades to the car park and Beach Road. The front door to the Library is located on the western side of the building and is not immediately visible from the car park or Beach Road. When arriving from the car park, the front door to the Visitor Centre is set behind the Library, so is not immediately visible. The front door to the former Recreation Centre is small and recessed into the building. As a result, this entrance is not prominent.

The arrival experience favours vehicular access from Beach Road and the main car park. There are no clear and safe pedestrian pathways between Beach Road and the buildings. Whilst there are two pedestrian access ways that connect the Surf Coast Highway retail premises to the Library, VIC and former Recreation Centre, the lack of visibility of the buildings and poor wayfinding devices do not encourage pedestrian flows through the precinct.

These factors contribute to poor visibility and presence of the buildings within the Surf City Precinct.

2.3.5 Constraints of current business model and evidence of poor performance.

The current facilities do not encourage visitation by the local community and by tourists. This has resulted in static or falling attendances in the period leading up to the COVID19 pandemic in 2020.

	16/17	17/18	18/19	19/20
Torquay Library	109k	114k	105k	98k
ANSM	13k	16k	17k	11k
VIC	83k	77k	72k	44k
Total Visitation	205k	207k	194k	153k

2.3.5.1 Torquay Library

The lack of suitable facilities restrict the Library's capacity to stage public programs and events which attract the Surf Coast community. As a result, residents have to travel to one of the Geelong library branches to access these programs. There are also no meeting rooms, study areas or maker spaces which restricts community access and removes a potential income stream.

2.3.5.2 ANSM

The lack of growth in attendance has a direct impact on income for the ANSM from individual and group admissions. The inability to stage temporary exhibitions limits return local visitation and does not encourage increased visitation from tourists. The lack of facilities also restricts the capacity to stage public programs and special events which have the potential to be a bigger income stream.

The ANSM is a key tourist attraction on the Surf Coast section of the Great Ocean Road which complements the beach and surf experience for visitors. It has the potential to encourage tourists to extend their stay. The static attendance and inability to achieve the potential growth for ANSM has an indirect economic impact on tourism operators. Around 11,000 visitors attended the ANSM in 19/20. As day visitors, this level of visitation would generate around \$1.3 million of revenue for Surf Coast businesses. However, if these visitors all stayed for one night, this would generate over \$2.1 million in revenue for local businesses.

2.3.5.3 VIC

The Torquay VIC is a key information point for visitors at the beginning of the Great Ocean Road. The lack of profile of the current facilities limits the number of visitors drawn to the VIC. The lack of space, facilities and interactive content limits the quality of experience for visitors and the capacity of VIC staff to promote attractions, particularly along the first section of the Great Ocean Road. This has an indirect economic impact on tourism operators.

2.3.5.4 Performing and Visual Arts

The lack of facilities has a negative impact on existing community group's capacity to successfully stage events and generate positive financial returns. Torquay Theatre Troupe has a limited seating capacity in the Senior Citizen's Club and regularly cannot meet the demand for tickets.

Touring professional performances and exhibitions do not come to Surf Coast, meaning local residents have to travel to Geelong or Colac to attend cultural events having a negative impact on spending in Torquay. It also restricts employment opportunities for residents.

2.3.6 Timing Considerations

The Surf Coast Cultural Centre project is an urgent priority for Surf Coast Shire.

- Pressure of population growth - The Surf Coast Shire population forecast for 2021 is 34,230, and is forecast to grow to 45,717 by 2036 which is an annual rate of over 2%. Most of this growth is projected to occur in Torquay. As noted above, there is a demand from the growing population for cultural services which are already inadequate for the current population.
- The GRLC identified the need for construction of a new, expanded Torquay Library in the Library Infrastructure Development Plan 2019⁹. This was identified as a medium term (three to five years) priority for construction of the new facilities. Surf Coast Shire has adopted this recommendation and included provisions for the Library in the Long Term Financial Plan. Construction of the new Torquay Library is an urgent priority to be completed by 2025.
- ANSM is a key tourism asset for Surf Coast and will together with the new cultural facilities will play a greater role in the post COVID environment. Traditionally a key driver for Surf Coast tourism has been the high proportion of day trip visitors attracted by the beach, surf and landscape. This included approximately 1 million international visitors. Great Ocean Road Regional Tourism believe that international visitors will be looking for a more immersive experience. The challenge for the tourism sector is creating a year round / non weather dependent / day and night experience. To achieve this requires building the non-beach and environment aspects of the visitor offer and extend the duration of visits to the attractions. An enhanced ANSM and the new theatre and gallery have the potential to be key drivers to address this challenge.
- There is a long term need for dedicated performing and visual arts facilities in Surf Coast Shire to enable the delivery of cultural services for the growing community. Council has agreed to provide short term facilities through the adaptation of the previous Recreation Centre at the rear of the proposed site to provide basic facilities for community groups represented by the Multi Arts Centre (MAC) Committee.

Rationale of staged approach

The Surf Coast Cultural Centre project is the largest capital works project to be undertaken by Surf Coast Shire Council with a total cost of up to \$57m. It has been decided that the project should be phased across two stages. This will enable delivery of the most urgent elements of the facilities by 2024. Stage One includes the Torquay Library, ANSM, VIC and Surfing Victoria and the support facilities and public spaces for the precinct. The MAC will operate throughout Stage One until the commencement of Stage Two construction. Stage Two includes the Studio Theatre and Gallery with the related support facilities. As identified above, construction of Stage One is a priority for Council.

⁹ Library Infrastructure Development Plan 2019 - Geelong Regional Library Corporation

3. Benefits

3.1 Benefits to be delivered described in the Investment Logic Map.

- The Surf Coast Cultural Centre better meets future community needs for cultural services.

KPI 1: Improved ability for programming. There will be an increase in the level, range and quality of programming. This includes programming generated from local community and professional artists and touring content. The improved programming will attract higher visitation to all facilities and drive greater income.

KPI 2: Reduced maintenance costs. The existing facilities are in poor condition and near the end of their functional life. Replacement with new high quality facilities will reduce the need for emergency repairs and short term upgrades to the existing facilities.

- Aboriginal, Arts and Surf culture acknowledged and celebrated at a regional scale.

KPI 1: Improved recognition of shared cultural and creative identity of the Surf Coast (Aboriginal and non-Aboriginal). The design of the new facilities acknowledge the Wadawurrung Aboriginal community and the Surf Coast environment. The increase in programming will better reflect the Surf Coast arts, creativity and identity.

KPI 2: Improved engagement with and support of creative and cultural sector. The facilities will support the creative practice of local community and professional artists and the creative industries sector. Opportunities to showcase the outcomes of local artists through performances, exhibitions and displays will promote their work and raise their profile and capacity to generate income. The new creative facilities will support the development of local artists and businesses.

KPI 3: Increased community awareness and participation. The expanded facilities and greater visibility will encourage greater visitation and participation by the community in the wider range of programming.

KPI 4: Improved recognition of nationally significant surf culture and heritage. The ANSM collection is recognised as of international significance. The expanded galleries will enable display of more collection content and will enable the provision of rotating temporary exhibitions which will attract new and returning visitation.

- Improved identity and cultural facility visibility.

KPI 1: Increased footfall for all services. The new facilities will drive an increase in visitation across the facilities. These will grow from the baseline of 228k pa to Stage One 346k pa and Stage Two 416k pa.

KPI 2: Acknowledged as a key destination for visitors and residents. The development of the cultural facilities will enhance the Surf City precinct and raise the visual profile of the cultural facilities. The design approach will provide a high quality contemporary building which has greater presence and connection encouraging connection with the community. Residents will be attracted by the range of cultural services while tourists will be attracted to visit the ANSM, VIC and visual arts exhibitions which will complement the Surf City retail offer.

KPI 3: Increased local investment and tourism spend. Creative industries sector growth will be supported by the new creative facilities and will lead to greater investment by local artists and creative businesses. The cultural facilities will encourage tourists to extend their visit to the Surf Coast leading to greater expenditure with tourism operators.

- Sustainable business model.

KPI 1: Increased activation of site through programming and facility use. The expansion of facilities will contribute increased activation of the precinct. Events will grow from the baseline of 1.3k pa to Stage One 3.0k pa and Stage Two 3.6k pa with visitation growing as shown above.

KPI 2: Increased annual revenue. Earned revenue is projected to grow from the baseline of 256k pa to Stage one \$675k pa and Stage Two \$1,402k pa.

3.2 High level economic, social and environmental benefits of the project.

3.2.1 Economic

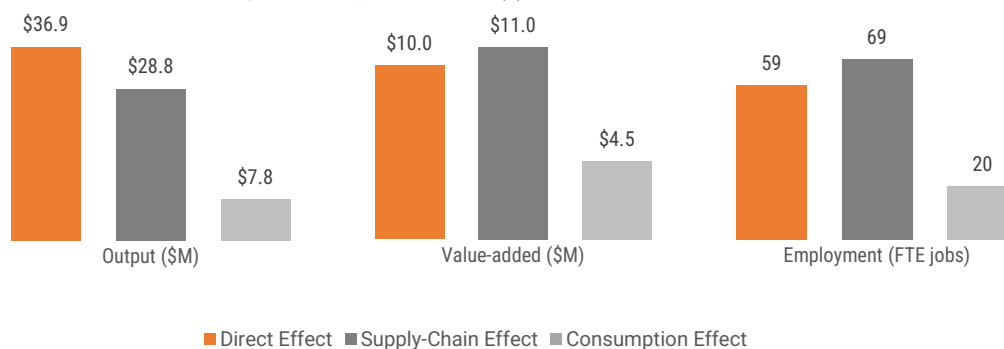
Economic benefits are demonstrated in the detailed Economic Impact Assessment and Cost Benefit Analysis in Section 10.

Economic benefits include through the construction and operational phases of the project. As well as the benefits linked directly to the project there will be a strengthening of the wider tourism sector across Surf Coast with economic and employment benefits. In particular this will see a growth in Cultural Tourism which is currently underrepresented in the type of visitor drivers for the Great Ocean Road. There is potential to increase the level of Cultural Tourism through the role that the Surf Coast Cultural Centre will play as a major tourism attraction.

The construction phases of the project will have major direct and indirect economic impact during each construction period as shown in the tables below. The construction phase impacts are considered short-term and limited to the period of construction.

The results for stage 1 are illustrated in Figure 4-2 below. The economic impacts for construction of both stage 1 and stage 2 are summarised in Table 4-11. It is important to note that all estimates are for the total period of each stage of construction. For example, if stage 1 occurs over a two-year period, the total number of direct jobs may be 40 in the first year, but only 19 in the second year.

Figure 4-1 Construction Phase Impacts of Stage 1, Surf Coast (\$)



Total economic impacts in the Surf Coast LGA for stage 1 including all direct and indirect economic effects, are anticipated to include:

- Output – Gross revenue of \$73.53 million.
- Value-Added – \$25.47 million of value-added.
- Employment – Support for 148 short-term FTE jobs over the period of construction.

A summary of results for Surf Coast LGA is provided in Table 4-11.

Operational economic impact has a lower level indirect impact than the construction phase, but will have an important long term impact through ongoing employment.

Table 4-1 Summary of construction phase impacts – Surf Coast (\$)

	Direct Effect	Supply-chain Effect	Consumption Effect	Total Effect	Type 2 Multiplier
Stage 1					
Output (\$M)	\$36.86	\$28.85	\$7.82	\$73.53	1.99
Value-added (\$M)	\$9.97	\$11.02	\$4.48	\$25.47	2.55
Employment (FTE Jobs)	59	69	20	148	2.51
Stage 2					
Output (\$M)	\$20.72	\$16.36	\$4.36	\$41.43	2.00
Value-added (\$M)	\$5.54	\$6.24	\$2.50	\$14.28	2.58
Employment (FTE Jobs)	30	39	11	80	2.69

Operational activity will scale up as each stage is completed. The results below are represent the impact of the marginal change from the current baseline compared to ‘full operation’ of each stage. The economic impacts for Surf Coast of stage 1 are illustrated in Figure 4-3 below, with the summary of both stages provided in Table 4-12.

Figure 4-2 Stage 1 Operational Phase Impacts, Surf Coast (\$)

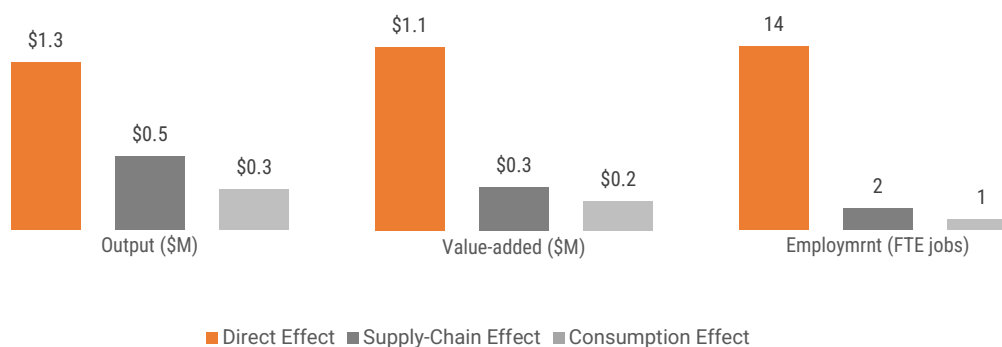


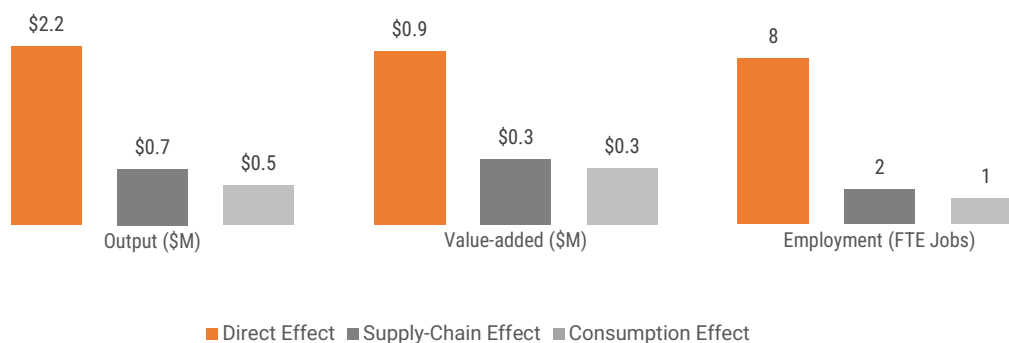
Table 4-2 Summary of operational phase impacts – Surf Coast (S)

	Direct Effect	Supply-chain Effect	Consumption Effect	Total Effect	Type 2 Multiplier
Stage 1					
Output (\$M)	\$1.25	\$0.55	\$0.30	\$2.10	1.68
Value-added (\$M)	\$1.09	\$0.26	\$0.17	\$1.52	1.40
Employment (FTE Jobs)	14	2	1	16	1.17
Stage 2					
Output (\$M)	\$2.15	\$0.97	\$0.51	\$3.63	1.69
Value-added (\$M)	\$1.71	\$0.46	\$0.29	\$2.46	1.44
Employment (FTE Jobs)	19	3	1	23	1.22

As with the operational phase, economic impacts of tourist visitation will be ongoing while the stated level of direct activity is sustained. Increases or decreases in the number of visitors, their overall expenditure and how that expenditure is distributed throughout the economy and will all influence the annual impacts for the local economy.

Visitation is anticipated to gradually increase following the opening of each stage of the project. The results below represent the impact of the marginal change in visitor numbers from the existing operation compared to 'full operation' of each stage. The Direct Tourist Visitation economic impacts for Surf Coast of stage 1 are illustrated in Figure 4-4 below, with the summary of both stages provided in Table 4-13.

Figure 4-3 Stage 1 Tourist Visitation Impacts, Surf Coast (S)



From the increase of around 37,000 new visitors from outside Surf Coast LGA under stage 1 of the project, it is anticipated that the local economy would benefit by a total of \$3.42 million. Part of this increase in economic activity is captured through operations at the new SCCC, while some will be captured elsewhere in the economy in typical tourism activities as well as support services

Table 4-3 Summary of tourism visitation impacts – Surf Coast (\$)

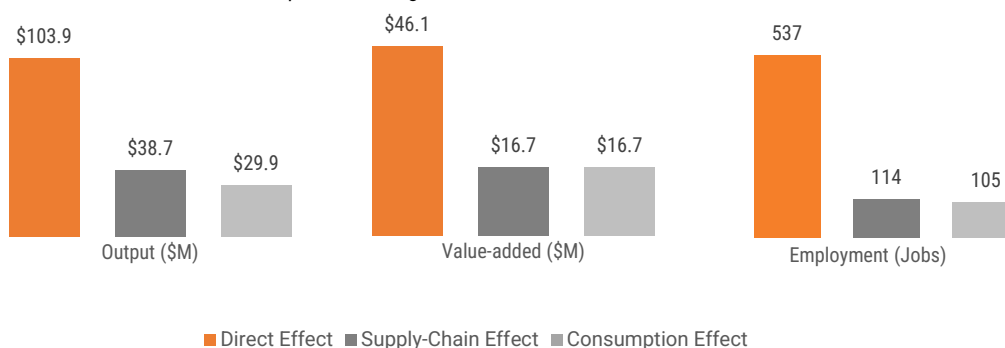
	Direct Effect	Supply-chain Effect	Consumption Effect	Total Effect	Type 2 Multiplier
Stage 1					
Output (\$M)	\$2.23	\$0.70	\$0.49	\$3.419	1.54
Value-added (\$M)	\$0.87	\$0.33	\$0.28	\$1.48	1.70
Employment (FTE Jobs)	8	2	1	11	1.36
Stage 2					
Output (\$M)	\$5.14	\$1.61	\$1.14	\$7.89	1.54
Value-added (\$M)	\$2.00	\$0.75	\$0.65	\$3.40	1.70
Employment (FTE Jobs)	19	4	3	26	1.36

Results of the regional tourism economic impact is distinct from the analysis provided above.

As with the operational phase and direct tourist visitation analysis, the impacts of an expansion of cultural tourism across the region will be ongoing while the stated level of direct activity is sustained. Increases or decreases in the number of visitors, their overall expenditure, length of stay and how that expenditure is distributed throughout the economy will all influence the annual impacts for the local economy.

The results below represent the impact of the marginal change in visitor expenditure resulting from the increase in average length of stay compared to the current (2019) profile of cultural visitors. The economic impacts for the GOR region illustrated in the chart in Figure 4-5 as well as in Table 4-14.

Figure 4-4 Cultural tourist visitation impacts, GOR region



As indicated by the results of the analysis, a small increase in the average length of stay would have a substantial positive economic impact for the region. The additional \$103.9 million in direct tourist expenditure would support 537 jobs, and an additional 219 jobs through supply-chain and consumption effects.

Table 4-4 Summary of cultural tourism visitation impacts – GOR region

	Direct Effect	Supply-chain Effect	Consumption Effect	Total Effect	Type 2 Multiplier
Output (\$M)	\$103.91	\$38.71	\$29.93	\$172.55	1.66
Value-added (\$M)	\$46.15	\$16.71	\$16.70	\$79.56	1.72
Employment (Jobs)	537	114	105	756	1.41

Benefits applied in the Cost Benefit Analysis are both direct and indirect.

As outlined in Table 5-3, the CBR for the base case (do-nothing) sits just below 1.0 when applying each discount rate. The scenario also has a negative project NPV (benefits less costs) across the 4, 7 and 10 percent discount rates. This is in part due to the ongoing asset renewal required for the older facility over the coming years as well as lower level of benefits that would be realised due to limitations on visitation.

At a seven percent discount rate the CBR for the Scenario 2 of the project case, including both stages 1 and 2, is 1.19. This means that for every dollar of cost, it is anticipated that an economic benefit for Surf Coast LGA of \$1.19. The project case returns a project NPV (or net benefit) of \$12.9 million over the 30-year analysis period at a discount rate of 7 percent.

Scenario 3, which only includes stage 1, has the highest CBR of 1.28 at a seven percent discount rate. The higher CBR relative the scenario 2 is due to the large reduction in costs later in the analysis period through the removal of stage 2 of construction. Overall, the present value of additional financial costs incurred through stage 2 outweigh the financial benefits resulting in a higher CBR and NPV under scenario 3.

Table 5-5 Scenario 1 - base case (do-nothing)

Real discount rates	4%	7%	10%
Net Present Value (NPV)	-\$635,514	-\$655,234	-\$680,359
NPV Cost	\$27,419,964	\$20,430,637	\$16,124,565
NPV Benefit	\$26,784,450	\$19,775,402	\$15,444,206
CBR	1 : 0.98	1 : 0.97	1 : 0.96

Table 5-6 Scenario 2 - project case stage 1 and stage 2

Real discount rates	4%	7%	10%
Net Present Value (NPV)	\$34,784,901	\$12,886,729	\$950,015
NPV Cost	\$86,944,185	\$69,405,657	\$57,752,619
NPV Benefit	\$121,729,087	\$82,292,386	\$58,702,634
CBR	1 : 1.40	1 : 1.19	1 : 1.02

Table 5-7 Scenario 3 - project case stage 1 only

Real discount rates	4%	7%	10%
Net Present Value (NPV)	\$35,641,890	\$15,606,740	\$4,090,696
NPV Cost	\$67,007,272	\$55,622,622	\$47,973,819
NPV Benefit	\$102,649,162	\$71,229,362	\$52,064,516
CBR	1 : 1.53	1 : 1.28	1 : 1.09

3.2.2 Social

The Surf Coast Cultural Centre will play an important role in improving social connection for the community. Social isolation and loneliness is considered a significant health and wellbeing issue that can effect physical and mental health.¹⁰ A priority for Council is supporting the community to feel connected through delivering programs and services that build community capacity and knowledge and encourage community to connect with each other.

The design approach focuses on creating gathering places for the community in formal and informal settings where the community can participate in performances, visual arts, literature, creative and educational activities.

The range of facilities provide a range of opportunities for the community to experience community connection.

Public libraries are neighbourhood and community hubs that welcome all community members and enable people to meet and exchange ideas and information.¹¹ Library programs and services also generate a range of indirect benefits. The emphasis of library programs on life-long learning supports and contributes to language and digital literacy and complements other educational opportunities available to community members. Access to information technology, literacy-based programs and job search activities contributes to employment opportunities, while access to health information contributes to positive community health outcomes.

A priority for Council is acknowledging the value of the arts to the community and nurturing their growth. It recognises the value of arts and culture to community wellbeing and sense of identity. The arts bring joy, provide meaning and bring people together as a community. The facilities will nurture arts and culture activities and create more opportunities for its expression.

The Theatre and Gallery provide opportunities for the community to strengthen community connection through experiencing performances and exhibitions together. This will also enable local artists to participate in creating cultural content which will be shared with the community.

The creative facilities will provide more people with access to capacity building resources to develop creative ideas that will make a difference in their community. This will encourage greater investment into the creative sector and more collaboration between businesses, and cultural and creative practitioners. Surf Coast Shire is recognised as having one of the highest concentrations of creative jobs in regional Australia. It is an important and growing part of the local economy. The new facilities will provide a range of spaces and support to the Creative Industries sector.

3.2.3 Environmental

Environmental benefits will be realised through the environmentally sustainable design features of the facility, and through the urban design and architectural response which draws on the Wadawurrung Aboriginal cultural and visual heritage and reflects the Surf Coast environment, and the local and arts community aspirations.

¹⁰ Surf Coast Council Plan 2021 -25 pages 17-18

¹¹ Libraries Work: The Socio-Economic Value of Public Libraries to Victorians – Public Libraries Victoria pages 15 - 17
Surf Coast Cultural Centre Business Case Final February 2022

In November 2021, Council adopted the Environmentally Sustainable Council Facilities Policy. The policy will ensure climate change will be considered and positive environmental outcomes will be generated at new facilities, and during renewals and upgrades. As a major project, the new facility will be designed over and above the NCC environmental requirements and utilise sustainability rating systems.

It will include requirements such as being powered by renewable electricity and installing rooftop solar, avoiding new gas installations, promoting sustainable transport options, seeking to incorporate more recycled material in builds, and landscaping with water sensitive urban design elements that consider future climates.

The new facilities will reflect the follow key design themes through the architectural, urban and landscape design, including:

- Celebrate Torquay as the introduction to the Great Ocean Road.
- Be a vibrant place for people - showcasing the local arts community.
- Be a place for gathering, learning and celebration of culture.
- Embed deep sustainability thinking /connection to the natural environment.
- Reflect place through Wadawurrung history and culture.
- Transform from a linear narrative to a dynamic/multi-use/evolving place.
- Allow for future connections to the broader precinct and development

3.3 Unrealised benefits or negative consequences from not addressing the problem.

As identified in the analysis of the problems in Section 9, there is an urgent need to provide solutions to the problems within the project timeframe. If the project did not proceed there are a number of negative consequences:

- Inability of Council to meet the demands for cultural services from the growing population.
- Torquay Library's capacity to provide a range of services to the community will continue to decline. Residents are increasingly likely to travel to other branch libraries in Greater Geelong.
- ANSM's capacity to stage temporary exhibitions and upgrade permanent exhibits will continue to be constrained resulting in static attendances and income. The ANSM's profile as a collection of international significance will not increase.
- The VIC will not be able to enhance services for visitors leading to reduced tourism activity and spending in the eastern part of Surf Coast Shire.
- The lack of high quality performing arts and visual arts facilities will limit the range of programming in Surf Coast. Residents will increasingly have to travel to Geelong and Colac for events increasing costs and access to cultural events.
- Council support for the creative industries sector will be restricted with a negative impact on future growth of the sector.
- Lack of renewal may have a negative impact on the long term viability of the Surf City precinct.
- The existing buildings will continue to operate at a higher energy consumption and cost which will continue to increase with time.
- Aging buildings will require higher levels of investment in maintenance and capital upgrades to continue operation.

3.4 Summary of KPI measure outcomes.

KPI	Outcome	Measure Stage One	Measure Stage Two
Better meets future community needs.			
KPI 1: Improved ability for programming.	There will be an increase in the level, range and quality of programming.	Theatre and Gallery Programming Events Baseline – 0 Stage One - 158	Stage Two - 445
KPI 2: Reduced maintenance costs.		Maintenance Baseline - \$40k Stage One - \$23k	Stage Two - \$20k
Aboriginal, Arts & Surf culture acknowledged and celebrated at a regional scale.			
KPI 1: Improved recognition of shared cultural and creative identity of the Surf Coast (Aboriginal and non-Aboriginal).	The design of the new facilities acknowledge the Wadawurrung Aboriginal community and the Surf Coast environment. The increase in programming will better reflect the Surf Coast arts, creativity and identity.	Feedback from residents and visitors	Feedback from residents and visitors
KPI 2: Improved engagement with and support of creative and cultural sector.	Support the creative practice of local community and professional artists and the creative industries sector.	Events supporting local practice Baseline – 0 Stage One - 143	Stage Two – 383
KPI 3: Increased community awareness and participation.	Greater visitation and participation.	Visitation Baseline – 228k Stage one – 347k	Stage Two – 416k
KPI 4: Improved recognition of nationally significant surf culture and heritage.	The ANSM collection is recognised as of international significance. Increased visitation.	Visitation Baseline – 10k Stage One – 31k	Stage Two – 33k
Improved identity and cultural facility visibility.			
KPI 1: Increased footfall for all services.	The new facilities will drive an increase in visitation across the facilities.	Visitation Baseline - 228k pa Stage One – 347k pa	Stage Two - 416k pa
KPI 2: Acknowledged as a key destination for visitors and residents.	Enhance the Surf City precinct and raise the visual profile of the cultural facilities.	Tourists ANSM & VIC - Baseline – 122k Stage One – 132k Residents Library & MAC Baseline – 105k Stage One – 160k	Tourists ANSM & VIC - Stage Two – 134k Residents Library, Theatre & Gallery Stage Two – 225k

KPI	Outcome	Measure Stage One	Measure Stage Two
KPI 3: Increased local investment and tourism spend.	Creative industries sector growth. Encourage tourists to extend their visit	Tourism impact from additional 37k annual visitation.	Tourism impact from additional 58k annual visitation.
Sustainable business model.			
KPI 1: Increased activation of site through programming and facility use.	Expansion of facilities will contribute increased activation of the precinct.	Events Baseline – 1.3k pa Stage One – 3.0k pa	Stage Two - 3.6k pa
KPI 2: Increased annual revenue.	Earned revenue is projected to grow.	Revenue Baseline - \$256k Stage One - \$675k	Stage Two - \$1,402k

4. Response Options

4.1 Options for responses.

Previous studies considered a range of options for the type of facilities, the level of integration and the location in Torquay.

Geelong Regional Library Corporation Infrastructure Plan (2019)

The Library Infrastructure Development Plan 2019 recommended that a plan be prepared that expresses the intentions of the Surf Coast Shire Council with regard to library services across the municipality, including development plans for the Torquay Library. It considered options for an upgrade or expansion of the current Library and found that this was not a viable option. It recommended that the Infrastructure Plan should include:

- New Torquay Library with a floor area of at least 1,200m².
- Planning for new Library 0-3 years and New Library built 3-5 years.

Torquay Cultural Facility Feasibility Study – Stafford Strategy 2020.

This study provided an options and feasibility analysis of potential scope and locations for a cultural facility including a library in Torquay:

- Identify the combination of elements which could be included in a cultural facility, noting an expanded library is a non-negotiable element
- Assessing potential sites for the cultural facility and the various elements these sites could accommodate
- Identification of the best two to three options
- Assessing the interplay of new facility components and locations (including relationship to existing surrounding or nearby public/private facilities)
- Identifying capital and operating cost estimates for the preferred options
- Consideration of management model options that best suit the preferred options
- Identification of planning scheme opportunities and constraints

Recommendations from the study included:

- Colocation of libraries with other complementary facilities is desirable.
- The Surf City precinct site offers Council more options to consider than other sites.
- The library should be at least 1,600m²
- The preferred model includes a new VIC, ANSM and Arts Centre along with a state of the art new library.
- The VIC, ANSM and library are already in need of major refurbishment to extend their lifespan and encourage greater visitation and improved revenue streams.
- A bolt on refurbished option which only offers a new library, won't achieve the benefits of a fully integrated precinct and the ability to offer clever synergy between co-located facilities is unlikely to be fully realised.
- A detailed design study of the Surf City option should be undertaken.

Surf Coast Cultural Centre Concept Design and Business Case (2021)

The brief for the current study was to investigate options to incorporate :

- A new Library
- New arts facility
- New ANSM
- New VIC

The project was to be located at the preferred site within the Surf City Precinct in Beach Road Torquay.

The specification for the study required:

- Develop concept designs for the integrated facilities.
- Consider interrelationship of buildings with other buildings in the Surf City Precinct.
- Consider site conditions.
- Analysis of parking conditions and traffic movement.
- Consult with stakeholders
- Investigate the operating model and staffing requirements.
- Consider options for improved public space.
- Consider options for sharing of facilities between users.
- Develop cost plans for construction.
- Building to have capacity to adjust with resident and visitor population size and needs over time.

4.2 Recommended response option

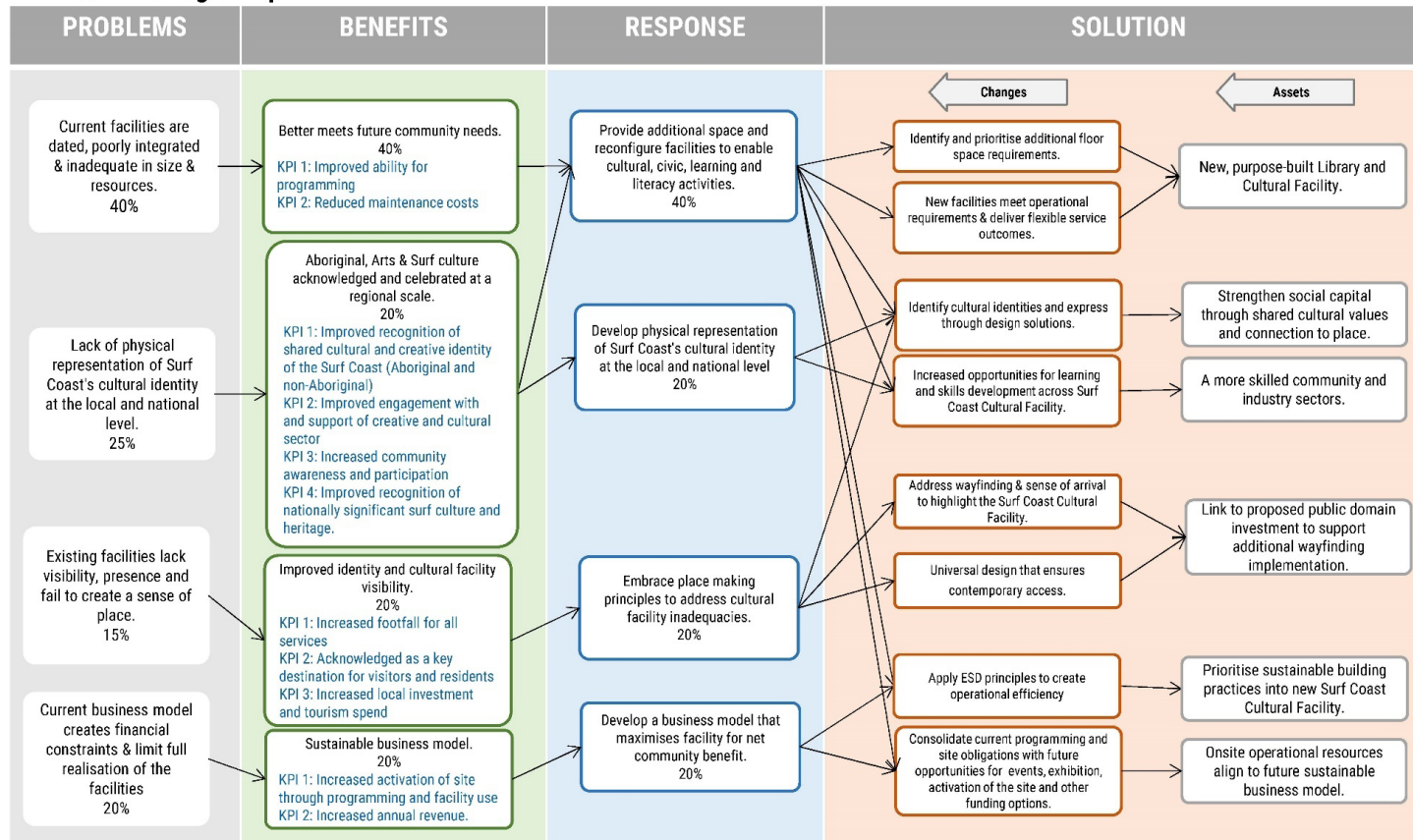
At the commencement of the Surf Coast Cultural Centre Concept Design, an Investment Logic Map (ILM) was developed through workshops facilitated by REMPLAN. The ILM identified the problems, benefits, response, and solution and influenced the development of the Concept Design and Business Case.

Surf Coast Cultural Centre
Surf Coast Shire



Version no: SCS_Torquay_ILM_v5
Initial Workshop: 8/02/2021
Last modified by: Chris Kelly 28/01/2022

Investment Logic Map



Surf Coast Cultural Centre Business Case Final February 2022

The proposed assets to be constructed as part of the Surf Coast Cultural Centre address the response and solution and incorporate:

- New, purpose-built Cultural Facility.
 - An expanded Library, ANSM and VIC.
 - A new Studio Theatre and Gallery.
 - Replacement of Surfing Victoria existing facilities.
 - Public spaces including a flexible Forecourt.
 - Creative and community spaces including Rehearsal Room, Meeting Rooms and Makers Spaces.
 - Support back of house spaces.
 - Reconfigured parking.
- Strengthen social capital through shared cultural values and connection to place.
 - Urban and building design incorporates references to Wadawurrung Aboriginal heritage and the Surf Coast environment.
- More skilled community and industry sectors.
 - Provision of Theatre and Gallery spaces to showcase local community and professional artists in high quality facilities.
 - Access to creative and community spaces to support making of work and development of projects.
 - Increased capacity for Council to deliver programs that support the community and creative industry sectors.
- Link to proposed public domain investment to support additional wayfinding implementation.
 - Urban design approach strengthens the visibility, flow and wayfinding within the new facilities.
 - Provides Council with opportunities to enhance the wider Surf City precinct public domain including wayfinding, parking and pedestrian access.
- Prioritise sustainable building practices into the new Surf Coast Cultural Centre.
 - The design integrates sustainability as a core design principle. The design aims to exceed Building Code minimum standards and incorporates Environmental Sustainability Design strategies.
- Onsite operational resources align to future sustainable business model.
 - New facilities are fit for purpose
 - Facilities are integrated encouraging visitation across multiple spaces.
 - Options for new and enhanced activities including performances, exhibitions and public programs which will drive revenue and visitation.
 - Design supports efficient staffing operation.
 - Back of house support spaces provide a safe and efficient work environment maximising staff efficiency.

The impact of this response is demonstrated in the Business and Financial Modelling in Section 9 which shows:

- An increase in usage and visitation
- An expansion of programming across the facilities
- Growth in revenue
- Increase in events and attendance.

5. Project Analysis

5.1 Project options considered.

The earlier Stafford Strategy report considered a number of options for the mix of facilities and location.

Stage 1 of the study considered four options:

- Model 1 - Library-only model
- Model 2 - Library, Theatre, VIC and ANSM Model
- Model 3- Library & Aquatic Facility
- Model 4 - The Works - Library, Theatre, VIC, Museum & Aquatic Facility

Stage 2 of the study considered a short list of four options:

- Model 1a - Library only bolt-on at Surf City
- Model 1b - Library only bolt-on and refurbishment of stadium, ANSM & VIC at Surf City
- Model 1c - Entire lot redevelopment for library and cultural centre (including ANSM & VIC) at Surf City
- Model 2 - Library only at Torquay CMD car park site

The Stafford Strategy report recommended that Model 1c be pursued. Whilst being more expensive, it did offer the chance for a new purpose built development and avoided the potential for compromises which a refurbished option would potentially generate. Model 1c also offered a new VIC, ANSM and Arts Centre along with a state of the art new library.

Council adopted the recommendations and commissioned the Concept Design and Business Case development at the end of 2020.

5.2 Stakeholder identification and consultation

5.2.1 Methodology

The following methodology was developed by Council and the Consultant to undertake engagement and consultation with the community and stakeholders. This was consistent with the IAP2 Spectrum of Public Participation.

Stages	1. Inform the community and gather ideas	2. Workshops with Council staff involved with facilities	3. Engage closely with targeted stakeholders	4. Provide an opportunity for community feedback on Site Responses.	5. Inform the community of project outcomes Inform the community of project outcomes	6. Evaluation
Timing	Late February 2021	Late February – April	March - May	June - July	February 2022	March 2022
Aim	Raise community awareness of the project. Opportunity for those interested to provide ideas consistent with adopted location and scope.	In depth workshops with small groups of staff on line or on site. Provide detailed information to consultant team and input on how options might develop.	Engagement in the form of small group and one-to one consultation sessions on line or on site. Group meetings help users to hear each other’s concerns and negotiate shared facilities. Special interest groups and potential user groups. Includes benchmarking case studies.	Provide information to the wider community, stakeholders and Council staff on the three Site Responses developed in response to the Facility Brief. Provide information through Your Say and through displays at suitable Council sites.	Provide information to the wider community	Review outcomes from community engagement to inform future projects.

Stages	1. Inform the community and gather ideas	2. Workshops with Council staff involved with facilities	3. Engage closely with targeted stakeholders	4. Provide an opportunity for community feedback on Site Responses.	5. Inform the community of project outcomes Inform the community of project outcomes	6. Evaluation
What will council be deciding?	Nothing. Council decision on location and high level scope should be communicated.	Nothing	At conclusion confirm Needs Analysis and Facility Brief	At conclusion confirm preferred Concept Design	Adopt Concept Design and Business Case	Nothing
What will the community influence?	Nothing at this stage	Development of Needs Analysis and Facility Brief	Development of Needs Analysis and Facility Brief	Further development of the three Concept Designs	Nothing	Nothing
Level of participation	Inform	Involve	Involve	Involve	Inform	Nothing
What does success look like?	Well executed communications campaign and increased community awareness.	Council staff feel involved and that they have made a contribution.	All targeted stakeholders engaged and feel they had an opportunity to have input into the concept.	Awareness and general acceptance of the Site Response Options. Community feels their input has been heard.	Community support for next stage of the project.	Adoption of improvements to future community engagement campaigns.

Participants in engagement and consultation with the community and stakeholders included:

- Council staff
- Arts and Culture staff
- ANSM staff
- ANSM surfing stakeholders / donors
- Surfing Victoria
- Geelong Regional Library Service management
- Torquay Library staff
- VIC Services staff
- Potential Performance space user groups
- Tourism stakeholders
- First Nations community stakeholders
- Creative industries stakeholders (music, performing arts and visual arts)
- Surf City trader stakeholders
- Surf City Body Corporate
- Touring organisations (RAV, VAPAC)
- Creative Victoria
- Arts Industry Geelong Region Stakeholders

5.2.2 Consultation summary

The following themes and project elements were identified by multiple stakeholders.

Design Approach

The design needs to reflect the environment of Surf Coast incorporating nature and the landscape.

It needs to recognise and connect with the Aboriginal community, history and culture. Consultation with the Wadawurrung Traditional Owners Aboriginal Corporation will be undertaken throughout the spatial and concept design process. There is the potential to incorporate Wadawurrung design elements and story into the design of the Cultural Facilities.

It is important the exterior design of the building is striking and establishes the identity of the facilities – the essence of the place. The building design should incorporate universal accessibility environmental sustainability.

Surf City Precinct

The Surf Coast Highway frontage of the Surf City Precinct is highly successful with large visitation numbers and regular investment by businesses in refreshing and upgrading their facilities. There has been a lack of flow of pedestrians through the site to the community facilities. Parking facilities are critical with a need for parking for retail staff and for visitors.

There was a high level of support for the development of the Cultural Facilities and the potential for revitalisation of the rear of the Surf City Precinct.

Outdoor Facilities

There is a need for an exterior gathering place that links to the foyer to provide an interior / exterior flow.

This could provide:

- Meeting place for visitors and groups.
- Conversation area pre and post event.
- Zone for visiting school groups.
- Area for small scale outdoor events.
- Bike racks.

There is the potential to incorporate a planting palette of important native vegetation into the landscaping that creates a gathering space with the potential for learning and teaching activities.

Library

The approach to the library design should embrace the drivers for contemporary library design including the philosophy to create both a community library (consuming content) and creative library (creating content). GRLC has been pursuing a strategy to make libraries a destination.

The design should create a welcoming environment that is appealing to the diverse groups of library users including families, young people, artists / creative industry workers, home based workers and seniors.

There should be a focus on the creation of open spaces within the library with a high level of flexibility in configuration.

A range of meeting rooms, collaborative and flexible co-working spaces should be provided which are available to library users and community members for uses including meetings, training, workshops and classes and flexible working environments. These should be accessible both from within the library and outside to enable usage outside of operating hours.

Australian National Surfing Museum

Need for increased visibility for the Cultural Facilities as a whole and the ANSM specifically to help raise the profile and drive increased visitation. There is also potential to increase access to the collection for students and researchers. The entry into the Museum needs to be appealing to visitors and encourage visitation.

The experience for visitors should be less linear and more flexible. Exhibition galleries need to be. Enhanced interpretation of objects is required providing a narrative of the history of surfing. There needs to be a greater level of flexibility to enable periodic refreshing of permanent displays and different configurations of the temporary exhibition space.

The Theatrette should be retained with improved seating and layout for visitors and for special events.

Current storage facilities for the collection are inadequate with objects dispersed across the site and stored in crowded conditions that do not comply with museum level environmental conditions..

Theatre

Versatility and flexibility of the theatre space is critical. There is a desire to support a freedom of experimentation for artists. The theatre should be suitable for drama, acoustic and amplified music, dance, film and multimedia. Good quality acoustics are important.

There will be high levels of usage by community users. Maximising the ability of the community to stage events, particularly where there is a high level of expertise amongst community groups will be important.

There is general agreement that the seating capacity should be between 200 and 250 seats. The upper level capacity makes professional touring more viable and provides for future growth in the population.

Gallery

The gallery should be a dedicated visual arts space. It should provide for community and professional artists to exhibit. As well as local artists there is a need for the program to include touring exhibitions and residencies.

To present touring exhibitions the gallery would need to meet the venue accreditation requirements including environmental controls and security.

Visitor Information Centre

The VIC provides visitor information services and should be integrated into the public spaces in the foyer of the cultural facilities. It should have the role of providing an introduction to Torquay and to the Great Ocean Road region and providing concierge services for the cultural facilities. The VIC will play a role creating curated, personalised experiences tailored through face-to-face interaction between staff and visitors.

There needs to be more interpretive information including through digital interfaces, which will become more important in coming years. Provision of a flexible service area enabling positive interaction with visitors is important. Retail facilities should be enhanced with the capacity to display a wider range of visual arts and craft objects as well as local produce and quality souvenirs.

Foyer / Customer Facilities

The foyer has the potential to be an important social and gathering place for the community that links to the individual facilities. The foyer should represent what else is in the building and the Surf Coast arts community. As noted above, there needs to be a strong internal / external connection.

Key functions include:

- Providing information and supporting transactions such as Museum admission and Theatre tickets.
- Encouraging activation, life and movement to make the Cultural Facilities an attractive destination.
- Support services for visitors and users.

The foyer will be open to the public across a broad spread of hours including for evening events.

Food and beverage services would cater for both daytime users and visitors and night time audience for shows and events as part of the foyer facilities.

There was widespread agreement that at the minimum there should be a bar offering coffee and drinks and a basic pre-prepared food offer throughout the day and for shows and events.

There was also support for a café offering a more extensive food service.

The foyer zone should include visitor facilities including male and female toilets, accessible toilets, family change rooms and a Changing Places facility.

Support Facilities

Appropriate level of staff offices of staff offices including capacity for interns, volunteers and future growth. Offices for Library staff are likely to need to be incorporated in the Library. Other offices may be located in a shared staff zone.

Provision of a rehearsal space is identified as a key facility. This would support:

- Community user groups for rehearsals for performances and events.
- Warm up space for performances.
- Assembly area for performances with large casts such as school productions.
- Workshops and classes requiring a larger area.
- Use as a functions or breakout space.

Appropriate loading dock facilities are required across the facilities.

Additional space for each of the facilities are required for the preparation for events such as a Scene Dock for the Theatre and Preparation Rooms for the ANSM and Gallery. Some workshops are required back of house including a technical workshop for electronic equipment and a small workshop for carpentry and painting for building maintenance, shows and exhibitions.

Technical and Production Infrastructure

The general approach for technical and production infrastructure should be to:

- Adopt the principal of affordable technology that allows community groups to use the facilities enabling the safe and efficient installation and operation of shows, events and exhibitions.
- Maximise the investment in core infrastructure that enable the flexible usage of the facilities including space adaptation, rigging, lighting, audio and data systems.

Regional Context

There was support from regional stakeholders for the development of the cultural facilities.

Key organisations in the Geelong region including Geelong Art Gallery and Geelong Arts Centre believe that the facilities have the potential to complement the cultural infrastructure across the region. There is the potential to collaborate on programming initiatives including touring performances and exhibitions, creative projects, satellite events and artist and professional development programs. Geelong Regional Library Corporation would tour some events and exhibitions around the library branch network.

Peak regional organisations including Regional Arts Victoria and VAPAC believe that the cultural facilities can play an important role in the regional networks of cultural facilities. Regional Arts Victoria would seek to collaborate on projects with a focus on the community and the creative industries.

6. Solution

A Concept Design for the Surf Coast Cultural Centre has been developed and adopted by Council. This is the largest facilities development undertaken by Surf Coast Shire with a total cost of \$57m. Given the current financial resources available for the implementation of the project it has been decided to undertake the project across two stages.

Stage 1

Involves the replacement of the existing Torquay Library, ANSM and VIC with new expanded high quality facilities with a stronger visual profile and a short term upgrade of the Recreation Building to provide interim theatre and gallery facilities which will operate as the community driven Multi Arts Centre. Stage One includes:

- Expanded Torquay Library with enhanced capacity to deliver programs and events.
- Expanded ANSM with permanent and temporary exhibition space, Theatrette, collection storage and support facilities
- Expanded VIC with upgraded infrastructure, technology and retail
- New shared foyer with reception, toilet facilities and café
- New creative spaces including Rehearsal Room, Meeting Rooms and Maker Spaces
- New support facilities including staff offices, staff room and change facilities.
- New public spaces including a Forecourt configured as a gathering and event space.
- New Surfing Victoria offices.
- Short term upgrade of the Recreation Building to provide basic theatre and gallery facilities for the MAC.

Stage 2

Involves the demolition of the Recreation Centre / MAC space and replacement with expanded high quality theatre and gallery spaces. Stage Two includes:

- New Studio Theatre with flexible configurations and a capacity of 250 seats.
- New Gallery with flexible configurations and a floor space of 161m².
- Artist in Residence studio.
- Support facilities including dressing rooms, green room, offices and stores.

6.1 Changes

The proposed solution requires changes to the current facilities and environment:

- New facilities are fit for purpose to meet operational requirements, deliver flexible service outcomes and support growth in usage, attendance and revenue generation.
- Develop a business model that maximises facility outcomes for net community benefit.
- Enhanced community and cultural identity expressed through design solutions.
- Increased opportunities for learning and skills development across the Cultural Facility.
- Expansion and increased viability for the Creative Industries in Surf Coast Shire.
- Creation of a gathering place and hub for the Surf Coast community.

6.2 Assets

New assets will be created as part of the solution including:

- New, purpose-built Library and Cultural Facility.
- Strengthen social capital through shared cultural values and connection to place.
- A more skilled community and industry sectors.
- Link to proposed public domain investment to support additional wayfinding implementation.
- Prioritise sustainable building practices into the new Cultural Facility.
- Onsite operational resources align to future sustainable business model.

6.3 Impacts

6.3.1 Social Impacts

The Surf Coast Cultural Centre will play an important role in improving social connection for the community. Social isolation and loneliness is considered a significant health and wellbeing issue that can effect physical and mental health. A priority for Council is supporting the community to feel connected through delivering programs and services that build community capacity and knowledge and encourage community to connect with each other.

The existing Library is an important service for families and is highly utilised. The new facilities will result in a greater range of programs and will have a positive social impact for families as the population of Surf Coast continues to grow. Libraries are free and open for all to access. They strengthen communities and build social capital by providing access to resources, spaces and an inclusive forum that supports creative expression.

The demographic age groups with the greatest rate of population growth are the over 55s with new residents seeking the lifestyle associated with the Surf Coast. This part of the community are consumers of the range of services offered by the Cultural Precinct. The project will have a major impact on this part of the community with an increase in the range of activities and programs which strengthen social connection.

The design approach focuses on creating gathering places for the community in formal and informal settings where the community can participate in performances, visual arts, literature, creative and educational activities.

6.3.2 Cultural Impacts

The range of facilities provide a positive impact on the of cultural services and experiences available to the community and the creative industry sector. It will build on the value of arts and culture to community wellbeing and sense of identity in Surf Coast Shire.

Library programs will expand the range of cultural programs including literature based programs. The emphasis of library programs on life-long learning supports and contributes to the experience of cultural content. "Victorian public libraries are significant 'culture-making social entities'. They are, in other words, places where culture is being 'celebrated, explored, passed on, threatened, tested, revisited, examined, developed, expanded, diminished, reinterpreted, reinvented, transformed and adapted.'¹²"

¹² - Creative communities: the cultural benefits of Victoria's public libraries (2014)
<https://www.slv.vic.gov.au/sites/default/files/Creative-communities-report.pdf>
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The Theatre and Gallery provide opportunities for the community to experience performances and exhibitions which are currently not available. They will encourage local artists to participate in creating cultural content and developing their artistic skills.

The creative facilities will have an impact in building the cultural sector in Surf Coast Shire. They will provide more people with access to capacity building resources to develop creative ideas. This will encourage greater investment into the creative sector and more collaboration between businesses, and cultural and creative practitioners.

Surf Coast Shire is recognised as having one of the highest concentrations of creative jobs in regional Australia. It is an important and growing part of the local economy. The new facilities will provide a range of spaces and support to the Creative Industries sector which will support future industry development.

6.3.3 Environmental Impacts

In meeting the Environmentally Sustainable Council Facilities Policy and utilising sustainability rating systems, the new facilities will operate with a reduced energy consumption and greenhouse gas emissions, and be constructed with a reduced impact on the natural environment. They will also:

- Have water efficient fixtures and fittings, collect and re-use rainwater, and have water meters and leak detection.
- Include water sensitive urban design elements, stormwater targets and have low water intensive landscaping.
- Be designed to maximise the benefits of passive design (orientation, shading, thermal performance).
- Maximise solar PV cells on the roof.
- Exclude the use of fossil fuel consumption wherever possible.
- Create a healthier environment for users through improved indoor environment quality – higher air quality, access to natural light, better thermal and acoustic comfort.
- Create a more stable environment for preservation of cultural artefacts.
- Be easy to maintain and operate, and be correctly commissioned to optimise building performance and efficiencies.
- Be environmentally responsive to changing climatic conditions.
- Be a teaching tool to demonstrate sustainable building attributes to the community.
- Maximise recycled building material content, and demolition recycling.

The environmental impact of good design, embedding the design principles in all aspects of the facility will:

- Create welcoming, safe spaces for the community to gather promoting social interaction and inclusion.
- Create an iconic architectural attraction and identity for the centre to promote it to the broader tourist market, increasing exposure and visits to the site and Torquay itself.
- Foster connection with the history and narrative around the design and place.
- Promote the value of the arts and culture to the community.
- Promote active transport modes by connecting the site to pedestrian and cyclist linkages in Torquay.
- Promote Crime Prevention Through Environmental Design (CPTED) principles.
- Promote Universal Access for all.

6.3.4 Economic Impacts

6.3.4.1 Overview of significant economic impacts

The construction phases of the project will have major direct and indirect economic impact during each construction period as shown in the tables below.

Direct economic impact from the construction phases by industry sector is shown below.

Table 4-1 Construction phase direct expenditure by industry

Industry Sector	Expenditure (\$ millions)	
	Stage 1	Stage 2
Non-Residential Building Construction	\$29,181,387	\$16,788,545
Heavy & Civil Engineering Construction	\$404,799	\$1,380,000
Construction Services	\$1,987,648	\$129,375
Professional, Scientific & Technical Services	\$2,727,954	\$1,590,916
Electricity, Gas, Water & Waste Services	\$472,795	\$357,600
Retail Trade	\$1,589,417	\$468,564
Road Transport	\$500,000	\$0
TOTAL	\$36,864,000	\$20,715,000

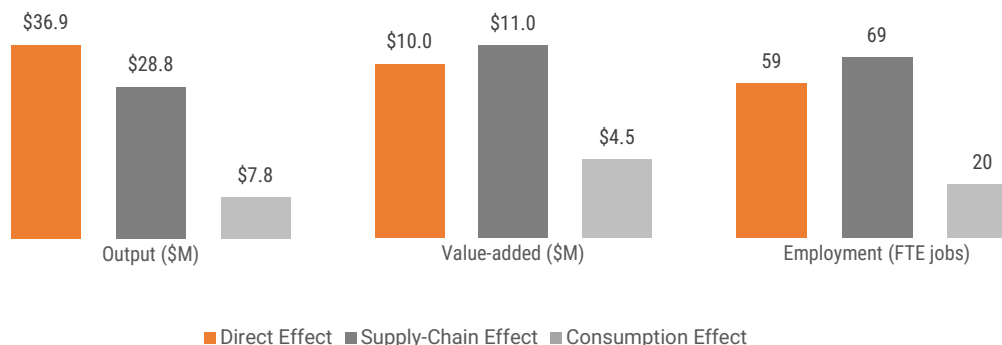
Economic benefits are demonstrated in the detailed Economic Impact Assessment and Cost Benefit Analysis in Section 10.

Economic benefits include through the construction and operational phases of the project. As well as the benefits linked directly to the project there will be a strengthening of the wider tourism sector across Surf Coast with economic and employment benefits. In particular this will see a growth in Cultural Tourism which is currently underrepresented in the type of visitor drivers for the Great Ocean Road. There is potential to increase the level of Cultural Tourism through the role that the Surf Coast Cultural Centre will play as a major tourism attraction.

The construction phases of the project will have major direct and indirect economic impact during each construction period as shown in the tables below. The construction phase impacts are considered short-term and limited to the period of construction.

The results for stage 1 are illustrated in Figure 4-2 below. The economic impacts for construction of both stage 1 and stage 2 are summarised in Table 4-11. It is important to note that all estimates are for the total period of each stage of construction. For example, if stage 1 occurs over a two-year period, the total number of direct jobs may be 40 in the first year, but only 19 in the second year.

Figure 4-1 Construction Phase Impacts of Stage 1, Surf Coast (\$)



Total economic impacts in the Surf Coast LGA for stage 1 including all direct and indirect economic effects, are anticipated to include:

- Output – Gross revenue of \$73.53 million.
- Value-Added – \$25.47 million of value-added.
- Employment – Support for 148 short-term FTE jobs over the period of construction.

A summary of results for Surf Coast LGA is provided in Table 4-11.

Operational economic impact has a lower level indirect impact than the construction phase, but will have an important long term impact through ongoing employment.

Table 4-2 Summary of construction phase impacts – Surf Coast (\$)

	Direct Effect	Supply-chain Effect	Consumption Effect	Total Effect	Type 2 Multiplier
Stage 1					
Output (\$M)	\$36.86	\$28.85	\$7.82	\$73.53	1.99
Value-added (\$M)	\$9.97	\$11.02	\$4.48	\$25.47	2.55
Employment (FTE Jobs)	59	69	20	148	2.51
Stage 2					
Output (\$M)	\$20.72	\$16.36	\$4.36	\$41.43	2.00
Value-added (\$M)	\$5.54	\$6.24	\$2.50	\$14.28	2.58
Employment (FTE Jobs)	30	39	11	80	2.69

Operational activity will scale up as each stage is completed. The results below are represent the impact of the marginal change from the current baseline compared to 'full operation' of each stage. The economic impacts for Surf Coast of stage 1 are illustrated in Figure 4-3 below, with the summary of both stages provided in Table 4-12.

Figure 4-2 Stage 1 Operational Phase Impacts, Surf Coast (S)

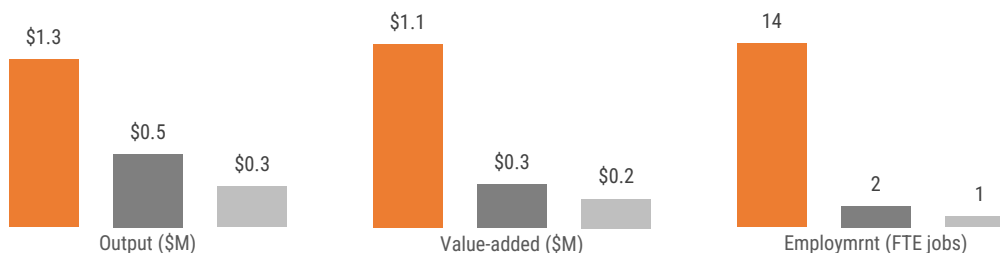


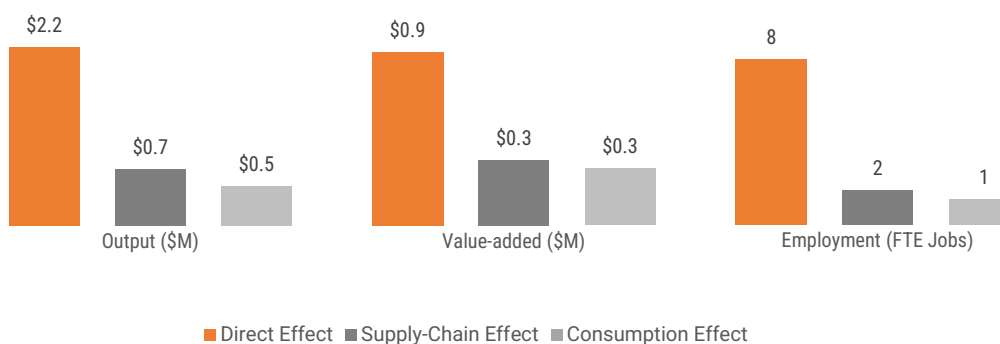
Table 4-3 Summary of operational phase impacts, Surf Coast (S)

	Direct Effect	Supply-chain Effect	Consumption Effect	Total Effect	Type 2 Multiplier
Stage 1					
Output (\$M)	\$1.25	\$0.55	\$0.30	\$2.10	1.68
Value-added (\$M)	\$1.09	\$0.26	\$0.17	\$1.52	1.40
Employment (FTE Jobs)	14	2	1	16	1.17
Stage 2					
Output (\$M)	\$2.15	\$0.97	\$0.51	\$3.63	1.69
Value-added (\$M)	\$1.71	\$0.46	\$0.29	\$2.46	1.44
Employment (FTE Jobs)	19	3	1	23	1.22

As with the operational phase, economic impacts of tourist visitation will be ongoing while the stated level of direct activity is sustained. Increases or decreases in the number of visitors, their overall expenditure and how that expenditure is distributed throughout the economy and will all influence the annual impacts for the local economy.

Visitation is anticipated to gradually increase following the opening of each stage of the project. The results below represent the impact of the marginal change in visitor numbers from the existing operation compared to 'full operation' of each stage. The Direct Tourist Visitation economic impacts for Surf Coast of stage 1 are illustrated in Figure 4-4 below, with the summary of both stages provided in Table 4-13.

Figure 4-3 Stage 1 Tourist Visitation Impacts, Surf Coast (S)



From the increase of around 37,000 new visitors from outside Surf Coast LGA under stage 1 of the project, it is anticipated that the local economy would benefit by a total of \$3.42 million. Part of this increase in economic activity is captured through operations at the new SCCC, while some will be captured elsewhere in the economy in typical tourism activities as well as support services

Table 4-4 Summary of tourism visitation impacts – Surf Coast (\$)

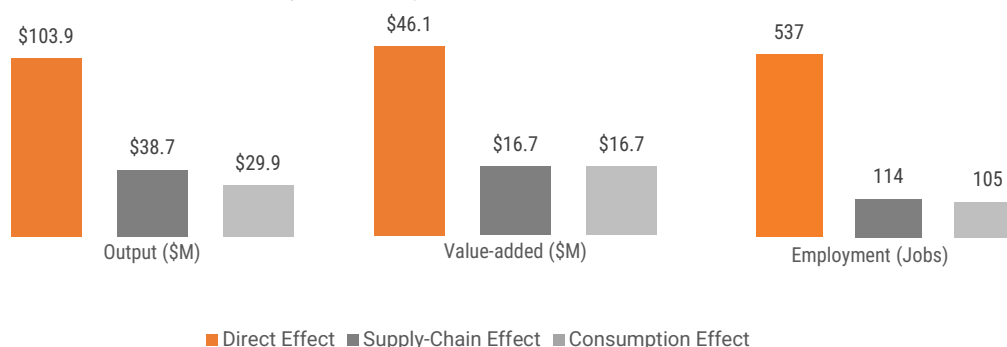
	Direct Effect	Supply-chain Effect	Consumption Effect	Total Effect	Type 2 Multiplier
Stage 1					
Output (\$M)	\$2.23	\$0.70	\$0.49	\$3.419	1.54
Value-added (\$M)	\$0.87	\$0.33	\$0.28	\$1.48	1.70
Employment (FTE Jobs)	8	2	1	11	1.36
Stage 2					
Output (\$M)	\$5.14	\$1.61	\$1.14	\$7.89	1.54
Value-added (\$M)	\$2.00	\$0.75	\$0.65	\$3.40	1.70
Employment (FTE Jobs)	19	4	3	26	1.36

Results of the regional tourism economic impact is distinct from the analysis provided above.

As with the operational phase and direct tourist visitation analysis, the impacts of an expansion of cultural tourism across the region will be ongoing while the stated level of direct activity is sustained. Increases or decreases in the number of visitors, their overall expenditure, length of stay and how that expenditure is distributed throughout the economy will all influence the annual impacts for the local economy.

The results below represent the impact of the marginal change in visitor expenditure resulting from the increase in average length of stay compared to the current (2019) profile of cultural visitors. The economic impacts for the GOR region illustrated in the chart in Figure 4-5 as well as in Table 4-14.

Figure 4-4 Cultural tourist visitation impacts, GOR region



As indicated by the results of the analysis, a small increase in the average length of stay would have a substantial positive economic impact for the region. The additional \$103.9 million in direct tourist expenditure would support 537 jobs, and an additional 219 jobs through supply-chain and consumption effects.

Table 4-5 Summary of cultural tourism visitation impacts – GOR region

	Direct Effect	Supply-chain Effect	Consumption Effect	Total Effect	Type 2 Multiplier
Output (\$M)	\$103.91	\$38.71	\$29.93	\$172.55	1.66
Value-added (\$M)	\$46.15	\$16.71	\$16.70	\$79.56	1.72
Employment (Jobs)	537	114	105	756	1.41

6.3.4.2 Cost Benefit Analysis

Benefits applied in the Cost Benefit Analysis are both direct and indirect.

As outlined in Table 5-3, the CBR for the base case (do-nothing) sits just below 1.0 when applying each discount rate. The scenario also has a negative project NPV (benefits less costs) across the 4, 7 and 10 percent discount rates. This is in part due to the ongoing asset renewal required for the older facility over the coming years as well as lower level of benefits that would be realised due to limitations on visitation.

At a seven percent discount rate the CBR for the Scenario 2 of the project case, including both stages 1 and 2, is 1.19. This means that for every dollar of cost, it is anticipated that an economic benefit for Surf Coast LGA of \$1.19. The project case returns a project NPV (or net benefit) of \$12.9 million over the 30-year analysis period at a discount rate of 7 percent.

Scenario 3, which only includes stage 1, has the highest CBR of 1.28 at a seven percent discount rate. The higher CBR relative the scenario 2 is due to the large reduction in costs later in the analysis period through the removal of stage 2 of construction. Overall, the present value of additional financial costs incurred through stage 2 outweigh the financial benefits resulting in a higher CBR and NPV under scenario 3.

Table 5-6 Scenario 1 - base case (do-nothing)

Real discount rates	4%	7%	10%
Net Present Value (NPV)	-\$635,514	-\$655,234	-\$680,359
NPV Cost	\$27,419,964	\$20,430,637	\$16,124,565
NPV Benefit	\$26,784,450	\$19,775,402	\$15,444,206
CBR	1 : 0.98	1 : 0.97	1 : 0.96

Table 5-7 Scenario 2 - project case stage 1 and stage 2

Real discount rates	4%	7%	10%
Net Present Value (NPV)	\$34,784,901	\$12,886,729	\$950,015
NPV Cost	\$86,944,185	\$69,405,657	\$57,752,619
NPV Benefit	\$121,729,087	\$82,292,386	\$58,702,634
CBR	1 : 1.40	1 : 1.19	1 : 1.02

Table 5-8 Scenario 3 - project case stage 1 only

Real discount rates	4%	7%	10%
Net Present Value (NPV)	\$35,641,890	\$15,606,740	\$4,090,696
NPV Cost	\$67,007,272	\$55,622,622	\$47,973,819
NPV Benefit	\$102,649,162	\$71,229,362	\$52,064,516
CBR	1 : 1.53	1 : 1.28	1 : 1.09

6.3.4.3 Financial analysis

Capital Cost

The capital cost modelling has been undertaken by Turner and Townsend, Quantity Surveyors, as an Indicative Cost Plan. Costs have been calculated on the basis of Stage One being tendered in 2024 and Stage Two tendered in 2030. Costs incorporate escalation based on this schedule. The Cost Plan is based on the Concept Design and Area Analysis.

Item	Description	Quantity	Unit	Total
1	Surf Coast Cultural Centre and Library			
2	Indicative Cost Plan			
3	14 December 2021			
4				
5	Notes / Exclusions			
6				
7	Stage 1 (Tendered 2024)			
8	A. Front-of-House & Visitor Information Centre & Shared Facilities	852	m2	7,093,000
9	B. Studio Theatre	280	m2	2,980,000
10	C. Australian National Surf Museum (ANSM)	1,148	m2	12,936,000
11	D. Torquay Library	1,399	m2	7,710,000
12	E. Surf Victoria	125	m2	653,000
13	F. Visual Arts Exhibition	0	m2	0
14	Site Works / Services	Allow		5,292,000
15	Allowance for works associated with the Staging of the Works	1	item	200,000
16		3,804	m2	36,864,000
17				
18	Stage 2 (Tendered 2030)			
19	A. Front-of-House & Visitor Information Centre & Shared Facilities	527	m2	5,325,000
20	B. Studio Theatre	819	m2	9,691,000
21	C. Australian National Surf Museum (ANSM)	0	m2	0
22	D. Torquay Library	0	m2	0
23	E. Surf Victoria	0	m2	0
24	F. Visual Arts Exhibition	240	m2	2,420,000
25	Site Works / Services	Allow		3,092,000
26	Allowance for works associated with the Staging of the Works	1	item	187,000
27		1,586	m2	20,715,000
28				
29	Total for Stage 1 and Stage 2	5,390	m2	57,579,000

Operational Modelling

The Business Modelling was undertaken by Rob Gebert Arts Consultancy. It provides a projection of the operational activity generated from the expanded Surf Coast Cultural Centre. This demonstrates for Stage One and Stage Two of the development the:

- Level of activity across each business unit.
- Earned revenue from direct activities.
- Expenditure including salaries, building utilities and overheads, operational overheads and direct business stream costs.
- Number of events.
- Number of attendances.
- EFT direct employment.
- 10 year operating budget.

The Operational Modelling includes a comparison of current financial outcomes for the existing facilities with proposed activity for Stage 1 and Stage 2. Prices and costs are based on 2021/22 values¹³.

The addition of new facilities and upgrading of existing facilities drives a large increase in activity across the Surf Coast Cultural Centre.

	Baseline 21/22 Budget	Total Full Operation Stage One	Total Full Operation Stage Two
REVENUE			
Operating Revenue	\$256,361	\$674,691	\$1,402,786
TOTAL REVENUE	\$256,361	\$674,691	\$1,402,786
EXPENDITURE			
Total Salaries	\$847,691	\$1,518,791	\$1,876,222
Total Building Utilities and Overheads	\$177,268	\$202,000	\$234,500
Total Operational Overheads	\$58,580	\$71,840	\$77,150
Total Other Business Stream Costs	\$96,485	\$171,442	\$543,464
TOTAL EXPENDITURE	\$1,180,024	\$1,964,073	\$2,731,336
SURPLUS (DEFICIT)	-\$923,663	-\$1,289,382	-\$1,328,549
NON OPERATING EXPENDITURE			
Asset Renewal Allocation	\$242,236	\$572,599	\$812,500
TOTAL NON OPERATING EXPENDITURE	\$242,236	\$572,599	\$812,500
OPERATING SURPLUS (DEFICIT)	-\$1,165,899	-\$1,861,981	-\$2,141,049

¹³ The Cost Benefit Analysis incorporates escalation of prices and costs across the duration of the analysis.
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Operating revenue is projected to increase by a factor of 5 times through the addition of the Theatre and Gallery and the growth in visitation to the ANSM. Operating expenditure is projected to increase by a factor of 2.3. The Operating Deficit is projected to increase by \$405k and the total Deficit including the Asset Renewal Allocation is projected to increase by \$975k. These outcomes are within the parameters of the modelling in earlier studies.

	Baseline	Stage One	Stage Two
Total Events	1,337	3,005	3,592
Attendances			
Ticketed Attendances	11,140	50,176	77,434
Other Attendances	217,284	296,503	338,699
Total Attendances	228,424	346,679	416,133

Total events and attendances are projected to increase substantially in line with the increased activity. The growth in ticketed attendance to ANSM and the Theatre are key drivers in the growth in income.

	Baseline	Stage One	Stage Two
	EFT	EFT	EFT
Precinct Operation			
Core Permanent Positions	0.00	0.60	1.00
Non Core Positions	0.00	0.29	0.00
Theatre			
Core Permanent Positions	0.00	0.00	2.00
Non Core Positions	0.00	0.00	1.02
Gallery			
Core Permanent Positions	0.00	0.00	0.60
ANSM			
Core Permanent Positions	2.50	3.30	3.50
VIC			
Core Permanent Positions	1.50	3.90	4.90
Torquay Library			
Core Permanent Positions	3.50	10.50	10.50
Total Staff	7.50	18.59	23.52
Contractor Staffing			
Commercial Leases Staffing			
Café	0.00	2.60	3.30
Surfing Victoria Offices	7.90	7.90	7.90
Total Third Party Staffing	7.90	10.50	11.20
Total Employment Impact	15.40	29.09	34.72

Direct EFT employment is projected to grow by a factor of 3 in line with the growth in facilities and activity level. Employment in the Café commercial lease is projected to provide 3.3 EFT positions.

	Stage 1 Open			Full Operation				Stage 2 Construct	Stage 2 Open	Full Operation
	Year 1 25/26	Year 2 26/27	Year 3 27/28	Year 4 28/29	Year 5 29/30	Year 6 30/31	Year 7 31/32	Year 8 32/33	Year 9 33/34	Year 10 34/35
REVENUE										
Operating Revenue	\$473,754	\$545,633	\$610,162	\$674,691	\$674,691	\$674,691	\$674,691	\$653,291	\$1,220,644	\$1,402,786
TOTAL REVENUE	\$473,754	\$545,633	\$610,162	\$674,691	\$674,691	\$674,691	\$674,691	\$653,291	\$1,220,644	\$1,402,786
EXPENDITURE										
Total Salaries	\$1,511,990	\$1,514,257	\$1,516,524	\$1,518,791	\$1,518,791	\$1,518,791	\$1,518,791	\$1,518,791	\$1,848,764	\$1,876,222
Total Building Utilities and Overheads	\$158,450	\$176,100	\$189,050	\$202,000	\$202,000	\$202,000	\$202,000	\$192,500	\$210,900	\$234,500
Total Operational Overheads	\$60,405	\$66,870	\$69,355	\$71,840	\$71,840	\$71,840	\$71,840	\$60,550	\$77,150	\$77,150
Total Other Business Stream Costs	\$120,009	\$137,154	\$154,298	\$171,442	\$171,442	\$171,442	\$171,442	\$170,442	\$460,828	\$543,464
TOTAL EXPENDITURE	\$1,850,854	\$1,894,381	\$1,929,227	\$1,964,073	\$1,964,073	\$1,964,073	\$1,964,073	\$1,942,283	\$2,597,642	\$2,731,336
SURPLUS (DEFICIT)	-\$1,377,101	-\$1,348,748	-\$1,319,065	-\$1,289,382	-\$1,289,382	-\$1,289,382	-\$1,289,382	-\$1,288,992	-\$1,376,998	-\$1,328,549
NON OPERATING EXPENDITURE										
Asset Renewal Allocation	\$572,599	\$556,441	\$541,233	\$526,631	\$512,603	\$499,120	\$486,155	\$473,682	\$794,177	\$770,723
TOTAL NON OPERATING EXPENDITURE	\$572,599	\$556,441	\$541,233	\$526,631	\$512,603	\$499,120	\$486,155	\$473,682	\$794,177	\$770,723
OPERATING SURPLUS (DEFICIT)	-\$1,949,700	-\$1,905,189	-\$1,860,298	-\$1,816,013	-\$1,801,985	-\$1,788,502	-\$1,775,537	-\$1,762,674	-\$2,171,175	-\$2,099,272

The 10 Year Summary Operating Budget demonstrates the growth in revenue and expenditure from the opening of Stage One and Stage Two. It is assumed that it will require four years for Stage One to reach full operation and two years for Stage Two to reach full operation.

6.3.4.4 Risk analysis

Council's Project Delivery Process describes Project Management as the planning, delegating, monitoring and control of all aspects of the project and the motivation of those involved, to achieve the project objectives within the expected performance targets. A key element of project management is a focus on Risk. The project must manage risk to be within acceptable levels.

Risk is defined in the international risk standard (ISO 31000) as the "effect of uncertainty on objectives" and should be considered as anything which may happen that could delay or stop the project from meeting its objectives.

A project risk register is developed and maintained throughout the life of the project. The current project risk register is included in Section 11. The current project risk register considers risks through the design, procurement and construction phases of the Surf Coast Cultural Centre project.

The Project Management Office (PMO) will ensure that the project risk matrix is compatible with the corporate risk matrix in terms of likelihood and consequence of project risk for time, cost and scope. The PMO will provide regular Program Status Reports to Council's Audit and Risk Committee.

Key risks for success of the investment in the project include:

- Challenges with the size, location and characteristics of the proposed site.
- Requirement for appointment of high quality experienced consultants and contractors to undertake the project.
- Achieving proposed outcomes within financial parameters.
- Maintaining support for the project from stakeholders and the community.
- Disruption for existing Surf City facilities and users during construction.
- Potential for delays in construction and commissioning of the new facilities.

These risks are addressed through risk response measures to moderate the risk described in the risk register.

6.3.4.5 Interdependencies

The Surf Coast Cultural Centre project is a major development for Surf Coast Shire. Key interdependencies and project interfaces include Council projects and Surf City precinct projects including:

COUNCIL

- Surf Coast Aquatic and Health Facility – to be constructed adjacent to the Wurdi Baierr Stadium, at \$34m it is the largest single project investment made by Council with support of Victorian and Australian governments
- Multi Arts Facility (MAC) Fit-out – conversion of the Surf Coast Sport and Recreation facility into spaces that can be used by many components of the arts.
- Torquay Wayfinding Strategy and Signage – improving the way in which people experience arrival into Torquay, navigation to key services / activities, directing different types of vehicles to the best routes, encouraging walking and cycling between locations and extending duration of time / expenditure in the town centre.
- Public Art Program – annual allocation to public art projects
- Community facility upgrades in progress in Torquay to improve gender equity and increase community spaces eg Grant Pavilion at Banyul Warri Fields (the Civic Percent) and the Torquay Scouts Facility at Spring Creek Reserve.

- Connecting Torquay Town Centre – improving parking for vehicles and bicycles and new pedestrian crossings to ease congestion and prioritise walking and cycling in the precinct.
- Torquay Town Centre Pedestrian Improvements – changes to the nature of intersections and crossings to prioritise pedestrians and increase walkability.
- Surf Coast Highway / Coombes Road Intersection – signalising a key intersection on the approach to Torquay
- Solar Installations on Council Buildings – annual allocation towards increasing the number of council owned and managed facilities with solar power

SURF CITY PRECINCT COMMERCIAL

- Redevelopment of Billabong retail store (Surf City). Cost \$1.5M. Completed Dec 2021. Complete redevelopment of the Billabong retail store fronting the Surf Coast Hwy.
- Surfcoast Social. Location 27 Baines Cres (former Boardriders building). Cost \$15 million redevelopment. Redevelopment of building to incorporate major co-working facilities, office space, micro brewery, café, art gallery and potential day spa. When fully tenanted the site has the potential to accommodate over 400 jobs.
- Major multi-million refurbishments of Boardriders and Rip Curl flagship retail stores in Surf City completed in 2019.

6.3.4.6 Uncertainties

There are a number of sources of uncertainty for a project of this size and capital cost including:

- Capacity of Surf Coast Shire to fund the capital cost within its current resources.
- Competing priorities for Surf Coast Shire with the projected population growth requiring the provision of expanded services and community facilities.
- Likelihood of securing external funding particularly from the Victorian and Commonwealth Governments.
- Current cost escalation in the construction industries with the growth in large scale infrastructure projects, commercial and residential construction across Victoria.
- Challenges of maintaining existing cultural services during the construction stages of the project.

Impact of these sources of uncertainty may include:

- Need to reduce the scale or remove elements of the Concept Design to reduce capital cost. This may lead to the cultural facilities not meeting the demands from future growth in the Surf Coast community.
- Need to postpone Stage 1 construction resulting in the current cultural facilities not being able to meet the existing demands of the Surf Coast community.
- Need to postpone Stage 2 construction resulting in Surf Coast continuing to not have dedicated, high quality performing and visual arts facilities.
- Reduction in cultural services provided to the community during the construction phases of the project.

6.4 Summary of project analysis

A Concept Design for the Surf Coast Cultural Centre has been developed by Council. This is the largest facilities development undertaken by Surf Coast Shire with a total cost of \$57m which will be undertaken across two stages.

Stage 1 involves the replacement of the existing Torquay Library, ANSM and VIC with new expanded high quality facilities with a stronger visual profile and a short term upgrade of the Recreation Building to provide basic theatre and gallery facilities which will operate as the community driven Multi Arts Centre. New facilities will be provided for Surfing Victoria.

Stage 2 involves the demolition of the Recreation Centre / MAC space and replacement with expanded high quality theatre and gallery spaces.

The project will provide new facilities which are fit for purpose, a more viable business model, enhanced community and cultural identity, opportunities for learning and skills development, expansion and increased viability for the Creative Industries and creation of a gathering place and hub for the Surf Coast community.

The Surf Coast Cultural Centre will play an important role in improving social connection for the community. The design approach focuses on creating gathering places for the community in formal and informal settings where the community can participate in performances, visual arts, literature, creative and educational activities.

The range of facilities provide a positive impact on the of cultural services and experiences available to the community and the creative industry sector. It will build on the value of arts and culture to community wellbeing and sense of identity in Surf Coast Shire.

In meeting the Environmentally Sustainable Council Facilities Policy and utilising sustainability rating systems, the new facilities will operate with a reduced energy consumption and greenhouse gas emissions, and be constructed with a reduced impact on the natural environment.

The Business Modelling demonstrates for Stage One and Stage Two of the development the level of activity across each business unit, earned revenue from direct activities, expenditure including salaries, building utilities and overheads, operational overheads and direct business stream costs and the growth in events, attendances and direct employment.

The Cost Benefit Analysis demonstrates from the Construction and Operational stages the high level economic impact, growth in economy and employment and contribution to the tourism sector.

The Project Analysis demonstrates that the proposed solution addresses the identified problems and delivers positive impacts for social, cultural, environmental, economic and employment outcomes.

7. The case for a new cultural facility in Torquay

7.1 Background

Victoria's Surf Coast with its spectacular coastline, scenic rainforests and magnificent beaches, is one of the tourist draw cards of Australia. The Surf Coast Shire is among the fastest growing regional municipalities in Victoria. The Shire was proclaimed on 9 March 1994 and covers an area of 1,560 km².

The main population centres include Torquay, Bells Beach, Winchelsea, Anglesea, and Lorne. There is a growing creative industries sector based in Surf Coast Shire.

Large numbers of holidaymakers and visitors stay in the Shire at peak season. The Great Ocean Road, which starts in Torquay, attracts over 2.5 million travellers annually.

Existing Council owned cultural facilities are located in the Surf City Precinct which fronts on to the Surf Coast Highway. The precinct includes the current:

- Torquay Library
- Australian National Surfing Museum (ANSM)
- Torquay Visitor Information Centre (VIC)

The problem addressed by this Business Case is a lack of adequate cultural facilities and is demonstrated by the:

- Absence of a dedicated cultural arts facility within Surf Coast Shire.
- Lack of physical representation of Surf Coast's cultural identity at the local and national level.
- Existing Torquay facilities lack visibility, presence and fail to create a sense of place. They are no longer fit for purpose.
- Current business model creates financial constraints and limits full realisation of the facilities.

7.2 Project Description

7.2.1 Describing the Problem

The current cultural facilities are located on a site at the rear of the Surf City Precinct fronting Beach Road.

They are dated, poorly integrated, inadequate in size and resources and do not meet modern expectations of public buildings.



Torquay Library Exterior

VIC and ANSM Exterior

7.2.1.1 *The Torquay Library*

Council is one of five member councils who have library services provided through the Geelong Regional Library Corporation (GRLC). Council is responsible for providing fixed infrastructure for the library. GRLC is a leading library services provider in the State and it will continue to deliver library services in the redeveloped building when complete.

Surf Coast Shire has one static library – Torquay Library – and one mobile library – the Surf Coast Mobile Library. The Torquay Library was built in the 1980s and expanded and refurbished in 2013 to an area of 380m².

The existing Library continues to deliver services beyond its current limitations. Utilisation of Torquay Library has declined over the last five years due to its inability to cater for a wider range of users due to spatial constraints which impact on its use.

The Library's programs are particularly popular with families but are constrained by the lack of floor space and the lack of a separate, enclosed space to run programs which do not impact on the quiet spaces within the library.

The Library lacks the range and type of facilities typical in modern libraries including spaces for:

- Reading, work and study.
- Staging meetings and events
- Providing collaborative and flexible co-working spaces
- Supporting creative activities.

The facilities do not make Torquay Library a destination for the community.

There is limited access to power and study spaces to support start-ups, small businesses, and more flexible working environments. There is a lack of space to support visitors wishing to access library services and resources.

The existing Library building is unattractive and lacks presence and impact with poor quality fitout and interiors. The building design has poor acoustics which impact on the types of activities that can be undertaken and other users' enjoyment of the space.

Back of house support facilities for staff are inadequate and poor quality. Work areas are cramped, creating occupational health and safety issues, lack storage and basic amenities providing a very poor work environment which impact workflows and create Occupational Health and Safety issues.

Based on the National benchmarks¹⁴, the current area of 380m² is less than a quarter of the size to meet the needs of the projected population of Surf Coast Shire.

The Australian National Surfing Museum and the Torquay Visitor Information Centre are facilities with services delivered directly by Council.

7.2.1.2 *The Australian National Surfing Museum*

The ANSM (formerly SurfWorld Museum) has existed for nearly three decades and has undergone minor infrastructure and branding upgrades in that time.

¹⁴ "Standards and Guidelines for Australian Public Libraries" – ALIA and APLA 2020
Surf Coast Cultural Centre Business Case Final February 2022

The ANSM Collection is the most significant collection assembled about Australian surfing and one of the finest surfing collections in the world. It is also one of Australia's best sports collections. ANSM's Collection of around 12,000 items is diverse, comprising surfboards and other surfing equipment, artworks, clothing, cultural artefacts and a comprehensive library of photographs, ephemera, books, magazines, documents and audio-visual materials.

The Collection traces the history of surfing in Australia across more than a century, from its origins as an imported fringe activity, to a vibrant youth movement, and finally to its formalisation and recognition by world sporting bodies. There is historical significance throughout the Collection and holds immense social significance for the surfing community, both in Australia and internationally.

The existing ANSM building is unattractive and lacks presence and impact with poor quality fitout and interiors. The lack of visual profile of the building is an impediment to driving increased visitation. The exhibition displays are traditional in design and lack interactivity for visitors. The lack of museum gallery space restricts the capacity to refresh the permanent exhibition and to provide a regular program of temporary exhibitions to attract new visitors and increase return visitation.

Back of house facilities are inadequate with poor staff areas and with collection content stored in makeshift and overcrowded facilities that do not meet the museum environmental standards for collection content.

7.2.1.3 Torquay Visitor Information Centre

The Torquay Visitor Information Centre is in a key location at the start of the Great Ocean Road and with Lorne is one of the two largest VICs along the Surf Coast. It is sited in the foyer of the ANSM.

The Visitor Information Centre is based on a traditional model and does not address visitor needs that are changing to an experienced based model. It lacks visibility from Beach Road for visitors. The facilities are cramped and poor quality and lack space for high quality displays and interactive technology.

There needs to be more interpretive information including through digital interfaces, which will become more important in coming years as visitors change the way they research their visit. Examples of this would large touch screen / interactive maps for assisting visitors with trip planning.

The retail facilities in the VIC are inadequate and constrain the level of sales particularly of merchandise and artworks designed and created in Surf Coast.

There are currently no dedicated performing arts venues in Surf Coast Shire. Community groups use community facilities such as halls and senior citizens rooms. Professional touring productions do not perform in Surf Coast which results in the local community having to travel to venues in Greater Geelong and Colac to attend performances.

There are limited visual arts spaces in Surf Coast Shire. Anglesea Art House has operated as a community group for 35 years. They are based in the old Scout hall in Anglesea and offer classes and basic exhibition space. There are a number of small commercial galleries and artist studio galleries across the Shire. However there are no gallery spaces with the infrastructure to stage larger scale exhibitions including touring shows.

7.2.2 Definition and Evidence of the Problem

7.2.2.1 Growth of Surf Coast community.

The Surf Coast Shire has one of the fastest growing populations in regional Victoria. The Surf Coast Shire population is growing rapidly with Torquay increasing its population by 21.9% between the 2011 and 2016 Censuses. The Surf Coast Shire population forecast for 2021 is 34,230, and is forecast to grow to 45,717 by 2036¹⁵. The Shire is experiencing a rapid growth in population and high demand for housing from families and particularly from retirees seeking a coastal lifestyle¹⁶.

Average household incomes for Surf Coast residents are higher than for Regional Victoria and the Greater Geelong area with 33% of households earning annual incomes of over \$100k¹⁷.

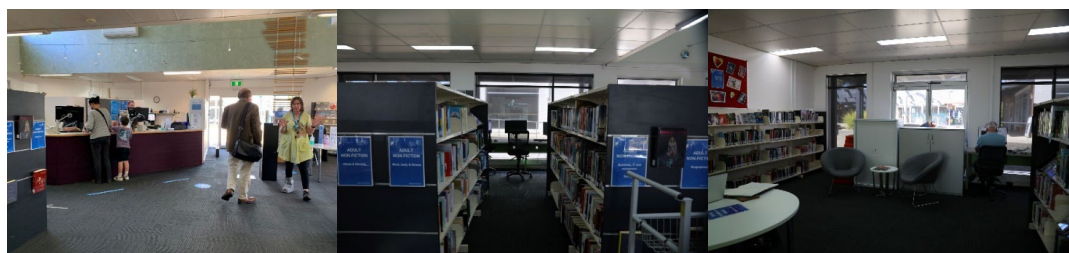
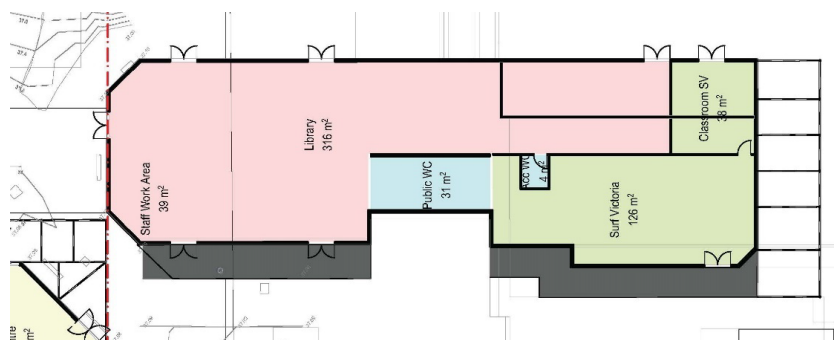
Surf Coast has a relatively lower level of disadvantage than surrounding LGAs in the region. The SEIFA Index of Disadvantage for Surf Coast Shire in 2016 was 1,077 which is the lowest level of disadvantage for adjacent LGAs¹⁸. ().

The rapidly growing population, relatively high levels of household income and low levels of disadvantage are indicative of communities which will have a high demand for arts and culture products and services.

7.2.2.2 Existing facilities descriptions and shortfalls in size and resources.

A challenge for the Shire is meeting the demand from the growing population for community infrastructure including cultural facilities. A priority theme in the new Council Plan 2021 – 2025 is Arts and Creativity¹⁹.

Torquay Library



Torquay Library Interior

¹⁵ ID population forecast <https://forecast.id.com.au/surf-coast>

¹⁶ <https://forecast.id.com.au/surf-coast/population-age-structure>

¹⁷ <https://profile.id.com.au/surf-coast/household-income>

¹⁸ <https://profile.id.com.au/surf-coast/seifa-disadvantage>

¹⁹ Surf Coast Shire Council – Council Plan Incorporating the Health and Wellbeing Plan 2021 – 2025 pages 46 – 47

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The Geelong Regional Library Corporation manages library services across Borough of Queenscliff, City of Greater Geelong, Golden Plains Shire, Colac Otway Shire and Surf Coast Shire.

Torquay is currently the only library branch servicing Surf Coast Shire with one mobile library servicing other parts of the Shire. Adjacent library branches in the City of Greater Geelong include Barwon Heads, Queenscliff, Ocean Grove and Waurin Ponds and in Colac Otway Shire include Colac and Apollo Bay.

The existing Library facilities are in a poor condition and are inadequate for long term usage. Issues include:

- The visibility of current buildings is very poor – layout on site, signage and sightlines from highway
- Inadequate space for existing visitation with no capacity for future growth.
- No storage space including for space including for processing new materials and collections items to and from other branches daily.
- Shortage of space for computers and working spaces for visitors with laptops.
- Lack of adequate space to hold events including the need to move shelving and library furniture.
- The building design has poor acoustics which impact on the types of activities that can be undertaken and other users' enjoyment of the space.
- Work areas are cramped, lack storage and basic amenities providing a very poor work environment which impact workflows and create Occupational Health and Safety issues.
- Lack of space to accommodate demand for children's early literacy programs and the growing community.
- Lack of separate and flexible spaces for community usage.
- Lack of display space for artworks, content form community groups, historical society, etc,
- Inadequate work space and support facilities for existing staff
- Lack of facilities for visitors eg only a single toilet.

Stafford Strategy was commissioned by Surf Coast Shire Council in 2020 to undertake an options and feasibility analysis of potential scope and locations for a cultural facility including a library in Torquay. The size of the current library is 380m². The desire for a larger library is driven by the need to cater for current and future population growth as identified in the Geelong Regional Library Corporation Infrastructure Plan (2019) and the Torquay Jan Juc Development Contributions Plan (2011).

The final report had key factors identified by Stafford Strategy in identifying why there was a need for a new library.

"Libraries are increasingly a hub of varying activities, services, programs and spaces for the community and visitors. They have morphed into "information hubs"²⁰.

Contemporary libraries are places for meeting, sharing ideas and knowledge, accessing technology and fostering creativity.

Contemporary libraries consist of a variety of "flexible" spaces and facilities including meeting rooms (informal and bookable), café, theatres/seminar rooms, lounge spaces, children's spaces, teenage spaces, computer access, free Wi-Fi access for personalised devices, quiet spaces, outdoor areas, business incubator, service amenity such as toilets and kitchenette, conference/event spaces, gallery, performance spaces, recording and editing studios, heritage centre, and visitor information.

²⁰ Torquay Cultural Facility Feasibility Study Final Report June 2020 – Stafford Strategy
Surf Coast Cultural Centre Business Case Final February 2022

The current Torquay Library does not align well with contemporary library facilities. Areas under supplied in the Library including separate children's area, separate youth space, meeting rooms, activity rooms, designated quiet areas, adequate storage and work areas for staff to prepare programming resources or process library materials.

The inadequacy of the library space is confirmed by the GRLC in its Library Infrastructure Development Plan²¹:

Torquay Library "is significantly undersized for the current catchment population."

Innovative libraries offer "digital maker labs" which offer customers the chance to learn and use the most cutting-edge technology around such as 3D printers.

Libraries are increasingly "community living rooms" which signifies a departure from the function and atmosphere of libraries of the past: floor space, once dominated by collections, is being converted to living spaces and social hubs – comfortable areas to relax and socialise. Libraries fulfill a recognised role as coworking hubs which support creative practitioners and entrepreneurial activity through the provision of free business grade Wi-Fi, printing, makerspaces, and spaces for work and study.

Older residents are already major users of libraries and this trend is set to continue as populations continue to age. Many seniors live alone and seek social interaction by longer stays in libraries, emphasising the importance of comfortable lounge spaces, cafes etc.

While the Library has attempted to create these spaces, it is severely constrained by its size and configuration of space.

Surf Coast is also characterised by an ageing population and the future library facility will need to be cognisant of this. In addition, Surf Coast is expecting to increase its population through the number of young families moving to the area, so the demand for quality children's areas along with separate teenage areas is expected to grow.

The existing Library delivers services beyond its current limitations and provides important resources and services to visitors to region and seasonal workers.

The primary rationale for a new library identified the following reasons why a new library is required.

- A Growing Population

The Shire's population continues to grow and is forecast to reach almost 46k residents by 2036. The library size is insufficient for the Shire's current population base, let alone catering for the growth forecast.

- Existing Size Constraints

The small size of the current library is impacting on its ability to cater to the growing Surf Coast community and is ultimately impacting on its performance. This was recognised in the GRLC report.

- Limited Cultural/ Creative Spaces in Surf Coast

Surf Coast appears to be underserved in formal cultural and creative spaces. A redeveloped library offers the potential to co-locate these spaces, including a multi-purpose black box theatre space.

²¹ Library Infrastructure Development Plan 2019 - Geelong Regional Library Corporation

- More Families & Elderly in Surf Coast

Surf Coast has a growing number of families in the region as well as an ageing (elderly) population. Library services are particularly important to these cohorts. While the existing library serves these user groups, potential exists to further grow demand from these user groups by growing the size and the types of spaces the library offers.

- No Longer Fit-For-Purpose

The current library facility has not only outgrown its capacity but it is also no longer fit-for-purpose. What communities want out of their libraries has changed significantly since the library was developed and the spaces they desire has also shifted (there is a need for individual, quiet study spaces, fit-for-purpose children's program spaces, group meeting spaces etc.)

- Stand Alone From Other Amenities

Opportunities exist to co-locate key council services and facilities with the library as the feature hub. The current stand-alone library model is unable to realise the benefits from collocating a variety of services which community members are often keen to access within the same venue or precinct; a "one stop shop model."

A comparative assessment was undertaken across the Geelong Regional Library Corporation branch network of 17 branch libraries. As of 2018, Torquay was the 8th most visited library in the network and has the 7th highest borrowing level and the 7th largest number of members. In terms of size, Torquay Library is the eighth smallest library.

A comparative assessment was also undertaken across 155 libraries around Australia. As a ratio, for every 1,000 residents, Torquay library currently provides 11.8m² of floor space based on the total LGA population and 18.8m² of floor space based on Torquay's population. The GRLC indicates a target of 39m² per 1,000 residents needs to be aimed for, indicating that Torquay Library is significantly undersized for its current resident base.

Out of the 42 council areas assessed (including those in a mix of regional and city-based locations), Torquay Library ranks lowest in terms of the floorspace it offers per 1,000 residents. The City of Greater Geelong offers a ratio almost five times that of Surf Coast Shire at 51.8m² per 1,000 residents.

Libraries situated in remote/regional locations tend to have a stronger floorspace to resident ratio because of a number of factors including their small resident population bases, the need for councils to provide library services and the availability of land in rural/regional locations compared with city locations.

Although this metric is a relatively broad one it is a useful benchmark when considering the potential size for new library facilities for Torquay for the future. The Torquay suburb only ratio of 18.8m² is less than 50% of the desired targeted ratio of 39m² per 1,000 residents, as advised by GRLC.

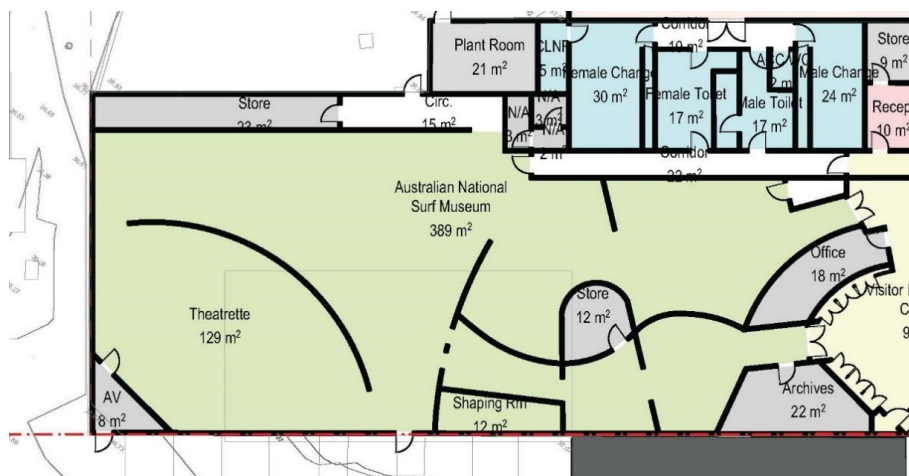
The Stafford Report recommended that in order to achieve the GRLC target (and based on Torquay's population growth projections out to 2036) as well as the State Library Victoria planning models and to future-proof the library, the Torquay Library would need to be a minimum of 1,600m². While the GRLC draft Library Infrastructure Development Plan identifies the need for a new library with a "floor area of at least 1,200m²", when assessing the Shire's population growth forecasts, this appears to underestimate the size required and does not allow for future-proofing. Based on the different methodologies/benchmarks investigated, and the need to future-proof the library facility, there is a need for the new library to ideally be at least 1,600m².

The Stafford report recommended the option of an integrated model of cultural facilities built around libraries. This is in line with many regional communities who are developing cultural precincts which incorporate libraries, theatres and galleries (such as Devonport's Paranple Arts Centre described in the case studies). Stakeholder consultation demonstrated strong support for this approach. Utilisation of Torquay Library has declined over the last five years due to its inability to cater for a wider range of users due to spatial constraints which impact on its use.

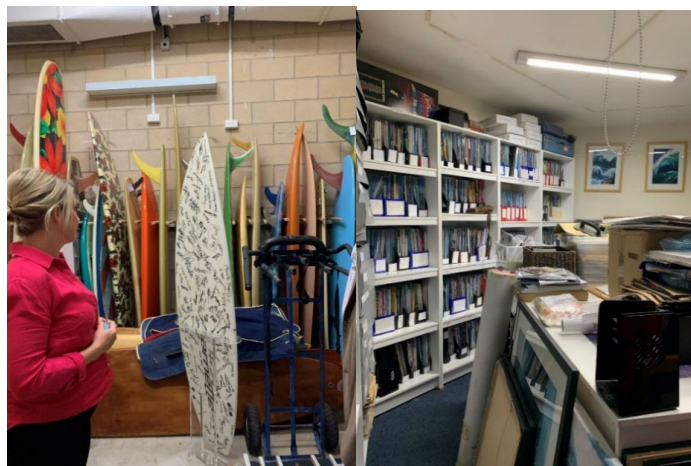
The Library's programs are particularly popular with families but are constrained by the lack of floor space and the lack of a separate, enclosed space to run programs which do not impact on the quiet spaces within the library.

The Library lacks the range and type of facilities typical in modern libraries including spaces for reading, work and study and for staging meetings and events and supporting creative activities. The facilities do not make Torquay Library a destination for the community.

Australian National Surfing Museum



ANSM Galleries



ANSM Board Storage

ANSM Archive Storage

The ANSM (formerly SurfWorld Museum) has existed for nearly three decades and has undergone minor infrastructure and branding upgrades in that time.

The ANSM Collection is the most significant collection assembled about Australian surfing and one of the finest surfing collections in the world. It is also one of Australia's best sports collections. ANSM's Collection of around 12,000 items is diverse, comprising surfboards and other surfing equipment, artworks, clothing, cultural artefacts and a comprehensive library of photographs, ephemera, books, magazines, documents and audio-visual materials.

The Collection traces the history of surfing in Australia across more than a century, from its origins as an imported fringe activity, to a vibrant youth movement, and finally to its formalisation and recognition by world sporting bodies. There is historical significance throughout the Collection and holds immense social significance for the surfing community, both in Australia and internationally.

The existing ANSM facilities are no longer fit for purpose. The cramped scale and linear nature of the exhibition spaces limit the appeal and flexibility of exhibitions reducing appeal to visitors. There is limited capacity to stage temporary exhibitions which have the potential to attract return and new visitors. The permanent exhibition lacks the level of interactivity and multimedia typical in modern museums. Larger and better quality exhibition spaces are urgently required. The current public interface through the Visitor Information Centre lacks impact and appeal to welcome visitors. All of these elements limit the capacity of the ANSM to achieve its potential to increase visitation and generate revenue.

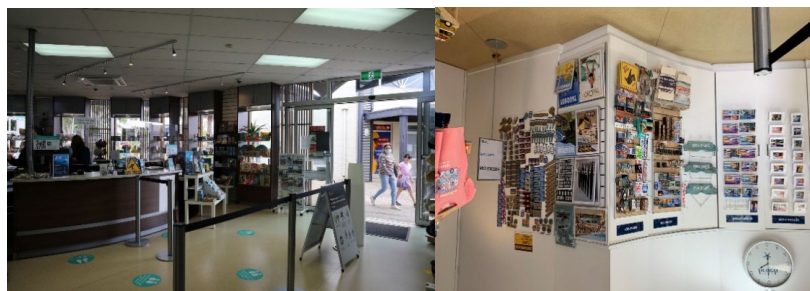
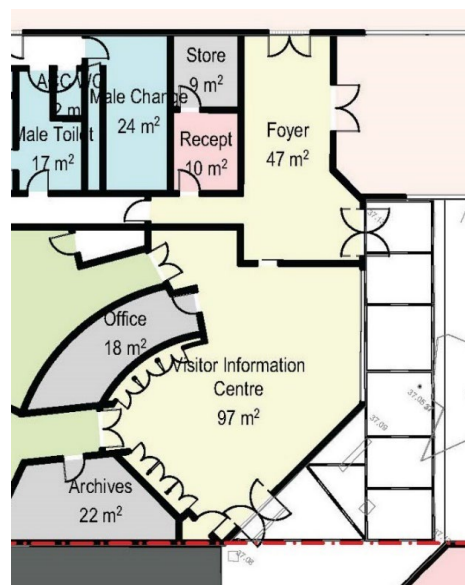
The invisible aspects of the ANSM's operation are completely inadequate. Collection storage is fragmented, overcrowded and does not meet the environmental standards required to safely preserve objects in the collection. Staff offices are cramped and provide a very poor work environment. There are no workshop spaces to allow the preparation of objects for exhibition or for the construction or maintenance of exhibition furniture. These factors are a risk to the ongoing condition of the collection and the efficient operation of the museum.

The existing ANSM facilities are in a poor condition and are inadequate for long term usage. Issues include:

- The visibility of current buildings is very poor – layout on site, signage and sightlines from highway.
- Storage is inadequate, dispersed and in poor condition. It needs appropriate environmental controls particularly for paper, cloth and artwork elements of the collection.

- There is not enough exhibition space to house both the permanent collection and temporary exhibitions.
- Lack of flexibility in exhibition spaces.
- Current Museum design is traditional and linear and does not encourage exploration by visitors.
- There is a lack of modern audio visual, digital and interactive content.
- Inadequate foyer space with shared usage with VIC.
- There is a lack of adequate cloakroom facilities for school groups and backpackers.
- There is a lack of suitable spaces for events (eg launches, school holiday programs, films).
- Office space is crowded and inadequate.
- There is a lack of space to assess, prepare and conserve objects from the collection.

Torquay Visitor Information Centre



Surf Coast Shire has four Visitor Information Centres across the Shire including:

- Torquay
- Lorne
- Anglesea
- Winchelsea

Lorne is the largest VIC with its location in the heart of the Great Ocean Road driving the highest level of visitation. Torquay and Lorne have a mix of professional staff and volunteers and are open seven days a week. Anglesea and Winchelsea are small facilities reliant on volunteers, with limited operating hours and low visitation

The role of Visitor Information Centres has been changing over recent years. Increasingly visitors are researching online prior to their visit to identify places they want to visit, and to book with accommodation and hospitality providers. Visitors coming to the VIC are typically from older age groups and families requesting assistance with trip planning and local attractions. VICs will play a key role in creating curated, personalised experiences tailored through face-to-face interaction between staff and visitors.

There needs to be more interpretive information including through digital interfaces, including large touch screen / interactive maps for assisting visitors with trip planning. These could be self serve for visitors or used by staff to guide visitors in creating their personalised experience. There needs to be self serve facilities which are available out of operating hours in the foyer and externally.

A changed business model for the Torquay VIC should be considered. It should have the role of providing an introduction to Torquay and to the Great Ocean Road region to visitors and providing front of house and concierge services for the cultural facilities. This role could include providing reception and box office services particularly for the ANSM and Theatre.

Retail sales have the potential to promote the work of local artists and businesses and to provide an income stream for the VIC. Expanded display facilities including for artworks would be required with the capacity to secure the retail displays out of VIC operating hours. Some storage for stock in the vicinity would be required.

Ideally the VIC location could be a tall standing desk or counter in a prominent location close to the main entry in the foyer with seating for visitors so staff can assist visitor enquiries. This should include computer hardware, printer, large monitors and lockable storage and lockable storage. under the desk.

A separate location in close vicinity should provide reception, box office and retail sales facilities with secure cash handling, EFTPOS facilities and ticket printing. VIC staff would provide customer service in this area.

Offices for VIC staff would be needed in close proximity to the foyer to enable staff and volunteers to respond quickly to sudden influxes of visitors.

The existing VIC facilities are in a poor condition and are inadequate for long term usage. Issues include:

- The visibility of current buildings is very poor – layout on site, signage and sightlines from highway.
- Lack of space for visitors, displays and retail.
- Inadequate foyer space with shared usage with ANSM.
- No capacity to provide information out of business hours.
- Existing interpretive material is poor quality.
- Lack of digital and interactive content
- Lack of space to display work from local artists and makers.
- Lack of storage space
- Office space is crowded and inadequate
- Lack of facilities for volunteers.

7.2.2.3 Lack of performing and visual arts facilities in Surf Coast.

Surf Coast Shire is unusual amongst LGAs of its population in regional Victoria in not having a dedicated performing arts or visual arts facilities with many smaller LGAs having dedicated facilities. Examples include:

- Colac Otway Shire – Population 21,662 COPACC theatre and public gallery.
- Shire of Southern Grampians – Population 16,510 Hamilton Performing Arts Centre and Hamilton Gallery
- Shire of Macedon Ranges – Population 19,754 Phee Broadway Theatre, Theatre Royal Castlemaine, Castlemaine Art Gallery.

There is a trend over recent decades to communities demanding venues which can offer a range of cultural services including theatre, music, visual arts and creative spaces.

Performing Arts Facilities

There are currently no dedicated performing arts venues in Surf Coast Shire. Community groups use community facilities. Torquay Theatre Troupe use the Torquay Senior Citizen’s Club for performances. This space lacks theatre infrastructure with a low ceiling and the need for shared use of the space while Torquay Theatre Troupe are in residence.



Torquay Senior Citizens Club

Some music events are staged in other community halls. Local schools stage performances in their multipurpose rooms. Professional touring productions do not perform in Surf Coast which results in the local community having to travel to venues in Greater Geelong and Colac to attend performances.

There are a number of performing arts venues across the wider Geelong region:

- Geelong Arts Centre - Multi venue performing arts centre currently undertaking a major redevelopment.
- Platform (previously the Courthouse Arts Centre.) - Platform works across multiple creative platforms and venues include the Performance Space and Rehearsal Space.
- Potato Shed - The Potato Shed provides an arts complex that serves as a multi-purpose arts and cultural centre for joint use by schools St Ignatius College and the regional community. The facility consists of a black box theatre, studios and support spaces.
- Colac Otway Performing Arts & Cultural Centre incorporates a theatre / cinema, civic hall and meeting rooms and was built in 2001.

Visual Arts Facilities

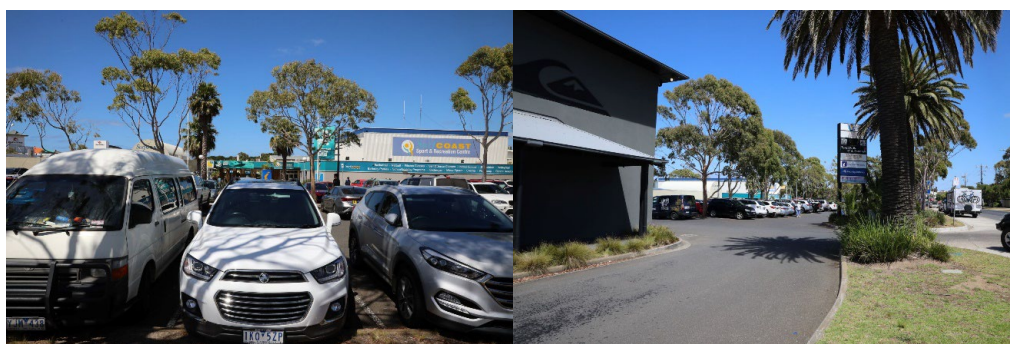
There are limited visual arts spaces in Surf Coast Shire. Anglesea Art House has operated as a community group for 35 years. They are based in the old Scout Hall in Anglesea and offer classes and basic exhibition space. There are a number of small commercial galleries and artist studio galleries across the Shire. Ashmore Arts is the largest artist studio complex and is a commercial hub for local professional artists with artist studios and some options for display of artwork.

However, there are no gallery spaces with the infrastructure to stage larger scale exhibitions including touring shows.

There are larger galleries across the wider Geelong region.

- Geelong Art Gallery is a major regional gallery based in the Geelong Arts Precinct with a large collection with exhibitions drawing on the collection and temporary and touring exhibitions.
- COPACC has a public gallery which is used for community based exhibitions

7.2.2.4 Issues with visibility of current facilities and lack of a sense of place for the current location.



Beach Road

Surf Coast Highway

The Surf City Precinct is located on the western edge side of the Surf Coast Highway. The site currently has a major retail presence on the Surf Coast Highway, and accommodates hospitality uses and three public buildings; the Torquay Library, Visitor Information Centre, and the former Recreation Centre (recently relocated to another site).

The precinct interfaces with:

- North: Beach Road, comprising of a McDonalds located on the corner of Beach Road and the Surf Coast Highway and two early learning facilities, between Kooronga Place and McDonalds. Further west, Beach Road transitions to a residential street.
- South/West: Baines Crescent industrial/innovation precinct, and home to some of the larger surf brands and small hospitality related businesses.
- East: Surf Coast Highway – double lane arterial road that carries major traffic through Torquay between Geelong and the Surf Coast. A signalised intersection located at the north east corner of the precinct, providing vehicular access to the site via Beach Road.

Whilst the Surf City precinct has a major presence on the Surf Coast Highway, the site(s) are not visible from the Surf Coast Highway. The two/three storey retail buildings fronting the Surf Coast Highway sleeve the Library, VIC and former Recreation Centre buildings. In addition to being located behind the large retail frontages, the Library, VIC and former Recreation Centre are significantly setback from Beach Road. A large at grade car park separates the buildings from Beach Road. As a result, the public buildings do not present to Beach Road or contribute to addressing the street.

Whilst the Library and former Recreation Centre are large buildings, their scale is somewhat diminished due to the large street setback and due to the buildings siting in a lower section of the site. The natural slope across the site falls to the south east. As a result, the ground level of buildings is sitting lower than the surrounding street level.

The Library and former Recreation Centre present blank building facades to the car park and Beach Road. The front door to the Library is located on the western side of the building and is not immediately visible from the car park or Beach Road. When arriving from the car park, the front door to the Visitor Centre is set behind the Library so is not immediately visible. The front door to the former Recreation Centre is small and recessed into the building. As a result, this entrance is not prominent.

The arrival experience favours vehicular access from Beach Road and the main car park. There are no clear and safe pedestrian pathways between Beach Road and the buildings. Whilst there are two pedestrian access ways that connect the Surf Coast Highway retail premises to the Library, VIC and former Recreation Centre, the lack of visibility of the buildings and poor wayfinding devices do not encourage pedestrian flows through the precinct.

These factors contribute to poor visibility and presence of the buildings within the Surf City Precinct.

7.2.2.5 Constraints of current business model and evidence of poor performance.

The current facilities do not encourage visitation by the local community and by tourists. This has resulted in static or falling attendances in the period leading up to the COVID19 pandemic in 2020.

	16/17	17/18	18/19	19/20
Torquay Library	109k	114k	105k	98k
ANSM	13k	16k	17k	11k
VIC	83k	77k	72k	44k
Total Visitation	205k	207k	194k	153k

Torquay Library

The lack of suitable facilities restrict the Library's capacity to stage public programs and events which attract the Surf Coast community. As a result, residents have to travel to one of the Geelong library branches to access these programs. There are also no meeting rooms, study areas or maker spaces which restricts community access and removes a potential income stream.

ANSM

The lack of growth in attendance has a direct impact on income for the ANSM from individual and group admissions. The inability to stage temporary exhibitions limits return local visitation and does not encourage increased visitation from tourists. The lack of facilities also restricts the capacity to stage public programs and special events which has the potential to be a bigger income stream.

The ANSM is a key tourist attraction on the Surf Coast section of the Great Ocean Road which complements the beach and surf experience for visitors. It has the potential to encourage tourists to extend their stay, particularly by the Cultural Tourism segment. . The static attendance and inability to achieve the potential growth for ANSM has an indirect economic impact on tourism operators. Around 11,000 visitors attended the ANSM in 19/20. As day visitors, this level of visitation would generate around \$1.3 million of revenue for Surf Coast businesses. However, if these visitors all stayed for one night, this would generate over \$2.1 million in revenue for local businesses.

The inadequacy of the current facilities reduces the attractiveness of ANSM as a destination for Cultural Tourism.

VIC

The Torquay VIC is a key information point for visitors at the beginning of the Great Ocean Road. The lack of profile of the current facilities limits the number of visitors drawn to the VIC. The lack of space, facilities and interactive content limits the quality of experience for visitors and the capacity of VIC staff to promote attractions, particularly along the first section of the Great Ocean Road. This has an indirect economic impact on tourism operators.

Performing and Visual Arts

The lack of facilities has a negative impact on existing community group's capacity to successfully stage events and generate positive financial returns. Torquay Theatre Troupe has a limited seating capacity in the Senior Citizen's Club and regularly cannot meet the demand for tickets.

Touring professional performances and exhibitions do not come to Surf Coast, meaning local residents have to travel to Geelong or Colac to attend cultural events having a negative impact on spending in Torquay. It also restricts employment opportunities for residents.

7.3 Community profile

7.3.1 Demographic

As part of the Surf Coast Cultural Centre Study Final Report, key demographic factors including the growing total population and families and elderly age groups were identified as drivers for the need to develop new cultural facilities²².

Demographic data from REMPLAN confirms these key demographic factors and highlights other economic and social factors.

The Surf Coast Shire population is growing rapidly with Torquay increasing its population by 21.9% between 2011 and 2016.

²² Torquay Cultural Facility Study Final Report 2020 – Stafford Strategy Pages 11-12
Surf Coast Cultural Centre Business Case Final February 2022

Population by Region

Greater Geelong

2011		2016	
Total	210,873	Total	233,426
		Increase	22,553
		%Increase	10.7%

Surf Coast

2011		2016	
Total	25,868	Total	29,402
		Increase	3,534
		% Increase	13.7%

Torquay

2011		2016	
Total	15,246	Total	18,581
		Increase	3,335
		% Increase	21.9%

Surf Coast has a higher median age than Greater Geelong.

Median Age by Region

Greater Geelong		Surf Coast		Torquay	
2011	2016	2011	2016	2011	2016
39	40	40	42	37	39
% Increase =		% Increase =		% Increase =	
2.6%		5.0%		5.4%	

The age distribution indicates that Surf Coast has a higher proportion of the population aged between 0 and 14 years and between 50 and 74 years.

Surf Coast has significantly higher median incomes than Greater Geelong. In 2016 median income was 28% higher.

Median Weekly Income by Region

Greater Geelong

2011		2016	
Personal	517	Personal	600
Family	1,341	Family	1,576
Household	1,049	Household	1,244

Surf Coast

2011		2016	
Personal	602	Personal	722
Family	1,516	Family	1,876
Household	1,277	Household	1,571

Torquay

2011		2016	
Personal	671	Personal	769
Family	1,704	Family	2,036
Household	1,446	Household	1,767

Surf Coast residents have higher levels of education than Greater Geelong residents. Surf Coast residents with Bachelor degree and post graduate degrees, diplomas and certificates total 57.14% compared to Greater Geelong with 47.37%.

Education by Region (Level of Education)

Greater Geelong

2016

Level	Persons	%
Certificate Level	40,055	35.13%
Bachelor Degree Level	25,161	22.07%
Advanced Diploma and Diploma Level	18,231	15.99%
Postgraduate Degree Level	6,135	5.38%
Graduate Diploma and Graduate Certificate Level	4,480	3.93%
Inadequately described	1,235	1.08%
Level of education not stated	18,715	16.41%
Total	114,012	100.00%

Surf Coast

2016

Level	Persons	%
Certificate Level	4,576	28.95%
Bachelor Degree Level	4,480	28.35%
Advanced Diploma and Diploma Level	2,717	17.19%
Postgraduate Degree Level	1,070	6.77%
Graduate Diploma and Graduate Certificate Level	764	4.83%
Inadequately described	155	0.98%
Level of education not stated	2,043	12.93%
Total	15,805	100.00%

Torquay

2016

Level	Persons	%
Bachelor Degree Level	3,019	30.57%
Certificate Level	2,702	27.36%
Advanced Diploma and Diploma Level	1,733	17.55%
Postgraduate Degree Level	720	7.29%
Graduate Diploma and Graduate Certificate Level	529	5.36%
Inadequately described	86	0.87%
Level of education not stated	1,086	11.00%
Total	9,875	100.00%

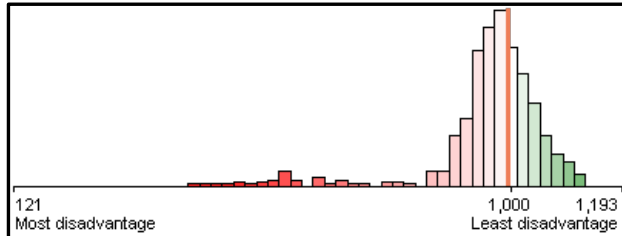
7.3.2 Social

The SEIFA index of socio-economic disadvantage demonstrates that Surf Coast has an extremely low level of disadvantage compared to LGAs across Australia sitting inside the top 10% of communities. In comparison, Geelong's SEIFA measure is closer to the average across Australia.

SEIFA by Region (Socio-Economic Indexes for Areas)

121 = Highest level of disadvantage

1,193 = Lowest level of disadvantage



Greater Geelong

	2011	2016
	993	994

Surf Coast

	2011	2016
	1,066	1,077

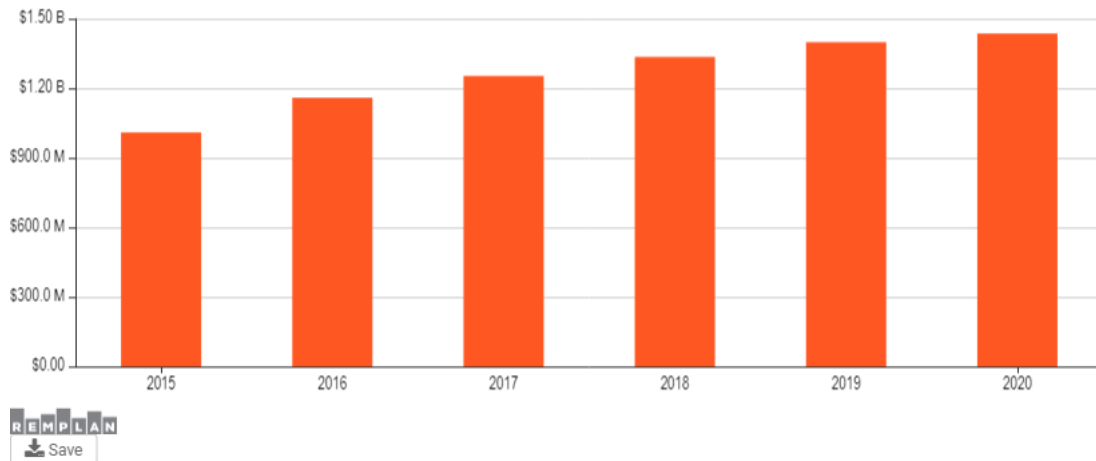
Torquay

	2011	2016
	1,066	1,077

7.3.4 Economic

Surf Coast Shire has a strongly growing economy.

Gross Regional Product

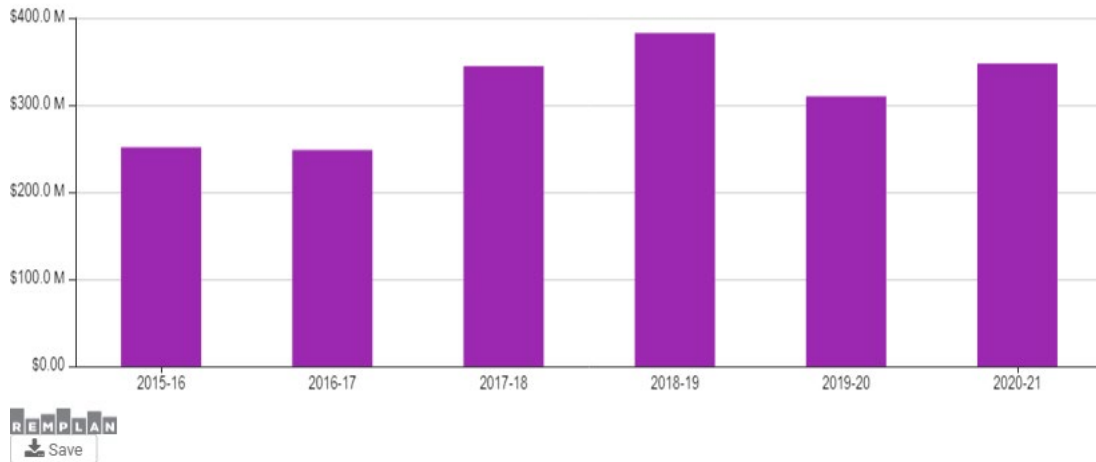


Economic Output is \$2.8 Billion which is 6.69% of \$42.2 Billion for the G21 Region.

Employment provides 9,293 Jobs which is 7.46% of 124,645 for the G21 Region

The Construction industry sector makes the greatest contribution to economic output in the region, which at \$641.0 M accounts for 22.72% of total output. There is strong growth in residential development across the Shire.

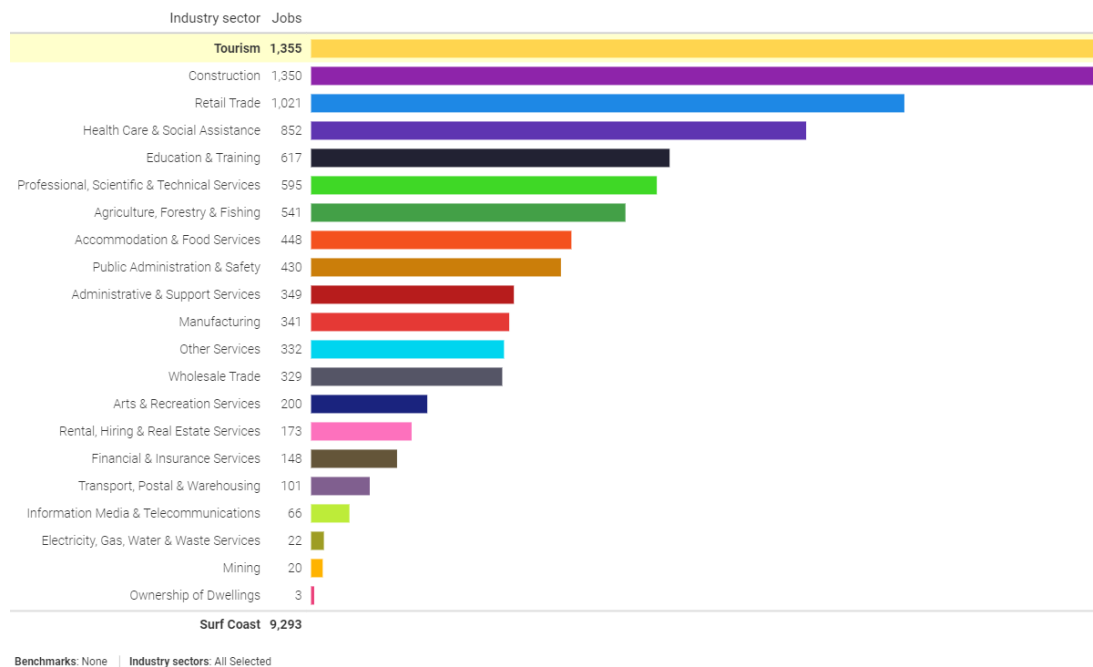
Building Approvals



With 1,486 jobs representing 15.99% of total employment, it is the Accommodation & Food Services industry sector that is the region's largest employer. In Surf Coast, tourism supports an estimated 1,355 jobs, which is 14.6% of total employment.

Surf Coast

Employment



Surf Coast Shire Council identifies that tourism is a cornerstone to the Surf Coast economy and business creating and sustaining thousands of jobs²³.

A priority in the economic strategy is to encourage sustainable tourism that is purposeful and benefits the destination and visitor. This type of tourism prioritises length of stay and authentic experience over mass visitation. It is proposed to move from a destination marketing to a destination management focus. Effective visitor servicing connects people to places – sharing great quality, authentic experiences of our region. This in turn fosters a greater appreciation and respect for place.

It is important that Surf Coast’s culture and identity is shared and celebrated. The Surf Coast community has distinct values with connections with surfing and the natural environment, together with a focus on arts, health and wellbeing. Surf Coast will recognise our strengths and foster new talent to create future pathways for business and community connection.

7.4 Needs Analysis

7.4.1 Strategic Context

7.4.1.1 Creative State 2025

Vision - A state where creative people, ideas and enterprises thrive, and where everyone has equitable access to and benefits from a rich creative culture.

Objectives and actions - Creative State 2025 builds on Victoria's strengths, tackles pressing and systemic challenges facing our creative industries and identifies areas for future collaboration and investment.

The strategy sets out 25 actions to deliver on our vision and five interconnected objectives over the next four years.

This includes investment in new and established high-impact programs and initiatives to secure creative jobs; improve equitable access to creative experiences and careers; and enhance the benefits of creative endeavour and engagement.

Objectives -

A More and better job opportunities and pathways

More jobs for more people, clearer career paths, and a more representative workforce in the creative economy.

B Innovative creative products and experiences

Work that defines and represents Victoria’s capability and cultural identity, breaks new ground and expands the sector’s economic and public value.

C Industry stability and growth

Stronger organisations, businesses and enterprises, employing more people, operating sustainably and producing creative products and services.

²³ Surf Coast Economic Development Strategy 2021 – 2031 Page 28 - 29

D Equitable access to the creative industries

Victorians have access to high-quality and diverse creative and cultural experiences, wherever they live; our world-class cultural attractions welcome all.

E New audiences and markets

Victoria's creative practitioners, organisations and businesses find a wider audience, new markets for their products and services, and increased revenue.

Actions relating to the Surf Coast Cultural Centre include:

4. Increase access to training hubs and accredited training programs through Arts Centre Melbourne's Tech Connect program, building technical capacity, safety and capability in Victoria's regional performing arts centres.
13. Support and strengthen Victoria's creative neighbourhoods with secure and accessible workspaces and facilities for creatives, strategic policy reform to unlock creative spaces and by fostering vibrant creative hubs.
16. Ensure continued access to high-quality creative experiences across Victoria through regional and outer-metropolitan touring.
18. Enhance regional Victoria's creative infrastructure by delivering facilities projects.

7.4.1.2 G21 Geelong Region Plan

The G21 Geelong Region Plan is a sustainability plan for the region that looks toward 2050.

A key direction for the plan is to Strengthen Our Communities. Arts, culture and heritage are important elements in this direction and are reflected in Policy 3.3 to Increase Appreciation of Diversity, Arts and Culture.

Cultural and structural diversity in the population presents significant opportunities for the exchange of skills and knowledge leading to innovation, cultural appreciation, entrepreneurship and socio-economic well-being. Participation in arts and culture can assist in engaging people in other elements of civic life which is essential to the psychological health of individuals and communities. The arts contribute greatly to the character of cities and regions and to the ability of communities to establish bonds of social trust and understanding by providing avenues of expression for people of all abilities including young people, ethnic minorities, bohemians, First Nations people and the LGBTIQ+ community.

The G21 arts, culture and heritage pillar focuses on growing broad community engagement and nurturing the region's creative capability and reputation. It aims to foster positive and supportive community attitudes, increasing participation by diverse communities.

REGIONAL OBJECTIVES

Horizon 1 (up to 5 years):

3.3.1: Grow, celebrate and promote the value of diversity by increasing the volume, value and range of creative projects and cultural events delivered in the region.

3.3.2: Develop a strong cultural environment through increased participation and access to the arts, recreation and other cultural facilities and experiences.

3.3.3: Increase public and private sector collaboration with artists on creative and cultural projects that deliver mutual benefits.

3.3.4: Develop the Geelong Cultural Precinct as a focal point linking cultural precincts, facilities and artists from around the region, Melbourne and internationally.

Horizon 2 (5 to 20 years):

3.3.5: Increase migration and the successful integration of new people to the region as a way of supporting diversity and addressing skills shortages.

3.3.6: Integrate arts and cultural infrastructure and experiences into urban design and character as an essential part of a healthy, desirable, liveable region.

Horizon 3 (beyond 20 years):

3.3.7: Embrace, encourage and promote diversity as a core component of the social, cultural and economic well-being in the region.

The G21 arts, culture and heritage pillar is aligned with the drivers for the Surf Coast Cultural Centre & Library Concept Study.

7.4.1.3 Surf Coast Shire Council Strategic Context

The Surf Coast Shire Council Plan 2021-2025 identifies the key priorities and themes that will help guide decision making. This plan helps Council work towards their long term vision:

“From the hinterland to the coast, from the first peoples to the children of the future, we are an active, diverse community that lives creatively to value, protect and enhance the natural environment and our unique neighbourhoods. We will leave the Surf Coast better than we found it.”

The Council Plan identifies seven main themes that are aligned with a number of strategic objectives and outcomes:

- First Nations Reconciliation
- A Healthy Connected Community
- Environmental Leadership
- Sustainable Growth
- Robust and Diverse Economy
- Arts and Creativity
- Accountable and Viable Council

Relevant strategic objectives include:

- Strategy 2: Ensure council decisions consider and respect traditional owner perspectives, culture and knowledge.

- Strategy 3: Facilitate the provision of social infrastructure and open space to enable healthy lifestyles.
- Strategy 6: Enable communities to strengthen their social connections and participate in community life.
- Strategy 13: Support tourism and events that encourage people to stay longer and appreciate and care for this place.
- Strategy 14: Enable people to run successful local businesses that grow and create jobs in our changing economy.
- Strategy 16: Foster an environment where people with clever and creative ideas can make a difference in their communities.
- Strategy 17: Increase support for creative industries and arts

The Arts and Creativity strategies are particularly important for this project.

Strategy 16 Outcome:

- More people access capacity building supports and resources to develop or scale-up creative ideas that will make a difference in their community.

Rationale

- Great ideas can emerge anytime and from any quarter. Advances in technology provide opportunities for innovation without high capital costs. People are opting more often to balance lifestyle and work leading to new ways of doing things and a desire to make a difference in their community. Through this strategy Council is seeking to encourage community innovation that will improve local lives and tackle the big issues facing our shire. This strategy is aligned to the Arts and Creativity theme but in practice may manifest itself across any of our Council Plan themes.

Strategy 17 Outcome:

- Greater investment into the creative sector and more collaboration between businesses, and cultural and creative practitioners.

Rationale

- Surf Coast Shire is recognised as having one of the highest concentrations of creative jobs in regional Australia. It's an important and growing part of our local economy and we will seek to grow it further. There are opportunities to build creative clusters that respond to emerging industry sectors. There is also great potential to position Surf Coast Shire as a destination for arts and culture based tourism. This strategy also recognises the value of arts and culture to our wellbeing and sense of identity. The arts bring joy, provide meaning and bring us together as a community. Our aim is to nurture arts and culture and create more opportunities for its expression. We will do this through our own projects and by facilitating community efforts.

Creative Places is a key strategic document which describes the direction and initiatives for arts, culture and heritage for the Surf Coast Shire Council from 2019 – 2021.

Four key themes with links to the broader Council objectives are the focus of Creative Places:

1. **Celebrating our Aboriginal cultural heritage** - Our First Peoples' story can be understood better. We can help educate and heal, benefitting our first nations people, the community and the economy.
2. **Place-making** - The Surf Coast Shire's population is growing faster than the state average. Population growth and township character are critical issues for our community. Creative responses can help retain township character and provide people with a much better sense of place. Council continues to be aware of the community need for more dedicated arts/ creative spaces.
3. **Enhance our creative industries** - Surf Coast Shire has the fourth highest proportion of creative jobs compared to jobs in other industries in regional Australia. This is an important sector of our economy that needs to remain strong.
4. **Showcasing our best and brightest** - The Surf Coast Shire is home to many world-renowned artists across disciplines such as visual arts, music, literature and performance. We want to increase opportunities to showcase this work locally whilst providing opportunities to help upskill emerging artists.

The Surf Coast Shire Economic Development Strategy 2021 – 2031 is focused on a growing a more diverse and sustainable economy for the Surf Coast, one that strengthens its vibrant local places and businesses, and nurtures new industries servicing national and global markets. It improves on already strong foundations to support an economy that can thrive in what will inevitably be a dynamic and challenging future.

Vision

By 2031, The Surf Coast is prosperous and has shaped its own identity that successfully combines lifestyle, environment, business and a strong sense of place.

We want to work together with the community and stakeholders to take deliberate steps towards growing the prosperous economy we need in the Surf Coast to improve our quality of life.

There are four principles that guide the vision, the strategic areas, goals and any actions:

- Prosperity equals quality of life for community.
- Community includes residents businesses and visitors.
- The natural environment has an intrinsic value that cannot be replaced by economic development.
- The Surf Coast has three separate and distinct local economies.

Goals that relate to the Surf Coast Cultural Centre project include:

Goal 1.1 - Events that create a sense of place, community connection and thriving businesses.

Events on the Surf Coast play an integral role in creating a sense of place, inspiration, fun, pride, vibrancy and community connectedness in our townships. They attract visitors and sustain local economies (particularly in the off peak periods) and create purposeful, high yield visitation. We have an enviable calendar of events that aligns with our values and celebrates our natural assets. This is supported by outdoor active, ocean, culture, food and wine and community events that reinforce the aspects that are special to our community. We will curate and promote a calendar of events that balances the needs of community, showcases the Surf Coast and maximises the benefits to the broader region. Where possible we will encourage events to provide greater access opportunities for all.

Goal 1.2 - Connected and inspiring places

Our lifestyle is a key factor to prosperity on the Surf Coast. It is defined in part by our love of the natural environment and active, outdoor lifestyle. Our public places and spaces can enhance our livability through integrated planning and a focus on equity of access and quality delivery. Space is limited so we need to make the best use of what we have. Important attributes of place are: look and function, a sense

of welcome, accessibility and universal design, things to do, uniqueness and care. We need public meeting places that welcome residents, businesses, workers or visitors. Places that are well planned to support rich multi-layered experiences for shopping, dining, events, meeting-up and adventure. Connections between these places will reduce our reliance on cars, encourage incidental exercise and promote the use of alternative transport within our desired 20 minute neighbourhoods. Well planned, multi-functional and high traffic areas will take pressure off environmentally sensitive areas and improve overall connectivity and accessibility. We will seek to have influence over planning, infrastructure, management, activation and wayfinding to deliver and promote great places and spaces. We need to consider the current demand placed on our public places and plan for future or event-related demand.

Goal 2.1 - Slow and purposeful tourism

Tourism is a cornerstone to our economy and business creating and sustaining thousands of jobs. Sustainable tourism is purposeful and benefits the destination and visitor. This type of tourism prioritises length of stay and authentic experience over mass visitation. We will continue to move from a destination marketing to a destination management focus. Effective visitor servicing connects people to places – sharing great quality, authentic experiences of our region. This in turn fosters a greater appreciation and respect for place. We will manage the busy periods and encourage people to visit outside of peak times. Effective destination marketing to niche audiences will encourage visitors to spend more and stay locally. This will strike a balance between the benefits and the impacts of tourism and help to preserve the lifestyle that attracted our residents in the first place.

Goal 2.2 - Our culture and identity is shared and celebrated.

The Surf Coast community has distinct values. Our connections with surfing and the natural environment, together with our focus on arts, health and wellbeing inspires our community. We have a history of innovation expressed through successful businesses including Bellroy, XTM, Yogi Peace Club and Rip Curl. Our talented and creative people care deeply about our region and the stories we tell. We will recognise our strengths and foster new talent to create future pathways for business and community connection. We will provide opportunities and places for people to engage with and express their culture and creativity.

Goal 2.3 - Jobs for current and future generations.

In order to maintain our quality of life as it is now, we need to create more local jobs. This will prevent more residents from having to travel outside of Surf Coast for work and career progression. Geelong remains an important connection for education and workers. Covid-19 has brought forward flexibility in workplace arrangements and new ways of working which may allow us to retain more skilled workers locally. We will ensure that there is good connection between education providers and local businesses. We will help deliver projects that create year round jobs for our community in the right places and sectors. This will create opportunities for the next generation to develop careers locally.

Goal 3.3 - A destination of choice for emerging and innovative industries.

High-value, innovation-oriented emerging industries have the greatest potential to generate enduring career opportunities and higher paying jobs for the local community. They have great capacity to enable the shift to the economy we need, play to our strengths in knowledge based workers and will further attract and develop a highly skilled workforce. The Surf Coast does not have large amounts of new land available for commercial and industrial purposes so job creation must come from doing better and smarter, not by doing more. We will recognise these niche and emerging industries as priority sectors:

- Home based businesses
- Digital Nomads
- Knowledge based professionals
- Creative Industries
- Surfing
- Health & wellness

7.4.1.3 Torquay Cultural Facility Feasibility Study

A key resource in undertaking this project is the Torquay Cultural Facility Feasibility Study Final Report 2020 prepared by Stafford Strategy. The Study provides analysis of each of the elements of the proposed cultural facility with an in depth analysis of the library. The Study also considered a range of models for the composition and location of the facilities. User Demand Modelling and Financial Modelling for each of the options was undertaken.

Conclusions from the Study were:

- Smart, future focused libraries have flexible spaces and more often aim to be co-located with other complimentary facilities, but this raises the capital requirement.
- The Surf City site does offer Council more options to consider.
- There are limited revenue streams without attempting a joint commercial public development which may not find favour with community in Torquay.
- To offer future proofing and achieve acceptable spatial ratios (as agreed nationally), a new library should be at least 1,600 sqm. For future proofing, it ideally should be closer to 2,000 sqm.
- Development Model 1c, whilst being more expensive, does offer the chance for a new purpose built development and avoids the potential for compromises which a refurbished option will potentially generate. Model 1c also offers a new Visitor Information Centre (VIC), Australian National Surfing Museum (ANSM) and Arts facilities along with a state of the art new library.
- The cost differential between a new redevelopment model (Model 1c) for a mix of co-located facilities and a refurbishment model (1b) of existing spaces is less than 4% which is seen as very low.
- The Visitor Information Centre, Australian National Surfing Museum and Library are already in need of major refurbishment to extend their lifespan and encourage greater visitation and improved revenue streams.
- A new arts facility can be part of a redeveloped sports centre space and offer a mix of performing arts venues, exhibition space for visual artists, workshops and facilities for both, and potentially an integrated venue with the new library.
- A bolt on refurbished option which only offers a new library, won't achieve the benefits of a fully integrated precinct and the ability to offer clever synergy between co located facilities is unlikely to be fully realised.

- If Council's financial appetite is heavily restricted, then a stand alone new library only as a 'bolt on option' to existing facilities at Surf City, will offer the alternative cheaper development model option.
- Based on the research and analysis undertaken, Options 1a (library only) or Option 1c (redevelopment of site to encompass a new library, Visitor Information Centre, Australian National Surfing Museum and arts facility) appear to provide the best options to explore further and make a determination on.

Council has decided to pursue Option 1c (redevelopment of site to encompass a new library, Visitor Information Centre, Australian National Surfing Museum and arts facility). This is the focus of the current Surf Coast Cultural Centre Concept Study.

7.4.1.4 Skills and Emerging Industries Audit

The Surf Coast economy has several key features that influence employment and workforce skill requirements. Population is increasing, it has a large visitor economy and it is interconnected to a large regional city, Geelong. The combination of population growth and increases in visitors has driven significant jobs growth in the Surf Coast between 2001 and 2016. This growth has been concentrated in Torquay, with limited growth in the other towns.

Recent jobs growth has been in services including growth in the creative industries such as arts and media professionals.

Priority industries identified in the Audit include agribusiness, tourism and hospitality, building and construction and creative industries.

The Audit identified the need to implement a skills strategy with a series of sector specific programs.

The Surf Coast Cultural Centre Concept Study needs to consider the role that the new facilities can play in supporting skills development and growth of the creative industries in Surf Coast Shire.

7.4.1.5 Geelong Regional Library Corporation

The GRLC Strategic Plan, Connecting and Thriving, Library Plan 2021-2025 provides a vision for the delivery of library services across the region including Torquay Library..

Vision

- **Community:** Geelong Regional Libraries is an innovative partner. We are addressing local needs with local solutions. You see us out and about in the region, focusing on vulnerable and hard to reach communities.
- **Places and spaces:** Our spaces are adaptable and democratic; uplifting and sustainable.
- **Our people:** Our team is curious, caring and skilled. We exhibit a spirit of experimentation that matches transformative times.
- **Regional Leadership:** Geelong Regional Libraries is known for leading regional recovery. We use our core strength for community good.

Objectives and Actions

COMMUNITY

- Living and learning
 - expand range of eResources, streaming, online learning programs
 - improve/extend Click & Collect and Click & Deliver services
 - special focus on our communities' health and wellbeing
 - implement actions in Reader Engagement and Youth Engagement Strategies 2021-2025
 - extend resources and community engagement opportunities for vulnerable and isolated community members.
- Local needs, local solutions
 - proactive partners, collaborators, precinct neighbours
 - customise collections and services to support local priorities
 - use core strengths for social and economic good
- Neighbourhood connectors
 - renew outreach services and 24/7 options
 - be visible, easy to access
 - support sharing economy
- Celebrate unique histories, heritage, living cultures
 - close collaboration with First Nation Peoples
 - close collaboration with CALD communities
 - new ways to capture, access & share histories and stories
 - accelerate digitisation program.

PLACES AND SPACES

- Adaptable, democratic
 - flexible spaces: quiet and reflective; lively and engaging
 - activate new libraries; retrofit old
 - explore opportunities for exhibiting and performing spaces
- Uplifting and sustainable
 - pursue design excellence
 - enhance liveability and precinct place-making
 - leaders in sustainable design
- Inside-outside
 - accessible to all learning needs: cognitive and sensory
 - library beyond four walls
 - enhance health and amenity through better indoor-outdoor connections
- Places for belonging and community connection
 - enhance participation in cultural life through shared physical and virtual spaces, partnerships and cultural programming
 - pilot new kinds of library spaces in growth areas.

OUR PEOPLE

- Spirit of experimentation
 - learn from COVID-19: rethink work, partnerships, services

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- cross-team ideas/projects
- structured experimentation
- focus on customer experience
- Creative collaborators
 - creative partnerships: new cultural programs and events
 - cross-disciplinary STEAM projects
 - co-design ethos and skills take centre stage
- Leaders are learners
 - pioneers in new digital technologies and platforms
 - support strategic imperatives of our customers
 - accountability and responsibility for change
 - healthy, safe, stimulating workplace culture.

REGIONAL LEADERSHIP

- Resilient economies, communities, people
 - support businesses, start-ups, creative practitioners
 - enhance employability, job skills
 - contribute to local economies
- Digital momentum and leadership
 - bridge digital divide
 - expand range of eResources, streaming, learning options
 - explore and apply emerging technologies and new discovery platforms
- Imagining the future
 - thought-provoking programs, events, conversations
 - critical thinking, constructive debate around complex regional challenges
 - planning for sustainable growth and changing demographics
 - partner to grow alternative revenue streams
- Passionate advocates for public libraries
 - leading advocacy role
 - capturing stories and metrics
 - presenting case for library investment.

Library Infrastructure Development Plan

The Library Infrastructure Development Plan 2019 outlines the short, medium and long term infrastructure needs of the network of libraries.

It recommends that People Places; A Guide for Public Library Buildings in New South Wales is used as a framework for planning the future development of libraries. This should be used with Guidelines, Standards and Outcome Measures for Australian Public Libraries which provides complementary national standards and benchmarks.

The infrastructure needs for Torquay Library noted:

- The projected growth in population including families and the elderly.
- That the library is significantly undersized for the current catchment population.
- The impact of the influx of tourists in the summer that swells the use of the library significantly.

- The demand from the community indicated in the Library User Survey for a larger library including private reading and study areas.
- There are limitations to the expansion of the library on its current site to a size that can accommodate the range of library services required now and into the future.
- Infrastructure Plan Recommendations:
 - A plan be prepared that expresses the intentions of the Surf Coast Shire Council with regard to library services across the municipality, including development plans for the Torquay Library.
 - New Torquay Library with a floor area of at least 1,200m².
 - Planning for new Library 0-3 years and New Library built 3-5 years.

7.4.1.6 Australian National Surfing Museum

Australian National Surfing Museum Collection - Significance Assessment 2021 – Circa Museum Services

The ANSM Collection is the most significant collection assembled about Australian surfing and one of the finest surfing collections in the world. It is also one of Australia's best sports collections. ANSM's Collection of around 12,000 items is diverse, comprising surfboards and other surfing equipment, artworks, clothing, cultural artefacts and a comprehensive library of photographs, ephemera, books, magazines, documents and audio-visual materials.

The Collection traces the history of surfing in Australia across more than a century, from its origins as an imported fringe activity, to a vibrant youth movement, and finally to its formalisation and recognition by world sporting bodies. There is historical significance throughout the Collection. Several surfboards have international significance, representing critical milestones in surfing. Other historically significant items are associated with people of local, national and international significance in surfing, including modern world champions and the towering figure of Duke Kahanamoku.

A fascinating technological history is shown through the evolution of surfing equipment. This progress, which led to greater participation and profile for the sport, was exploited by a few grassroots entrepreneurs whose small local start-ups grew eventually into global surf brands. Much of the Collection provides a valuable visual and historical record of significant places, such as Bells Beach—an internationally-recognised sporting arena and heritage-listed landscape. Additionally, the Collection richly captures a key strand of 20th Century Australian social history which has informed national identity—the surfing lifestyle. Popular culture artefacts indicate that this cultural phenomenon and youth movement eventually influenced broader society as a symbol of fun and freedom.

The ANSM Collection holds immense social significance for the surfing community, both in Australia and internationally. The Hall of Fame represents formal recognition of the sport by Australian society and the international sporting community and sits at the heart of the Museum. At the core of surfing history was an unofficial experiment in hydrodynamics and materials technology by citizen scientists. As such, the Collection holds scientific significance via the myriad surfboard and equipment designs representing this constant experimentation.

Artistic and aesthetic significance are found throughout this Collection in commissioned artworks, album and film art, and bold surfboard graphics which express individual creativity and identity. The sculptural art of board-shaping is represented through surfboards made by internationally significant shapers.

There is reliable and complete provenance information recorded for most of the Collection, especially the more significant areas and items. The provenance of many items enhances their significance because their acquisition occurred through trusted relationships in the surfing community. The Collection includes a number of rare and unusual items, including very early and unique surfboards and small items directly connected with Duke Kahanamoku. As an entire collection it is rare as one of only six public collections in Australia devoted to the entirety of a single sport. The Collection is well-maintained and mostly in good to excellent condition.

With strong significance across all of the measurable values, ANSM holds an Australian collection of local, national and international significance, in particular for the sport of surfing and for an understanding of Australian history, culture and national identity.

Australian National Surfing Museum – Draft Master Plan (December 2021)

Statement of purpose / ‘Who we are’ (and why the museum is so unique)

- The ANSM is the largest museum of its kind anywhere in the world and is the only accredited surfing museum. The museum is dedicated to telling the story of Australian surfing through permanent displays and temporary exhibitions and is also the home of the Australian Surfing Hall of Fame which recognises significant Australian surfers and the contributions they have made to industry, sport and culture.

Vision

- To be the centre of Australian surfing heritage.
 - A world class, unique museum and collection
 - A place of culture and learning
 - Contribute to the cultural and economic development of the Surf Coast

Purpose

- To collect, preserve, document and share nationally and internationally significant items and stories of Australia’s surfing history and culture. To communicate the awe, freedom and beauty of surfing.

Values

- Authenticity in the stories and information we share.
- Inclusivity by representing the diversity of the Australian surfing community.
- Organisational sustainability – environmentally and economically.

Strategic Priorities / Goals (and how they will be achieved)

- Engage
 - To create spaces that engage with a wide range of visitors.
 - Connect with visitors through the rich history of the surfing.
 - Create a welcoming place.
 - Create a place of learning and fun.
 - New approaches to interpretation and design.
 - Encourage visitors to contribute their own stories.
 - Retaining the museum’s existing audiences and attracting new and diverse audiences.
 - Promote the museums role as a central part of the community and its history.
 - Building new connections locally, nationally and internationally.
 - Creating a consistent on site and on line delivery of content

- Outreach: of the collection, exhibitions and programs
- Participation in the broader museum and cultural sector
- Explore
 - Explore the stories and histories of the collection and the community.
 - Place and environment.
 - The History of Surfing: An Australian Perspective.
 - Surf Science.
 - The Sport.
 - Surf Culture and Industry.
- Educate
 - On site visitors and on line visitors.
 - Education programs.
 - Families.
 - School Groups.
 - Lifelong learners.
 - Exhibition text written and interpreted for a cross section of visitors.
 - Surfing Community.
 - General visitors.
 - Children.
 - Partnerships with individuals, organisations to deliver programs.
- Access
 - To enable increased access to the museum, it's stories and collections to a local, national and international audience.
 - On site and off site
 - Permanent exhibitions
 - Virtual reality experience
 - Temporary displays and exhibitions
 - Touring exhibitions
 - Tours on site and off site
 - Building on existing connections and creating new connections with the local community
 - On line
 - ANSM Website.
 - Searchable collection.
 - Social media accounts.
 - Google Arts and Culture website.
 - 3D viewing of exhibition galleries.
 - Record on site and off site tours through video and audio.
 - School worksheets.
 - Creating access to the collection for research.
- Inclusivity
 - Using the principles of universal design, the design of spaces and interpretation are to be made accessible to all visitors, regardless of ability, identity, or background.
 - To create environments that are inclusive of all areas of the community.

- Visitors with a disability.
 - Easy physical access to the space.
 - Clear and legible text and interpretation.
 - Captions on all vision in the exhibition.
 - Auslan video translations.
 - Resources for visitors with limited vision. Brail, large print text, tactile displays.
 - 'Quiet hours' for people on the autism spectrum.
 - Disability awareness training for staff.
 - Visitors with diverse cultural backgrounds.
 - A welcome panel with translations in various languages.
 - Consultation with local indigenous groups focusing on the history of the site and surrounds and current day connections to country.
- Sustainability
 - Ensuring the collection is grown in a sustainable way.
 - Planning for the acquisition of new works and contemporary collecting.
 - Aiming for the museum to obtain tax deductibility status to enable and encourage acquisitions.
 - Planning for an acquisitions budget.
 - The design of the museum and exhibitions is suitable for the next 10-15 years.
 - Appropriate recurrent funding for upkeep and improvements.
 - Creating a planned approach to the renewal of content.
 - Resourcing for the creation of, updating and maintenance of digital elements.
 - Website.
 - Social media accounts.
 - On line resources for schools and other groups.
 - Management of the digital resources and planning for future changes in technology.
 - Environmental sustainably.
 - Reducing the museum's environmental impact.
 - Using sustainable or recyclable materials in the design of the exhibitions.
 - Designing the exhibition spaces so that infrastructure is re-used and can be adapted.
 - Promoting sustainable building practices for the redevelopment.
 - Preservation
 - Preservation and conservation of the collection (including digital content).
 - Appropriate storage facilities.
 - On site and off site.
 - Collection items are accessible to staff, conservators and researchers.
 - Resources: Financial and personnel.
 - Ongoing resources for the preservation and conservation of collection items.

Strengths of the museum

- History of surfing in Australia (not just Victoria).
- Unique collection.
- Specialist curators.

- ANSM has been recognised by the International Surfing Association as “A place of surfing significance”.

Weaknesses of the museum

- The current building, does not enable the collection to be shown to best ability and does not meet current contemporary museum standards.
- The museum needs a greater connection to community and increased profile.
- Current facility not aligned with current and proposed needs.
 - Current museum currently cannot effectively display the collection.
 - Since its creation in 1993 the ANSM has not received any major upgrades.
 - ANSM experience has diminished and does not reflect the significance of the facility as an internationally significant destination.
 - The museum’s ability to communicate the significance of objects in an interactive way is also constrained due to a lack of technology.
 - The size and storage of the museum is not adequate and is unable to properly store and preserve all artefacts on site.
 - The nature of visitor information services has changed and there is a need to provide a more contemporary service model for visitors.

Benefits of a combined cultural facility (Stage 1 and Stage 2) Library, Arts Facility, Australian National Surfing Museum, Surfing Victoria and Visitor Information Centre.

- The museum will be part of a cultural ‘centre’.
- Maximises community benefits, is seen as the best value capital investment and delivers an operating result that can be accommodated in Council’s Long Term Financial Plan.
- Provides the opportunity to enhance the entire precinct and deliver benefits to other facilities, businesses and community groups.
- Be accessible and meet appropriate standards for people of all abilities

7.5 Consultation Outcomes

7.5.1 Methodology

The following methodology was developed by Council and the Consultant to undertake engagement and consultation with the community and stakeholders. This was consistent with the IAP2 Spectrum of Public Participation.

Stages	1. Inform the community and gather ideas	2. Workshops with Council staff involved with facilities	3. Engage closely with targeted stakeholders	4. Provide an opportunity for community feedback on Site Responses.	5. Inform the community of project outcomes	6. Evaluation
Timing	Late February	Late February – April	March	Early May – end May	September	September
Aim	Raise community awareness of the project. Opportunity for those interested to provide ideas consistent with adopted location and scope.	In depth workshops with small groups of staff on line or on site. Provide detailed information to consultant team and input on how options might develop.	Engagement in the form of small group and one-to one consultation sessions on line or on site. Group meetings help users to hear each other’s concerns and negotiate shared facilities. Special interest groups and potential user groups. Includes	Provide information to the wider community, stakeholders and Council staff on the three Site Responses developed in response to the Facility Brief. Provide information through Your Say and through displays at suitable Council sites.	Provide information to the wider community	Review outcomes from community engagement to inform future projects.

Stages	1. Inform the community and gather ideas	2. Workshops with Council staff involved with facilities	3. Engage closely with targeted stakeholders	4. Provide an opportunity for community feedback on Site Responses.	5. Inform the community of project outcomes	6. Evaluation
			benchmarking case studies.			
What will council be deciding?	Nothing. Council decision on location and high level scope should be communicated.	Nothing	At conclusion confirm Needs Analysis and Facility Brief	At conclusion confirm preferred Concept Design	Adopt Concept Design and Business Case	Nothing
What will the community influence?	Nothing at this stage	Development of Needs Analysis and Facility Brief	Development of Needs Analysis and Facility Brief	Further development of the three Concept Designs	Nothing	Nothing
Level of participation	Inform	Involve	Involve	Involve	Inform	Nothing
What does success look like?	Well executed communications campaign and increased community awareness.	Council staff feel involved and that they have made a contribution.	All targeted stakeholders engaged and feel they had an opportunity to have input into the concept.	Awareness and general acceptance of the Site Response Options. Community feels their input has been heard.	Community support for next stage of the project.	Adoption of improvements to future community engagement campaigns.

Participants in engagement and consultation with the community and stakeholders included:

- Council staff
- Arts and Culture staff
- ANSM staff
- ANSM surfing stakeholders / donors
- Surfing Victoria
- Geelong Regional Library Service management
- Torquay Library staff
- VIC Services staff
- Potential Performance space user groups
- Tourism stakeholders
- First Nations community stakeholders
- Creative industries stakeholders (music, performing arts and visual arts)
- Surf City trader stakeholders
- Surf City Body Corporate
- Touring organisations (RAV, VAPAC)
- Creative Victoria
- Arts Industry Geelong Region Stakeholders

7.5.2 Common Themes

The following themes and project elements were identified by multiple stakeholders.

Design Approach

The design needs to reflect the environment of Surf Coast incorporating nature and the landscape.

It needs to recognise and connect with the Aboriginal community, history and culture. Consultation with the Wadawurrung Traditional Owners Aboriginal Corporation will be undertaken throughout the spatial and concept design process. There is the potential to incorporate Wadawurrung design elements and story into the design of the Cultural Facilities.

It is important the exterior design of the building is striking and establishes the identity of the facilities – the essence of the place.

Universal accessibility for visitors, audience and participants is critical throughout the building for public and back of house areas.

The building design should incorporate environmental sustainability and achieve energy efficiency and carbon neutrality.

There is a need for a commercial and artistic solution across the whole Surf City Precinct to connect the commercial retail and cultural elements.

The visibility and profile of the Cultural Facilities needs to be increased to help drive visitation. This includes visibility from the Surf Coast Highway, buildings which are striking and attractive to the community and a range of usage and events which attract local and tourist visitation.

Surf City Precinct

Business stakeholders provided initial feedback during consultation.

The Surf Coast Highway frontage of the Surf City Precinct is highly successful with large visitation numbers and regular investment by businesses in refreshing and upgrading their facilities.

The central section of the Surf City Precinct has performed inconsistently over the decades and has struggled to pull visitors through from the Surf Coast Highway frontage. There has been less investment in the Courtyard area and the surrounding businesses which has resulted in an unappealing area for visitors. The current layout of the buildings does not encourage connection across the site.

There has been a lack of flow of pedestrians through the site to the community facilities. There was a view that the core visitors may not be consistent across the site with a higher proportion of tourists on the highway frontage and a higher proportion of local community to the community facilities.

Parking facilities are critical with a need for parking for retail staff and for visitors. There was some concern that the enhanced Cultural Facilities would further increase parking demand although acknowledging that night-time activity, particularly in the theatre would be complementary to the daytime usage. Options for addressing parking across the wider precinct should be considered including the introduction of time limited parking.

There are currently issues across the precinct with rubbish and recycling facilities. The Body Corporate is considering options for upgrading these facilities in the short term.

There was a high level of support for the development of the Cultural Facilities and the potential for revitalisation of the rear of the Surf City Precinct.

The Body Corporate noted the need for unanimous agreement from members for any changes in usage for the Council owned lots. This requirement does not apply to the Council owned property outside of the Body Corporate land.

Outdoor Facilities

There is a need for an exterior gathering place that links to the foyer to provide an interior / exterior flow. This could provide:

- Meeting place for visitors and groups.
- Conversation area pre and post event.
- Zone for visiting school groups.
- Area for small scale outdoor events.
- Bike racks.

Provision of a larger event space would have an impact on the site footprint and costs.

There is the potential to incorporate a planting palette of important native vegetation into the landscaping that creates a gathering space with the potential for learning and teaching activities.

Given the extended operating hours of the cultural facilities, there is need for safe and well lit access for staff to staff car parking.

Library

The approach to the library design should embrace the drivers for contemporary library design including the philosophy to create both a community library (consuming content) and creative library (creating content). GRCLC has been pursuing a strategy to make libraries a destination.

The design should create a welcoming environment that is appealing to the diverse groups of library users including families, young people, artists / creative industry workers, home based workers and seniors.

There should be a focus on the creation of open spaces within the library with a high level of flexibility in configuration. Options to provide interior / exterior connections would be valuable. There should be a mix of quiet and noisy spaces.

While there was a preference for a single level library, it was accepted that there may be a need for the library to be multilevel. If so, accessibility including lifts is essential and there will be a need to duplicate some services such as customer service areas and self checkout modules.

Customer service areas are important and need to not create a barrier between staff and users. Consider more of a concierge model for staff welcoming users with some staff roving around the library. It is suggested that more individual pods or modules are used where staff can help users rather than traditional counters. Staff need a sense of safety in interactions with users. There may be several modules around the library particularly if multiple levels.

A key location is near the main entry as users naturally look for staff as they enter. It also simplifies assistance if books that haven't been checked out set off the alarm. There is also a need to provide for transactional elements including cash register, brochures and stationery. Need a level of privacy for database details – generally dealt with swivelling screens. Self checkout stations need to be provided near the entry and in other locations throughout the Library.

An important element is the provision of dedicated event spaces that allow the staging of readings, workshops and exhibitions. These spaces could include:

- Exhibition space near the main entrance
- Main event space with a capacity of up to 100 including infrastructure for recording or streaming events.
- Children's event zone for smaller groups of children and parents.

A dedicated children and families area should be established that incorporates the children's event zone. This should be a large, open and flexible space located on the ground floor. There is not support for enclosed spaces as part of this, but there is a need to moderate acoustics as usage will be frequently noisy.

Users of the current library include large numbers of students, community members and home based workers who are seeking a place to study, research, meet, work or print documents that has desks, wifi and computers. Many of these users bring their own laptops. Provision of desks / modules should be distributed throughout the library and include a proportion with computers. Provision of fast and reliable broadband wifi service is essential. Options for quiet study spaces should be considered.

Lounge areas should be distributed throughout the library to provide spaces for users to read and converse. A mix of furniture styles that appeal to different user groups should be used eg chairs, lounges, bean bags.

A range of meeting rooms should be provided which are available to library users and community members for uses including meetings, training, workshops and classes. These should be accessible both from within the library and outside to enable usage outside of operating hours.

A mix of different size meeting rooms should be considered:

- Small meeting 4-6 people
- Medium meeting 8-12 people
- Large meeting space 20 people

Larger events beyond the capacity of the meeting rooms and the event spaces could be held in the Theatre.

A trend in libraries including the GRLC network has been the provision of creative and making spaces. These may include:

- Makerspace – a fitted out space incorporating potentially including equipment such as sewing machines, 3D printers and laser cutters.
- Studio space – a clean space suitable for visual arts and crafts activities
- Studio space – a wet space suitable for visual arts and crafts activities using paint, dyes and glues.

Both meeting rooms and creative and making spaces will be in demand across the cultural facilities and a resolution of the optimal configuration of shared spaces will be required.

Consideration should be given to providing a kitchenette for use by users of the meeting rooms and creative spaces.

Facilities for users need to be provided in close proximity to the library including provision of toilets and family change rooms. There is a preference for some toilets within the library and this needs to be considered as part of the overall service provision for the cultural facilities.

Current support infrastructure for staff is inadequate. The Library needs to incorporate elements including:

- Offices and workstations including provision for future expansion of staff.
- Adjacent storage for equipment used for programs.
- Separate Returns Room and work area including returns chute which can be accessed outside of opening hours (24/7).
- Work space for processing new books and deliveries.
- Storage - furniture storage (associated with the event spaces), iPad and laptop storage, paper and stationery.
- Small computer server room.
- Cleaners room.
- Hot water / tea station.
- Safe staff space to retreat if there is an incident.

Other staff facilities may be located in central facilities shared across all the creative facilities.

Australian National Surfing Museum

Need for increased visibility for the Cultural Facilities as a whole and the ANSM specifically to help raise the profile and drive increased visitation. There is also potential to increase access to the collection for students and researchers.

The entry into the Museum needs to be appealing to visitors and encourage visitation – effective graphics, digital content on display in the foyer.

The experience for visitors should be less linear and more flexible. The concept of a hub and spokes model for the design of the exhibition experience has support.

An area large enough to gather groups of up to 50 visitors needs to be provided for an introduction to the Museum exhibitions. This could be located in the foyer or Museum.

Exhibition galleries need to be larger – approximately 30% for permanent exhibitions and create a space suitable for temporary exhibitions (up to 2002m). Some of the galleries need higher ceilings for exhibiting objects such as surfboards vertically and have enough space for visitors to walk around exhibits.

Enhanced interpretation of objects is required providing a narrative of the history of surfing. There needs to be a greater level of flexibility to enable periodic refreshing of permanent displays and different configurations of the temporary exhibition space. It is expected that there would be up to two temporary exhibitions each year.

Exhibits need to be more interactive rather than static with the use of digital content, touchscreens and demonstrations. An example would be installing a new wave machine to demonstrate how surf waves form. A new board shaping booth is needed which is an appropriate size and design with improved lighting, ventilation and audio.

The Theatrette should be retained with improved seating and layout for visitors and for special events. A maximum capacity of 50 would be adequate given the Theatre provides an option for popular public programs and events. The Theatrette could have shared usage across the Cultural Facilities outside of Museum hours.

The Hall of Fame needs to be reimagined to allow for future expansion, improved interpretation and a discrete location.

The Museum needs the capacity to record audio and video as part of the collection of content for the digital elements of the collection. This may be provided through shared digital recording facilities.

Current storage facilities for the collection are inadequate with objects dispersed across the site and stored in crowded conditions that do not comply with museum level environmental conditions. The collection is continuing to grow with an average of 3% new acquisitions of objects each year. Storage needs to include:

- Surf board vertical storage.
- Print materials
- Framed photographs and artworks
- Textile objects including wet suits and surf mats
- Moving image and photographic materials
- Digital media

Provision of a compactus would meet the needs of many of these objects in appropriate storage conditions and with efficient access for staff and researchers.

A dedicated collections room is required with access to the collection storage. This would provide space for staff to prepare and conserve objects for inclusion in the collection and use in exhibitions and for researchers to access objects. As part of the digitalisation of the collection a flatbed scanner and photographic booth is required in the collections room.

A range of back of house and support spaces are described in the Support Facilities section below.

Theatre

Versatility and flexibility of the theatre space is critical. There is a desire to support a freedom of experimentation for artists.

The theatre should be suitable for drama, acoustic and amplified music, dance, film and multimedia. Good quality acoustics are important.

There will be high levels of usage by community users. Maximising the ability of the community to stage events, particularly where there is a high level of expertise amongst community groups will be important. Ensuring that the design and fitout of the theatre supports this and that the operational and staffing model enables this to occur is important. Major community user groups would include the Torquay Theatre Troupe, choirs, dance groups and music groups. Schools also have an interest in using the theatre for school productions and concerts.

There is general agreement that the seating capacity should be between 200 and 250 seats. The upper level capacity makes professional touring more viable and provides for future growth in the population.

There should be the ability to expand and contract the auditorium to suit a range of events including more intimate performances.

Seating should be retractable and easily moveable to enable a range of performance configurations including flat floor usage which could be valuable for arts, community and civic events.

A range of back of house and support spaces are described in the Support Facilities section below.

Gallery

The gallery should be a dedicated visual arts space. It should provide for community and professional artists to exhibit. As well as local artists there is a need for the program to include touring exhibitions and residencies.

To present touring exhibitions the gallery would need to meet the venue accreditation requirements including environmental controls and security.

The gallery needs a high level of flexibility and adaptability for exhibitions. It should have the capacity to exhibit 2 dimensional works (paintings, prints, photographs), 3 dimensional works (sculptures, installations) and digital works (projections, screen based).

The gallery should have suitable infrastructure for exhibitions with moveable walls, lighting, data cabling and projection infrastructure.

To support workshops, classes and residencies there would need to be access to suitable workshop spaces including a flexible art studio space.

Consideration should be given to housing existing Council owned artworks and to establishing a Collection Strategy with regular acquisitions.

A range of back of house and support spaces are described in the Support Facilities section below.

Visitor Information Centre

The Visitor Information Centre (VIC) provides visitor information services and should be integrated into the public spaces in the foyer of the cultural facilities.

It should have the role of providing an introduction to Torquay and to the Great Ocean Road region and providing concierge services for the cultural facilities. This role could include providing reception and box office services particularly for the ANSM and Theatre. This will require consideration of staffing levels in the operational modelling.

Increasingly visitors are researching online prior to their visit to identify places they want to visit, accommodation and hospitality providers. The VIC will play a role creating curated, personalised experiences tailored through face-to-face interaction between staff and visitors.

There needs to be more interpretive information including through digital interfaces, which will become more important in coming years. Examples of this would large touch screen / interactive maps for assisting visitors with trip planning. These could be self serve for visitors or used by staff to guide visitors in creating their personalised experience. There needs to be self serve facilities which are available out of operating hours in the foyer and externally.

Some traditional print based brochures and maps will continue to be required for visitor usage, although on a smaller scale than the existing facilities.

Provision of a flexible service area enabling positive interaction with visitors is important. This area should incorporate a desk area, touch screens, computer terminals, printer and brochures.

Retail facilities should be enhanced with the capacity to display a wider range of visual arts and craft objects as well as local produce and quality souvenirs. Dedicated showcases or hanging facilities would be valuable. The retail facilities should be securable outside of the VIC operating hours.

Transactions should be made through the main box office and reception counter.

Office accommodation should be in close proximity to the foyer and the VIC to enable staff to easily respond to surges in visitors.

Some storage will be required for brochures and retail stock close to the VIC.

Foyer / Customer Facilities

The foyer has the potential to be an important social and gathering place for the community that links to the individual facilities. The foyer should represent what else is in the building and the Surf Coast arts community. As noted above, there needs to be a strong internal / external connection.

Key functions include:

- Providing information and supporting transactions such as Museum admission and Theatre tickets.
- Encouraging activation, life and movement to make the Cultural Facilities an attractive destination.
- Support services for visitors and users.

The box office and reception service area would provide:

- Reception services for business visitors
- Directions for arts visitors
- Sales of cultural events including Museum admission, Theatre tickets, Library events, bookings for workshops and classes.
- Retail sales from the VIC
- Potentially artwork sales from exhibitions in the Gallery.

The foyer will be open to the public across a broad spread of hours including for evening events. This will require some foyer facilities such as box office, cash registers, computer stations and retail stock to be secured for out of hours activities.

Food and beverage services would cater for both daytime users and visitors and night time audience for shows and events as part of the foyer facilities.

There was widespread agreement that at the minimum there should be a bar offering coffee and drinks and a basic pre-prepared food offer throughout the day and for shows and events.

There was also support for a café offering a more extensive food service.

Access to water for visitors should be provided.

The foyer zone should include visitor facilities including male and female toilets, accessible toilets, family change rooms and a Changing Places facility. External toilets will be required if the existing toilets in the courtyard are demolished.

Options for displaying visual arts and creative industries content such as fashion and design should be considered. Options could also include digital and sound elements.

Some visitors have belongings which require storage while they are visiting the facilities including:

- School groups requiring a semi-secure area for school bags
- Parents attending events with prams or pushers where they cannot be taken into the facility (such as theatre performances)
- Audience attending shows where wheelchairs or walkers cannot safely remain in the auditorium.
- Tourists with backpacks or luggage – external lockers may be an option for these visitors.

Provision of an internal storage area may meet these needs.

Support Facilities

Appropriate level of staff offices of staff offices including capacity for interns, volunteers and future growth. While most staff can be housed in open plan areas, there needs to be a small number of individual offices and meeting rooms for confidential discussions. Offices for Library staff are likely to need to be incorporated in the Library. Other offices may be located in a shared staff zone.

Associated with the offices a suite of staff facilities are required including:

- Staff toilets
- Showers
- Lockers
- Change Room
- Meals room including kitchenette.

Provision of a rehearsal space is identified as a key facility. This would support:

- Community user groups for rehearsals for performances and events.
- Warm up space for performances.
- Assembly area for performances with large casts such as school productions.
- Workshops and classes requiring a larger area.
- Use as a functions or breakout space.

Appropriate loading dock facilities are required across the facilities. While the Library requires a smaller scale delivery dock close to the Returns Room, the other facilities need the capacity to receive larger scale deliveries including touring shows and exhibitions. There would be the potential to provide a single shared loading dock.

Additional space for each of the facilities are required for the preparation for events such as a Scene Dock for the Theatre and Preparation Rooms for the ANSM and Gallery. Dedicated storage rooms are required for items such as lighting equipment, audio equipment, audio visual equipment, events furniture, staging equipment and exhibition furniture.

Some workshops are required back of house including a technical workshop for electronic equipment and a small workshop for carpentry and painting for building maintenance, shows and exhibitions.

Some community user groups support the establishment of larger scale workshops for sets, props and costumes for community productions.

Provision of digital production facilities were supported for use for recording and preparation of digital content for shows and exhibitions and for teaching purposes. These facilities could include:

- Recording studio for audio content including small bands.
- Recording studio for video content including green screen.
- Editing suite for audio and video content.

These digital facilities could be shared across the Cultural Facilities including the ANSM, Theatre and Library as well as made available for supervised community usage.

Typically casts for shows are up to 20 performers occasionally reaching 30 performers. Dressing room facilities for at least 20 performers would be required with some capacity for overflow into other spaces. Dressing rooms require appropriate levels of toilets and showers and accessibility.

A green room is viewed as essential for use by cast and crew for performances. The green room is also useful for cast meetings and notes.

Access to facilities available for community groups needs to be available outside of business hours.

Technical and Production Infrastructure

The general approach for technical and production infrastructure should be to :

- Adopt the principal of affordable technology that allows community groups to use the facilities enabling the safe and efficient installation and operation of shows, events and exhibitions.
- Maximise the investment in core infrastructure that enable the flexible usage of the facilities including space adaptation, rigging, lighting, audio and data systems.

Regional Context

There was support from regional stakeholders for the development of the cultural facilities.

Key organisations in the Geelong region including Geelong Art Gallery and Geelong Arts Centre believe that the facilities have the potential to complement the cultural infrastructure across the region. There is the potential to collaborate on programming initiatives including touring performances and exhibitions, creative projects, satellite events and artist and professional development programs. Geelong Regional Library Corporation would tour some events and exhibitions around the library branch network.

Peak regional organisations including Regional Arts Victoria and VAPAC believe that the cultural facilities can play an important role in the regional networks of cultural facilities. Regional Arts Victoria would seek to collaborate on projects with a focus on the community and the creative industries.

7.6 Benchmarking

Benchmarking of other facilities has been undertaken and is summarised in the tables below. More extensive case studies have been prepared for three facilities from each of the benchmarked categories.

7.6.1 Benchmark Venues Integrated Facilities

Surf Coast Cultural Centre Concept Study
Benchmark Venues Integrated Facilities

Venue / Precinct	Location	Popn	Nature	Capital Cost (approx)	Theatre	Gallery	Library	Museum	Visitor Information Centre	Other	Case Study
Frankston Arts Centre and Library	Davey & Young Streets Frankston	143k	Integrated facility built around 2000 - 2005		800 seat Proscenium & 150 seat Studio Theatre	Cube 37 temporary exhibition and digital display	Large modern library	NIL	Separate on waterfront	Digital studios and workshop space	
Araluen Cultural Precinct	Larapinta Drive, Alice Springs	25k	Co-located venues on an extensive park and historic site. Developed since the 1980s.		500 seat Proscenium theatre	4 galleries including collection, Admission charge of \$8 adults.	Separate in CBD	Museum of Central Australia including the Strehlow Research Centre Central Australian Aviation Museum	Separate in CBD	Extensive public art	YES
Ararat Civic Precinct	Barkly Street, Ararat	8k	Separate facilities across a CBD block. Theatre and gallery share heritage Town Hall.		Flexible theatre and events space up to 500 capacity.	Recently upgraded gallery including collection.	Modern library facilities in garden setting	Langi Morgala Museum run by Historical Society with extensive Aboriginal heritage collection.	Separate CBD location		
Bunjil Place	Patrick Drive Narre Warren	354k	Integrated facility built in 2015	\$125m	500 seat Proscenium and 200 seat Studio Theatre	Small professional gallery for exhibitions	Large modern central library	NIL	NIL	Complex includes Council Offices, function rooms and outdoor public plaza.	
Port of Sale Arts Precinct	Princes Highway / Foster Street, Sale	44k	Arts Precinct in separate buildings across the Port of Sale. Gallery, Library and VIC in recently refurbished building the Wellington Centre.	Wellington Centre \$14m	The Wedge 400 seat Proscenium Theatre in separate venue building built in the late 1990s	Gippsland Art Gallery large scale exhibition and collection.	Large modern library including event space.	NIL	VIC located in main foyer	Council chambers and meeting rooms. Some offices for Council staff.	YES
Wagga Wagga Cultural Precinct	Tarcutta Street, Wagga Wagga	62k	Arts Precinct in separate buildings in gardens setting. Has developed over 60 years.		Civic Theatre 491 seat Proscenium Theatre	Wagga Wagga Art Gallery includes exhibitions and collection.	Modern library facilities	Museum of the Riverina Botanical Gardens branch.	VIC located opposite main precinct adjacent to river.		
Paranapple Arts Centre	Rooke Street Devonport	25k	Arts Precinct with co-located facilities in two main buildings. Includes recent redevelopment of heritage buildings and an adjacent contemporary civic building.	Town Hall / Court House Renovation \$2.8m Library / Convention \$45m	Town Hall Theatre 415 seat Proscenium Theatre	Devonport Regional Gallery located in Courthouse and includes exhibition spaces and collection.	Modern Library facilities in ground floor of Convention Centre	Bass Coast Maritime Centre located separately in CBD.	VIC located in foyer of Paranapple Arts Centre	Convention centre on top floor. Council offices on middle floor.	YES

7.6.2 Benchmark Venues Specialist Popular Culture Museums

Surf Coast Cultural Centre Concept Study

Benchmark Venues Specialist Popular Culture Museums

Venue / Precinct	Location	Popn	Context	History	Nature	Facilities	Collection	Exhibition	Annual Attendance	Pricing	Case Study
Surf World Gold Coast	1st floor 35 Tomewin Street Currumbin Qld	540k	Located in Currumbin in the southern part of the Gold Coast close to other tourist attractions.	The idea for Surf World evolved amongst local surfers and board makers evolved from the mid 1990s. Content was initially sourced from loans from the founders personal collections. The current building is owned by Currumbin Sanctuary and leased to Surf World Gold Coast. The museum opened in 2009.	Focus to protect, preserve and share the historical evolution of surf culture. Operation managed by the board and supported by volunteers. Museum open daily. Regular special events generate income.	Main Museum located on the first floor of an existing building. Small galleries, retail, surf board hire. Building infrastructure not specialist gallery. Display infrastructure has to be moved when special events held.	Includes more than 100 surfboards, photographs, artwork, clothing and archives. Most material is owned by private collectors and lent to the Museum.	Permanent exhibition focused on objects from the collection. No temporary exhibitions.	5k visitors pa to the Museum. 2k attendances to special events.	\$5 to \$10 per person for Museum. \$10 plus for special events plus bar sales.	YES
Bradman Museum and International Cricket Hall of Fame	St Jude Street, Bowral, NSW	13k Bowral 51k Wingecarribee Shire	Bowral is located 130km south west of Sydney in the Southern Highlands, It is famous as the birthplace of Sir Donald Bradman.	The Bradman Museum was established in 1987 and is operated by the Bradman Foundation. Over time its facilities have expanded	There is a strong focus on young people. Operations include museum displays, management of Bowral Oval and cricket training and education programs for young people.	The Bradman Museum features displays from the collection, video and interactive content. A Café operates on the museum site. The adjacent Bradman Oval has been upgraded to an intimate, high quality venue for cricket matches.	Includes cricket memorabilia such as bats and caps, photographs, documents, audio and visual content.	Permanent exhibition including objects from the collection, interactive touch screen content and large video screen content which place cricket in the context of world history. Exhibition is themed including the origins, Greats of the Game, Bradman Gallery, World of Cricket, The Game and Cricket Through the Eras.		\$15 to \$25 per person.	YES

Venue / Precinct	Location	Popn	Context	History	Nature	Facilities	Collection	Exhibition	Annual Attendance	Pricing	Case Study
California Surf Museum	Pier View Way, Oceanside, California	175k (City of Oceanside)	Oceanside is located between San Diego and Los Angeles and is a beachside community.	CSM was established in 1986 by a community group. It occupied a number of temporary and permanent spaces until moving into its current museum facilities in 2009. The building is owned by the Council and fitout and maintenance is funded by CSM.	Specialist surf and surf culture museum. It is a non profit organisation with a board of directors. CSM is operated by a core of four professional staff supported by volunteers and advisors.	Renovated building with contemporary façade with exhibition, collection, archive, administration and retail facilities. Space is restricted for exhibitions, storage and staff working areas. Display infrastructure has to be moved for events. Capacity of 100 for events. No museum quality climate control.	Includes surf boards, trophies, magazines, photographs and archives.	Multiple small exhibitions / displays including photographic exhibitions, a timeline of surfboards, manufacturing techniques, profiles of champion surfers. Regularly reconfigure exhibitions with some permanent content and rotating temporary elements.	20k visitors. Large proportion of interstate and international visitors.	AUS \$6 to \$10 per person	YES
WA Surf Gallery	Aravina Estate 61 Thornton Road, Yallingup WA 6282	1k Yallingup 37k City of Busselton	Yallingup is a town in the South West region of WA. It is a tourist destination with its beaches and limestone caves.	Surf WA has explored establishing a surfing museum over a long period. Aravina Estate Winery offered space to Surf WA which allowed the WA Surf Gallery to be established in 2017.	Free display managed by Surf WA for Winery visitors in a shared display shed with a historic car collection. Surf WA are considering options for future development.	Large scale display shed. WA Surf Gallery occupies 50% of the space. No collection storage or support spaces.	Includes surf boards, trophies, photographs and archival materials.	Permanent exhibition with focus on celebrating earlier generations of WA surfers. Exhibition is unmanned.	50k visitors a	Free	

7.6.3 Case Studies

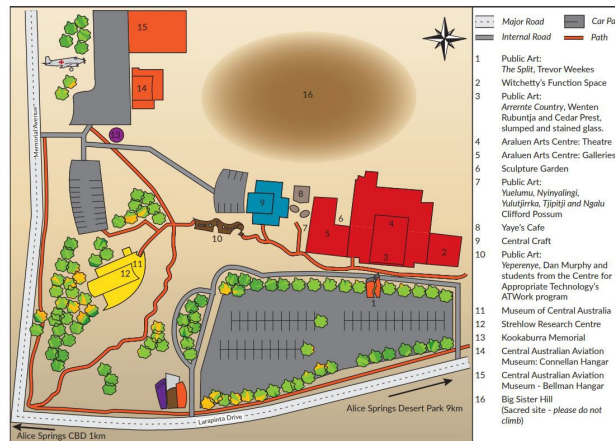
Surf Coast Cultural Centre Concept Study

Case Studies



Sale Library Event Space

Integrated Facilities



Araluen Cultural Precinct

Larapinta Drive, Alice Springs

Araluen Cultural Precinct comprises co-located venues on an extensive park and historic site towards the edge of Alice Springs. Araluen Arts Centre, which incorporates the performing arts and gallery facilities was built in the 1980s and the precinct has developed progressively since that time. Alice Springs (population 25k) is the largest community in a remote region of the Northern Territory.

PERFORMING ARTS

The 500 seat proscenium theatre has a full stage including flying facilities. The theatre is used by professional and community groups and a subscription season is presented by Araluen Arts Centre.



VISUAL ARTS

The visual arts facilities include four galleries and a collection of artworks that reflect a permanent record of arts practice in Central Australia. Exhibitions include works drawn from the collection and temporary exhibitions including local artists and Aboriginal artists.

Admission charge for the gallery is \$8 for adults and free for children.

LIBRARY

Located separately in the CBD.



MUSEUM

The Museum of Central Australia including the Strehlow Research Centre is operated by the Museum and Art Gallery Northern Territory (MAGNT). The Museum has a permanent exhibition focused on the region's natural history and evolution of the landscape with a strong science focus. The Strehlow Research Centre manages an important ethnographic collection of film, sound, archival records and objects focused on the Aranda culture in Central Australia.

The Central Australian Aviation Museum is a community managed aviation museum located on the site of the original Alice Springs airport in the precinct.

VISITOR INFORMATION CENTRE

Separate location in CBD

OTHER FEATURES

Extensive public art collection throughout the precinct. A café and a craft centre also operate on the precinct site.

MANAGEMENT MODEL

Araluen Arts Centre and the MAGNT are owned by the Northern Territory government. MAGNT is a statutory authority and is managed by a board of directors. Araluen Arts Centre operates as part of the Department of Tourism, Sport and Culture. Each of the components of the precinct are separately managed. Collaborative marketing of the precinct to tourists and visitors is undertaken and managed by Araluen Arts Centre. There has been limited sharing of services and staff across the precinct, although this has reduced over time and currently is focused on services such as gardening.





Port of Sale Arts Precinct

Princes Highway / Foster Street, Sale

The Port of Sale Arts Precinct is located in separate buildings across the historic Port of Sale. The Gippsland Art Gallery, Sale Library and the Visitor Information Centre are located in the Wellington Centre, a recently redeveloped building. Sale is the largest community in the Wellington Shire with a population of 15k with other larger towns including Maffra 4k, Stratford 2k and Yarram 2k. Traralgon is the nearest regional city 55kms to the west with a population of 25k.

PERFORMING ARTS

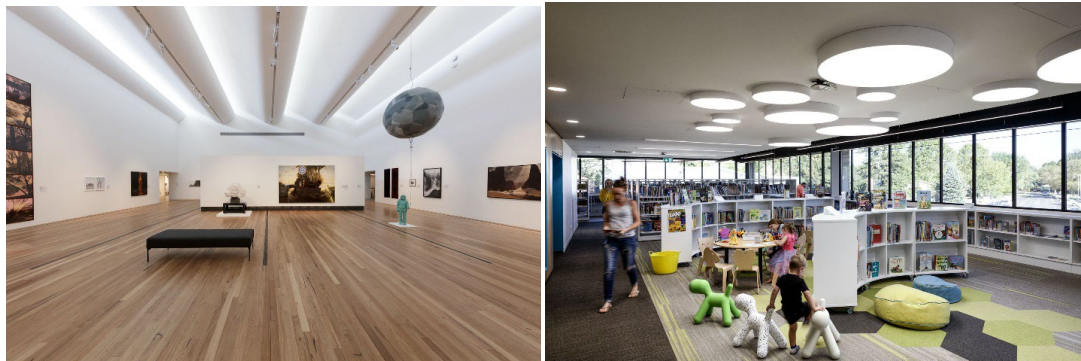
The Wedge 400 seat Proscenium Theatre is in a separate building on the eastern edge of the precinct built in the late 1990s. The theatre has raked seating on a single level and adequate technical infrastructure including limited flying facilities. Support facilities include a rehearsal / meeting room and a popular (and highly successful) café and bar Portside Food + Wine. The Wedge has been very successful and Council is considering long term options for upgrades and expansion of facilities including smaller performance and creative spaces.



VISUAL ARTS

Gippsland Art Gallery has extensive exhibition spaces enabling display of elements of the collection and a program of temporary exhibitions. The collection comprises over 2,400 items and documents the art of Gippsland and beyond. Since its establishment in 1965, the focus of the collection has been Gippsland and the natural environment.

The collection has particular strengths in works on paper, landscape and wildlife art, craft and contemporary painting. Gippsland Art Gallery offers education programs for students and professional development programs for teachers. There is a retail offer featuring local Gippsland artists and craftpersons.



LIBRARY

Sale Library is a large, modern library with a U shaped layout providing a light filled space with views including the Port of Sale. A wide range of materials and a local history collection are available for users. A dedicated study and research space is available. Wifi and computer access are provided across the Library. Separate Youth and Children's Zones provide dedicated environments. A feature is an interior event space with tiered seating banks with views across the Port.

MUSEUM

Community based historical and military museums operate on other sites around Sale.

VISITOR INFORMATION CENTRE

The Central Gippsland Visitor Centre is located in the main foyer at the Princes Highway / Foster Street main entrance. The Visitor Centre has an open plan configuration and provides brochures and digital information to visitors. It operates a retail shop featuring local arts and crafts, wines, gifts and souvenirs.



OTHER FEATURES

Wellington Centre:

- The location between Princes Highway and the Port of Sale mooring facilities encourages access from both sides of the building.
- The dual access combined with an open plan design approach to the main foyer and Library has presented some zoning and security challenges for when elements of the building operate outside of normal business hours.
- The Dock Café is located in the main foyer and is operated by a commercial tenant and offers meals, coffee and wine across the day including some evenings.
- The upper level includes the Council meeting chamber and a number of community meeting rooms which are available for use by Council, community and commercial users. There is also office accommodation for Council officers including Art Gallery and Arts and Culture staff. Office accommodation for Library staff is incorporated in the Library.
- Load in access and storage in the building are limited and have led to the need to lease storage space in another building in the precinct.
- On the western end of the precinct a community skate park is located.

MANAGEMENT MODEL

All facilities are owned and managed by the Wellington Shire Council. The individual Council departments manage their own facilities. Contractors operate the two cafes in the precinct.

There is a level of collaboration between the facilities. The Building Management Group comprising the Council departments and tenants and meet on a regular basis. One staff member is employed to manage booking of meeting rooms, opening hours, customer queries and minor building maintenance.

Council operates a website which promotes the Port of Sale precinct - <https://www.portofsale.com.au>

ATTENDANCE

Attendance at the Port of Sale Arts Precinct include:

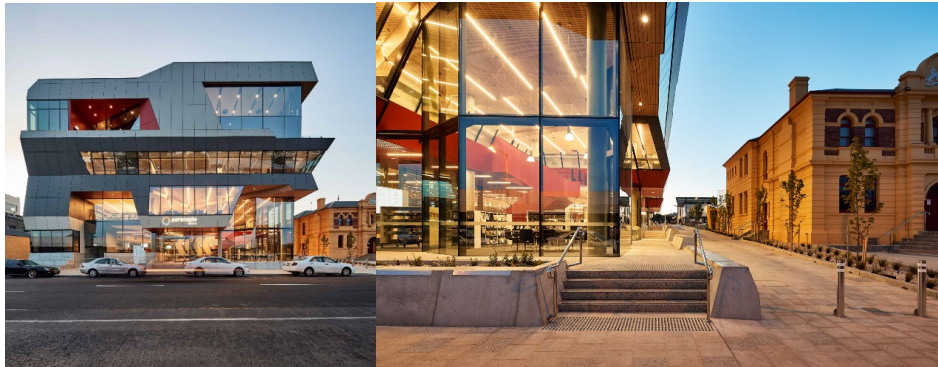
- Events at The Wedge 20k pa.
- Art Gallery 32k pa
- Library 200k pa

CAPITAL COST

The Wellington Centre cost was approximately \$14m (2018). This was for renovation and transformation of the existing office building on the site. The Wedge cost was \$5m when constructed in the 1990s which would be equivalent to \$20m in current capital costs.



Surf Coast Cultural Centre Business Case Final February 2022



Paranapple Arts Centre

Rooke Street, Devonport, Tasmania

A recently developed arts precinct with co-located facilities in two main buildings which opened in 2018. It includes a recent redevelopment of heritage buildings housing the Paranapple Arts Centre and a contemporary building housing the Library and Convention Centre.

Theatre facilities had been provided in the Devonport Entertainment Centre and the Devonport Regional Gallery had operated since the 1960s from old church buildings. Both venues were inadequate for the current needs of the community.

Devonport is the major regional city on the northern Tasmanian coast with a population of 23k. Devonport is 50km to the east of Burnie (population 20k) and 100km to the west of Launceston (population 90k).

PERFORMING ARTS

The Town Hall Theatre is a 415 seat Proscenium Theatre which utilises the original 1899 Town Hall. Technical infrastructure is at a medium scale with a flying system. Raked seating is on a single level. Commercial and community hirers use the theatre. An annual Presenter Season is presented by Paranapple Arts Centre. The Town Hall Theatre required only modest upgrades in the redevelopment.



VISUAL ARTS

Devonport Regional Gallery includes gallery spaces which utilise the old Courthouse building. exhibitions and collection. It incorporates a number of gallery spaces including a main gallery, a community gallery and a creative space. Exhibitions include touring exhibitions, professional artists, local artists and community artists.

The Gallery presents an annual program of exhibitions, education and public programs including events and workshops. The Gallery collects and promotes Tasmanian art, craft and design and runs an Emerging artist program to support local and state-wide artists.

LIBRARY

Modern library facilities are located in the bottom two floors of the Convention Centre. The Library offers a range of community programs including children's activities, computer and internet access, learning programs, community activities and meeting rooms.



MUSEUM

Bass Coast Maritime Centre is located separately several blocks away in the CBD on the waterfront. The museum is devoted to local maritime history and the Bass Strait and features maps, prints and interactive exhibits.

VISITOR INFORMATION CENTRE

The Visitor Information Centre is located in the foyer of Paranapple Arts Centre and offers a range of services to tourists. The Visitor information Centre moved from its previous stand alone location as part of the Paranapple precinct development. The Visitor Information Centre is a Tasmanian gateway visitor centre.

Its facilities are in an open plan configuration in the main foyer. Reception staff manage the VIC and a team of volunteers man it seven days a week.

OTHER FEATURES

The Paranapple Convention Centre is a contemporary conference and events venue located in the top floor of the building housing the Library. It includes a range of facilities from the 800 seat Convention Centre through large, medium and small Meeting Rooms. The Convention Centre features high quality infrastructure and in house catering. Council offices occupy the middle floor of the building.

Paranapple Arts Centre has shared back of house facilities including office accommodation and technical infrastructure.

MANAGEMENT MODEL

Paranapple Arts Centre, the Convention Centre and Bass Strait Maritime Centre are managed by Devonport Council through a Convention and Arts department. There are shared technical, front of house and reception staff resources. The main reception in the ground floor foyer of the Arts Centre building oversees the operation of the Visitor Information Centre. Common business systems including finance are used across the facility.

Staffing includes:

- 2.6 EFT for the Art Gallery
- 1 EFT for the Town Hall
- 1.6EFT for the Convention Centre
- 1EFT for Tourism and Marketing
- 3 EFT for Customer Service / Reception
- 2.6 EFT for Technical operations
- 2 EFT for the Maritime Centre

The Library is managed by the Tasmanian State Government through Libraries Tasmania. There is currently little co-operation between the Library and the other cultural facilities other than limited co-operation on precinct programs such as education programs.

ATTENDANCE

Devonport Regional Gallery approximately 22k pa.

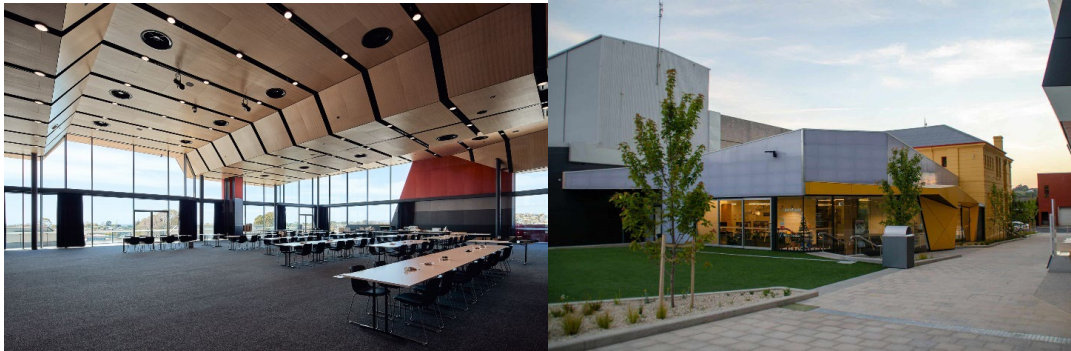
Town Hall Theatre approximately 25k pa.

Bass Strait Maritime Centre approximately 8k pa.

CAPITAL COST

Capital cost of the upgrade to the Town Hall and Court House was \$2.8m.

Capital cost of the Library / Convention Centre building was \$45m.



Specialist Popular Culture Museums



Surf World Gold Coast

1st floor 35 Tomewin Street, Currumbin, Queensland

Located in Currumbin in the southern part of the Gold Coast close to other tourist attractions including Currumbin Wildlife Sanctuary. The Gold Coast has a population of 540k.

HISTORY

The idea for Surf World Gold Coast evolved amongst local surfers and board makers from the mid 1990s. Content was initially sourced from the founders personal collections. The current building is owned by Currumbin Sanctuary and leased to Surf World Gold Coast. The venue opened in 2009.

NATURE

Focus to protect, preserve and share the historical evolution of surf culture. Operation managed by the board and supported by volunteers. The museum is open daily throughout the year. Regular special events such as book launches, talks or films generate income.

FACILITIES

The main Museum is located on the first floor of an existing commercial building. It incorporates small gallery spaces, a retail area and surf board hire. The building infrastructure is not designed for a specialist museum. Display infrastructure has to be moved when special events held to create audience seating. Poor disability access restricts the accessibility of the Museum.



COLLECTION

Includes more than 100 surfboards, photographs, artwork, clothing, archives and films. Most material is owned by private collectors and permanently lent to the Museum. It includes a collection of Hawaiian content including surfboards and ukuleles. Current high profile surfers based on the Gold Coast have donated objects to the Museum.

EXHIBITION

Permanent exhibition focused on objects from the collection. There are no temporary exhibitions. There has been limited professional input to interpretation and exhibition design.

ATTENDANCE

Museum attendance is approximately 5k pa.

There are 8-10 special events with attendance of approximately 2k pa.

PRICING

\$5 to \$10 per person.

CAPITAL COST

Not available.

MANAGEMENT MODEL

Surf World Gold Coast is a not for profit organisation managed through a management committee, which includes volunteer curators and surf historians. Operations rely on a team of volunteers. Some of the volunteers are complying with their obligations under Jobseeker / Newstart employment programs. Volunteers from the committee typically supervise the daily operation of the Museum. There are no professional staff. The museum is open 364 days a year.

Total turnover is modest under \$100k per annum. Revenue is primarily generated from entry fees, donations and grants. Some support is received from Gold Coast City Council. Special events generate revenue from entry fees (typically \$10) plus bar sales.





California Surf Museum

Pier View Way, Oceanside, California

Oceanside is located 60km north of San Diego (population 1.4m) and 135km south of Los Angeles (population 4m) and is a beachside community with a population of 175k.

HISTORY

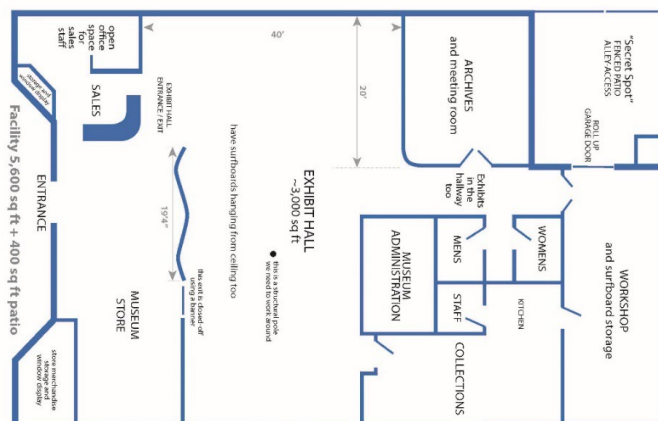
CSM was established in 1986 by a community group. It occupied a number of temporary and permanent spaces until moving into its current dedicated museum facilities in 2009 located on a major CBD road three blocks from the Oceanside Pier. The building is owned by the Council and fitout and maintenance is funded by CSM.

NATURE

The California Surf Museum serves as an international repository and resource centre on the lifestyle sport of surfing by capturing, preserving, and chronicling its art, culture and heritage for the education and enjoyment of current and future generations. It is a specialist surf and surf culture museum. It is a non profit organisation with a board of directors. CSM is operated by a small core of professional staff supported by volunteers and advisors. CSM has approximately 450 members.

FACILITIES

Renovated building of 520sq metres with contemporary façade with exhibition, collection, archive, administration and retail facilities. Space is restricted for exhibitions, storage and staff working areas. Display infrastructure has to be moved for events. Capacity of 100 for events. No museum quality climate control.



COLLECTION

Contains more than 5,000 items including 200 surfboards, trophies, magazines, photographs and archives. The collection is managed by a committee of staff and volunteers.



EXHIBITION

Multiple small exhibitions / displays including photographic exhibitions, a timeline of surfboards, manufacturing techniques, profiles of champion surfers. Regularly reconfigure exhibitions with some permanent content and rotating temporary elements.



ATTENDANCE

CSM is one of the top tourist destinations in Oceanside.

Visitors 20k pa.

Large proportion of interstate and international visitors.

PRICING

AUS \$6 to \$10 per person

CAPITAL COST

Not available

MANAGEMENT MODEL

California Surf Museum is a non profit company managed by a Board of Directors. An Advisory Board provides specialist advice and support. There is a small core of professional staff supported by volunteers who operate the Museum. Staff consists of one full time Manager, two part time Customer Service staff and a part time Historian.

Annual turnover is approximately \$AUS 250k. Approximately \$150k is generated from admission, with other income from memberships and grants from Council and other levels of government.





Bradman Museum and International Cricket Hall of Fame

St Jude Street, Bowral, NSW

Bowral is located 130km south west of Sydney in the Southern Highlands. Bowral township has a population of 13k while Wingecarribee Shire has a population of 51k. Bowral is famous as the birthplace of Sir Donald Bradman. Bowral is in close proximity to Mittagong (population 9k) and Mossvale (population 9k) and is located 70km to the west of Wollongong (population 300k) and 85km north east of Goulburn (population 24k).

HISTORY

The Bradman Museum was established in 1987 and is operated by the Bradman Foundation. The Bradman Foundation, a non-profit charitable trust, was established to promote cricket as a valuable cultural and sporting force within the community. Over time The Bradman Foundation facilities have expanded.

NATURE

There is a strong focus on young people. Operations include museum displays, management of Bowral Oval and cricket training and education programs for young people.

FACILITIES

The Bradman Museum features displays from the collection, video and interactive content. It incorporates the International Cricket Hall of Fame. A Café operates on the museum site. The adjacent Bradman Oval has been upgraded to an intimate, high quality venue for cricket matches. Visitors are also offered a self guided walking tour of Bradman sites of interest in Bowral.

COLLECTION

The collection comprises over 11,000 items and includes cricket memorabilia such as bats. Caps and cricket equipment, trophies, photographs, score cards, documents, decorative pieces, artworks, audio and visual content.



EXHIBITION

The permanent exhibition includes objects from the collection, interactive touch screen content and large video screen content which place cricket in the context of world history. The exhibition is themed including the Origins of Cricket, Greats of the Game, Bradman Gallery, World of Cricket, The Game and Cricket Through the Eras.



ATTENDANCE

Not available

PRICING

Admission to the Museum is \$15 to \$25 per person.

CAPITAL COST

Not available

MANAGEMENT MODEL

The Bradman Foundation manages the Bradman Museum and International Cricket Hall of Fame. The Board of Directors includes high profile figures from cricket and business backgrounds. Operationally the Museum has 20 staff. Volunteers support the Museum including through the collection, library, as tour guides and in the delivery of events.

The Museum has a turnover of around \$3m per annum with the Bradman Foundation supporting any operating deficits.



7.7 Detailed Needs Analysis

7.7.1 Library

The Geelong Regional Library Corporation manages library services across Borough of Queenscliff, City of Greater Geelong, Golden Plains Shire, Colac Otway Shire and Surf Coast Shire.

Torquay is currently the only library branch servicing Surf Coast Shire with one mobile library servicing other parts of the Shire. Adjacent library branches in the City of Greater Geelong include Barwon Heads, Queenscliff, Ocean Grove and Wairn Ponds.

Stafford Strategy was commissioned by Surf Coast Shire Council in 2020 to undertake an options and feasibility analysis of potential scope and locations for a cultural facility including a library in Torquay. The size of the current library is 380m². The desire for a larger library is driven by the need to cater for current and future population growth as identified in the Geelong Regional Library Corporation Infrastructure Plan (2019) and the Torquay Jan Juc Development Contributions Plan (2011).

The final report²⁴ had key factors identified by Stafford Strategy in identifying why there was a need for a new library.

“Libraries are increasingly a hub of varying activities, services, programs and spaces for the community and visitors. They have morphed into “information hubs”.

Contemporary libraries are places for meeting, sharing ideas and knowledge, accessing technology and fostering creativity.

Contemporary libraries consist of a variety of “flexible” spaces and facilities including meeting rooms (informal and bookable), café, theatres/seminar rooms, lounge spaces, children’s spaces, teenage spaces, computer access, free Wi-Fi access for personalised devices, quiet spaces, outdoor areas, business incubator, service amenity such as toilets and kitchenette, conference/event spaces, gallery, performance spaces, recording and editing studios, heritage centre, and visitor information.

The current Torquay Library does not align well with contemporary library facilities. Areas under supplied in the Library including separate children’s area, separate teenage area, meeting rooms, activity rooms, designated quiet areas and office space for staff along with storage.

The inadequacy of the library space is confirmed by the GRLC in its Library Infrastructure Development Plan: Torquay Library “is significantly undersized for the current catchment population.”

Innovative libraries offer “digital maker labs” which offer customers the chance to learn and use the most cutting- edge technology around such as 3D printers.

Libraries are increasingly “community living rooms” which signifies a departure from the function and atmosphere of libraries of the past: floor space, once dominated by collections, is being converted to living spaces and social hubs – comfortable areas to relax and socialise.

²⁴ Torquay Cultural Facility Feasibility Study Final Report June 2020 – Stafford Strategy

Older residents are already major users of libraries and this trend is set to continue as populations continue to age. Many seniors live alone and seek social interaction by longer stays in libraries, emphasising the importance of comfortable lounge spaces, cafes etc.

While the Library has attempted to create these spaces, it is severely constrained by its size and configuration of space.

Surf Coast is also characterised by an ageing population and the future library facility will need to be cognisant of this. In addition, Surf Coast is expecting to increase its population through the number of young families moving to the area, so the demand for quality children's areas along with separate teenage areas is expected to grow. "

The primary rationale for a new library identified the following reasons why a new library is required.

1. A GROWING POPULATION

The Shire's population continues to grow and is forecast to reach almost 46k residents by 2036. The library size is insufficient for the Shire's current population base, let alone catering for the growth forecast.

2. EXISTING SIZE CONSTRAINTS

The small size of the current library is impacting on its ability to cater to the growing Surf Coast community and is ultimately impacting on its performance. This was recognised in the GRLC report.

3. LIMITED CULTURAL/ CREATIVE SPACES IN SURF COAST

Surf Coast appears to be underserved in formal cultural and creative spaces. A redeveloped library offers the potential to co-locate these spaces, including a multi-purpose black box theatre space.

4. MORE FAMILIES & ELDERLY IN SURF COAST

Surf Coast has a growing number of families in the region as well as an ageing (elderly) population. Library services are particularly important to these cohorts. While the existing library serves these user groups, potential exists to further grow demand from these user groups by growing the size and the types of spaces the library offers.

5. NO LONGER FIT-FOR-PURPOSE

The current library facility has not only outgrown its capacity but it is also no longer fit-for-purpose. What communities want out of their libraries has changed significantly since the library was developed and the spaces they desire has also shifted (there is a need for individual, quiet study spaces, fit-for-purpose children's program spaces, group meeting spaces etc.)

6. STAND ALONE FROM OTHER AMENITIES

Opportunities exist to co-locate key council services and facilities with the library as the feature hub. The current stand-alone library model is unable to realise the benefits from collocating a variety of services which community members are often keen to access within the same venue or precinct; a "one stop shop model."

A comparative assessment was undertaken across the Geelong Regional Library Corporation branch network of 17 branch libraries. As of 2018, Torquay was the 8th most visited library in the network and has the 7th highest borrowing level and the 7th largest number of members. In terms of size, Torquay Library is the eighth smallest library.

A comparative assessment was also undertaken across 155 libraries around Australia. As a ratio, for every 1,000 residents, Torquay library currently provides 11.8m² of floor space based on the total LGA population and 18.8m² of floor space based on Torquay's population. The GRLC indicates a target of 39m² per 1,000 residents needs to be aimed for, indicating that Torquay Library is significantly undersized for its current resident base.

Out of the 42 council areas assessed (including those in a mix of regional and city-based locations), Torquay Library ranks lowest in terms of the floorspace it offers per 1,000 residents. The City of Greater Geelong offers a ratio almost five times that of Surf Coast Shire at 51.8m² per 1,000 residents.

Libraries situated in remote/regional locations tend to have a stronger floorspace to resident ratio because of a number of factors including their small resident population bases, the need for councils to provide library services and the availability of land in rural/regional locations compared with city locations.

Although this metric is a relatively broad one it is a useful benchmark when considering the potential size for new library facilities for Torquay for the future. The Torquay suburb only ratio of 18.8m² is less than 50% of the desired targeted ratio of 39m² per 1,000 residents, as advised by GRLC.

The Stafford Report recommended that in order to achieve the GRLC target (and based on Torquay's population growth projections out to 2036) as well as the State Library Victoria planning models and to future-proof the library, the Torquay Library would need to be a minimum of 1,600m². While the GRLC draft Library Infrastructure Development Plan identifies the need for a new library with a "floor area of at least 1,200m²", when assessing the Shire's population growth forecasts, this appears to underestimate the size required and does not allow for future-proofing. Based on the different methodologies/benchmarks investigated, and the need to future-proof the library facility, there is a need for the new library to ideally be at least 1,600m².

The Stafford report recommended the option of an integrated model of cultural facilities built around libraries. This is in line with many regional communities who are developing cultural precincts which incorporate libraries, theatres and galleries (such as Devonport's Paranple Arts Centre described in the case studies). Stakeholder consultation demonstrated strong support for this approach.

7.7.2 Australian National Surfing Museum

The Australian National Surfing Museum was established in 1993. The Museum has a unique international standing and is recognised by the International Surfing Association as the world's largest surfing and beach culture museum. The Museum is the only surfing museum accredited through Museums Australia (Victoria).

It also has a good relationship with Surfing Victoria and Surfing Australia. The museum is open seven days a week, conducts regular school and general tours, mounts two significant exhibitions per year and has a very strong connection with the recreational and visiting surfing community.

ANSM's vision is to be the centre of Australian surfing heritage, to collect, preserve, document and share nationally and internationally significant items and stories of Australia's surfing history and culture.

As described above in Section 4.3 Case Studies, there are two other specialist surfing museums / collections in Australia.

Surf World Gold Coast is located in Currumbin in the southern part of the Gold Coast. Content was initially sourced from loans from the founders personal collections. The museum opened in 2009. Surf World Gold Coast is managed by the board and supported by volunteers. The museum has more characteristics of a community museum. There are no professional staff. Exhibitions are only the permanent collection with no temporary exhibitions. Attendance is relatively low with only 7k visitors pa.

WA Surf Gallery is located at Aravina Estate winery at Yallingup in the South West region of WA and was established in 2017. Surf WA operates the Surf Gallery in partnership with Aravina Estate Winery. It is a free display located in a shared display shed with a historic car collection. There are no professional museum staff.

Museums in the Geelong Region

The major museum in Geelong is the National Wool Museum which was established in 1988 as Australia's only comprehensive museum of wool. The National Wool Museum is operated by the City of Greater Geelong. Geelong is a city synonymous with wool and the wool industry. For many years the city was known as the 'wool centre of the world'. The galleries feature a permanent exhibition drawn from the collection and temporary exhibition areas which can feature up to 2 temporary exhibitions at a time. The National Wool Museum collection contains significant documents, images and objects relating to the history of Geelong and rural Victoria, punctuated by significant wool-related items from other states. The oldest known item in the collection dates to the late eighteenth century.

There are a number of smaller museums in Geelong including:

- The Geelong Museum Of Motoring + Industry which is an automotive museum which is community run. It showcases motoring culture, past, present and future, in an entertaining and educational environment. It was established in the mid 1990s.
- The Geelong Gaol was established as a community museum in 1995 by the Rotary Club of Geelong. In 2019, the gaol was sold into private ownership. In June 2019 the Geelong Gaol Museum reopened, showcasing the history of colonial crime and punishment in Victorians gaols, along with the experience of the conditions of an 1850s colonial prison.
- Museum of Play and Art - Children's Museum. MoPA is based in one of Geelong's oldest buildings and is home to a range of immersive exhibits and experiences targeted at children and families.
- The Queenscliffe Historical Museum is a community museum. It is home to many thousands of items including photographs, documents, paintings, newspapers and toys.
- The Historical Society of Ocean Grove is a community museum. It features a permanent exhibition and regular temporary exhibitions.

The ANSM is the only contemporary culture or sport museum in the region.

ANSM Facilities

The existing ANSM facilities are no longer fit for purpose. The cramped scale and linear nature of the exhibition spaces limit the appeal and flexibility of exhibitions reducing appeal to visitors. There is limited capacity to stage temporary exhibitions which have the potential to attract return and new visitors. The permanent exhibition lacks the level of interactivity and multimedia typical in modern museums. Larger and better quality exhibition spaces are urgently required. The current public interface through the Visitor Information Centre lacks impact and appeal to welcome visitors. All of these elements limit the capacity of the ANSM to achieve its potential to increase visitation and generate revenue.

The invisible aspects of the ANSM's operation are completely inadequate. Collection storage is fragmented, overcrowded and does not meet the environmental standards required to safely preserve objects in the collection. Staff offices are cramped and provide a very poor work environment. There are no workshop spaces to allow the preparation of objects for exhibition or for the construction or maintenance of exhibition furniture. These factors are a risk to the ongoing condition of the collection and the efficient operation of the museum.

7.7.3 Visitor Information Centre

Surf Coast Shire has four Visitor Information Centres across the Shire including:

- Torquay
- Lorne
- Anglesea
- Winchelsea

Lorne is the largest VIC with its location in the heart of the Great Ocean Road driving the highest level of visitation. Torquay and Lorne have a mix of professional staff and volunteers and are open seven days a week. Anglesea and Winchelsea are small facilities reliant on volunteers, with limited operating hours and low visitation

The role of Visitor Information Centres has been changing over recent years. Increasingly visitors are researching online prior to their visit to identify places they want to visit, and to book with accommodation and hospitality providers. Visitors coming to the VIC are typically from older age groups and families requesting assistance with trip planning and local attractions. VICs will play a key role in creating curated, personalised experiences tailored through face-to-face interaction between staff and visitors.

There needs to be more interpretive information including through digital interfaces, including large touch screen / interactive maps for assisting visitors with trip planning. These could be self serve for visitors or used by staff to guide visitors in creating their personalised experience. There needs to be self serve facilities which are available out of operating hours in the foyer and externally.

A changed business model for the Torquay VIC should be considered. It should have the role of providing an introduction to Torquay and to the Great Ocean Road region to visitors and providing front of house and concierge services for the cultural facilities. This role could include providing reception and box office services particularly for the ANSM and Theatre.

Retail sales have the potential to promote the work of local artists and businesses and to provide an income stream for the VIC. Expanded display facilities including for artworks would be required with the capacity to secure the retail displays out of VIC operating hours. Some storage for stock in the vicinity would be required.

Ideally the VIC location could be a tall standing desk or counter in a prominent location close to the main entry in the foyer with seating for visitors so staff can assist visitor enquiries. This should include computer hardware, printer, large monitors and lockable storage and lockable storage. under the desk.

A separate location in close vicinity should provide reception, box office and retail sales facilities with secure cash handling, EFTPOS facilities and ticket printing. VIC staff would provide customer service in this area.

Offices for VIC staff would be needed in close proximity to the foyer to enable staff and volunteers to respond quickly to sudden influxes of visitors.

7.7.4 Theatre

Analysis of venues in the Geelong region.

Geelong Arts Centre

Since opening in 1981, Geelong Arts Centre has made contributions to Geelong and the surrounding regions. Pre-redevelopment the Arts Centre hosted an average of more than 200,000 attendances per annum, as well as more than 15,000 performers, across a diverse program of events and performances. Geelong Arts Centre is a statutory authority of the Victorian Government.

Current performance venues include Costa Hall which is managed on behalf of Deakin University. This historic wool store was converted into a concert hall with 1,397 seats. It hosts a wide range of events including large scale concerts and performances, conferences and graduations.

As part of Stage 2 of the redevelopment a suite of studio, rehearsal and creative spaces has been developed on the Ryrie Street frontage.

Stage 3 of the redevelopment has commenced which will provide a wide range of performance venues from the 800 seat Playhouse Theatre to intimate performance venues.

Geelong Arts Centre draws audience from across the Greater Geelong region. In 2018, 12.3% of the total tickets sold to the theatre venues were to residents of Surf Coast Shire.

Platform

Previously the Courthouse Arts Centre. Platform works across multiple creative platforms developing a new generation of thinkers, makers, risk-takers and agitators. This is supported through a program of events, exhibitions and performances, while providing a support framework including mentorship, collaboration, residency programs and workshops. Young people are given the opportunity to develop their own works and practice, or be a part of an inclusive, diverse creative community.

The Performance Space can accommodate 128 people seated (with the seating bank out) or 200 people standing. Additional seating can be added in the front row to extend the seating capacity to 140.

Our Rehearsal Space is suitable for rehearsals, workshops, movement / dance classes and corporate events. It can also be used as an additional dressing room space, as a warm-up area for performances or a stand-alone performance space, with dance mirrors available.

Potato Shed

The Potato Shed provides an arts complex that serves as a multi-purpose arts and cultural centre for joint use by Bellarine Secondary College, St Ignatius College and the regional community. It opened in 2001 and is currently considering options for upgrade. The Potato Shed is managed by the City of Greater Geelong.

The facility consists of a black box theatre - seating up to 180 patrons, studios, practice rooms, green room, dressing rooms, foyer, box office and kitchen. It is used for a wide range of events including dance, drama and yoga classes, performances, multi-arts festivals, art exhibitions, outdoor events, meetings and conferences.

COPACC

Colac Otway Performing Arts & Cultural Centre incorporates a theatre / cinema, civic hall and meeting rooms and was built in 2001. It caters for up to 1,000 business and community events a year including Performances, films, business events, product launches, seminars, training sessions, awards ceremonies, functions and events for up to 320 people in the theatre.

COPACC is the largest and most flexible venue in the Colac Otway Shire, providing a professional level of technical expertise and equipment.

There are no formal performance venues in Surf Coast Shire. The Torquay Senior Citizens Club and a number of public halls are used currently for theatre and music performances. Torquay Theatre Troupe use the Torquay Senior Citizen's Club for performances. This space lacks theatre infrastructure with a low ceiling and the need for shared use of the space while Torquay Theatre Troupe are in residence.

Local schools typically use their multi-purpose halls for performances.

Professional touring productions do not perform in Surf Coast which results in the local community having to travel to venues in Greater Geelong and Colac to attend performances.

Theatre Venue Capacity

A key decision in determining the ability of the project to meet current and future community needs is to identify the appropriate seating capacity of the theatre. This decision impacts the capital cost of the theatre, the ability to build long term growth in audiences for community groups and the viability of the venue for the presentation of professional productions and attracting commercial promoters as hirers.

A capacity of 150 seats for the theatre was identified in the Stafford Report²⁵. Consultation with local community arts groups and cultural industry workers supported a seating capacity of 200 to 250 seats. External industry stakeholders recommended a capacity of at least 250 seats to maximise the economic viability of the venue for touring productions.

²⁵ Torquay Cultural Facility Feasibility Study Final Report June 2020 – Stafford Strategy page 23

A useful tool for the analysis of a desirable seating capacity is benchmarking regional venues seating capacity as a number of population per seat in the theatre. The table below examines a selection of communities with professional performing arts venues with a LGA population of under 60k.

Analysis of Venue Capacity

May 2021

City	Venue	Seating Capacity	LGA Population	Pop per seat
REGIONAL UNDER 60,000 POPULATION				
Ararat	Ararat Town Hall	243	11,795	49
Armidale	Lazenby Hall UNE	572	30,954	54
Bairnsdale	The Forge Theatre and Arts Hub	362	47,725	132
Bass Coast Shire - Wonthaggi	Wonthaggi Union Community Arts Centre	420	32,804	78
Bathurst	Bathurst Memorial Entertainment Centre	642	42,779	67
Cessnock	Cessnock Community PAC	466	57,521	123
Colac	COPACC	320	21,662	68
Dubbo	Dubbo Regional Theatre	500	50,077	100
Echuca	The Paramount	303	14,934	49
Hamilton	Hamilton PAC	500	16,134	32
Horsham	Horsham Town Hall	500	19,921	40
Lismore	Lismore City Hall	507	43,905	87
Mildura	Mildura Arts Centre	444	32,738	74
Orange	Civic Theatre	502	41,468	83
Sale	The Wedge	400	43,747	109
Wangaratta	Wangaratta PAC	512	29,197	57
Warragul	West Gippsland Arts Centre	750	48,480	65
Warrnambool	Lighthouse Theatre	584	35,214	60
<i>Average</i>		<i>474</i>	<i>34,503</i>	<i>73</i>
Torquay	Average capacity for Population	447	32,651	73
	Pop per seat for Proposed Capacity	250	32,651	131

The capacity for the current population of Surf Coast Shire based on 73 population per seat is 447 seats. This is lower than the average of 474 seats across the selection of communities.

Based on the proposed capacity of 250 seats the current population of Surf Coast Shire per seat is 131 people. This is the highest for any of the selected communities.

An important factor that needs to be considered is the proximity of Torquay to a major population centre in Geelong. The Surf City precinct is 21km from Geelong Arts Centre which has a range of venues from 1100 seats to 100 seats. As noted above, 12.3% of Geelong Arts Centre ticket buyers are from Surf Coast Shire postcodes. Commercial promoters and touring organisations consider factors of overlap of potential audience and the risk of cannibalising audiences between communities in determining the location for performances. The only comparable geographic relationship is between Bathurst and Orange which both have populations of 42k and are 56km apart. Both venues have a long history of operating their larger scale venues successfully.

The Surf Coast Shire population is projected to grow rapidly from the current estimate for 2021 of 34,230 and is forecast to grow to 45,717 by 2036. The typical life span of a new theatre is between 20 and 30 years before major refurbishment is required. To meet the needs of the Surf Coast community across that period a seating capacity of at least 250 seats would be required. There has been a pattern in regional communities that the establishment of professional venues has driven strong growth in audiences in the longer term. If the Torquay theatre was built at 150 seats, there is a risk that the growth in audiences will outgrow the venue capacity. This may lead to the need for Council to consider building a separate larger venue of 300 to 500 seats capacity in the next 10 to 15 years.

Versatility and flexibility of the theatre space is critical to support a wide range of performance types and staging options including:

- Drama
- Music theatre
- Acoustic and amplified music
- Dance
- Cabaret
- Film and multimedia
- School performance events

Seating should be retractable and easily moveable to enable a range of performance configurations including flat floor usage which could be valuable for arts, community and civic events. There should be the ability to expand and contract the auditorium to suit a range of events including more intimate performances. Good quality acoustics are critical with a level of acoustic adjustment incorporated in the design.

There will be high levels of usage by community users. Maximising the ability of the community to stage events, particularly where there is a high level of expertise amongst community groups will be important. Ensuring that the design and fitout of the theatre supports this and that the operational and staffing model enables this to occur is important.

The general approach for technical and production infrastructure should be to:

- Adopt the principle of affordable technology that allows community groups to use the facilities enabling the safe and efficient installation and operation of shows, events and exhibitions.
- Maximise the investment in core infrastructure that enable the flexible usage of the facilities including space adaptation, rigging, lighting, audio and data systems.

Note that specific back of house support spaces would be required as part of the Support Facilities described below.

7.7.5 Gallery

There are no dedicated gallery spaces in Surf Coast Shire other than the Anglesea Art House which has operated as a community group for 35 years. They are based in the old Scout Hall in Anglesea and offer classes and basic exhibition space. There are a number of small commercial galleries and artist studio galleries across the Shire. Ashmore Arts is the largest artist studio complex and is a commercial hub for local professional artists with artist studios and some options for display of artwork.

However, there are no gallery spaces with the infrastructure to stage larger scale exhibitions including touring shows.

There are larger galleries across the wider Geelong region.

- Geelong Art Gallery is a major regional gallery based in the Geelong Arts Precinct with a large collection with exhibitions drawing on the collection and temporary and touring exhibitions.
- COPACC has a public gallery which is used for community based exhibitions

Major regional galleries across south western Victoria include Geelong Art Gallery, Warrnambool Art Gallery and Hamilton Gallery. Incorporating a gallery space in Torquay would provide an opportunity to service the Surf Coast community on a sub-regional level.

There is an extensive network of galleries across regional Victoria. These include galleries which were established in the 19th century and a second wave of galleries which were established in the second half of the 20th century as the demand for cultural services and in particular for visual arts grew in many communities. The Public Galleries Association of Victoria members analysed all hold permanent collections ranging from small to large collections.

Analysis of PGAV Regional Galleries Capacity

December 2021

City	Venue	Description	LGA Population
REGIONAL UNDER 60,000 POP			
Ararat	Ararat Gallery TAMA	2 Galleries plus collection stores	11,795
Benalla	Benalla Art Gallery	3 Galleries plus collection store	14,024
Castlemaine	Castlemaine Art Museum	3 Galleries plus collection store	18,749
Maryborough	Central Goldfields Arts Gallery	2 Galleries plus collection store.	13,209
Bairnsdale	East Gippsland Art Gallery	Small gallery rooms in historic house.	47,725
Sale	Gippsland Art Gallery	4 Galleries plus collection store	44,770
Hamilton	Hamilton Gallery	4 Galleries plus collection store	16,134
Horsham	Horsham Regional Art Gallery	3 Galleries plus collection store	19,875
Mildura	Mildura Arts Centre	5 Galleries, collection store, sculpture park	53,878
Swan Hill	Swan Hill Regional Art Gallery	2 Galleries plus collection store.	11,103
Wangaratta	Wangaratta Art Gallery	2 Galleries plus collection store.	29,197
Warrnambool	Warrnambool Art Gallery	4 Galleries plus collection store	34,862
Torquay			32,651

The analysis demonstrates that many communities with smaller populations than Surf Coast Shire have dedicated visual arts galleries.

Incorporating a Gallery space in Torquay would provide an opportunity to service the Surf Coast community on a sub-regional level and in particular complement the major regional gallery in Geelong.

The strength of the creative industries in Torquay would provide opportunities to promote and showcase the work of local professional artists and drive economic benefits for these artists and the creative industry sector.

The Gallery should be a dedicated visual arts space. It is desirable that the Gallery space be able to fulfil a number of purposes:

- Featuring the work of local community artists.

- Featuring the work of local professional artists.
- Presenting touring exhibitions of appropriate scale.
- Partnering with larger regional institutions such as Geelong Art Gallery for satellite exhibitions.
- Hosting workshops and classes for the community, in particular young people.
- Acting as a hub for artist residencies.

To enable these outcomes, the Gallery would need to meet the venue accreditation requirements for galleries including environmental controls and security.

The Gallery needs a high level of flexibility and adaptability for exhibitions. It should have the capacity to exhibit 2 dimensional works (paintings, prints, photographs), 3 dimensional works (sculptures, installations) and digital works (projections, screen based). To achieve this flexibility the Gallery should have suitable infrastructure for exhibitions with moveable walls and lighting and with data cabling and projection infrastructure.

To support workshops, classes and residencies there would need to be access to suitable workshop spaces including a flexible art studio space. These activities could utilise the proposed Maker Spaces in the Library.

Note that specific back of house support spaces would be required as part of the Support Facilities described below.

7.7.6 Visitor Facilities

The integrated nature of the cultural facilities provides an opportunity to incorporate shared visitor facilities.

The central foyer has the potential to be an important social and gathering place for the community that links to the individual facilities. It can fulfil a role as a community lounge room. There is the potential for a strong internal / external connection.

Key functions include:

- Providing information and supporting transactions such as Museum admission and Theatre tickets.
- Encouraging activation, life and movement to make the Cultural Facilities an attractive destination.
- Support services for visitors and users.

The box office and reception service area would provide:

- Reception services for business visitors
- Directions for arts visitors
- Sales of cultural events including Museum admission, Theatre tickets, Library events, bookings for workshops and classes.
- Retail sales from the VIC
- Potentially artwork sales from exhibitions in the Gallery.

The foyer will be open to the public across a broad spread of hours including for evening events. This will require some foyer facilities such as box office, cash registers, computer stations and retail stock to be secured for out of hours activities.

Food and beverage services would cater for both daytime users and visitors and night time audience for shows and events as part of the foyer facilities. There was widespread agreement that at the minimum there should be a bar offering coffee and drinks and a basic pre-prepared food offer throughout the day and for shows and events. Typically, at these type of facilities (such as the Sale Wellington Centre) a café is included offering a more extensive food service. These services could be provided through a contractor or in-house operation.

Options for displaying visual arts and creative industries content such as fashion and design should be considered. Options could also include digital and sound elements.

Support services for visitors and users should include:

- Male, female and accessible toilets.
- Family change rooms
- Changing Places facility.
- External toilets will be required if the existing toilets in the courtyard are demolished.
- Storage facilities for visitors including for:
 - School groups bags.
 - Parents attending events with prams or pushers where they cannot be taken into the facility (such as theatre performances).
 - Audience attending shows where wheelchairs or walkers cannot safely remain in the auditorium.
 - Tourists with backpacks or luggage – external lockers may be an option for these visitors.

7.7.7 Support Facilities

A range of support facilities are required to provide:

- back of house facilities.
- staff facilities.
- Storage.
- building services.

With the integrated nature of the cultural facilities, support facilities would be a mix of dedicated facilities for individual components and shared facilities.

Appropriate level of staff offices of staff required including capacity for interns, volunteers and future growth. While most staff can be housed in open plan areas, there needs to be a small number of individual offices and meeting rooms for confidential discussions. Offices for Library staff will need to be incorporated in the Library. Offices for Visitor Information Centre staff need to be in close proximity to the main foyer. Other offices may be located in a shared staff zone.

Associated with the shared staff zone a suite of staff facilities are required including:

- Staff toilets
- Showers
- Lockers
- Change Room
- Meals room including kitchenette.

Appropriate loading dock facilities are required across the facilities. The Library requires a smaller scale delivery dock close to the Returns Room to support the daily deliveries and pick ups of books and materials to and from other branches. Other facilities need the capacity to receive larger scale deliveries including touring shows and exhibitions. It would be desirable to provide a single shared loading dock.

Centralised rubbish and recycling facilities are required to service the cultural facilities. These may be provided in close proximity to the loading dock or in a separate location.

Additional space for each of the facilities are required for the preparation for events such as a Scene Dock for the Theatre and Preparation Rooms for the ANSM and Gallery. Dedicated storage rooms are required for items such as lighting equipment, audio equipment, audio visual equipment, events furniture, staging equipment and exhibition furniture.

Some workshops are required back of house including a technical workshop for electronic equipment and a small workshop for carpentry and painting for building maintenance, shows and exhibitions. A full workshop for sets, props and costumes should not be incorporated in the cultural facilities.

Provision of a rehearsal space is identified as a key facility. This would support:

- Community user groups for rehearsals for performances and events.
- Warm up space for performances.
- Assembly area for performances with large casts such as school productions.
- Workshops and classes requiring a larger area.
- Use as a functions or breakout space.

Provision of digital production facilities were supported for use for recording and preparation of digital content for shows and exhibitions and for teaching purposes. These facilities could include:

- Recording studio for audio content including small bands.
- Recording studio for video content including green screen.
- Editing suite for audio and video content.

These digital facilities could be shared across the Cultural Facilities including the ANSM, Theatre and Library as well as made available for supervised community usage.

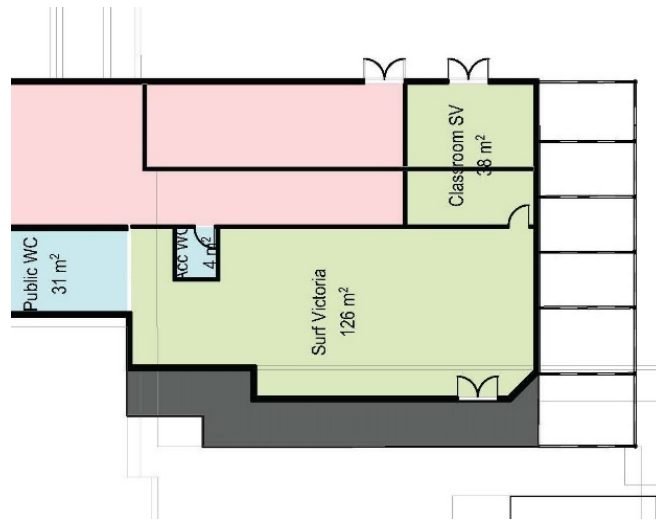
Typically casts for shows are up to 20 performers occasionally reaching 30 performers. Dressing room facilities for at least 20 performers would be required with some capacity for overflow into other spaces. Dressing rooms require appropriate levels of toilets and showers and accessibility.

Wardrobe and laundry facilities are required in close proximity to the dressing rooms.

A green room is essential for use by cast and crew for performances. The green room is also useful for cast meetings and notes.

Access to facilities available for community groups including the Theatre and rehearsal space needs to be available.

7.7.8 Surfing Victoria Offices



Surfing Victoria is the peak body for surfing in the state. Surfing Victoria offers a wide range of programs including surfing competitions, surfing workshops and elite training programs. They are currently housed in offices forming part of the Library building on a long term lease. Surfing Victoria will need to be incorporated in the redeveloped facilities under the terms of their lease.

Staffing comprises 11 full time and part time staff. The facilities are the administrative headquarters for Surfing Victoria. The classroom is used for a range of meetings, seminars, workshops and elite training programs.

The current building is in poor condition and staff are working in cramped conditions.

It would be desirable to increase the amount of office space and the efficiency of the layout to provide enhanced working conditions for staff.

Incorporating the Surfing Victoria offices in Stage One of the facilities will increase the connections with the cultural facilities. There is potential for Surfing Victoria to use spaces including the Theatrette, Rehearsal Room and Meeting Rooms for the activities currently staged in the classroom.

8. Design Report

9. Business Modelling (Stage 1 and Stage 2)

9.1 Purpose

The Business Modelling was undertaken by Rob Gebert Arts Consultancy. It provides a projection of the activity generated from the expanded Surf Coast Cultural Centre. This demonstrates for Stage One and Stage Two of the development the:

- Level of activity across each business unit.
- Earned revenue from direct activities.
- Expenditure including salaries, building utilities and overheads, operational overheads and direct business stream costs.
- Number of events.
- Number of attendances.
- EFT direct employment.
- 10 year operating budget.

The Operational Modelling includes a comparison of current financial outcomes for the existing facilities with proposed activity for Stage 1 and Stage 2. Prices and costs are based on 2021/22 values

9.2 Existing Management Model

The ANSM and VIC are currently managed by a Co-ordinator reporting to the Manager Economic Development and Tourism as part of the Place Making and Environment division.

The Torquay Library is managed by Geelong Regional Library Services under a contract for the provision of library services to the Surf Coast Shire. The contract is overseen by the Manager Community Relations.

9.3 Modelling Assumptions

- Modelling projections are based on realistic levels of growth to the projected capacity and utilisation of venues.
- Prices and costs are based on 2021/22 values.
- Precinct Operation includes Precinct Co-ordinator, operating costs shared public facilities (foyer, toilets, Forecourt, public events in theatrette, meeting rooms), Café lease and operation.
- ANSM includes Galleries, support spaces, theatrette.
- VIC includes VIC staff, retail and reception (Stage One) with box office added in Stage Two.
- MAC includes performance and gallery spaces, projected activity level and turnover during Stage One. Ceases operation at commencement of Stage Two construction. Member groups become hirers from Stage Two.
- Theatre includes auditorium and back of house facilities.
- Gallery includes gallery exhibition, artist studio and back of house facilities.
- Programming based on internal programming by the Arts Development team across all venues in the facilities. Includes local and touring artists.
- Room Hire Rates are based on current Cultural facilities rates, other Surf Coast Shire hire rates and benchmarking of similar venues in other LGAs.
- Room Hire rates provide for differential hiring rates for Commercial and Community Arts organisations.
- Theatre Hire Rates exclude technical and FOH staff due to variation in needs for different types of performances.
- Room Hire Rates include one FOH Manager excluding Meeting Rooms and Maker Spaces.
- Council internal usage including Programming are not charged Room Hire.

- Ticketing fees based on provision of ticketing services internally through VIC using an online ticketing system. Applies from Stage Two.
- Utilisation rates based on similar venues in regional Victoria.
- Occupancy and Utilisation analysis based on operating patterns of business unit. ANSM, VIC, Theatre and Gallery are based on 363 days per year (closed Christmas Day and Good Friday). Library based on 351 days per year (closed on Public holidays).
- Staff Costs based on 21/22 EA rates.
- Café Lease assumed to include exclusive use of the kitchen, back of house storage and shared use of the main Foyer and Courtyard.
- Asset Renewal Allocation based on SCSC depreciation rate on relevant elements of the Cost Plan.

9.4 Events and Attendances

Summary Events and Attendances Comparison Baseline / Stage One / Stage Two

Summary OC Version 1.4 Final 25 January
Surf Coast Cultural Centre Business Modelling

	Baseline	Stage One	Stage Two
Total Events	1,337	3,005	3,592
<i>Attendances</i>			
Ticketed Attendances	11,140	50,176	77,434
Other Attendances	217,284	296,503	338,699
Total Attendances	228,424	346,679	416,133

Total events and attendances are projected to increase substantially in line with the increased activity. The growth in ticketed attendance to ANSM and the Theatre are key drivers in the growth in income.

The following tables analyses the level of events and attendances by major venue and presentation mode.

Summary Events and Attendances Baseline

Version 1.4 Final 25 January

Summary OC
Surf Coast Cultural Centre Business Modelling

	ANSM	Library	VIC	Sub Total Main Venues	Café	Surfing Victoria	Total
Total Events	363	351	363	1,077	0	260	1,337
<i>Attendances</i>							
Ticketed Attendances	10,100			10,100	0	1,040	11,140
Other Attendances		105,000	112,284	217,284	0	0	217,284
Total Attendances	10,100	105,000	112,284	227,384	0	1,040	228,424

Summary Events and Attendances Stage 1

Version 1.4 Final 25 January

Summary OC
Surf Coast Cultural Centre Business Modelling

	Programming	Theatre Hire	Room Hire	ANSM	Library	VIC	MAC	Sub Total Main Venues	Café	Surfing Victoria	Total
Total Events	158	21	566	383	547	363	344	2,382	363	260	3,005
Attendances											
Ticketed Attendances	6,081	2,117		30,650			10,289	49,136	0	1,040	50,176
Other Attendances			12,112		150,081	101,640		263,833	32,670	0	296,503
Total Attendances	6,081	2,117	12,112	30,650	150,081	101,640	10,289	312,969	32,670	1,040	346,679

Summary Events and Attendances Stage 2

Version 1.4 Final 25 January

Summary OC
Surf Coast Cultural Centre Business Modelling

	Programming	Theatre Hire	Room Hire	ANSM	Library	VIC	Sub Total Main Venues	Café	Surfing Victoria	Total
Total Events	445	159	1,060	389	553	363	2,969	363	260	3,592
Attendances										
Ticketed Attendances	25,073	18,498		32,823			76,394	0	1,040	77,434
Other Attendances			45,962		151,167	101,640	298,769	39,930	0	338,699
Total Attendances	25,073	18,498	45,962	32,823	151,167	101,640	375,163	39,930	1,040	416,133

The following tables analyse events and attendances by individual venues and business area.

Detailed Events and Attendances Stage 1

Version 1.4 Final 25 January

Detailed OC
Surf Coast Cultural Centre Business Modelling

	Program ming	Theatre Hire	Room Hire	ANSM	Library	VIC	MAC	Sub Total Main Venues	Café	Surfing Victoria	Total
MAC Theatre							252	252			252
MAC Gallery							92	92			92
ANSM				383				383			383
Theatrette	15		11					26			26
Rehearsal/Function Room	15		131					145			145
Meeting Rooms / Maker Spaces	65		425		163			653			653
Library					376			376			376
VIC			0			363		363			363
Forecourt	44	21	0		7			72			72
Café								0	363		363
Other Spaces	20							20		260	280
Total Events	158	21	566	383	547	363	344	2,382	363	260	3,005
Attendances											
MAC Theatre							7,929	7,929			7,929
MAC Gallery							2,360	2,360			2,360
ANSM				30,650				30,650			30,650
Theatrette	726		956					1,682			1,682
Rehearsal/Function Room	145		4,785					4,930			4,930
Meeting Rooms / Maker Spaces	653		3,185		1,225			5,064			5,064
Library	0		3,185		148,420			151,605			151,605
VIC	0		0			101,640		101,640			101,640
Forecourt	4,356	2,117	0		436			6,908			6,908
Café								0	32,670		32,670
Other Spaces	200							200		1,040	1,240
Total Attendances	6,081	2,117	12,112	30,650	150,081	101,640	10,289	312,969	32,670	1,040	346,679

Detailed Events and Attendances Stage 2

Version 1.4 Final 25 January

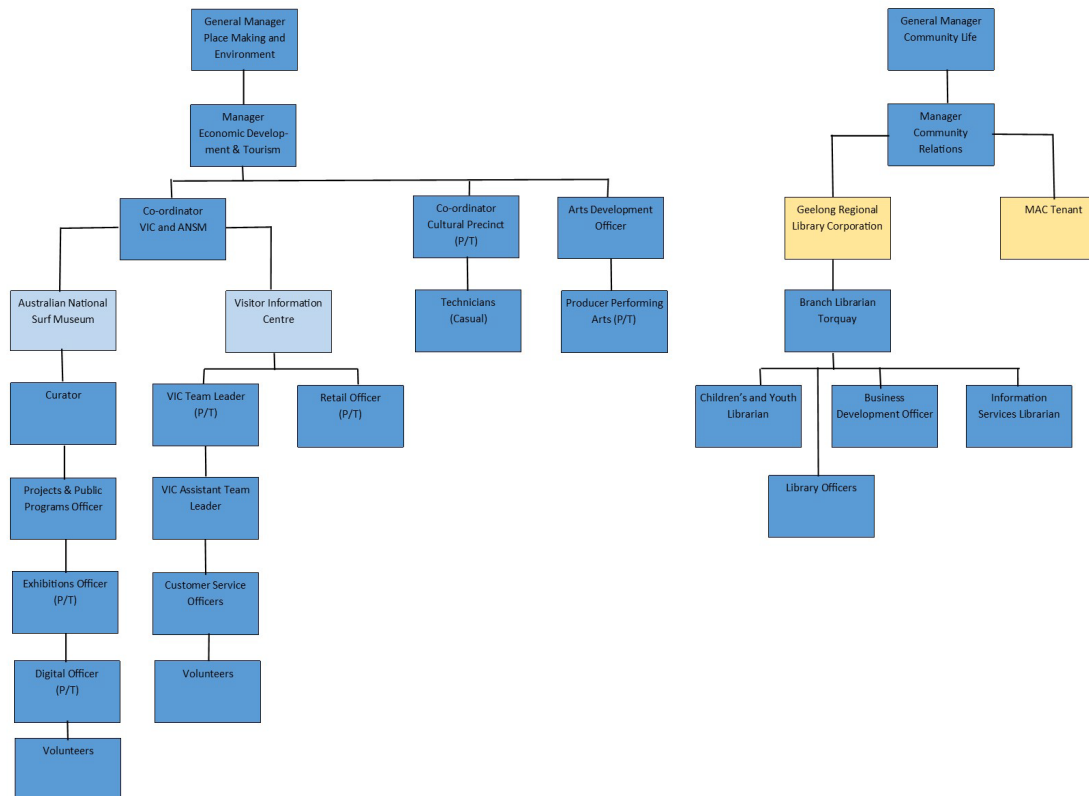
Detailed OC
Surf Coast Cultural Centre Business Modelling

	Program ming	Theatre Hire	Room Hire	ANSM	Library	VIC	Sub Total Main Venues	Café	Surfing Victoria	Total
Theatre	48	138		6	6		198			198
Gallery Space & Studio	240	0	453				693			693
ANSM		0	0	383			383			383
Theatrette	15	0	11				26			26
Rehearsal / Function Room	15		171				185			185
Meeting Rooms / Maker Spaces	65	0	425		163		653			653
Library	0	0	0		376		376			376
VIC		0	0			363	363			363
Forecourt	44	21	0		7		72			72
Café							0	363		363
Other Spaces	20	0	0				20		260	280
Total Events	445	159	1,060	389	553	363	2,969	363	260	3,592
Attendances										
Theatre										
Ticketed Attendances	9,518	15,947	0	1,086	1,086		27,638			27,638
Attendances		435					435			435
Gallery Space & Studio										
Attendances	9,474	0	37,036				46,510			46,510
ANSM										
Ticketed Attendances	0	0	0	31,736			31,736			31,736
Theatrette	726	0	956				1,682			1,682
Rehearsal / Function Room	145		4,785				4,930			4,930
Meeting Rooms / Maker Spaces	653	0	3,185		1,225		5,064			5,064
Library	0	0	0		148,420		148,420			148,420
VIC	0	0	0			101,640	101,640			101,640
Forecourt	4,356	2,117	0		436		6,908			6,908
Café							0	39,930		39,930
Other Spaces	200	0	0				200		1,040	1,240
Total Attendances	25,073	18,498	45,962	32,823	151,167	101,640	375,163	39,930	1,040	416,133

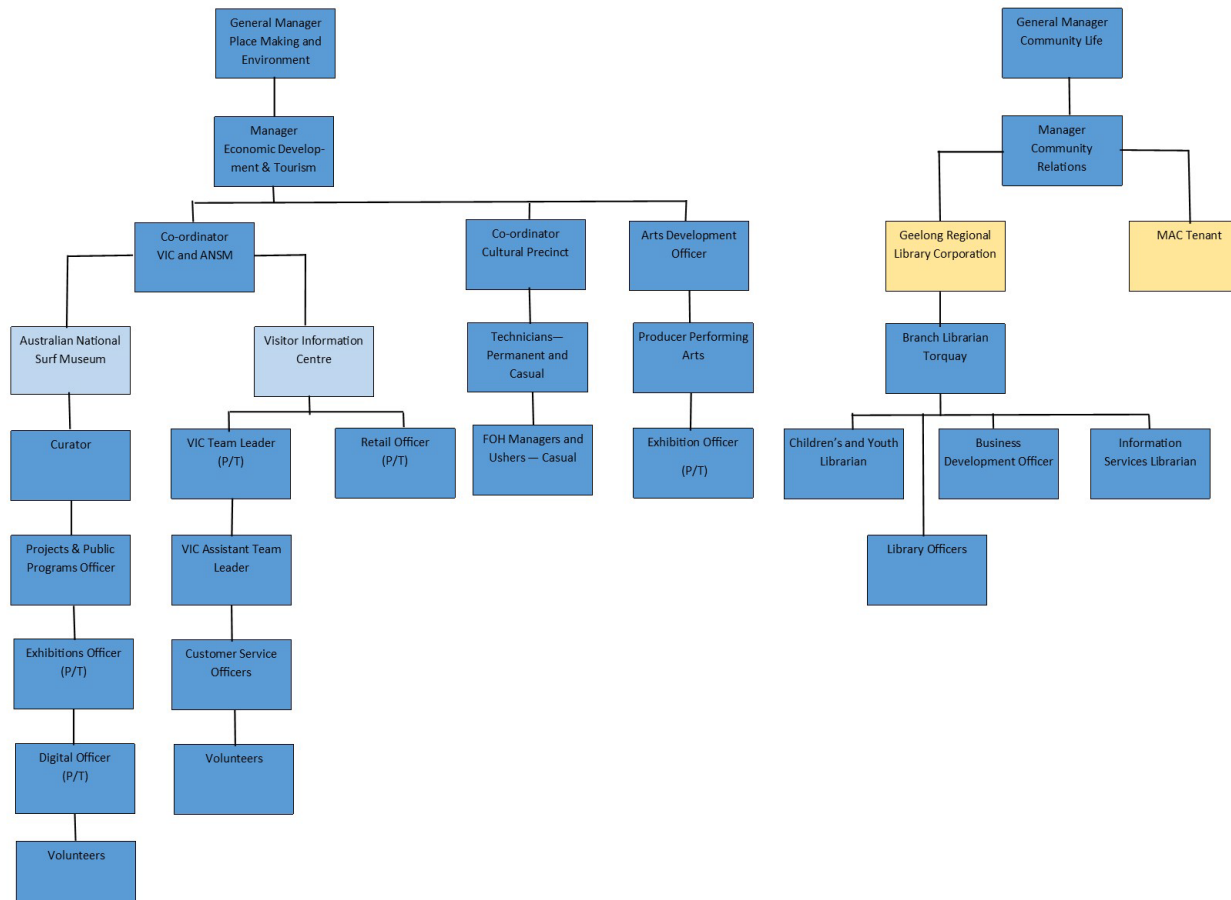
9.5 Staffing Structure and Employment

A proposed organisation structure has been developed for Stage One and Stage Two.

Staffing Structure after completion of Stage One of the development.



Staffing Structure after completion of Stage Two of the development.



Total Employment Impact Comparison

Summary OC Version 1.3 as at 22 December
Torquay Cultural Facilities Financial Modelling

	Baseline	Stage One	Stage Two
	EFT	EFT	EFT
Predinct Operation			
Core Permanent Positions	0.00	0.60	1.00
Non Core Positions	0.00	0.29	0.00
Theatre			
Core Permanent Positions	0.00	0.00	2.00
Non Core Positions	0.00	0.00	1.02
Gallery			
Core Permanent Positions	0.00	0.00	0.60
ANSM			
Core Permanent Positions	2.50	3.30	3.50
VIC			
Core Permanent Positions	1.50	3.90	4.90
Torquay Library			
Core Permanent Positions	3.50	10.50	10.50
Total Staff	7.50	18.59	23.52
Contractor Staffing			
Commercial Leases Staffing			
Café	0.00	2.60	3.30
Surfing Victoria Offices	7.90	7.90	7.90
Total Third Party Staffing	7.90	10.50	11.20
Total Employment Impact	15.40	29.09	34.72

Direct EFT employment is projected to grow by a factor of 3 in line with the growth in facilities and activity level. Employment in the Café commercial lease is projected to provide 3.3 EFT positions.

9.6 Financial Modelling

The addition of new facilities and upgrading of existing facilities drives a large increase in activity across the Surf Coast Cultural Centre.

	Baseline 21/22 Budget	Total Full Operation Stage One	Total Full Operation Stage Two
REVENUE			
Operating Revenue	\$256,361	\$674,691	\$1,402,786
TOTAL REVENUE	\$256,361	\$674,691	\$1,402,786
EXPENDITURE			
Total Salaries	\$847,691	\$1,518,791	\$1,876,222
Total Building Utilities and Overheads	\$177,268	\$202,000	\$234,500
Total Operational Overheads	\$58,580	\$71,840	\$77,150
Total Other Business Stream Costs	\$96,485	\$171,442	\$543,464
TOTAL EXPENDITURE	\$1,180,024	\$1,964,073	\$2,731,336
SURPLUS (DEFICIT)	-\$923,663	-\$1,289,382	-\$1,328,549
NON OPERATING EXPENDITURE			
Asset Renewal Allocation	\$242,236	\$572,599	\$812,500
TOTAL NON OPERATING EXPENDITURE	\$242,236	\$572,599	\$812,500
OPERATING SURPLUS (DEFICIT)	-\$1,165,899	-\$1,861,981	-\$2,141,049

Surf Coast Cultural Centre Business Case Final February 2022

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Operating revenue is projected to increase by a factor of 5 times through the addition of the Theatre and Gallery and the growth in visitation to the AMSM. Operating expenditure is projected to increase by a factor of 2.3. The Operating deficit is projected to increase by \$405k which is within the parameters of the modelling in earlier studies.

10 Year Summary Operating Budget Total

Summary OC Version 1.4 Final 25 January
Surf Coast Cultural Centre Business Modelling

	Stage 1 Open		Full Operation				Stage 2 Construct	Stage 2 Open	Full Operation	
	Year 1 25/26	Year 2 26/27	Year 3 27/28	Year 4 28/29	Year 5 29/30	Year 6 30/31	Year 7 31/32	Year 8 32/33	Year 9 33/34	Year 10 34/35
REVENUE										
Operating Revenue	\$473,754	\$545,633	\$610,162	\$674,691	\$674,691	\$674,691	\$674,691	\$653,291	\$1,220,644	\$1,402,786
TOTAL REVENUE	\$473,754	\$545,633	\$610,162	\$674,691	\$674,691	\$674,691	\$674,691	\$653,291	\$1,220,644	\$1,402,786
EXPENDITURE										
Total Salaries	\$1,511,990	\$1,514,257	\$1,516,524	\$1,518,791	\$1,518,791	\$1,518,791	\$1,518,791	\$1,518,791	\$1,848,764	\$1,876,222
Total Building Utilities and Overheads	\$158,450	\$176,100	\$189,050	\$202,000	\$202,000	\$202,000	\$202,000	\$192,500	\$210,900	\$234,500
Total Operational Overheads	\$60,405	\$66,870	\$69,355	\$71,840	\$71,840	\$71,840	\$71,840	\$60,550	\$77,150	\$77,150
Total Other Business Stream Costs	\$120,009	\$137,154	\$154,298	\$171,442	\$171,442	\$171,442	\$171,442	\$170,442	\$460,828	\$543,464
TOTAL EXPENDITURE	\$1,850,854	\$1,894,381	\$1,929,227	\$1,964,073	\$1,964,073	\$1,964,073	\$1,964,073	\$1,942,283	\$2,597,642	\$2,731,336
SURPLUS (DEFICIT)	-\$1,377,101	-\$1,348,748	-\$1,319,065	-\$1,289,382	-\$1,289,382	-\$1,289,382	-\$1,289,382	-\$1,288,992	-\$1,376,998	-\$1,328,549
NON OPERATING EXPENDITURE										
Asset Renewal Allocation	\$572,599	\$556,441	\$541,233	\$526,631	\$512,603	\$499,120	\$486,155	\$473,682	\$794,177	\$770,723
TOTAL NON OPERATING EXPENDITURE	\$572,599	\$556,441	\$541,233	\$526,631	\$512,603	\$499,120	\$486,155	\$473,682	\$794,177	\$770,723
OPERATING SURPLUS (DEFICIT)	-\$1,949,700	-\$1,905,189	-\$1,860,298	-\$1,816,013	-\$1,801,985	-\$1,788,502	-\$1,775,537	-\$1,762,674	-\$2,171,175	-\$2,099,272

The 10 Year Summary Operating Budget demonstrates the growth in revenue and expenditure from the opening of Stage One and Stage Two. It is assumed that it will require four years for Stage One to reach full operation and two years for Stage Two to reach full operation.

The 10 year Detailed Operating Budget expands the table above to individual account level.

Minutes - Council Meeting - 22 February 2022 Attachment 3.2.2

10 Year Detailed Operating Budget by Account

Summary DC Version 1.4 Final 25 January
Surf Coast Cultural Centre Business Modelling

	Stage 1 Open			Full Operation				Stage 2 Construct	Stage 2 Open	Full Operation
	Year 1 25/26	Year 2 26/27	Year 3 27/28	Year 4 28/29	Year 5 29/30	Year 6 30/31	Year 7 31/32	Year 8 32/33	Year 9 33/34	Year 10 34/35
Fixed Costs	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Variable Costs	70%	80%	90%	100%	100%	100%	100%	100%	80%	100%
REVENUE										
Venue Rental	\$91,900	\$105,029	\$118,157	\$131,286	\$131,286	\$131,286	\$131,286	\$122,386	\$188,499	\$235,623
Labour Recoveries Technical	\$6,057	\$6,922	\$7,787	\$8,653	\$8,653	\$8,653	\$8,653	\$8,653	\$107,406	\$134,258
Labour Recoveries FOH	\$12,651	\$14,458	\$16,266	\$18,073	\$18,073	\$18,073	\$18,073	\$18,073	\$60,314	\$75,393
Admission	\$201,586	\$230,384	\$259,182	\$287,980	\$287,980	\$287,980	\$287,980	\$287,980	\$287,980	\$287,980
Box Office Net of Ticketing Fees & Labour Recoveries	\$16,573	\$18,941	\$21,308	\$23,676	\$23,676	\$23,676	\$23,676	\$23,676	\$270,270	\$337,838
Box Office Ticketing Fees Revenue	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$70,865	\$88,582
Equipment Hire	\$2,963	\$3,386	\$3,810	\$4,233	\$4,233	\$4,233	\$4,233	\$4,233	\$6,211	\$7,764
Marketing Services	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$14,923	\$18,654
Retail Sales Merchandise / Commission	\$104,916	\$119,904	\$134,892	\$149,880	\$149,880	\$149,880	\$149,880	\$141,780	\$157,874	\$157,874
Theatre Bar Revenue Commission	\$203	\$232	\$261	\$290	\$290	\$290	\$290	\$290	\$10,081	\$12,602
Commercial Leases	\$14,854	\$16,976	\$19,098	\$21,220	\$21,220	\$21,220	\$21,220	\$21,220	\$21,220	\$21,220
Photocopying Revenue	\$7,500	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000
Fines and Costs	\$11,250	\$15,000	\$15,000	\$15,000	\$15,000	\$15,000	\$15,000	\$15,000	\$15,000	\$15,000
Other Income	\$3,300	\$4,400	\$4,400	\$4,400	\$4,400	\$4,400	\$4,400	\$0	\$0	\$0
TOTAL REVENUE	\$473,754	\$545,633	\$610,162	\$674,691	\$674,691	\$674,691	\$674,691	\$653,291	\$1,220,644	\$1,402,786
EXPENDITURE										
<i>Salaries</i>										
Core Salaries	\$1,305,000	\$1,305,000	\$1,305,000	\$1,305,000	\$1,305,000	\$1,305,000	\$1,305,000	\$1,305,000	\$1,562,600	\$1,562,600
Non-Core Salaries	\$15,869	\$18,136	\$20,403	\$22,671	\$22,671	\$22,671	\$22,671	\$22,671	\$62,808	\$78,510
<i>Subtotal Salaries</i>	<i>\$1,320,869</i>	<i>\$1,323,136</i>	<i>\$1,325,403</i>	<i>\$1,327,671</i>	<i>\$1,327,671</i>	<i>\$1,327,671</i>	<i>\$1,327,671</i>	<i>\$1,327,671</i>	<i>\$1,625,408</i>	<i>\$1,641,110</i>
Salary Overheads	\$191,120	\$191,120	\$191,120	\$191,120	\$191,120	\$191,120	\$191,120	\$191,120	\$223,356	\$235,111
<i>Total Salaries</i>	<i>\$1,511,990</i>	<i>\$1,514,257</i>	<i>\$1,516,524</i>	<i>\$1,518,791</i>	<i>\$1,518,791</i>	<i>\$1,518,791</i>	<i>\$1,518,791</i>	<i>\$1,518,791</i>	<i>\$1,848,764</i>	<i>\$1,876,222</i>
<i>Building Utilities and Overheads Stage One</i>										
Utility Costs	\$27,300	\$31,200	\$35,100	\$39,000	\$39,000	\$39,000	\$39,000	\$39,000	\$44,000	\$55,000
Maintenance Trades	\$11,750	\$18,800	\$21,150	\$23,500	\$23,500	\$23,500	\$23,500	\$23,500	\$16,000	\$20,000
Equipment	\$9,000	\$9,000	\$9,000	\$9,000	\$9,000	\$9,000	\$9,000	\$9,000	\$9,000	\$16,000
Fire Services	\$14,000	\$14,000	\$14,000	\$14,000	\$14,000	\$14,000	\$14,000	\$14,000	\$14,000	\$14,000
AirConditioning Maintenance	\$3,500	\$4,000	\$4,500	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$6,400	\$8,000
Security System	\$13,000	\$13,000	\$13,000	\$13,000	\$13,000	\$13,000	\$13,000	\$13,000	\$13,000	\$13,000
Pest Control	\$1,500	\$1,500	\$1,500	\$1,500	\$1,500	\$1,500	\$1,500	\$1,500	\$1,500	\$1,500
Cleaning	\$43,400	\$49,600	\$55,800	\$62,000	\$62,000	\$62,000	\$62,000	\$62,000	\$72,000	\$72,000
Lift Maintenance	\$30,000	\$30,000	\$30,000	\$30,000	\$30,000	\$30,000	\$30,000	\$30,000	\$30,000	\$30,000
External and Landscaping Maintenance	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000
<i>Total Building Utilities and Overheads</i>	<i>\$158,450</i>	<i>\$176,100</i>	<i>\$189,050</i>	<i>\$202,000</i>	<i>\$202,000</i>	<i>\$202,000</i>	<i>\$202,000</i>	<i>\$192,500</i>	<i>\$210,900</i>	<i>\$234,500</i>
<i>Operational Overheads</i>										
Staff Amenities & Training	\$9,490	\$9,490	\$9,490	\$9,490	\$9,490	\$9,490	\$9,490	\$7,850	\$8,150	\$8,150
Protective Clothing & Uniforms	\$1,250	\$2,000	\$2,250	\$2,500	\$2,500	\$2,500	\$2,500	\$2,500	\$4,000	\$4,000
Telephone & Communications	\$12,900	\$12,900	\$12,900	\$12,900	\$12,900	\$12,900	\$12,900	\$12,900	\$14,400	\$14,400
Materials	\$1,750	\$2,800	\$3,150	\$3,500	\$3,500	\$3,500	\$3,500	\$3,500	\$1,900	\$1,900
Publications / Memberships / Subscriptions	\$1,800	\$1,800	\$1,800	\$1,800	\$1,800	\$1,800	\$1,800	\$1,800	\$2,800	\$2,800
Stationery & Office Consumables	\$1,800	\$1,800	\$1,800	\$1,800	\$1,800	\$1,800	\$1,800	\$1,800	\$2,500	\$2,500
Travel and Accommodation	\$500	\$500	\$500	\$500	\$500	\$500	\$500	\$500	\$3,000	\$3,000
Photocopier / Printer Costs	\$2,000	\$2,000	\$2,000	\$2,000	\$2,000	\$2,000	\$2,000	\$2,000	\$3,200	\$3,200
Computer Support	\$3,500	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$7,500	\$7,500
Website	\$2,000	\$2,000	\$2,000	\$2,000	\$2,000	\$2,000	\$2,000	\$2,000	\$3,000	\$3,000
Publishing and Printing	\$3,200	\$3,200	\$3,200	\$3,200	\$3,200	\$3,200	\$3,200	\$3,200	\$4,200	\$4,200
Advertising - Venue	\$5,275	\$8,440	\$9,495	\$10,550	\$10,550	\$10,550	\$10,550	\$6,000	\$6,000	\$6,000
Marketing In House Programming	\$10,350	\$10,350	\$10,350	\$11,500	\$11,500	\$11,500	\$11,500	\$11,500	\$16,500	\$16,500
MAC Administration	\$4,590	\$4,590	\$4,845	\$5,100	\$5,100	\$5,100	\$5,100	\$0	\$0	\$0
<i>Total Operational Overheads</i>	<i>\$60,405</i>	<i>\$66,870</i>	<i>\$69,355</i>	<i>\$71,840</i>	<i>\$71,840</i>	<i>\$71,840</i>	<i>\$71,840</i>	<i>\$60,550</i>	<i>\$77,150</i>	<i>\$77,150</i>
<i>Other Business Stream Costs</i>										
Cleaning - Event	\$5,306	\$6,064	\$6,822	\$7,580	\$7,580	\$7,580	\$7,580	\$7,580	\$15,356	\$19,195
Events Expenses	\$5,696	\$6,510	\$7,324	\$8,138	\$8,138	\$8,138	\$8,138	\$8,138	\$21,260	\$26,576
Ticketing Fees and Costs	\$2,209	\$2,524	\$2,840	\$3,155	\$3,155	\$3,155	\$3,155	\$3,155	\$16,107	\$20,134
Performance Fees	\$21,158	\$24,180	\$27,203	\$30,225	\$30,225	\$30,225	\$30,225	\$30,225	\$189,749	\$237,187
Exhibition Costs	\$25,200	\$28,800	\$32,400	\$36,000	\$36,000	\$36,000	\$36,000	\$35,000	\$61,225	\$62,225
Royalties	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$13,287	\$16,609
Event Marketing Costs	\$9,301	\$10,629	\$11,958	\$13,287	\$13,287	\$13,287	\$13,287	\$13,287	\$70,786	\$88,482
Retail Merchandise Stock	\$51,140	\$58,446	\$65,752	\$73,058	\$73,058	\$73,058	\$73,058	\$73,058	\$73,058	\$73,058
<i>Total Other Costs</i>	<i>\$120,009</i>	<i>\$137,154</i>	<i>\$154,298</i>	<i>\$171,442</i>	<i>\$171,442</i>	<i>\$171,442</i>	<i>\$171,442</i>	<i>\$170,442</i>	<i>\$460,828</i>	<i>\$543,464</i>
TOTAL EXPENDITURE	\$1,850,854	\$1,894,381	\$1,929,227	\$1,964,073	\$1,964,073	\$1,964,073	\$1,964,073	\$1,942,283	\$2,597,642	\$2,731,336
SURPLUS (DEFICIT)	-\$1,377,101	-\$1,348,748	-\$1,319,065	-\$1,289,382	-\$1,289,382	-\$1,289,382	-\$1,289,382	-\$1,288,992	-\$1,376,998	-\$1,328,549
NON OPERATING EXPENDITURE										
Asset Renewal Allocation	\$572,599	\$556,441	\$541,233	\$526,631	\$512,603	\$499,120	\$486,155	\$473,682	\$794,177	\$770,723
TOTAL NON OPERATING EXPENDITURE	\$572,599	\$556,441	\$541,233	\$526,631	\$512,603	\$499,120	\$486,155	\$473,682	\$794,177	\$770,723
OPERATING SURPLUS (DEFICIT)	-\$1,949,700	-\$1,905,189	-\$1,860,298	-\$1,816,013	-\$1,801,985	-\$1,788,502	-\$1,775,537	-\$1,762,674	-\$2,171,175	-\$2,099,272

The following tables breakout the Operating Budget by venue.

Summary Operating Budget Stage 1 Total

Version 1.4 Final 25 January

Summary OC

Surf Coast Cultural Centre Business Modelling

	Precinct Operation	ANSM	VIC	Torquay Library	MAC	Total
REVENUE						
<i>Operating Revenue</i>	\$168,278	\$290,480	\$141,780	\$52,753	\$21,400	\$674,691
TOTAL REVENUE	\$168,278	\$290,480	\$141,780	\$52,753	\$21,400	\$674,691
EXPENDITURE						
<i>Total Salaries</i>	\$110,031	\$266,305	\$319,480	\$822,975	\$0	\$1,518,791
<i>Total Building Utilities and Overheads</i>	\$128,000	\$22,000	\$0	\$42,500	\$9,500	\$202,000
<i>Total Operational Overheads</i>	\$10,700	\$22,550	\$12,300	\$15,000	\$11,290	\$71,840
<i>Total Other Business Stream Costs</i>	\$60,585	\$36,800	\$73,058	\$0	\$1,000	\$171,442
TOTAL EXPENDITURE	\$309,316	\$347,655	\$404,838	\$880,475	\$21,790	\$1,964,073
SURPLUS (DEFICIT)	-\$141,037	-\$57,175	-\$263,058	-\$827,723	-\$390	-\$1,289,382
NON OPERATING EXPENDITURE						
Asset Renewal Allocation	\$572,599					\$572,599
TOTAL NON OPERATING EXPENDITURE	\$572,599	\$0	\$0	\$0	\$0	\$572,599
OPERATING SURPLUS (DEFICIT)	-\$713,636	-\$57,175	-\$263,058	-\$827,723	-\$390	-\$1,861,981

Summary Operating Budget Stage 2 Total

Version 1.4 Final 25 January

Summary OC

Surf Coast Cultural Centre Business Modelling

	Precinct Operation	ANSM	VIC	Torquay Library	Theatre	Gallery	Total
REVENUE							
<i>Operating Revenue</i>	\$157,081	\$323,068	\$141,780	\$79,909	\$650,777	\$50,171	\$1,402,786
TOTAL REVENUE	\$157,081	\$323,068	\$141,780	\$79,909	\$650,777	\$50,171	\$1,402,786
EXPENDITURE							
<i>Total Salaries</i>	\$92,000	\$281,025	\$395,930	\$822,975	\$240,132	\$44,160	\$1,876,222
<i>Total Building Utilities and Overheads</i>	\$108,000	\$22,000	\$0	\$42,500	\$42,000	\$20,000	\$234,500
<i>Total Operational Overheads</i>	\$9,000	\$22,550	\$12,300	\$15,000	\$12,700	\$5,600	\$77,150
<i>Total Other Business Stream Costs</i>	\$5,450	\$64,733	\$73,058	\$27,933	\$341,254	\$31,037	\$543,464
TOTAL EXPENDITURE	\$214,450	\$390,308	\$481,288	\$908,408	\$636,085	\$100,797	\$2,731,336
SURPLUS (DEFICIT)	-\$57,370	-\$67,240	-\$339,508	-\$828,498	\$14,691	-\$50,626	-\$1,328,549
NON OPERATING EXPENDITURE							
Asset Renewal Allocation	\$812,500						\$812,500
TOTAL NON OPERATING EXPENDITURE	\$812,500	\$0	\$0	\$0	\$0	\$0	\$812,500
OPERATING SURPLUS (DEFICIT)	-\$869,870	-\$67,240	-\$339,508	-\$828,498	\$14,691	-\$50,626	-\$2,141,049

The following tables breakout the Operating Budget by venue to individual account level.

Detailed Operating Budget Baseline 20/21 by Unit

Version 1.4 Final 25 January

Detailed OC

Surf Coast Cultural Centre Business Modelling

	Precinct Operation	ANSM	VIC	Torquay Library	Total
REVENUE					
Venue Rental		\$2,000		\$9,000	\$11,000
Labour Recoveries Technical					\$0
Labour Recoveries FOH					\$0
Admission		\$94,561			\$94,561
Box Office Net of Ticketing Fees & Labour Recoveries					\$0
Box Office Ticketing Fees Revenue					\$0
Equipment Hire					\$0
Marketing Services					\$0
Retail Sales Merchandise			\$139,500		\$139,500
Theatre Bar Revenue Commission					\$0
Commercial Leases					\$0
Photocopying Revenue				\$1,300	\$1,300
Fines and Costs				\$10,000	\$10,000
					\$0
TOTAL REVENUE	\$0	\$96,561	\$139,500	\$20,300	\$256,361
EXPENDITURE					
<i>Salaries</i>					
Core Salaries		\$156,806	\$317,967	\$335,100	\$809,873
Non-Core Salaries		\$4,000	\$33,818		\$37,818
<i>Total Salaries</i>	<i>\$0</i>	<i>\$160,806</i>	<i>\$351,785</i>	<i>\$335,100</i>	<i>\$847,691</i>
<i>Building Utilities and Overheads Stage One</i>					
Utility Costs	\$21,156			\$5,119	\$26,275
Maintenance Trades	\$10,870	\$3,200	\$1,200	\$24,935	\$40,205
Equipment	\$4,042	\$4,000		\$608	\$8,650
Fire Services	\$10,152			\$76	\$10,228
AirConditioning Maintenance	\$1,994			\$7,475	\$9,469
Security System	\$11,405			\$695	\$12,100
Pest Control	\$900			\$500	\$1,400
Cleaning	\$46,469	\$15,000		\$6,972	\$68,441
Lift Maintenance					\$0
External and Landscaping Maintenance	\$500				\$500
<i>Total Building Utilities and Overheads</i>	<i>\$107,488</i>	<i>\$22,200</i>	<i>\$1,200</i>	<i>\$46,380</i>	<i>\$177,268</i>
<i>Operational Overheads Stage One</i>					
Staff Amenities & Training		\$1,390	\$3,400		\$4,790
Protective Clothing & Uniforms		\$250	\$2,000		\$2,250
Telephone & Communications		\$600	\$3,285	\$18,900	\$22,785
Materials		\$0	\$1,530		\$1,530
Publications / Memberships / Subscriptions		\$500	\$610		\$1,110
Stationery & Office Consumables		\$500	\$500		\$1,000
Travel and Accommodation		\$800	\$0		\$800
Photocopier / Printer Costs				\$1,495	\$1,495
Computer Support				\$3,700	\$3,700
Website					\$0
Publishing and Printing					\$0
Advertising - Venue					\$0
Marketing In House Programming		\$17,620	\$1,500		\$19,120
<i>Total Operational Overheads</i>	<i>\$0</i>	<i>\$21,660</i>	<i>\$12,825</i>	<i>\$24,095</i>	<i>\$58,580</i>
<i>Other Business Stream Costs</i>					
Cleaning - Event					\$0
Events Expenses					\$0
Ticketing Fees and Costs					\$0
Performance Fees					\$0
Exhibition Costs		\$24,860			\$24,860
Royalties					\$0
Event Marketing Costs					\$0
Retail Merchandise Stock			\$71,625		\$71,625
<i>Total Other Costs</i>	<i>\$0</i>	<i>\$24,860</i>	<i>\$71,625</i>	<i>\$0</i>	<i>\$96,485</i>
TOTAL EXPENDITURE	\$107,488	\$229,526	\$437,435	\$405,575	\$1,180,024
OPERATING SURPLUS (DEFICIT)	-\$107,488	-\$132,965	-\$297,935	-\$385,275	-\$923,663

Surf Coast Cultural Centre Business Case Final February 2022

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Detailed Operating Budget by Unit Stage One

Version 1.4 Final 25 January

Detailed OC
Surf Coast Cultural Centre Business Modelling

	Precinct Operation	ANSM	VIC	Torquay Library	MAC	Total
REVENUE						
Venue Rental	\$94,133	\$500		\$27,753	\$8,900	\$131,286
Labour Recoveries Technical	\$8,653					\$8,653
Labour Recoveries FOH	\$18,073					\$18,073
Admission		\$287,980				\$287,980
Box Office Net of Ticketing Fees & Labour Recoveries	\$21,676	\$2,000				\$23,676
Box Office Ticketing Fees Revenue						\$0
Equipment Hire	\$4,233					\$4,233
Marketing Services						\$0
Retail Sales Merchandise / Commission			\$141,780		\$8,100	\$149,880
Theatre Bar Revenue Commission	\$290					\$290
Commercial Leases	\$21,220					\$21,220
Photocopying Revenue				\$10,000		\$10,000
Fines and Costs				\$15,000		\$15,000
Other Income					\$4,400	\$4,400
TOTAL REVENUE	\$168,278	\$290,480	\$141,780	\$52,753	\$21,400	\$674,691
EXPENDITURE						
<i>Salaries</i>						
Core Salaries	\$73,600	\$231,700	\$278,200	\$721,500		\$1,305,000
Non-Core Salaries	\$22,671					\$22,671
<i>Subtotal Salaries</i>	<i>\$96,271</i>	<i>\$231,700</i>	<i>\$278,200</i>	<i>\$721,500</i>	<i>\$0</i>	<i>\$1,327,671</i>
Salary Overheads	\$13,760	\$34,605	\$41,280	\$101,475		\$191,120
<i>Total Salaries</i>	<i>\$110,031</i>	<i>\$266,305</i>	<i>\$319,480</i>	<i>\$822,975</i>	<i>\$0</i>	<i>\$1,518,791</i>
<i>Building Utilities and Overheads Stage One</i>						
Utility Costs	\$20,000			\$10,000	\$9,000	\$39,000
Maintenance Trades	\$15,000	\$5,000		\$3,000	\$500	\$23,500
Equipment	\$5,000	\$2,000		\$2,000		\$9,000
Fire Services	\$12,000			\$2,000		\$14,000
AirConditioning Maintenance	\$3,000			\$2,000		\$5,000
Security System	\$12,000			\$1,000		\$13,000
Pest Control	\$1,000			\$500		\$1,500
Cleaning	\$35,000	\$15,000		\$12,000		\$62,000
Lift Maintenance	\$20,000			\$10,000		\$30,000
External and Landscaping Maintenance	\$5,000					\$5,000
<i>Total Building Utilities and Overheads</i>	<i>\$128,000</i>	<i>\$22,000</i>	<i>\$0</i>	<i>\$42,500</i>	<i>\$9,500</i>	<i>\$202,000</i>
<i>Operational Overheads Stage One</i>						
Staff Amenities & Training	\$3,200	\$1,250	\$3,400		\$1,640	\$9,490
Protective Clothing & Uniforms		\$1,000	\$1,500			\$2,500
Telephone & Communications	\$1,000	\$600	\$3,300	\$8,000		\$12,900
Materials	\$2,000		\$1,500			\$3,500
Publications / Memberships / Subscriptions	\$700	\$500	\$600			\$1,800
Stationery & Office Consumables	\$800	\$500	\$500			\$1,800
Travel and Accommodation		\$500				\$500
Photocopier / Printer Costs				\$2,000		\$2,000
Computer Support				\$5,000		\$5,000
Website	\$1,000	\$1,000				\$2,000
Publishing and Printing	\$1,000	\$2,200				\$3,200
Advertising - Venue	\$1,000	\$5,000			\$4,550	\$10,550
Marketing In House Programming		\$10,000	\$1,500			\$11,500
MAC Administration					\$5,100	\$5,100
<i>Total Operational Overheads</i>	<i>\$10,700</i>	<i>\$22,550</i>	<i>\$12,300</i>	<i>\$15,000</i>	<i>\$11,290</i>	<i>\$71,840</i>
<i>Other Business Stream Costs</i>						
Cleaning - Event	\$7,580					\$7,580
Events Expenses	\$6,338	\$1,800				\$8,138
Ticketing Fees and Costs	\$3,155					\$3,155
Performance Fees	\$30,225					\$30,225
Exhibition Costs		\$35,000			\$1,000	\$36,000
Royalties						\$0
Event Marketing Costs	\$13,287					\$13,287
Retail Merchandise Stock			\$73,058			\$73,058
<i>Total Other Costs</i>	<i>\$60,585</i>	<i>\$36,800</i>	<i>\$73,058</i>	<i>\$0</i>	<i>\$1,000</i>	<i>\$171,442</i>
TOTAL EXPENDITURE	\$309,316	\$347,655	\$404,838	\$880,475	\$21,790	\$1,964,073
OPERATING SURPLUS (DEFICIT)	-\$141,037	-\$57,175	-\$263,058	-\$827,723	-\$390	-\$1,289,382
NON OPERATING EXPENDITURE						
Asset Renewal Allocation	\$572,599					\$572,599
TOTAL NON OPERATING EXPENDITURE	\$572,599	\$0	\$0	\$0	\$0	\$572,599
TOTAL OPERATING SURPLUS (DEFICIT)	-\$713,636	-\$57,175	-\$263,058	-\$827,723	-\$390	-\$1,861,981

Detailed Operating Budget by Unit Stage Two

Version 1.4 Final 25 January

Detailed OC
Surf Coast Cultural Centre Business Modelling

	Precinct Operation	ANSM	VIC	Torquay Library	Theatre	Gallery	Total
REVENUE							
Venue Rental	\$96,533	\$500		\$27,753	\$80,419	\$30,418	\$235,623
Labour Recoveries Technical	\$8,653				\$125,605		\$134,258
Labour Recoveries FOH	\$18,073				\$57,320		\$75,393
Admission		\$287,980					\$287,980
Box Office Net of Ticketing Fees & Labour Recoveries		\$34,588		\$27,157	\$272,433	\$3,659	\$337,838
Box Office Ticketing Fees Revenue					\$88,582		\$88,582
Equipment Hire					\$7,764		\$7,764
Marketing Services					\$18,654		\$18,654
Retail Sales Merchandise / Commission			\$141,780			\$16,094	\$157,874
Theatre Bar Revenue Commission	\$12,602						\$12,602
Commercial Leases	\$21,220						\$21,220
Photocopying Revenue				\$10,000			\$10,000
Fines and Costs				\$15,000			\$15,000
TOTAL REVENUE	\$157,081	\$323,068	\$141,780	\$79,909	\$650,777	\$50,171	\$1,402,786
EXPENDITURE							
<i>Salaries</i>							
Core Salaries	\$80,000	\$244,500	\$345,200	\$721,500	\$133,000	\$38,400	\$1,562,600
Non-Core Salaries					\$78,510		\$78,510
<i>Subtotal Salaries</i>	<i>\$80,000</i>	<i>\$244,500</i>	<i>\$345,200</i>	<i>\$721,500</i>	<i>\$211,510</i>	<i>\$38,400</i>	<i>\$1,641,110</i>
Salary Overheads	\$12,000	\$36,525	\$50,730	\$101,475	\$28,621	\$5,760	\$235,111
<i>Total Salaries</i>	<i>\$92,000</i>	<i>\$281,025</i>	<i>\$395,930</i>	<i>\$822,975</i>	<i>\$240,132</i>	<i>\$44,160</i>	<i>\$1,876,222</i>
<i>Building Utilities and Overheads Stage One</i>							
Utility Costs	\$15,000			\$10,000	\$20,000	\$10,000	\$55,000
Maintenance Trades	\$5,000	\$5,000		\$3,000	\$5,000	\$2,000	\$20,000
Equipment	\$5,000	\$2,000		\$2,000	\$5,000	\$2,000	\$16,000
Fire Services	\$12,000			\$2,000			\$14,000
AirConditioning Maintenance	\$3,000			\$2,000	\$2,000	\$1,000	\$8,000
Security System	\$12,000			\$1,000			\$13,000
Pest Control	\$1,000			\$500			\$1,500
Cleaning	\$30,000	\$15,000		\$12,000	\$10,000	\$5,000	\$72,000
Lift Maintenance	\$20,000			\$10,000			\$30,000
External and Landscaping Maintenance	\$5,000						\$5,000
<i>Total Building Utilities and Overheads</i>	<i>\$108,000</i>	<i>\$22,000</i>	<i>\$0</i>	<i>\$42,500</i>	<i>\$42,000</i>	<i>\$20,000</i>	<i>\$234,500</i>
<i>Operational Overheads Stage One</i>							
Staff Amenities & Training	\$1,000	\$1,250	\$3,400		\$2,000	\$500	\$8,150
Protective Clothing & Uniforms	\$500	\$1,000	\$1,500		\$1,000		\$4,000
Telephone & Communications	\$1,000	\$600	\$3,300	\$8,000	\$1,000	\$500	\$14,400
Materials			\$1,500		\$200	\$200	\$1,900
Publications / Memberships / Subscriptions	\$200	\$500	\$600		\$1,000	\$500	\$2,800
Stationery & Office Consumables	\$800	\$500	\$500		\$500	\$200	\$2,500
Travel and Accommodation	\$1,000	\$500			\$1,000	\$500	\$3,000
Photocopier / Printer Costs	\$500			\$2,000	\$500	\$200	\$3,200
Computer Support	\$1,000			\$5,000	\$1,000	\$500	\$7,500
Website	\$1,000	\$1,000			\$1,000		\$3,000
Publishing and Printing	\$1,000	\$2,200			\$500	\$500	\$4,200
Advertising - Venue	\$1,000	\$5,000					\$6,000
Marketing In House Programming		\$10,000	\$1,500		\$3,000	\$2,000	\$16,500
<i>Total Operational Overheads</i>	<i>\$9,000</i>	<i>\$22,550</i>	<i>\$12,300</i>	<i>\$15,000</i>	<i>\$12,700</i>	<i>\$5,600</i>	<i>\$77,150</i>
<i>Other Business Stream Costs</i>							
Cleaning - Event	\$5,450				\$13,744		\$19,195
Events Expenses		\$1,800			\$24,776		\$26,576
Ticketing Fees and Costs					\$20,134		\$20,134
Performance Fees		\$27,933		\$27,933	\$181,321		\$237,187
Exhibition Costs		\$35,000				\$27,225	\$62,225
Royalties					\$16,609		\$16,609
Event Marketing Costs					\$84,670	\$3,812	\$88,482
Retail Merchandise Stock			\$73,058				\$73,058
<i>Total Other Costs</i>	<i>\$5,450</i>	<i>\$64,733</i>	<i>\$73,058</i>	<i>\$27,933</i>	<i>\$341,254</i>	<i>\$31,037</i>	<i>\$543,464</i>
TOTAL EXPENDITURE	\$214,450	\$390,308	\$481,288	\$908,408	\$636,085	\$100,797	\$2,731,336
OPERATING SURPLUS (DEFICIT)	-\$57,370	-\$67,240	-\$339,508	-\$828,498	\$14,691	-\$50,626	-\$1,328,549
NON OPERATING EXPENDITURE							
Asset Renewal Allocation	\$812,500						\$812,500
TOTAL NON OPERATING EXPENDITURE	\$812,500	\$0	\$0	\$0	\$0	\$0	\$812,500
TOTAL OPERATING SURPLUS (DEFICIT)	-\$869,870	-\$67,240	-\$339,508	-\$828,498	\$14,691	-\$50,626	-\$2,141,049

Proposed hiring rates and charges have been developed as part of the modelling. Separate hiring rates have been established for commercial hirers and community hirers with substantial discounts for community users typically of 50%.

Rates and Charges

Version 1.4 Final 25 January

Data

Surf Coast Cultural Centre Business Modelling

Variable

Details	Commercial	Community Groups	Notes
Theatre (Stage Two)			
Proportion of Commercial Rate		50%	
Theatre Rental			
Venue Rental Per Week (Season)		\$2,500	Community only
Venue Rental Per Day (8 hours)	\$1,000	\$500	
Venue Rental Per Hour (Bump in and Rehearsal)	\$130	\$65	
Forecourt (Stage One)			
Venue Rental Per Day (8 hours)	\$560	\$200	Lower Community Rate
Venue Rental Per Hour	\$70	\$25	
Ticketing Booking Fees			
Proportion of Commercial Rate			
Commission Inside Charge	\$3.00	\$2.50	
Commission Processing Fee	1.60%	1.60%	
Booking Fees Complimentaries	\$1.00	\$1.00	
Staffing Costs Recovery			
Proportion of Commercial Rate		90%	
Duty Supervising Technician	\$56	\$50	
Technician	\$50	\$45	
Duty FOH Manager	\$56	\$50	
Usher / Box Office	\$50	\$45	
Room Hire			
Proportion of Commercial Rate		50%	
Theatrette			
Venue Rental Per Day (8 hours)	\$400	\$200	
Venue Rental Per Hour	\$50	\$25	
Rehearsal Room (arts usage)			
Venue Rental Per Day (8 hours)	\$200	\$60	Lower community rate
Venue Rental Per Hour	\$25	\$9	
Rehearsal Room (event usage)			
Venue Rental Per Day (8 hours)	\$400	\$200	
Venue Rental Per Hour	\$50	\$25	
Meeting Rooms & Maker Spaces			Library rates confirmed by Board annually.
Venue Rental Per Day (8 hours)	\$330	\$150	Lower community rate
Venue Rental Per Hour	\$55	\$25	
Gallery (Stage Two)			
Proportion of Commercial Rate		25%	
Gallery Space			
Venue Rental Week (Season)		\$375	
Venue Rental Per Day (8 hours)	\$300	\$75	
Venue Rental Per Hour	\$50	\$13	
Commission on Sales	10%	10%	
Gallery Studio			
Venue Rental Per Day (8 hours)	\$240	\$60	
Venue Rental Per Hour	\$30	\$8	

As part of the modelling process, the number of events in each venue have been projected for Stage One and Stage Two.

Occupancy per Venue per Event Type StageOne

Version 1.4 Final 25 January

Variables

Surf Coast Cultural Centre Business Modelling

No of Usable Days

363 Exclude Christmas Day, Good Friday

SurfCoast Cultural Centre Business Modelling

	Commercial	Community	Internal Programming	VIC	ANSM	Library	MAC	Total Events
Theatrette								
Room Hire	3	8						11
Self Programmed			15					15
Functions / events	2	5						7
ANSM					363			363
Library						4		4
Total Theatrette	5	13	15		363	4		399
Forecourt								
Room Hire		15						15
Self Programmed			44					44
Functions / events	3	4	0					7
Library						7		7
Total Forecourt	3	19	44		0	7		73
Rehearsal & Function Space								
Room Hire	12	51						62
Self Programmed			15					15
Functions / events	7	7						15
Rehearsal / Studio		54						54
Total Rehearsal & Function Space	19	112	15		0	0		145
Meeting Rooms & Maker Spaces								
Room Hire	64	361						425
Self Programmed			65					65
Library						163		163
Total MR & MS	64	361	65		0	163		653
ANSM								
Room Hire					10			10
Days of Operation					363			363
Functions / events					10			10
Total ANSM	0	0	0		383	0		383
VIC								
Days of Operation				363				363
Total VIC	0	0	0	363	0	0		363
Torquay Library								
Open Days				327				327
Events	5	20						25
Total Torquay Library	5	20	0	327	0			352
Workshops & Classes								
Various Spaces			20					20
Leased spaces								
Café								
Days of Operation	363							363
Total Cafe	363	0	0		0			363
MAC								
Theatre TTT							84	84
Theatre Hire							168	168
Gallery SCAS							92	92
Total MAC							344	344
Total Events	395	163	93	690	746	11	344	2,442

Minutes - Council Meeting - 22 February 2022

Attachment 3.2.2

Occupancy per Venue per Event Type Stage Two

Version 1.4 Final 25 January

Variables

Surf Coast Cultural Centre Business Modelling

No of Usable Days 363 Exclude Christmas Day, Good Friday

Surf Coast Cultural Centre Business Modelling

	Commercial	Community	Internal Programming	VIC	ANSM	Library	Total Events
Theatre							
Room Hire	30	86					116
Self Programmed			48				48
Rehearsal		31					31
ANSM					6		6
Library						6	6
Total Theatre	30	117	48	0	6	6	207
Theatrette							
Room Hire	3	8					11
Self Programmed			15				15
Functions / events	2	5					7
ANSM					363		363
Library						4	4
Total Theatrette	5	13	15	0	363	4	399
Forecourt							
Room Hire		15					15
Self Programmed			44				44
Functions / events	3	4	0				7
Library						7	7
Total Forecourt	3	19	44	0	0	7	73
Rehearsal & Function Space							
Room Hire	12	51					62
Self Programmed			15				15
Functions / events	7	7					15
Rehearsal / Studio		94					94
Total Rehearsal & Function Space	19	152	15	0	0	0	185
Meeting Rooms & Maker Spaces							
Room Hire	64	361					425
Self Programmed			65				65
Library						163	163
Total MR & MS	64	361	65	0	0	163	653
Gallery Space							
Room Hire	5	104					109
Self Programmed			109				109
Total MR & MS	5	104	109	0	0	0	218
Gallery Studio							
Room Hire		87					87
Self Programmed			131				131
Total Gallery Studio	0	87	131	0	0	0	218
ANSM							
Room Hire					10		10
Days of Operation					363		363
Functions / events					10		10
Total ANSM	0	0	0	0	383	0	383
VIC							
Days of Operation				363			363
Total VIC	0	0	0	363	0	0	363
Torquay Library							
Open Days				327			327
Events	5	20					25
Total Torquay Library	5	20	0	327	0	0	352
Workshops & Classes							
Various Spaces			20				20
Leased spaces							
Café							
Days of Operation	363						363
Total Cafe	363	0	0	0	0	0	363
Total Events	425	407	271	690	752	17	2,563

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Staffing costs have been identified for Stage One and Two. Salary costs are based on rates for existing staff with comparable rates established for new positions. The table incorporates both permanent full time and part time staff and an allocation of hours for casual staff including Technicians and FOH Managers.

Staff Costs Stage One

Version 1.4 Final 25 January

Variables
Surf Coast Cultural Centre Business Modelling

	Permanent	Casual
Salary overheads		
Superannuation	10.0%	10.0%
Workcover	2.0%	2.0%
Annual Leave	1.0%	0.0%
Long Service Leave	2.0%	0.0%
Training Allowance	0.0%	0.0%
Total Salary Overheads	15.0%	12.0%

Position	Band	Annual Salary	Salary Overheads	Annual Salary + Overheads	Weekly Salary + Overheads	Hourly Salary	Casual Hourly Salary (+25% loading)	Salary Overheads	Casual Salary Overheads	Hourly Salary + Overheads	Casual Salary + Overheads	Core Permanent Positions	Salary Costs	Salary overheads	Annual Cost	Updated from R & E Worksheets			
																Non - Core Positions	Hours	Salary Costs	Salary overheads
Precinct Operation																			
Co-ordinator Cultural Precinct	5D	\$80,000.00	\$12,000.00	\$92,000.00	\$1,769.23	\$43.96		\$6.07		\$46.56		0.6	\$48,000	\$7,200	\$55,200				
Technician	2C	\$58,000.00	\$8,700.00	\$66,700.00	\$1,282.69	\$31.87	\$39.84	\$4.40	\$4.78	\$36.65	\$44.62	0.0	\$0	\$0	\$0	451	\$17,966	\$2,156	\$20,122
FOH Manager	2C	\$58,000.00	\$8,700.00	\$66,700.00	\$1,282.69	\$31.87	\$39.84	\$4.40	\$4.78	\$36.65	\$44.62	0.0	\$0	\$0	\$0	62	\$2,458	\$295	\$2,753
Usher	1A	\$53,000.00	\$7,950.00	\$60,950.00	\$1,172.12	\$29.12	\$36.40	\$4.02	\$4.37	\$33.49	\$40.77	0.0	\$0	\$0	\$0	62	\$2,246	\$270	\$2,516
Producer Performing Arts	3D	\$64,000.00	\$9,600.00	\$73,600.00	\$1,415.38	\$35.16	\$43.96	\$4.86	\$5.27	\$37.25	\$49.23	0.4	\$25,600	\$3,840	\$29,440				
Subtotal Precinct Operation												1.0	\$73,600	\$11,040	\$84,640				
ANSM																			
Co-ordinator ANSM & VIC	7A	\$93,000.00	\$13,950.00	\$106,950.00	\$2,056.73	\$51.10		\$7.66		\$54.12		0.5	\$46,500	\$6,975	\$53,475				
Curator	4D	\$69,000.00	\$10,350.00	\$79,350.00	\$1,525.96	\$37.91		\$5.69		\$40.16		1.0	\$69,000	\$10,350	\$79,350				
Projects and Public Programs Officer	3D	\$64,000.00	\$9,600.00	\$73,600.00	\$1,415.38	\$35.16		\$5.27		\$37.25		1.0	\$64,000	\$9,600	\$73,600				
Exhibitions Officer	3D	\$64,000.00	\$9,600.00	\$73,600.00	\$1,415.38	\$35.16		\$5.27		\$37.25		0.6	\$38,400	\$5,760	\$44,160				
Digital Officer	3D	\$64,000.00	\$9,600.00	\$73,600.00	\$1,415.38	\$35.16		\$5.27		\$37.25		0.2	\$12,800	\$1,920	\$14,720				
Overtime															\$1,000				
Subtotal ANSM												3.3	\$230,700	\$34,605	\$266,305				
VIC																			
Co-ordinator ANSM & VIC	7A	\$93,000.00	\$13,950.00	\$106,950.00	\$2,056.73	\$47.06	\$58.83	\$7.06	\$7.06	\$54.12	\$65.89	0.5	\$46,500	\$6,975	\$53,475				
Team Leader VIC	5D	\$80,000.00	\$12,000.00	\$92,000.00	\$1,769.23	\$40.49	\$50.61	\$6.07	\$6.07	\$46.56	\$56.68	0.5	\$40,000	\$6,000	\$46,000				
Assistant Team Leader	4C	\$67,000.00	\$10,050.00	\$77,050.00	\$1,481.73	\$33.91	\$42.38	\$5.09	\$5.09	\$38.99	\$47.47	1.0	\$67,000	\$10,050	\$77,050				
Retail Officer	4D	\$68,000.00	\$10,200.00	\$78,200.00	\$1,503.85	\$34.41	\$43.02	\$5.16	\$5.16	\$39.57	\$48.18	0.4	\$27,200	\$4,080	\$31,280				
Customer Service Officers	3D	\$63,000.00	\$9,450.00	\$72,450.00	\$1,393.27	\$31.88	\$39.85	\$4.78	\$4.78	\$36.66	\$44.64	1.5	\$94,500	\$14,175	\$108,675				
Overtime															\$3,000				
Subtotal VIC												3.9	\$275,200	\$41,280	\$319,480				
Torquay Library																			
Branch Librarian Torquay	6A	\$84,000.00	\$12,600.00	\$96,600.00	\$1,857.69	\$42.51	\$53.14	\$6.38	\$6.38	\$48.89	\$59.51	1.0	\$84,000	\$12,600	\$96,600				
Children's and Youth Librarian	5B	\$74,000.00	\$11,100.00	\$85,100.00	\$1,636.54	\$37.45	\$46.81	\$5.62	\$5.62	\$43.07	\$52.43	1.0	\$74,000	\$11,100	\$85,100				
Business Development Officer	5B	\$74,000.00	\$11,100.00	\$85,100.00	\$1,636.54	\$37.45	\$46.81	\$5.62	\$5.62	\$43.07	\$52.43	1.0	\$74,000	\$11,100	\$85,100				
Information Services Librarian	5B	\$74,000.00	\$11,100.00	\$85,100.00	\$1,636.54	\$37.45	\$46.81	\$5.62	\$5.62	\$43.07	\$52.43	1.0	\$74,000	\$11,100	\$85,100				
Library Officers	2C	\$57,000.00	\$8,550.00	\$65,550.00	\$1,260.58	\$28.85	\$36.06	\$4.33	\$4.33	\$33.17	\$40.38	6.5	\$370,500	\$55,575	\$426,075				
Overtime															\$45,000				
Subtotal Torquay Library												10.5	\$676,500	\$101,475	\$822,975				
Overtime															\$0	\$0.00			
Penalty Rates															\$0	\$0.00			
Total Precinct Salaries												18.7	\$2,512,000	\$376,800	\$2,988,800	574.4	\$22,671	\$2,720	\$25,391
Total Precinct Core & Non Core												19.0	\$2,534,671	\$379,520	\$3,012,191	0.29			

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Staff Costs Stage Two

Version 1.4 Final 25 January

Variables
Surf Coast Cultural Centre Business Modelling

Salary overheads	Permanent	Casual
Superannuation	10.0%	10.0%
Workcover	2.0%	2.0%
Annual Leave including 17.5% Loading	1.0%	0.0%
Long Service Leave	2.0%	0.0%
Training Allowance	0.0%	0.0%
Total Salary Overheads	15.0%	12.0%

																Updated from R & E Worksheets										
Position	Band	Annual Salary	Salary Overheads	Annual Salary + Overheads	Weekly Salary + Overheads	Hourly Salary	Casual Hourly Salary (+25% loading)	Salary Overheads	Casual Salary + Overheads	Hourly Salary + Overheads	Casual Salary + Overheads	Core Permanent Positions	Salary Costs	Salary overheads	Annual Cost	Non - Core Positions	Hours	Salary Costs	Salary overheads	Annual Cost						
Precinct Operation																										
Co-ordinator Cultural Precinct	5D	\$80,000.00	\$12,000.00	\$92,000.00	\$1,769.23	\$43.96		\$6.07		\$50.55		1.0	\$80,000	\$12,000	\$92,000											
Subtotal Precinct Operation																1.0	\$80,000	\$12,000	\$92,000	\$0	\$0	\$0	\$0			
Theatre																										
Producer Performing Arts	3D	\$64,000.00	\$9,600.00	\$73,600.00	\$1,415.38	\$35.16	\$43.96	\$4.86	\$5.27	\$40.44	\$49.23	1.0	\$64,000	\$9,600	\$73,600											
Head Technician	3D	\$64,000.00	\$9,600.00	\$73,600.00	\$1,415.38	\$35.16	\$43.96	\$4.86	\$5.27	\$40.44	\$49.23	1.0	\$64,000	\$9,600	\$73,600											
Technician	2C	\$58,000.00	\$8,700.00	\$66,700.00	\$1,282.69	\$31.87	\$39.84	\$4.40	\$4.78	\$36.65	\$44.62	0.0	\$0	\$0	\$0	433	\$17,261	\$2,071	\$19,332							
FOH Manager	2C	\$58,000.00	\$8,700.00	\$66,700.00	\$1,282.69	\$31.87	\$39.84	\$4.40	\$4.78	\$36.65	\$44.62	0.0	\$0	\$0	\$0	1,092	\$43,492	\$5,219	\$48,711							
Usher	1A	\$53,000.00	\$7,950.00	\$60,950.00	\$1,172.12	\$29.12	\$36.40	\$4.02	\$4.37	\$33.49	\$40.77	0.0	\$0	\$0	\$0	488	\$17,757	\$2,131	\$19,888							
Overtime																						\$5,000				
Subtotal Theatre																2.0	\$128,000	\$19,200	\$152,200	2012.94	\$78,510	\$9,421	\$87,932			
Gallery																										
Exhibitions Officer	3D	\$64,000.00	\$9,600.00	\$73,600.00	\$1,415.38	\$35.16	\$43.96	\$4.86	\$5.27	\$37.25	\$49.23	0.6	\$38,400	\$5,760	\$44,160											
Subtotal Gallery																0.6	\$38,400	\$5,760	\$44,160	0.00	\$0	\$0	\$0			
ANSM																										
Co-ordinator ANSM	7A	\$93,000.00	\$13,950.00	\$106,950.00	\$2,056.73	\$51.10		\$7.66		\$58.76		0.5	\$46,500	\$6,975	\$53,475											
Curator	4D	\$69,000.00	\$10,350.00	\$79,350.00	\$1,525.96	\$37.91		\$5.69		\$43.60		1.0	\$69,000	\$10,350	\$79,350											
Projects and Public Programs Officer	3D	\$64,000.00	\$9,600.00	\$73,600.00	\$1,415.38	\$35.16		\$5.27		\$40.44		1.0	\$64,000	\$9,600	\$73,600											
Exhibitions Officer	3D	\$64,000.00	\$9,600.00	\$73,600.00	\$1,415.38	\$35.16		\$5.27		\$40.44		0.6	\$38,400	\$5,760	\$44,160											
Digital Officer	3D	\$64,000.00	\$9,600.00	\$73,600.00	\$1,415.38	\$35.16		\$5.27		\$40.44		0.4	\$25,600	\$3,840	\$29,440											
Overtime																						\$1,000				
Subtotal ANSM																3.5	\$243,500	\$36,525	\$281,025	0.00	\$0	\$0	\$0			
VIC																										
Co-ordinator VIC	7A	\$93,000.00	\$13,950.00	\$106,950.00	\$2,056.73	\$47.06	\$58.83	\$7.06	\$7.06	\$58.76	\$65.89	0.5	\$46,500	\$6,975	\$53,475											
Team Leader VIC	5D	\$80,000.00	\$12,000.00	\$92,000.00	\$1,769.23	\$40.49	\$50.61	\$6.07	\$6.07	\$50.55	\$56.68	0.5	\$40,000	\$6,000	\$46,000											
Assistant Team Leader	4C	\$67,000.00	\$10,050.00	\$77,050.00	\$1,481.73	\$33.91	\$42.38	\$5.09	\$5.09	\$42.34	\$47.47	1.0	\$67,000	\$10,050	\$77,050											
Retail Officer	4D	\$68,000.00	\$10,200.00	\$78,200.00	\$1,503.85	\$34.41	\$43.02	\$5.16	\$5.16	\$42.97	\$48.18	0.4	\$27,200	\$4,080	\$31,280											
Customer Service Officers	3D	\$63,000.00	\$9,450.00	\$72,450.00	\$1,393.27	\$31.88	\$39.85	\$4.78	\$4.78	\$39.81	\$44.64	2.5	\$157,500	\$23,625	\$181,125											
Overtime																						\$7,000				
Subtotal VIC																4.9	\$338,200	\$50,730	\$395,930	0.00	\$0	\$0	\$0			
Torquay Library																										
Branch Librarian Torquay	6A	\$84,000.00	\$12,600.00	\$96,600.00	\$1,857.69	\$42.51	\$53.14	\$6.38	\$6.38	\$53.08	\$59.51	1.0	\$84,000	\$12,600	\$96,600											
Children's and Youth Librarian	5B	\$74,000.00	\$11,100.00	\$85,100.00	\$1,636.54	\$37.45	\$46.81	\$5.62	\$5.62	\$46.76	\$52.43	1.0	\$74,000	\$11,100	\$85,100											
Business Development Officer	5B	\$74,000.00	\$11,100.00	\$85,100.00	\$1,636.54	\$37.45	\$46.81	\$5.62	\$5.62	\$43.07	\$52.43	1.0	\$74,000	\$11,100	\$85,100											
Information Services Librarian	5B	\$74,000.00	\$11,100.00	\$85,100.00	\$1,636.54	\$37.45	\$46.81	\$5.62	\$5.62	\$43.07	\$52.43	1.0	\$74,000	\$11,100	\$85,100											
Library Officers	2C	\$57,000.00	\$8,550.00	\$65,550.00	\$1,260.58	\$28.85	\$36.06	\$4.33	\$4.33	\$36.02	\$40.38	6.5	\$370,500	\$55,575	\$426,075											
Overtime																						\$45,000				
Subtotal Torquay Library																10.5	\$676,500	\$101,475	\$822,975							
Overtime																						\$0				
Penalty Rates																						\$0	\$0.00			
Total Precinct Salaries												19.9	\$1,504,600	\$225,690	\$1,788,290	2,012.9	\$78,510.4	\$9,421.2	\$87,931.7							
Total Precinct Core & Non Core																20.9	\$1,583,110	\$235,111	\$1,876,222	1.02						

10. Economic Impact Assessment and Cost Benefit Analysis Report

Economic Impact provided as a separate document – ‘Economic Impact Assessment and Cost Benefit Analysis – REMPLAN’

11. Project Risk Management Plan

A Project Delivery Framework (Framework) has been developed by Surf Coast Shire Council to standardise and build Council’s project management capability and methods.

Council’s Project Delivery Process describes Project Management as the planning, delegating, monitoring and control of all aspects of the project and the motivation of those involved, to achieve the project objectives within the expected performance targets. A key element of project management is a focus on Risk. The project must manage risk to be within acceptable levels.

Risk is defined in the international risk standard (ISO 31000) as the “effect of uncertainty on objectives” and should be considered as anything which may happen that could delay or stop the project from meeting its objectives.

A project risk register is developed and maintained throughout the life of the project.

The Project Management Office (PMO) will ensure that the project risk matrix is compatible with the corporate risk matrix in terms of likelihood and consequence of project risk for time, cost and scope. The PMO will provide regular Program Status Reports to Council’s Audit and Risk Committee.

Key risks for success of the investment in the project include:

- Challenges with the size, location and characteristics of the proposed site.
- Requirement for appointment of high quality experienced consultants and contractors to undertake the project.
- Achieving proposed outcomes within financial parameters.
- Maintaining support for the project from stakeholders and the community.
- Disruption for existing Surf City facilities and users during construction.
- Potential for delays in construction and commissioning of the new facilities.

These risks are addressed through risk response measures to moderate the risk described in the risk register.

The current project risk register considers risks through the design, procurement and construction phases of the Surf Coast Cultural Centre project.

RISK REGISTER (25/1/22 excerpt from master register)			Likelihood (L): R - Rare, U - Unlikely, P - Possible, L - Likely, A - Almost Certain	Consequence (C) : Ins- Insignificant, Min- Minor, Maj - Major, Crit - Critical, Ext - Extreme	Very High	To record risks, allocate risk to Risk Owners and monitor completion of risk responses to eliminate or reduce risk.
Surf Coast Cultural Centre					High	Instructions
Risk Number	Status	Description of Risk	Current Rating	Risk response	Target Rating	
DESIGN						
R - 01	Open	Non acceptance of project from business owners in Surf City precinct	Medium	Good early engagement, comms plan to be strong on this risk	Low	

R - 02	Open	Non acceptance from current facility users (ANSM, VIC, Library)	Medium	Good early engagement, comms plan to be strong on this risk	Low
R - 03	Open	Concept capital costs too high	Medium	Procure strong, experienced consultant exercising control and strong brief, project plan to be strong on phases, and strong exercise of phase management	Low
R - 04	Open	Site not big enough	Medium	Prioritise flexibility of use of space. Strong consultant required to manage scope, scale, costs . Identify Plan B if this risk is realised	Low
R - 05	Open	Not enough parking on site	High	Parking analysis, look at offset opportunities	Medium
R - 06	Open	Significant increase in operational costs	High	Need to perform adequate operational modelling, strong consultant appointed to manage	Medium
Risk Number	Status	Description of Risk	Current Rating	Risk response	Target Rating
R - 07	Open	Impacts of Covid-19 on engagement, ability to meet face-to-face, quality of processes	Medium	Utilise full functionality of virtual meeting platforms, seeking assistance from subject matter experts in Community Relations and Information Technology where required.	Low
R - 08	Open	Input from key arts stakeholders inadequate	Medium	Confirm stakeholder engagement with arts sector, comms plan	Low
R - 09	Open	Layout / spaces don't meet need of services	Medium	Engagement with all of the service owners, good brief.	Low
R - 10	Open	Community expectation can be raised and not realised (funding)	High	Good comms regarding what the purpose is, what the project is not. Also, strong contact early with funding bodies, manage scope	Medium
R - 11	Open	Complexity of communication with stakeholders - timing and terms of reference of comms with each stakeholder	Medium	Strong comms plan from the beginning, and execute and manage comms plan over life of project, resource adequately	Low
R - 12	Open	Change of Council	Medium	Sponsor to sell this to Council and keep it in their attention	Low
R - 13	Closed	Slow Governance, decision making	Medium	Seek advice from PMO manager about best set up balance of control vs speed, best model, manage to milestones and change if required	Low
R - 14	Open	Timeframe pressures influencing shape of project, curb the ambition of the project	High	Charter integrity flows through to stakeholders brief. Strong feedback from experts if this risk is being realised	Medium
R - 15	Open	Slow delivery of project misses key funding opportunities	High	Project planning and project management, awareness of competing opportunities	Medium
R - 16	Open	Competing priorities of Council	Medium	Sponsor to sell this to Council and keep it in their attention	Low
R - 17	Open	Resourcing issues	Medium	Project group to review project plan once developed. each team member to plan according to likely high load phases for this project.	Low
R - 18	Open	Over engagement of Community	Medium	Recognition of previous engagement, feeding other engagement through our plan, good planning with comms lead	Low
R - 19	Open	Engagement in a Covid environment	High	Engagement planning lead needs to be skilled in this environment. To form part of procurement analysis.	Medium m
R - 20	Open	Comparative conversation regarding capital works including aquatic centre	Medium	Feedback through sponsor opportunity to have this feature in community vision and council plan project	low
R - 21	Open	Perceived or real conflict with climate emergency position	Medium	Energy efficiency, opportunity for home for environment groups, learning in that space - built design phase of works to highlight and manage this priority	Low
R - 22	Open	Rate capping	Medium	Awareness, being present in discussion and attention on this issue.	Low
R - 23	Open	Outcomes of distinctive landscapes study, population driver may not be so high	Medium	Possible shifting of narrative away from just population driven, elevate message that there is a regional participation driver and visitation	Low

R - 24	Closed	Sourcing of suitable and highly reputable consultant, availability .	Medium	Research around existing projects, speaking to them soon around availability and interest. Understanding that budget is adequate. Good brief is essential	Low
R - 25	Open	Surfing Victoria lease	Medium	Engagement early, show that we appreciate their entitlements / seek advice around "perpetuity clause"	Low
R - 26	Open	Planning fatigue from local businesses	Medium	Recognition of past engagement to be incorporated in comms plan, right people having the conversation, make and show progress, feed back quickly.	Low
R - 27	Open	Community sees this as a poor use of money given hardship environment	Medium	Need to be able to sell the economics of this project as a stimulation, construction, arts sector, creative industries, tourism. Comms plan and execution	Low
Risk Number	Status	Description of Risk	Current Rating	Risk response	Target Rating
R - 28	Open	Timing of federal election	Medium	Maintain awareness of likely timing and potential impact on funding opportunities.	Low
R - 29	Open	Possible confusion around future home for MAC, they are now resident plus extensive consultation with them as a possible user, plus focus of Council on them as a user group.	High	Regular consultation with MAC group, liaison between MAC and Council on potential facility enhancements.	Low
R - 30	Open	Timelines for proceeding through next stage given extent of scope work to be done.	High	Project plan to be reviewed with Council briefings accounted for so that Councillors are aware of PCG decisions regarding scope prior to users	Low
R - 31	Open	Possible need for skate park and land to rear of skate park to offset parking and for build environment, resultant risk to scope of project and acceptability of project to community / skate park users	High	Identified that skate park site will not be considered as an option for incorporation in the project.	Low
R - 32	Open	Existing utilities services infrastructure inadequate	Medium	Review utilities services infrastructure during schematic design.	Low
R - 33	Open	Unforeseen planning constraints.	Medium	Allow sufficient initial budget to cater for planning concerns.	Low
PROCUREMENT					
R - 34	Open	Current rapid cost escalations in the construction industry	High	Regular updates of cost plan. Appropriate contractual arrangements to minimise risk of cost escalation.	Low
R - 35	Open	Secure appropriate contractors for construction of specialist facilities.	Medium	Promote tender/Prioritise contractors with experience in construction of similar specialist facilities. Require specialist consultants for form part of contractor team (e.g. theatre technical designers, exhibition designers)	Low
CONSTRUCTION					
R - 36	Open	Impacts from construction works on existing facilities and users	High	Identify options for temporary relocation of ANSM and VIC during Stage 1 Construction. Develop measures to minimise disruption to remaining users including Library, Surfing Victoria and MAC. Communication with Surf City businesses, specific user groups, political representatives and broader community to manage expectations.	Low
R - 37	Open	Impacts on traffic and parking during construction	Medium	Develop traffic and parking plans. Communicate with Surf City businesses, users and community.	Low
R - 38	Open	Demolition for reconstruction - damage to adjacent facilities	Low	Monitor demolition processes. Address risk issues. Contract management for 'make good'.	Low
R - 39	Open	Capacity to deliver budgeted and planned product and meet stakeholder expectations	High	Have functional brief signed off by Council, appoint quality advisors, set up strong governance processes.	Low

R - 40	Open	Construction schedule runs over.	High	Include appropriate time contingencies in construction schedule. Utilise critical path analysis to ensure efficient construction.	Low
R - 41	Open	Inadequate commissioning period	High	Ensure adequate commissioning period including commissioning of building systems, deployment of technical equipment, training of staff and undertaking test events/ soft opening.	Low
R - 42	Open	Geotechnical and soil contamination reports to be completed in Schematic Design. Medium risk of unfavourable conditions.	Medium	Undertake comprehensive investigation and report to be undertaken during Schematic Design.	Low
R - 43	Open	Power upgrade required.	Low	Identified as low risk of time and cost implications through applications and negotiations with the Power authority.	Low
Risk Number	Status	Description of Risk	Current Rating	Risk response	Target Rating
R - 44	Open	Fire services upgrade required.	Low	Council is currently undertaking work to improve the fire service supply. This is to be tested once complete to ensure it meets requirements for the new facility.	Low
OPERATIONALISING					
R - 45	Open	Inadequate planning and preparedness for the commencement of operations.	High	Ensure operational model, and associated systems, procedures, staff and governance arrangements finalised and implemented for commencement of operations.	Low



Economic Impact Assessment
& Cost Benefit Analysis

Final Report

Surf Coast Cultural Centre

Project undertaken for Williams Ross Architects
January 2022

Surf Coast Cultural Centre: Economic Impact Assessment & Cost Benefit Analysis

This project has been conducted by REMPLAN

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January 2022

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Disclaimer

Data inputs applied in economic modelling has been accessed from government and non-government sources. Using ABS datasets, the regional economic modelling software REMPLAN has been applied to generate industrial economic data estimates. Project-related data has been derived from financial analysis prepared by Rob Gebert Arts Consultancy, the Torquay Cultural Facility Feasibility Study: Final Report prepared by Stafford Strategy, and the Torquay Cultural Facility Indicative Cost Plan – Revision 4 prepared by Turner & Townsend. This document is provided in good faith with every effort made to provide accurate data and apply comprehensive knowledge. However, REMPLAN does not guarantee the accuracy of data, nor the conclusions drawn from this information. A decision to pursue any suggestions mentioned in the report is wholly the responsibility of the party concerned. REMPLAN advises any party to conduct detailed feasibility studies and seek professional advice before proceeding with any action and accept no responsibility for the consequences of pursuing any of the findings or actions discussed in the document.

RESOURCES

All economic impact modelling has been undertaken using REMPLAN™ software that has been authored by Principal Research Fellow (ret.), Ian Pinge, at La Trobe University Bendigo.

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Acronyms

ABS	Australian Bureau of Statistics
ANSM	Australian National Surf Museum
CBA	Cost Benefit Analysis
CBR	Cost Benefit Ratio
EIA	Economic Impact Assessment
GDP	Gross Domestic Product
GOR	Great Ocean Road tourism region
GRP	Gross Regional Product
GSP	Gross State Product
LGA	Local Government Area
NPV	Net Present Value
SCCC	Surf Coast Cultural Centre
TRA	Tourism Research Australia
VIC	Visitor Information Centre

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1 Executive summary

Surf Coast's primary cultural precinct, the 'Surf City Precinct', is located in Torquay on the corner of Beach Road and the Surf Coast Highway. The precinct accommodates a range of public and private facilities including the Torquay Library, the Visitor Information Centre (VIC), the Australian National Surf Museum (ANSM), Surfing Victoria operations, the Surf Coast's sport and recreation centre which also accommodates the local visual and performing arts 'the MAC', and a range of private retail operations.

Feasibility studies, community consultations and key stakeholder workshops undertaken over recent years has identified the need to upgrade public facilities in the overall precinct to address:

- An absence of a dedicated cultural arts facility within Surf Coast Shire.
- The lack of physical representation of Surf Coast's cultural identity at the local and national level.
- Aging public facilities which are no longer fit for purpose, and which lack good urban design elements such visibility, integration, vibrancy, and a strong sense of place.

Responding to these issues, the Surf Coast Council is now pursuing an option to redevelop the existing precinct with a new integrated multi-purpose facility across several stages over the coming years.

The purpose of this report is to support the preparation of a business case for the proposed Surf Coast Cultural Centre (SCCC) by providing an economic assessment of the project for the regional economy. This report identifies the potential direct and indirect economic contribution of the project to the Surf Coast Shire and the broader region through economic impact analysis, and the potential economic return to the local economy of the project investment using a cost benefit framework.

The construction of the new SCCC is proposed to be undertaken over several stages to enable delivery of the most urgent elements by 2024. Stages of the project can be summarised as follows:

- A 'preliminary stage' involving refurbishment of the building housing the MAC to ensure minimum suitability until redevelopment of the building occurs in Stage 2.
- 'Stage 1' includes the demolition of existing buildings and development of a new building to accommodate the Torquay Library, ANSM, the VIC, and a range of support facilities and public spaces.
- 'Stage 2' involves redevelopment of MAC building with the new building providing a studio theatre, gallery and a range of support facilities.

The construction cost and timing for each stage is outlined in Table ES - 1 below.

Table ES - 1 Construction stage costs and timing

Stage	Cost (\$)	Timing for commencement
Preliminary	\$1,400,000	2022
Stage 1	\$36,864,000	2024
Stage 2	\$20,715,000	2030

Economic impact assessment

Economic impact analysis has been prepared to estimate the total economic benefit that the project would bring to the economy of the Surf Coast and the broader region. A summary of the results for Surf Coast through stage 1 of the project are presented in Table ES - 2 through to Table ES - 4.

From a direct expenditure of \$36.86 million in stage 1 of the construction phase, flow-on effects for the Surf Coast economy could generate an additional \$36.67 million of revenue. While the modelled economic impacts of the construction phase for Surf Coast are substantial, it is important to consider the real capacity of the local economy to deliver a project of this scale. It is improbable that construction of the SCCC will be delivered wholly by local organisations, therefore reducing the direct and indirect economic impacts. However, aiming engage local organisations as much as possible will increase the level of expenditure retained in the region. Given the size and nature of the project, it is likely that the larger G21 Region will be capturing direct expenditure from the project. Due to the greater capacity of the larger G21 Region to supply intermediate inputs, the flow on impacts for the G21 Region will also be greater than for the Surf Coast LGA.

Once operational, the stage 1 of the new SCCC is anticipated to support increased local employment both directly and indirectly through the operation of the centre and through attraction of additional visitors to the region.

Table ES - 2 Summary of construction phase impacts – Surf Coast (\$)

	Direct Effect	Supply-chain Effect	Consumption Effect	Total Effect	Type 2 Multiplier
Stage 1					
Output (\$M)	\$36.86	\$28.85	\$7.82	\$73.53	1.99
Value-added (\$M)	\$9.97	\$11.02	\$4.48	\$25.47	2.55
Employment (FTE Jobs)	59	69	20	148	2.51

Table ES - 3 Summary of operational phase impacts – Surf Coast (\$)

	Direct Effect	Supply-chain Effect	Consumption Effect	Total Effect	Type 2 Multiplier
Stage 1					
Output (\$M)	\$1.25	\$0.55	\$0.30	\$2.10	1.68
Value-added (\$M)	\$1.09	\$0.26	\$0.17	\$1.52	1.40
Employment (FTE Jobs)	14	2	1	16	1.17

Table ES - 4 Summary of tourism visitation impacts – Surf Coast (S)

	Direct Effect	Supply-chain Effect	Consumption Effect	Total Effect	Type 2 Multiplier
Stage 1					
Output (\$M)	\$2.23	\$0.70	\$0.49	\$3.419	1.54
Value-added (\$M)	\$0.87	\$0.33	\$0.28	\$1.48	1.70
Employment (FTE Jobs)	8	2	1	11	1.36

Table ES - 5 Summary of cultural tourism visitation impacts – GOR region

	Direct Effect	Supply-chain Effect	Consumption Effect	Total Effect	Type 2 Multiplier
Output (\$M)	\$103.91	\$38.71	\$29.93	\$172.55	1.66
Value-added (\$M)	\$46.15	\$16.71	\$16.70	\$79.56	1.72
Employment (Jobs)	537	114	105	756	1.41

Cost benefit analysis

Cost benefit analysis has been prepared for the base case, where the project does not proceed, the project case including both stage 1 and 2, and the project case including only stage 1. Table ES - 6 and Table ES - 7 outline the summary of the CBA for the project cases. The Cost Benefit Ratio for the base case sits just below 1.0 at each discount rate. The base case scenario also has a negative project Net Present Value (NPV) across each discount rate. This is in part due to the ongoing asset renewal required for the older facility over the coming years as well as lower level of benefits that would be realised due to limitations on visitation.

The CBR for the scenario 2 (stage 1 and 2) at a seven percent discount rate is 1.19. This means that for every dollar of cost, it is anticipated that an economic benefit for Surf Coast local government area of \$1.19 would be realised. The project case returns a net benefit NPV of \$12.9 million over the 30-year analysis period at a discount rate of 7 percent. The CBR and NPV under scenario 3 is higher again providing a ratio of 1.28 and an NPV of \$15.6 million at a seven percent discount rate.

Table ES - 6 Scenario 2 - project case (stage 1 and 2)

Real discount rates	4%	7%	10%
Net Present Value (NPV)	\$34,784,901	\$12,886,729	\$950,015
NPV Cost	\$86,944,185	\$69,405,657	\$57,752,619
NPV Benefit	\$121,729,087	\$82,292,386	\$58,702,634
CBR	1 : 1.40	1 : 1.19	1 : 1.02

Table ES - 7 Scenario 3 - project case (stage 1 only)

Real discount rates	4%	7%	10%
Net Present Value (NPV)	\$35,641,890	\$15,606,740	\$4,090,696
NPV Cost	\$67,007,272	\$55,622,622	\$47,973,819
NPV Benefit	\$102,649,162	\$71,229,362	\$52,064,516
CBR	1 : 1.53	1 : 1.28	1 : 1.09

2 Introduction

2.1 Background

The Surf Coast Shire is one of Australia's fastest growing regional communities. The combination of stunning natural assets and proximity to major centres of Geelong and Melbourne have underpinned the popularity of the Surf Coast for both residents and visitors alike. Renowned as Australia's historic home of surfing, Surf Coast is also emerging as a destination for a broad range of cultural and creative individuals and industries.

Surf Coast's primary cultural precinct, the 'Surf City Precinct', is located in Torquay on the corner of Beach Road and the Surf Coast Highway. The precinct accommodates a range of public and private facilities including the Torquay Library, the Visitor Information Centre (VIC), the Australian National Surf Museum (ANSM), Surfing Victoria operations, the Surf Coast's sport and recreation centre which also accommodates the local visual and performing arts 'the MAC', and a range of private retail operations.

Feasibility studies, community consultations and key stakeholder workshops undertaken over recent years has identified the need to upgrade public facilities in the overall precinct to address:

- An absence of a dedicated cultural arts facility within Surf Coast Shire.
- The lack of physical representation of Surf Coast's cultural identity at the local and national level.
- Aging public facilities which are no longer fit for purpose, and which lack good urban design elements such visibility, integration, vibrancy, and a strong sense of place.

Responding to these issues, the Surf Coast Council is now pursuing an option to redevelop the existing precinct with a new integrated multi-purpose centre across several stages over the coming years.

2.2 Report purpose

The purpose of this report is to support the preparation of a business case for the proposed Surf Coast Cultural Centre (SCCC) by providing an economic assessment of the project for the regional economy. This report identifies the potential direct and indirect economic contribution of the project to the Surf Coast Shire and the broader region, and the potential economic return to the local economy of the project investment.

Analysis includes an economic impact assessment for both stage 1 and stage 2 of the new centre over the construction phase and operational phase. Economic impact assessment of additional visitation to the region has also been prepared.

Cost benefit analysis has been undertaken for a base case scenario (i.e. a 'do nothing' scenario) and a project scenario. The cost benefit analysis provides cost benefit ratios and net present value for the scenarios at various discount rates.

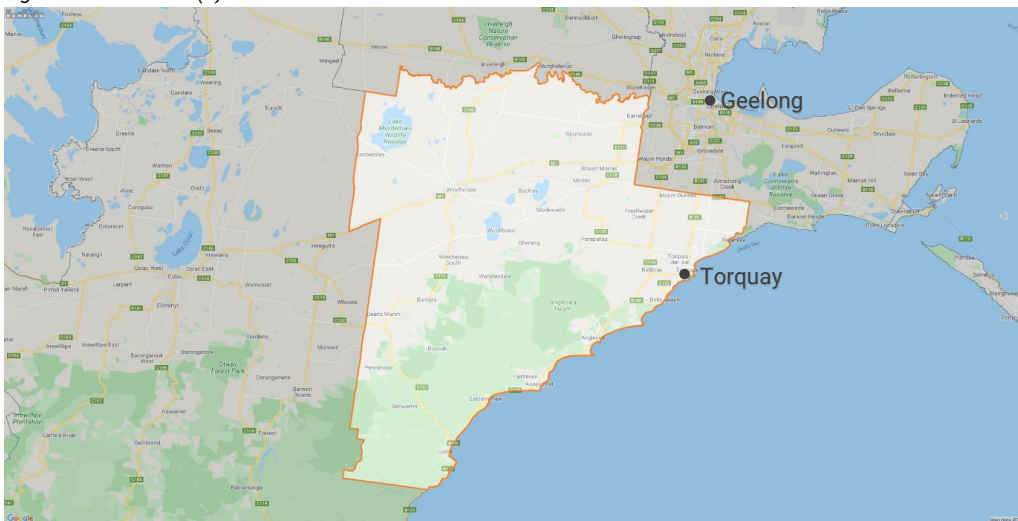
Detail on the approach and inputs for the economic impact assessment and the cost benefit analysis are provided in relevant sections 4.1 and 5.1 respectively.

2.2.1 Region for analysis

Cost benefit analysis has been prepared for the Surf Coast local government area (LGA), as illustrated in Figure 2-1.

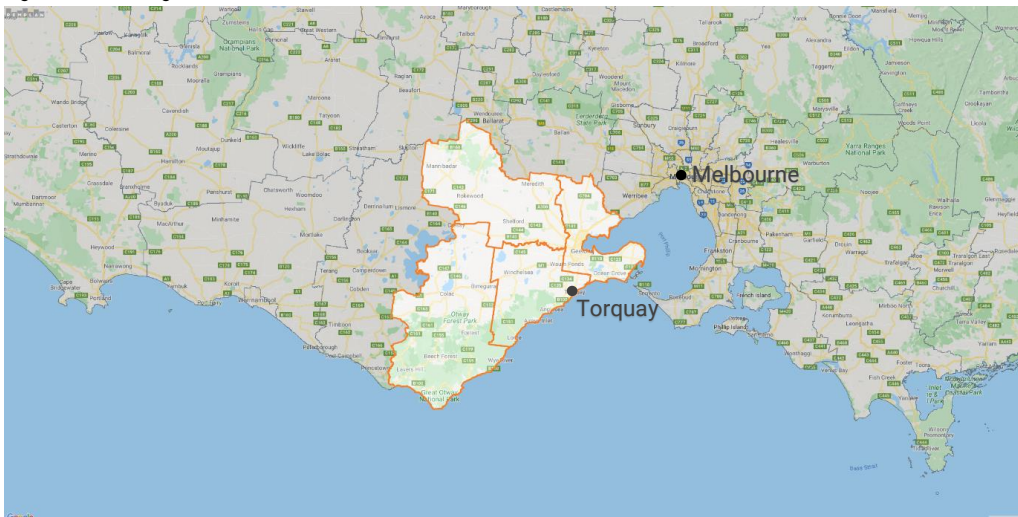
Economic impact analysis has been prepared for the Surf Coast LGA and the broader G21 region (Figure 2-2) for the project’s construction phase, operational phase, and direct tourist visitation to the new Centre. Broader tourism benefits have also been assessed for the Great Ocean Road tourism region (Figure 2-3). Economic impact analysis for the State of Victoria (Figure 2-4) has been prepared for the project’s construction phase and operational phase.

Figure 2-1 Surf Coast (S)



Source: REMPLAN MapBuilder <https://remplan.co/3pCnltD>

Figure 2-2 G21 Region



Source: REMPLAN MapBuilder <https://remplan.co/3q62Q9X>

SURF COAST CULTURAL CENTRE – EIA & CBA

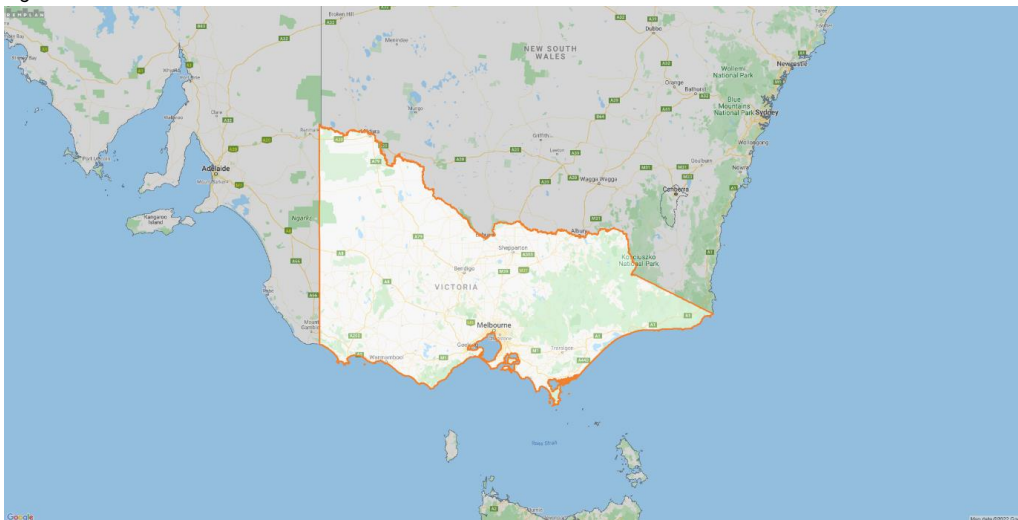
Figure 2-3 Great Ocean Road (GOR) Region



Source: REMPLAN MapBuilder <https://remplan.co/348NLM/>

Note: The GOR Region in this report is defined by a combination of six local government areas. The GOR tourism region defined by Tourism Research Australia is built from SA2s. Differences between the two are considered very minor and would have limited effect on economic impact modelling.

Figure 2-4 State of Victoria



Source: REMPLAN MapBuilder <https://remplan.co/3GaYX9b/>

3 Project overview

The proposed SCCC is a major investment in community infrastructure. The project aims to deliver a high quality, fit for purpose community facility to meet the immediate and long-term needs of a growing region.

The existing precinct accommodates a range of existing uses and organisations. The construction of the new centre is proposed to be undertaken over several stages to enable delivery of the most urgent elements by 2024. Stages of the project can be summarised as follows:

- A 'preliminary stage' involving refurbishment of the building housing the MAC to ensure minimum suitability until redevelopment of the building occurs in Stage 2.
- 'Stage 1' includes the demolition of existing buildings and development of a new building to accommodate the Torquay Library, ANSM, the VIC, and a range of support facilities and public spaces.
- 'Stage 2' involves redevelopment of MAC building with the new building providing a studio theatre, gallery and a range of support facilities.

The construction cost and timing for each stage is outlined in Table 3-1 below. An overview of the project plans are provided in Figure 3-1 to Figure 3-3.

Table 3-1 Construction stage costs and timing

Stage	Cost (\$)	Timing for commencement
Preliminary	\$1,400,000	2022
Stage 1	\$36,864,000	2024
Stage 2	\$20,715,000	2030

Figure 3-1 Site plan of proposed SCCC outlining stage 1 and stage 2



SURF COAST CULTURAL CENTRE – EIA & CBA

Figure 3-2 Level 1 floor plan of combined stage 1 and stage 2

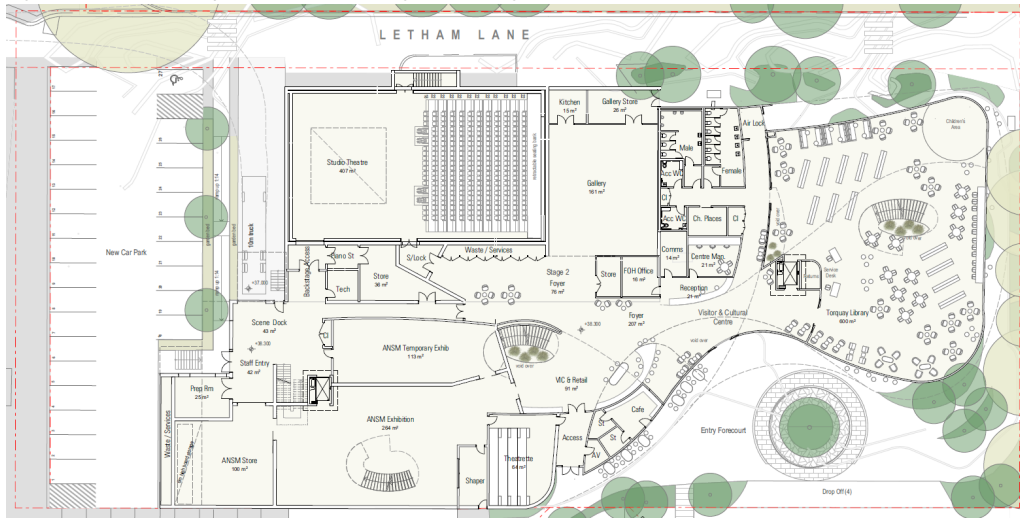
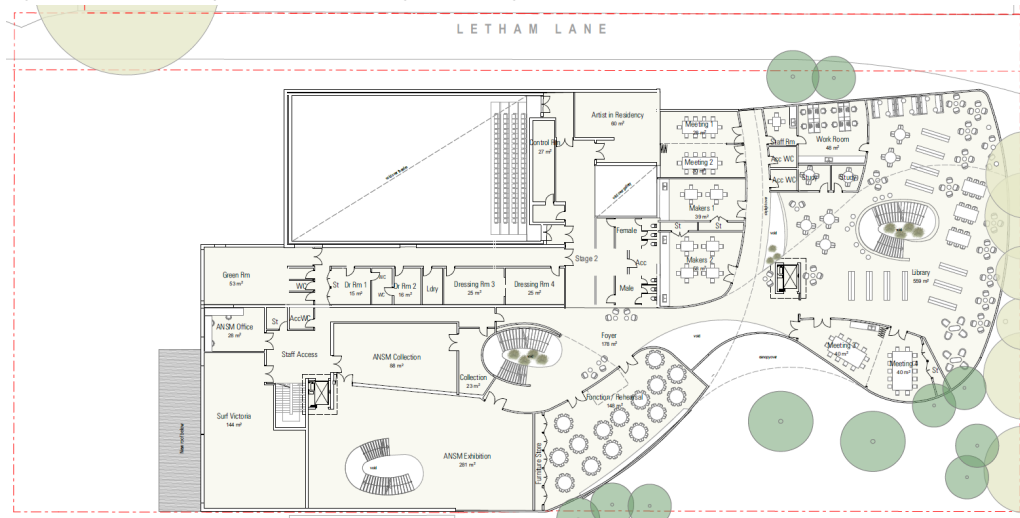


Figure 3-3 Level 2 floor plan of combined stage 1 and stage 2



Images source: Williams Ross Architects

4 Economic Impact Assessment

4.1 Approach

Economic impact assessment is an analysis method which models the flow-on economic impacts from an actual or hypothetical direct change to a defined economy. Economic impact analysis in this report was undertaken using REMPLAN – *regional economic modelling and analysis system*¹. This assessment applies REMPLAN economic data for the defined regions of Surf Coast (S), the G21 Region, and Victoria (State) incorporating data sourced from the ABS 2016 Census (Place of Work), 2018/2019 ABS National Input / Output Tables, and ABS Gross State Product (June 2020).

Economic impact modelling has been completed for three phases of the project:

- the construction phases which have been modelled over two stages.
- the operational phases which commence upon completion of each of the two stages of construction, and
- the additional tourist visitation anticipated from the upgraded centre.

Results are reported in terms of:

- Output / Revenue (\$ M)
- Employment (Jobs)
- Value-added (\$ M)

Output

Output data represents the gross revenue generated by businesses/organisations in each of the industry sectors in a defined region. Gross revenue is also referred to as total sales or total income.

Output estimates provide an indication of the level of activity occurring in a region, an industry or organisation. Output is a high-level economic indicator which is inclusive of other indicators such as wages, intermediate inputs and value-added. Output is an essential measure in understanding the interrelationships between industries in a region as well as for measuring an individual industry's output. However, for the broader economy, output does include a degree of double counting by including the sales of intermediate products and final products. For this reason, other economic indicators are also outlined to provide an understanding of the contribution that the project makes to the region.

Employment

Employment data represents the number of people employed by businesses/organisations in each of the industry sectors in a defined region. Employment data presented in this report is based on location of work, i.e. no inference is made as to where workers reside. All employment figures in this report have been converted to full-time equivalence of 38 hours per week.

Understanding contributions to employment is important both economically and socially. Employment is important economically as a source of wages and salaries for employees but also acts as an indicator of economic activity or the economic climate. Socially, employment is important to individuals by creating instances for social interaction and contributing to feelings of self-worth and belonging.

¹ www.remplan.com.au

Provision of employment also acts to mitigate the negative economic and social effects of unemployment.

Value-Added

Value-added is a key economic metric which estimates the marginal economic value which is added by an industry in a defined region. Unlike output, value-added is a non-duplicative indicator as it excludes the costs of intermediate inputs. Therefore, it is one of the best indicators of industries' contribution to the wealth of a region. Value-added by industry is the major element in the calculation of Gross Regional Product (and Gross State Product / Gross Domestic Product).

4.2 Inputs

4.2.1 Construction phase

The construction phase is anticipated to be undertaken over three stages. Stage 1 and 2 reflect the key stages of the project. Economic analysis has been limited to these two first stages. The preliminary stage which involves a refurbishment of the MAC has not been included in the economic impact analysis.

Stage 1 has a planned two-year construction period, tendered in 2024 and completed by 2026. Stage 2 is expected to commence in 2032 and be completed in 2034. However, the timeframe for Stage 2 will be dependent on access to future funding which may change the proposed timing.

Costs in this analysis have been based on the cost plan prepared by the project's quantity surveyor². Individual cost items have been assigned to an industry sector as defined under ANZSIC³.

A cost summary of the SCCC's construction budget is presented below in Table 4-1.

² Turner & Townsend, Indicative Cost Plan – Rev 2 Stage 1 & 2 (Staged): Torquay Cultural Facility

³ Australian and New Zealand Standard Industrial Classification, 2006

SURF COAST CULTURAL CENTRE – EIA & CBA

Table 4-1 SCCC construction costs

Description	Total
Stage 1 (Tendered 2024)	
A. Front-of-House & Visitor Information Centre & Shared Facilities	\$7,093,000
B. Studio Theatre	\$2,980,000
C. Australian National Surf Museum (ANSM)	\$12,936,000
D. Torquay Library	\$7,710,000
E. Surf Victoria	\$653,000
F. Visual Arts Exhibition	\$0
Site Works / Services	\$5,292,000
Allowance for works associated with the Staging of the Works	\$200,000
Stage 1 Subtotal	\$36,864,000
Stage 2 (Tendered 2030)	
A. Front-of-House & Visitor Information Centre & Shared Facilities	\$5,325,000
B. Studio Theatre	\$9,691,000
C. Australian National Surf Museum (ANSM)	\$0
D. Torquay Library	\$0
E. Surf Victoria	\$0
F. Visual Arts Exhibition	\$2,420,000
Site Works / Services	\$3,092,000
Allowance for works associated with the Staging of the Works	\$187,000
Subtotal	\$20,715,000
Total for Stage 1 and Stage 2	\$57,579,000

Source: Turner & Townsend

The construction phase for each stage is anticipated to occur over a period of more than 12 months, however the breakdown of expenditure in respective years is unknown. Peak employment would occur in years where the highest expenditure occurs, while other years may have lower levels of employment reflective of a lower level of construction expenditure.

All construction expenditure is assumed to be captured within the respective regions. However, due to the size and composition of the Surf Coast economy, it is improbable that procurement of all goods and services required for a project of this scale will be able to be supplied from within the LGA. Any goods and services procured from outside the region would reduce the overall economic impact for the local economy. For this reason, any results presented at the LGA over the construction phase should be considered with caution as the level of direct expenditure will likely be significantly lower than has been modelled. The results presented for the G21 Region and the State being more representative of the likely economic impacts of the construction phase given the larger economies which are capable of supplying the demand generated by the project.

Any variation in actual construction costs will proportionally affect the economic benefits for respective regions. Expenditure over the construction phase has been applied to the industries as detailed in Table 4-2.

Table 4-2 Construction phase direct expenditure by industry

Industry Sector	Expenditure (\$ millions)	
	Stage 1	Stage 2
Non-Residential Building Construction	\$29,181,387	\$16,788,545
Heavy & Civil Engineering Construction	\$404,799	\$1,380,000
Construction Services	\$1,987,648	\$129,375
Professional, Scientific & Technical Services	\$2,727,954	\$1,590,916
Electricity, Gas, Water & Waste Services	\$472,795	\$357,600
Retail Trade	\$1,589,417	\$468,564
Road Transport	\$500,000	\$0
TOTAL	\$36,864,000	\$20,715,000

4.2.2 Operational phase

The economic impact of the operational phase has considered the two stages of development. All figures are based on the marginal difference from the current operating baseline of the existing facility.

Both the existing facility and upgraded centre operate at an annual loss. It is assumed that the losses are accounted for through Council funding, however this has not been incorporated into internal financial modelling for the centre. For this reason, economic modelling has utilised total expenditure as the operating figure rather than revenue as this provides a more accurate reflection of the direct economic change that will generate flow-on impacts throughout the economy.

Employment, wages and expenditure figures have been taken from financial analysis prepared by Rob Gebert Arts Consultancy. This includes internal costs and revenue for the SCCC over both stage 1 and stage 2.

The centre includes new leasehold spaces, including a cafe. Using employment estimates provided by Rob Gebert Arts Consultancy, annual revenue and wages estimates for external operators have been determined using REMPLAN – *regional economic modelling and analysis system*⁴.

Figures applied in the economic modelling for stage 1 and stage 2 are provided in the table below. All jobs are a full-time equivalent of 38 hours per week. All internal jobs, expenditure and wages have been modelled under the 'heritage, creative & performing arts' industry. All external jobs, revenue and wages for the new café has been modelled under the 'food & beverage services' industry.

Unlike the construction phase where economic impacts are limited to the period of construction, the economic impacts resulting from the marginal increase in activity through the operational phase is considered annual and ongoing.

Table 4-3 Marginal change from baseline

Industry	FTE Jobs	Expenditure/revenue	Wages
Baseline			
Heritage, creative & performing arts	7.5	\$1,180,024	\$847,691
Food & beverage services	0	\$0	\$0
Stage 1 marginal increase from baseline			
Heritage, creative & performing arts	11.1	\$784,049	\$671,100
Food & beverage services	2.6	\$468,148	\$150,730
Stage 2 marginal increase from baseline			
Heritage, creative & performing arts	16.0	\$1,551,312	\$1,028,531
Food & beverage services	3.3	\$594,188	\$191,312

⁴ www.remplan.com.au

4.2.3 Direct tourist visitation to the centre

Economic impact analysis of tourist visitation attempts to estimate the benefits to the region of visitors' expenditure on goods and services within the region. Tourism is not an industry that is formally defined under ANZSIC but is an amalgam of activities across various industry sectors such as retail, accommodation and food services, and arts & recreation services.

The new SCCC will incorporate a range of new offerings, as well as expanding the existing offering across various services which are anticipated to result in an increase in visitation. Figures used in economic impact modelling apply the marginal change in visitation to the existing facility compared to the upgraded centre across the two stages of development.

Not all services provided by the SCCC are tourist attractions. For example, the library is primarily a service for local residents and as such increases in visitation to the library are not included in this analysis. Similarly, the Visitor Information Centre (VIC) is not a tourist attraction but provides a service to tourists who are visiting the area for other reasons. Any increased visitation to the VIC has been excluded from this analysis.

Inputs for the analysis of tourist visitation has been derived from three sources:

- Visitor numbers,
- Average visitor expenditure,
- Distribution of visitor expenditure by industry.

Visitor numbers

Visitor numbers are based on estimates provided in the financial analysis prepared by Rob Gebert Arts Consultancy. Only activities considered to be tourist attractions have been included in the analysis. A summary of visitation/attendances for the four activities included in the analysis is provided in Table 4-4.

The SCCC will support both local and regional scale performance and events. Local events will most likely attract resident of Surf Coast and G21. While larger 'regional' performances are anticipated to draw attendance from across regional Victoria and Greater Melbourne. A key assumption in the modelling is that all additional visitations are people from outside the region. However, this will not be the case in all instances. While modelling all additional visitation may overestimate the actual number of tourists, this is somewhat offset by the conservative expenditure figures applied in the modelling as outlined in the proceeding section on average expenditure.

Table 4-4 Increase in visitation

	Baseline	Stage 1	Stage 2	Stage 1 difference from baseline	Stage 2 difference from baseline
Programming	0	6,081	25,073	6,081	25,073
ANSM	10,100	30,650	32,823	20,550	22,723
MAC	0	10,289	10,289	10,289	10,289
Surfing Victoria	1,040	1,040	1,040	0	0
Total additional visitation				36,920	58,085

Average expenditure of a visitor

Average visitor expenditure provides an estimate of the overall direct expenditure on all goods and services that a visitor to the new SCCC would make when visiting the Surf Coast Shire. While some expenditure will be made at the upgraded centre, which is captured in financial modelling, visitors will generally have a range of additional expenditure on items such as food, fuel, transport and a range of other activities.

Given the upgraded centre will be providing many new offerings, no centre-specific information on total tourist spend or duration of stay is available. The total visitor expenditure figure used in this report has been taken from Tourism Research Australia estimates of domestic day visitor expenditure within the Surf Coast Shire (Table 4-5). The average spend per trip of a domestic day visitor is \$86, which is considered a conservative estimate to apply in the modelling given factors such as average ticketing prices for programmed performances will be around \$30 alone, and that many visitors may extend a stay overnight which increases average spend above that of a day trip.

Table 4-5 Average visitor expenditure

Visitor type	Expenditure per day/night
Domestic day	\$86
Domestic overnight*	\$144
International overnight*	\$96

Source: Tourism Research Australia 2019, Surf Coast (S) Local Government Area Tourism Profile

*Figures provided for context only and have not been used in the modelling.

Distribution of visitor expenditure by industry

The average visitor expenditure figure of \$86 was applied to REMPLAN's latest estimates of the distribution of tourism expenditure within the Surf Coast Shire (Table 4-6). REMPLAN estimates of tourism expenditure applies data from the Australian Bureau of Statistics Tourism Satellite Account 2019/20 to REMPLAN's regional economic model for Surf Coast Shire. Expenditure on Ownership of Dwellings was excluded from the analysis as this relates to an imputed value paid to owners of holiday homes, and it is assumed in this modelling that all visitors are day visitors.

Table 4-6 Average visitor expenditure by industry

Industry sector	Expenditure
Accommodation & Food Services	\$57.14
Ownership of Dwellings*	\$8.54
Manufacturing	\$4.84
Administrative & Support Services	\$4.09
Retail Trade	\$4.07
Arts & Recreation Services	\$2.98
Education & Training	\$1.09
Wholesale Trade	\$0.99
Transport, Postal & Warehousing	\$0.80
Rental, Hiring & Real Estate Services	\$0.73
Agriculture, Forestry & Fishing	\$0.28
Other Services	\$0.19
Information Media & Telecommunications	\$0.18
Health Care & Social Assistance	\$0.10
Total (incl. Ownership of Dwellings)	\$86.00
Total used in modelling	\$77.46

Source: REMPLAN

*Expenditure on Ownership of Dwellings has been excluded from analysis

4.2.4 Broader cultural tourist visitation

Globally, cultural tourism is one of the largest and fastest growing tourism sectors. Prior to the COVID pandemic the United Nations World Tourism Organisation indicated the growth of cultural tourism was outpacing that of total tourism⁵. Cultural tourism also presents an opportunity to differentiate a region in increasing competitive tourism market. While more traditional tangible cultural tourism remains important, the overall offering is evolving through the growth of intangible heritage experiences, contemporary culture, and creativity.

The SCCC will provide an expanded cultural offering incorporating both tangible and intangible attractions ranging from physical heritage, contemporary arts, local lifestyle, and creative industries. The new SCCC represents an important cultural asset which will complement and augment the existing cultural tourism offering within Surf Coast and the broader Great Ocean Road tourism region (GOR).

Prior to the COVID pandemic cultural tourism was an important part of the offering in the GOR region, with 9.2% of overnight visitors⁶ having participated in a cultural activity⁷. Despite this level of participation, cultural activities attract the lowest level of participation of the recorded visitor activities in the GOR region (Table 4-7).

Table 4-7 Activity of visitors to Great Ocean Road region, 2019

Activity	Share of visitors
Social activities	34.6%
Outdoor / Nature	27.5%
Active outdoor / sports	12.6%
Local attractions / Tourist activities	10.1%
Cultural activities	9.2%
None of these	5.9%

Source: Tourism Research Australia 2021, Tourism Region Profiles Data Tables

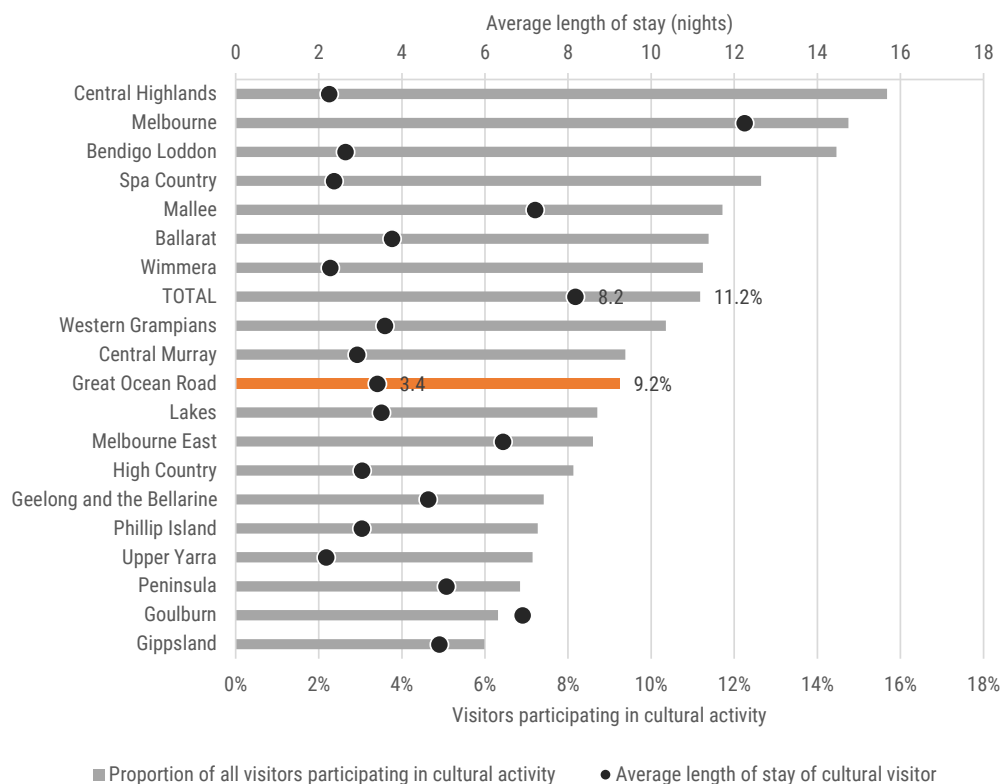
The GOR region is positioned in the middle of other Victorian tourism regions in terms of the proportion of visitors participating in cultural activities, and below the total for all regions (Figure 4-1). Despite the GOR region being the second most visited region in regional Victoria, behind the Peninsula tourism region, the average length of stay for overnight visitors to GOR remains relatively low. Cultural visitors to the GOR stay on average 3.4 nights, which is one of the lowest of Victoria's coastal tourism regions such as the Peninsula, Gippsland, and Geelong and the Bellarine.

⁵ United Nations World Tourism Organisation 2018, *Tourism and Culture Synergies*

⁶ Overnight visitors include both domestic and international visitors who stay in the region.

⁷ Cultural activity includes 'Arts / Heritage' and 'Indigenous Culture Activities'

Figure 4-1 Cultural tourism in Victoria, 2019



Source: Tourism Research Australia 2021, Tourism Region Profiles Data Tables

Note: Excludes regions with unpublished data - Macedon and Murray East

As outlined above, the new SCCC has potential to expand the existing cultural tourism offering in the GOR region. Economic impact analysis undertaken in this report assesses the potential benefits to the broader region by extending the stay of cultural tourists that are already visiting the region.

This approach only models the marginal difference in expenditure due to an extended the length of stay of overnight visitors participating in cultural activities, and excludes other factors such as:

- An increase in day visitors that may be attracted by the expanded cultural offering,
- An increase in the number of overnight visitors,
- Extension of stay from existing visitors that had not previously participated in a cultural activity,
- Baseline growth forecasts (pre-COVID) in visitation⁸.

As such, the assessment is considered plausible and not entirely hypothetical given the number of growth factors that would increase visitation but have been excluded from the analysis.

⁸ Both the Victorian Department of Jobs, Precincts and Regions' pre-COVID forecasts (*Tourism Forecasts 2019*) and Tourism Research Australia's pre-COVID forecasts (*Tourism Forecasts 2019*) estimated total annual average growth in visitor nights in Victoria to be 3.5% between 2019 and 2029.

Four key inputs have been applied in the analysis:

- Number of overnight stay cultural visitors,
- Average cultural visitor expenditure per night,
- Average length of stay of cultural visitors,
- Typical distribution of total additional visitor expenditure by industry.

Number and average expenditure of overnight stay cultural visitors

All data for the number of cultural visitors and average expenditure of cultural visitors to the GOR region is based on data from Tourism Research Australia (TRA) in 2019. Pre-COVID figures have been applied in the modelling as this is considered a better representation of actual visitor numbers once the new SCCC is complete.

Figures applied in the modelling for cultural visitors include the total number of visitors that had participated in either an 'Arts / Heritage' activity or 'Indigenous Culture' activity (Table 4-8).

Table 4-8 Overnight cultural visitors, Great Ocean Road region 2019

Activity	Arts / Heritage	Indigenous culture	TOTAL
Number of visitors	635,000	90,000	725,000
Average expenditure per night (\$)	\$155	\$165	\$156

Source: Tourism Research Australia 2019.

Average length of stay of cultural visitors

An increase in the average length of stay is the key assumption in the modelling of broader regional tourism benefit. The figure applied in the modelling assumes that the average length of stay for an overnight cultural visitor to the GOR region increases from its current levels to match the average of Victoria's other coastal tourism regions. Other coastal tourism regions have been used as the comparison as it is considered that these areas offer a more related tourism product to the GOR region, and as such achieving similar length of stay is more plausible than regions with more distinct offerings such as metropolitan Melbourne.

Table 4-9 Average length of stay of cultural tourists, 2019

Region	Average length of stay (nights)
All Victorian regions*	8.2
All Victorian regions (excluding Melbourne)*	3.8
Coastal tourism regions ^A	4.3
GOR	3.4
Difference applied in modelling (Coastal tourism regions less GOR)	0.9

Source: Tourism Research Australia 2019.

*Figures provided for context only and have not been used in the modelling.

^AIncludes: Geelong and the Bellarine, Gippsland, Lakes, Peninsula, Phillip Island

Typical distribution of total additional visitor expenditure by industry

The total value of additional tourism expenditure was calculated by multiplying the total number of cultural visitors (725,000) by average expenditure per night (\$156) by the increase in average length of stay (0.9). The resulting value of additional tourism expenditure is \$103,912,508.

This total figure was then allocated among industry sectors in accordance with REMPLAN's latest estimates of the distribution of tourism expenditure within the GOR region (Table 4-11). REMPLAN estimates of tourism expenditure applies data from the Australian Bureau of Statistics Tourism Satellite Account 2019/20 to REMPLAN's regional economic model for the GOR region.

Table 4-10 Average visitor expenditure by industry, GOR region

Industry sector	Expenditure (\$)
Accommodation & Food Services	\$58,691,412
Ownership of Dwellings	\$8,614,738
Retail Trade	\$8,063,898
Manufacturing	\$6,844,056
Transport, Postal & Warehousing	\$6,556,516
Administrative & Support Services	\$3,659,334
Arts & Recreation Services	\$3,593,360
Education & Training	\$3,357,425
Wholesale Trade	\$1,682,802
Rental, Hiring & Real Estate Services	\$870,784
Agriculture, Forestry & Fishing	\$542,927
Health Care & Social Assistance	\$532,914
Other Services	\$521,038
Information Media & Telecommunications	\$381,304
TOTAL	\$103,912,508

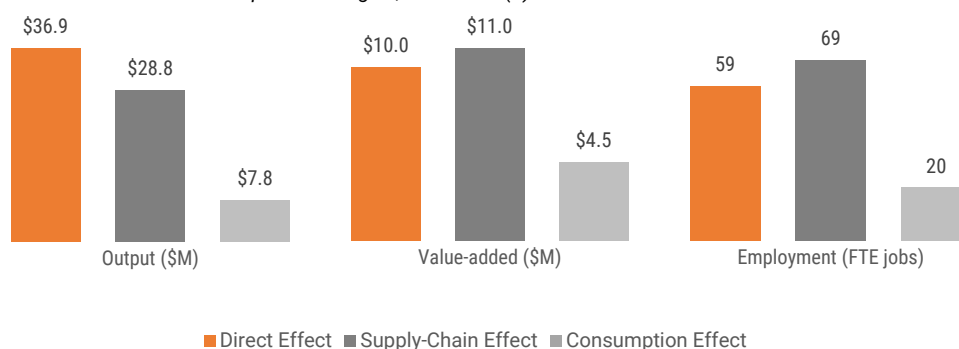
Source: REMPLAN

4.3 Construction Phase Economic Impact

The construction phase impacts are considered short-term and limited to the period of construction.

The results for stage 1 are illustrated in Figure 4-2 below. The economic impacts for construction of both stage 1 and stage 2 are summarised in Table 4-11. It is important to note that all estimates are for the total period of each stage of construction. For example, if stage 1 occurs over a two-year period, the total number of direct jobs may be 40 in the first year, but only 19 in the second year.

Figure 4-2 Construction Phase Impacts of Stage 1, Surf Coast (\$)



Total economic impacts in the Surf Coast LGA for stage 1 including all direct and indirect economic effects, are anticipated to include:

- Output – Gross revenue of \$73.53 million.
- Value-Added – \$25.47 million of value-added.
- Employment – Support for 148 short-term FTE jobs over the period of construction.

The Type 2 Employment Multiplier under this scenario is 2.51. That is, for every job supported through direct expenditure, a further 1.5 FTE jobs are supported elsewhere within the local Surf Coast economy.

It is important to reiterate that due to the size and composition of the Surf Coast economy, it is not probable that a project of this scale would be delivered wholly by businesses and organisations from within the LGA. The results presented for the G21 Region and the State are likely to be more representative of the economic impacts of the construction phase given these larger economies have the capacity to deliver such a project.

A summary of results for Surf Coast LGA is provided in Table 4-11. Summaries of the results over the two stages of construction for the G21 Region and the State are provided in Appendix A.

SURF COAST CULTURAL CENTRE – EIA & CBA

Table 4-11 Summary of construction phase impacts – Surf Coast (S)

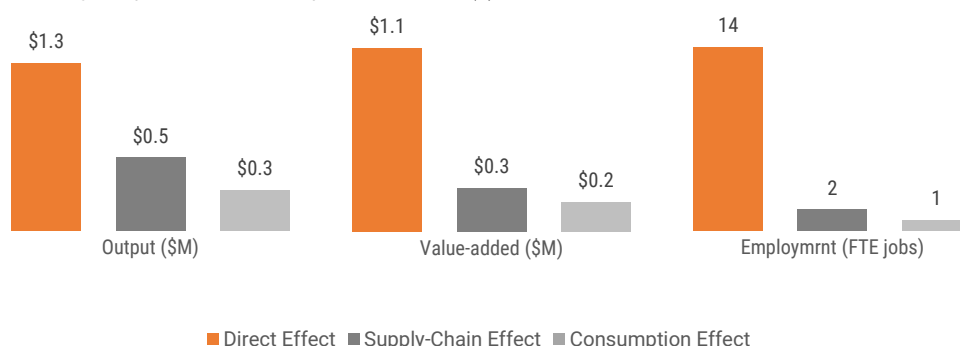
	Direct Effect	Supply-chain Effect	Consumption Effect	Total Effect	Type 2 Multiplier
Stage 1					
Output (\$M)	\$36.86	\$28.85	\$7.82	\$73.53	1.99
Value-added (\$M)	\$9.97	\$11.02	\$4.48	\$25.47	2.55
Employment (FTE Jobs)	59	69	20	148	2.51
Stage 2					
Output (\$M)	\$20.72	\$16.36	\$4.36	\$41.43	2.00
Value-added (\$M)	\$5.54	\$6.24	\$2.50	\$14.28	2.58
Employment (FTE Jobs)	30	39	11	80	2.69

4.4 Operational Phase Economic Impact

Operational phase impacts are annual and ongoing while the stated level of direct activity is sustained. Increases or decreases in the level of employment, revenue or expenditure will alter the annual impacts for the local economy.

Operational activity will scale up as each stage is completed. The results below represent the impact of the marginal change from the current baseline compared to 'full operation' of each stage. The economic impacts for Surf Coast of stage 1 are illustrated in Figure 4-3 below, with the summary of both stages provided in Table 4-12. A summary of the results for the G21 Region and Victoria are presented in Appendix B.

Figure 4-3 Stage 1 Operational Phase Impacts, Surf Coast (\$)



Flow-on impacts from the operational phase are somewhat lower than would be anticipated for a commercially operated facility. This is due to the lower revenue that is generated by the publicly owned centre when compared to a privately operated centre. For example, employment of 16 new FTE staff in the heritage, creative & performing arts industry would typically translate to approximately \$2.96 million in revenue in a for-profit enterprise. However, employment of 16 FTE staff in the upgraded SCCC is anticipated to generate an additional \$1.15 million in revenue.

Table 4-12 Summary of operational phase impacts – Surf Coast (\$)

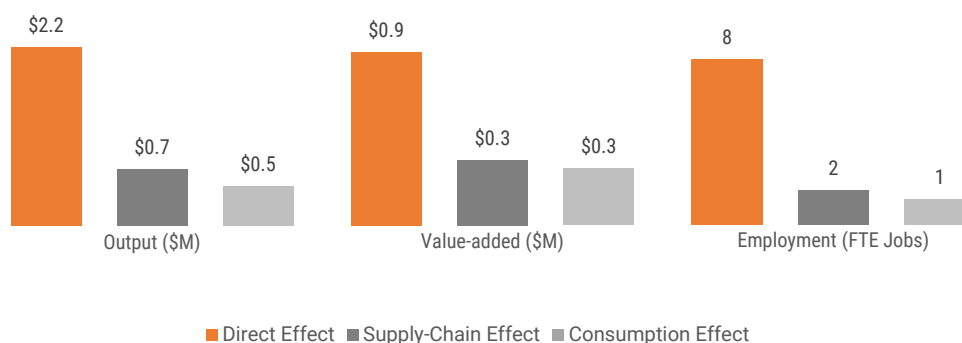
	Direct Effect	Supply-chain Effect	Consumption Effect	Total Effect	Type 2 Multiplier
Stage 1					
Output (\$M)	\$1.25	\$0.55	\$0.30	\$2.10	1.68
Value-added (\$M)	\$1.09	\$0.26	\$0.17	\$1.52	1.40
Employment (FTE Jobs)	14	2	1	16	1.17
Stage 2					
Output (\$M)	\$2.15	\$0.97	\$0.51	\$3.63	1.69
Value-added (\$M)	\$1.71	\$0.46	\$0.29	\$2.46	1.44
Employment (FTE Jobs)	19	3	1	23	1.22

4.5 Direct Tourist Visitation Economic Impact

As with the operational phase, economic impacts of tourist visitation to the centre will be ongoing while the stated level of direct activity is sustained. Increases or decreases in the number of visitors, their overall expenditure and how that expenditure is distributed throughout the economy will all influence the annual impacts for the local economy.

Visitation is anticipated to gradually increase following the opening of each stage of the project. The results below represent the impact of the marginal change in visitor numbers from the existing operation compared to 'full operation' of each stage. The economic impacts for Surf Coast of stage 1 are illustrated in Figure 4-3 below, with the summary of both stages provided in Table 4-12. A summary of the results for the G21 Region and Victoria are presented in Appendix C.

Figure 4-4 Stage 1 Tourist Visitation Impacts, Surf Coast (\$)



From the increase of around 37,000 new visitors from outside Surf Coast LGA under stage 1 of the project, it is anticipated that the local economy would benefit by a total of \$3.42 million. Part of this increase in economic activity is captured through operations at the new SCCC, while some will be captured elsewhere in the economy in typical tourism activities as well as support services.

Table 4-13 Summary of tourism visitation impacts – Surf Coast (\$)

	Direct Effect	Supply-chain Effect	Consumption Effect	Total Effect	Type 2 Multiplier
Stage 1					
Output (\$M)	\$2.23	\$0.70	\$0.49	\$3.419	1.54
Value-added (\$M)	\$0.87	\$0.33	\$0.28	\$1.48	1.70
Employment (FTE Jobs)	8	2	1	11	1.36
Stage 2					
Output (\$M)	\$5.14	\$1.61	\$1.14	\$7.89	1.54
Value-added (\$M)	\$2.00	\$0.75	\$0.65	\$3.40	1.70
Employment (FTE Jobs)	19	4	3	26	1.36

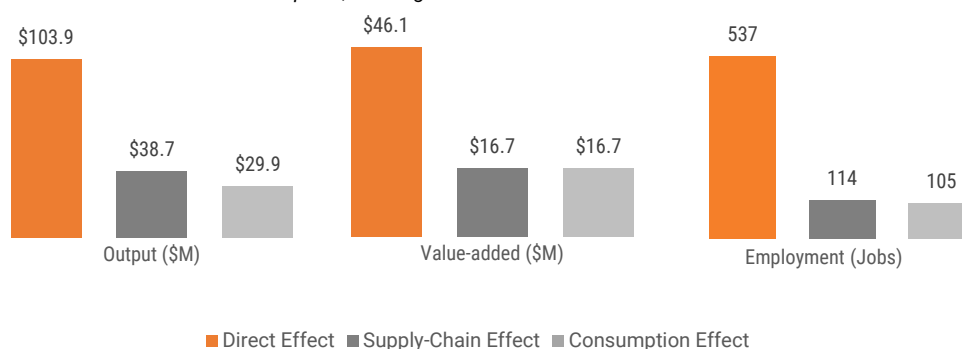
4.6 Broader Cultural Tourist Visitation Economic Impact

Results of the regional tourism economic impact is distinct from the analysis provided above in section 4.5. While the more focussed analysis of direct visitation to the centre would likely be a part of the broader cultural tourism benefit, work has not been completed to determine the extent of any potential relationship.

As with the operational phase and direct tourist visitation analysis, the impacts of an expansion of cultural tourism across the region will be ongoing while the stated level of direct activity is sustained. Increases or decreases in the number of visitors, their overall expenditure, length of stay and how that expenditure is distributed throughout the economy will all influence the annual impacts for the local economy.

The results below represent the impact of the marginal change in visitor expenditure resulting from the increase in average length of stay compared to the current (2019) profile of cultural visitors. The economic impacts for the GOR region illustrated in the chart in Figure 4-5 as well as in Table 4-14.

Figure 4-5 Cultural tourist visitation impacts, GOR region



As indicated by the results of the analysis, a small increase in the average length of stay would have a substantial positive economic impact for the region. The additional \$103.9 million in direct tourist expenditure would support 537 jobs, and an additional 219 jobs through supply-chain and consumption effects.

Table 4-14 Summary of cultural tourism visitation impacts – GOR region

	Direct Effect	Supply-chain Effect	Consumption Effect	Total Effect	Type 2 Multiplier
Output (\$M)	\$103.91	\$38.71	\$29.93	\$172.55	1.66
Value-added (\$M)	\$46.15	\$16.71	\$16.70	\$79.56	1.72
Employment (Jobs)	537	114	105	756	1.41

5 Cost benefit analysis

5.1 Approach

A cost benefit analysis (CBA) and associated cost benefit ratios are presented in this report in relation to the project. The CBA has taken into consideration capital investment, forecast operational costs and benefits associated with a base case or 'do-nothing' scenario (scenario 1) where the project does not proceed, and two project cases (scenario 2 and scenario 3). Scenario 2 includes stage 1 and stage 2 of the project while scenario 3 includes only stage 1. All costs and benefits are measured in real⁹ terms.

A seven percent real discount rate has been applied, with rates of four percent and ten percent also presented for sensitivity testing. Applying a discount rate enables comparison of costs and benefits over a number of years, expressing all years in today's dollar value. The CBA has been conducted over a 30-year period with net present value (NPV) of costs and benefits presented at the various discount rates.

Both the NPV and Cost Benefit Ratio (CBR) are presented to guide the investment decisions. Generally, a project with a higher CBR would be preferred. However, CBR tends to be biased towards projects with lower initial capital costs, so a CBR is best considered in conjunction with the NPV in making project decisions as the proposed project involves a significant upfront capital outlay. Unlike economic impact analysis which measures the marginal annual change in economic activity, the two scenarios prepared for the CBA apply the total economic activity resulting under each scenario. The key decision-making criteria with a CBA are:

- If a project has a positive NPV the project should be accepted as the present value of the stream of economic benefits exceeds the present value of the stream of economic costs.
- If a project has a CBR of greater than 1.0, the project is expected to deliver a positive net present value.

5.2 Inputs

The CBA includes direct costs and both direct and indirect benefits as inputs into the analysis. Direct costs and benefits are those which occur within, or as a direct result of, the project occurring. Indirect benefits are activities that can't be directly observed but are enabled through the project occurring. A summary of the costs and benefits that have been applied in the CBA is provided below.

Costs

All costs are direct values relating to the construction of the new SCCC and subsequent operation. Construction costs have been sourced from the project cost plan¹⁰ with the inclusion of the \$1.4 million for the 'preliminary stage' of the project involving refurbishment of the building housing the MAC.

Operational costs have been sourced from the project's financial analysis. Financial analysis has been prepared for a ten-year period from completion of stage 1 at which point both stages of the project will fully operational. The CBA maintains the year 10 costs over the remaining 15-year period of the CBA analysis.

⁹ 'Real', as opposed to 'nominal', prices are based off a single point in time and do not include expected inflation in the forecasts of future costs and benefits.

¹⁰ Turner & Townsend, Indicative Cost Plan – Rev 2 Stage 1 & 2 (Staged): Torquay Cultural Facility

Benefits

Benefits applied in the CBA are both direct and indirect. Direct benefits include forecast operating revenue from the project's financial analysis. Other direct benefits include the value-added component, being the marginal economic value added to cost of production, of the new café operations that will be accommodated within the new centre. The value-added component of the café operations was determined by modelling the new jobs in the food and beverage services industry using REMPLAN – regional economic modelling and analysis system.

The regional benefit of direct employment at the new SCCC was also incorporated as an indirect benefit. This item was calculated by modelling the flow-on benefits for Surf Coast Shire of all jobs at the SCCC using REMPLAN – regional economic modelling and analysis system and applying the value-added component of the flow-on benefits.

Total value-added of tourism expenditure for Surf Coast Shire, which includes all direct and indirect effects of tourism expenditure, has been incorporated as an indirect benefit of the project. The calculation applies the same approach as outlined in section 4.2.3, but applies total tourist numbers rather than the marginal increase across the various stages of the project.

The upgraded library is a significant element of the new SCCC. The increase in visits to the library have not been included in other parts of the CBA aside from the additional costs associated with providing the library services. Libraries are vitally important institutions within communities, offering free access to a broad range of services, programs and information technology. To capture the benefits of these free services, the analysis in this report has utilised work completed by SGS Economics for the State Library of Victoria¹¹ which provides a dollar value of the net benefit per capita of Victorian library services for both users and the total population (users and non-users).

The figures in this report utilise the net benefit figures for Regional Victoria. As the analysis prepared for the State Library of Victoria was completed in 2016-17, the value of the net benefit has been adjusted for inflation¹² up to the commencement of the project (Table 5-1).

The figures applied in the CBA multiply the inflated user only net benefit by the increase in library visitations forecast as part of the project financial analysis (Table 5-2).

Table 5-1 Net benefit of library visits to Surf Coast Shire

Net benefit per capita (\$)	Incl. non user	User only	Inflated user only
Regional Victoria	\$129.00	\$73.37	\$78.63
Greater Melbourne*	\$143.00	\$87.40	
Victoria*	\$140.00	\$84.21	

Source: State Library of Victoria and REMPLAN

*Figures provided for context only and have not been used in the modelling.

Table 5-2 Annual benefit of new library visits

Stage	Additional users	Annual benefit (users x inflated net benefit)
Stage 1	45,081	\$3,544,593
Stage 2	46,167	\$3,630,005

¹¹ State Library of Victoria 2018, *Libraries Work! The socio-economic value of public libraries to Victorians.*

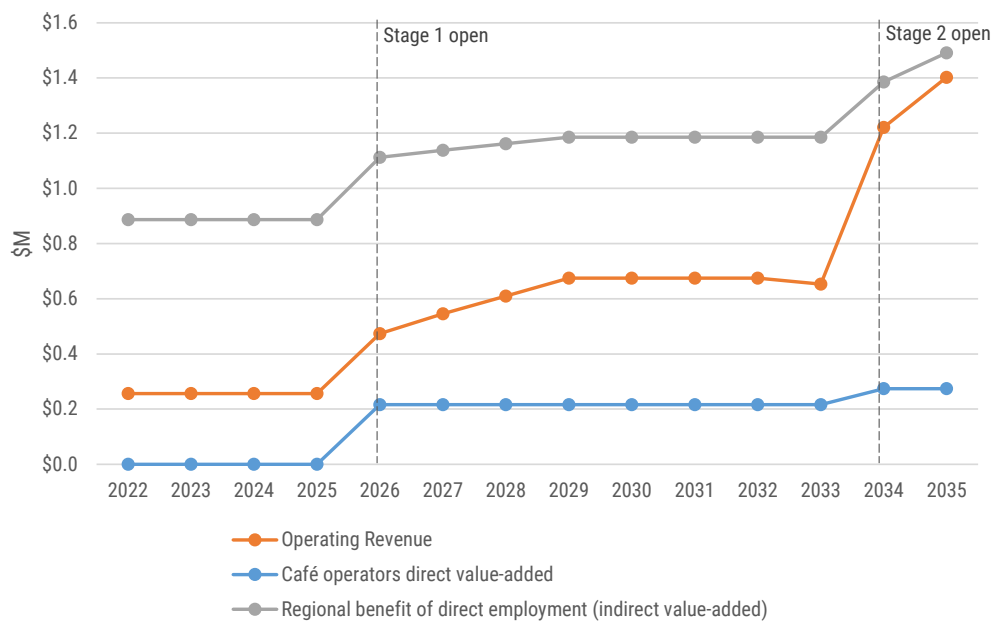
¹² Inflation figures were sourced from the official Australian Bureau of Statistics *Consumer Price Index, Australia.*

All benefits hold relatively stable between stage 1 and stage 2 then experience larger increases upon opening of stage 2. From stage 2 all benefits are held constant over remaining 15-year period of the CBA analysis.

The majority of project benefit is composed of indirect benefits rather than direct benefits. Of all the benefits, the greatest share is through additional library visits which provide a substantial indirect contribution for the broader region once stage 1 of the project is complete. The level of benefit from library visits remains relatively constant after completion of stage 1, with only minor increases in visitation following completion of stage 2. It is important to note however, that library visitations within the modelling are held constant after each stage. In reality visitations will likely increase with the growing population generating higher indirect benefits over time.

Direct benefits of the SCCC operating revenue and the direct value-added generated by the new cafes make some of the smallest contributions to regional benefit. However, operating revenue does make a substantial step following the opening of stage 2, largely due to the increased revenue brought in by the theatre. Change in the two direct benefits compared to the smallest indirect benefit is illustrated in Figure 5-1.

Figure 5-1 Change in benefits up to opening of stage 2



5.3 CBA results summary

As outlined in Table 5-3, the CBR for the base case (do-nothing) sits just below 1.0 when applying each discount rate. The scenario also has a negative project NPV (benefits less costs) across the 4, 7 and 10 percent discount rates. This is in part due to the ongoing asset renewal required for the older facility over the coming years as well as lower level of benefits that would be realised due to limitations on visitation.

At a seven percent discount rate the CBR for the Scenario 2 of the project case, including both stages 1 and 2, is 1.19. This means that for every dollar of cost, it is anticipated that an economic benefit for Surf Coast LGA of \$1.19. The project case returns a project NPV (or net benefit) of \$12.9 million over the 30-year analysis period at a discount rate of 7 percent.

Scenario 3, which only includes stage 1, has the highest CBR of 1.28 at a seven percent discount rate. The higher CBR relative the scenario 2 is due to the large reduction in costs later in the analysis period through the removal of stage 2 of construction. Overall, the present value of additional financial costs incurred through stage 2 outweigh the financial benefits resulting in a higher CBR and NPV under scenario 3.

Details of the CBA for each scenario is presented in Table App - 6 in Appendix D.

Table 5-3 Scenario 1 - base case (do-nothing)

Real discount rates	4%	7%	10%
Net Present Value (NPV)	-\$635,514	-\$655,234	-\$680,359
NPV Cost	\$27,419,964	\$20,430,637	\$16,124,565
NPV Benefit	\$26,784,450	\$19,775,402	\$15,444,206
CBR	1 : 0.98	1 : 0.97	1 : 0.96

Table 5-4 Scenario 2 - project case stage 1 and stage 2

Real discount rates	4%	7%	10%
Net Present Value (NPV)	\$34,784,901	\$12,886,729	\$950,015
NPV Cost	\$86,944,185	\$69,405,657	\$57,752,619
NPV Benefit	\$121,729,087	\$82,292,386	\$58,702,634
CBR	1 : 1.40	1 : 1.19	1 : 1.02

Table 5-5 Scenario 3 - project case stage 1 only

Real discount rates	4%	7%	10%
Net Present Value (NPV)	\$35,641,890	\$15,606,740	\$4,090,696
NPV Cost	\$67,007,272	\$55,622,622	\$47,973,819
NPV Benefit	\$102,649,162	\$71,229,362	\$52,064,516
CBR	1 : 1.53	1 : 1.28	1 : 1.09

Appendix A

Table App - 1 Summary of construction phase impacts – G21 Region

	Direct Effect	Supply-chain Effect	Consumption Effect	Total Effect	Type 2 Multiplier
Stage 1					
Output (\$M)	\$36.86	\$38.37	\$14.47	\$89.70	2.43
Value-added (\$M)	\$9.96	\$13.84	\$7.48	\$31.28	3.14
Employment (FTE Jobs)	68	89	38	196	2.86
Stage 2					
Output (\$M)	\$20.72	\$21.75	\$8.08	\$50.54	2.44
Value-added (\$M)	\$5.54	\$7.84	\$4.17	\$17.55	3.17
Employment (FTE Jobs)	34	51	21	106	3.08

Table App - 2 Summary of construction phase impacts – Victoria (State)

	Direct Effect	Supply-chain Effect	Consumption Effect	Total Effect	Type 2 Multiplier
Stage 1					
Output (\$M)	\$36.86	\$48.70	\$26.39	\$111.96	3.04
Value-added (\$M)	\$9.95	\$17.90	\$13.11	\$40.96	4.12
Employment (FTE Jobs)	71	111	65	246	3.47
Stage 2					
Output (\$M)	\$20.72	\$27.56	\$14.75	\$63.03	3.04
Value-added (\$M)	\$5.53	\$10.13	\$7.33	\$22.98	4.16
Employment (FTE Jobs)	36	63	36	135	3.74

Appendix B

Table App - 3 Summary of operational phase impacts – G21 Region

	Direct Effect	Supply-chain Effect	Consumption Effect	Total Effect	Type 2 Multiplier
Stage 1					
Output (\$M)	\$1.25	\$0.69	\$0.52	\$2.46	1.96
Value-added (\$M)	\$1.09	\$0.30	\$0.27	\$1.65	1.51
Employment (FTE Jobs)	14	2	1	17	1.23
Stage 2					
Output (\$M)	\$2.15	\$1.18	\$0.86	\$4.19	1.95
Value-added (\$M)	\$1.71	\$0.51	\$0.45	\$2.67	1.56
Employment (FTE Jobs)	19	3	2	25	1.29

Table App - 4 Summary of operational phase impacts – Victoria (State)

	Direct Effect	Supply-chain Effect	Consumption Effect	Total Effect	Type 2 Multiplier
Stage 1					
Output (\$M)	\$1.25	\$1.00	\$0.94	\$3.19	2.55
Value-added (\$M)	\$1.09	\$0.43	\$0.47	\$1.99	1.82
Employment (FTE Jobs)	14	3	2	19	1.36
Stage 2					
Output (\$M)	\$2.15	\$1.73	\$1.58	\$5.46	2.54
Value-added (\$M)	\$1.71	\$0.75	\$0.79	\$3.24	1.90
Employment (FTE Jobs)	19	5	4	28	1.44

Appendix C

Table App - 5 Summary of tourist visitation impacts – G21 Region

	Direct Effect	Supply-chain Effect	Consumption Effect	Total Effect	Type 2 Multiplier
Stage 1					
Output (\$M)	\$2.23	\$1.06	\$0.93	\$4.213	1.89
Value-added (\$M)	\$0.94	\$0.44	\$0.48	\$1.852	1.98
Employment (FTE Jobs)	9	3	2	14	1.53
Stage 2					
Output (\$M)	\$5.14	\$2.44	\$2.14	\$9.71	1.89
Value-added (\$M)	\$2.16	\$1.00	\$1.11	\$4.27	1.98
Employment (FTE Jobs)	21	6	6	33	1.53

SURF COAST CULTURAL CENTRE – EIA & CBA

Appendix D

Table App - 6 CBA summaries

Scenario 1: Base Case (Project does not proceed)		Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Year 7	Year 8	Year 9	Year 10	Year 11	Year 12	Year 13	Year 14	Year 15	Year 16	Year 17	Year 18	Year 19	Year 20	Year 21	Year 22	Year 23	Year 24	Year 25	Year 26	Year 27	Year 28	Year 29	Year 30	
Net Benefit	-\$1,090,652	\$119,348	\$108,348	\$96,548	\$83,348	\$69,348	\$55,348	\$41,348	\$25,348	\$9,348	-\$7,652	-\$7,652	-\$7,652	-\$7,652	-\$7,652	-\$7,652	-\$7,652	-\$7,652	-\$7,652	-\$7,652	-\$7,652	-\$7,652	-\$7,652	-\$7,652	-\$7,652	-\$7,652	-\$7,652	-\$7,652	-\$7,652	-\$7,652	-\$7,652	
Real discount rates	4%	7%	10%																													
NPV	\$635,514	\$455,234	\$489,959																													
NPV Cost	\$27,419,964	\$20,430,637	\$16,124,565																													
NPV Benefit	\$26,784,450	\$19,775,402	\$15,444,206																													
CBR	1: 0.96	1: 0.97	1: 0.96																													
COSTS																																
Construction	\$1,400,000																															
Library asset renewal costs	\$190,000	\$201,000	\$214,000	\$226,000	\$240,000	\$254,000	\$268,000	\$284,000	\$300,000	\$317,000	\$337,000	\$357,000	\$377,000	\$397,000	\$417,000	\$437,000	\$457,000	\$477,000	\$497,000	\$517,000	\$537,000	\$557,000	\$577,000	\$597,000	\$617,000	\$637,000	\$657,000	\$677,000	\$697,000	\$717,000	\$737,000	
Total Salaries	\$847,691	\$847,691	\$847,691	\$847,691	\$847,691	\$847,691	\$847,691	\$847,691	\$847,691	\$847,691	\$847,691	\$847,691	\$847,691	\$847,691	\$847,691	\$847,691	\$847,691	\$847,691	\$847,691	\$847,691	\$847,691	\$847,691	\$847,691	\$847,691	\$847,691	\$847,691	\$847,691	\$847,691	\$847,691	\$847,691	\$847,691	
Total Building Utilities and Overheads	\$177,268	\$177,268	\$177,268	\$177,268	\$177,268	\$177,268	\$177,268	\$177,268	\$177,268	\$177,268	\$177,268	\$177,268	\$177,268	\$177,268	\$177,268	\$177,268	\$177,268	\$177,268	\$177,268	\$177,268	\$177,268	\$177,268	\$177,268	\$177,268	\$177,268	\$177,268	\$177,268	\$177,268	\$177,268	\$177,268	\$177,268	
Total Operational Overheads	\$58,580	\$58,580	\$58,580	\$58,580	\$58,580	\$58,580	\$58,580	\$58,580	\$58,580	\$58,580	\$58,580	\$58,580	\$58,580	\$58,580	\$58,580	\$58,580	\$58,580	\$58,580	\$58,580	\$58,580	\$58,580	\$58,580	\$58,580	\$58,580	\$58,580	\$58,580	\$58,580	\$58,580	\$58,580	\$58,580		
Total Corporate Overheads	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	
Total Other Business Stream Costs	\$96,485	\$96,485	\$96,485	\$96,485	\$96,485	\$96,485	\$96,485	\$96,485	\$96,485	\$96,485	\$96,485	\$96,485	\$96,485	\$96,485	\$96,485	\$96,485	\$96,485	\$96,485	\$96,485	\$96,485	\$96,485	\$96,485	\$96,485	\$96,485	\$96,485	\$96,485	\$96,485	\$96,485	\$96,485	\$96,485		
Total Unlimited Capital and Operational Costs	\$2,980,024	\$1,370,024	\$1,381,024	\$1,394,024	\$1,406,024	\$1,420,024	\$1,434,024	\$1,448,024	\$1,464,024	\$1,480,024	\$1,497,024	\$1,514,024	\$1,531,024	\$1,549,024	\$1,567,024	\$1,585,024	\$1,603,024	\$1,621,024	\$1,639,024	\$1,657,024	\$1,675,024	\$1,693,024	\$1,711,024	\$1,729,024	\$1,747,024	\$1,765,024	\$1,783,024	\$1,801,024	\$1,819,024	\$1,837,024	\$1,855,024	
BENEFITS																																
Operating Revenue	\$256,361	\$256,361	\$256,361	\$256,361	\$256,361	\$256,361	\$256,361	\$256,361	\$256,361	\$256,361	\$256,361	\$256,361	\$256,361	\$256,361	\$256,361	\$256,361	\$256,361	\$256,361	\$256,361	\$256,361	\$256,361	\$256,361	\$256,361	\$256,361	\$256,361	\$256,361	\$256,361	\$256,361	\$256,361	\$256,361		
Regional benefit of flow and employment (indirect value-added)	\$886,874	\$886,874	\$886,874	\$886,874	\$886,874	\$886,874	\$886,874	\$886,874	\$886,874	\$886,874	\$886,874	\$886,874	\$886,874	\$886,874	\$886,874	\$886,874	\$886,874	\$886,874	\$886,874	\$886,874	\$886,874	\$886,874	\$886,874	\$886,874	\$886,874	\$886,874	\$886,874	\$886,874	\$886,874	\$886,874		
Additional tourism expenditure benefit (total value-added)	\$346,137	\$346,137	\$346,137	\$346,137	\$346,137	\$346,137	\$346,137	\$346,137	\$346,137	\$346,137	\$346,137	\$346,137	\$346,137	\$346,137	\$346,137	\$346,137	\$346,137	\$346,137	\$346,137	\$346,137	\$346,137	\$346,137	\$346,137	\$346,137	\$346,137	\$346,137	\$346,137	\$346,137	\$346,137	\$346,137		
Total Unlimited Benefits	\$1,489,372	\$1,489,372	\$1,489,372	\$1,489,372	\$1,489,372	\$1,489,372	\$1,489,372	\$1,489,372	\$1,489,372	\$1,489,372	\$1,489,372	\$1,489,372	\$1,489,372	\$1,489,372	\$1,489,372	\$1,489,372	\$1,489,372	\$1,489,372	\$1,489,372	\$1,489,372	\$1,489,372	\$1,489,372	\$1,489,372	\$1,489,372	\$1,489,372	\$1,489,372	\$1,489,372	\$1,489,372	\$1,489,372	\$1,489,372		

8.1 Potential Sale of Cypress Lane, Torquay

Authors Title:	Manager Assets and Engineering
General Manager:	Lenny Jenner, Acting General Manager Strategy & Effectiveness
Department:	Assets and Engineering
Division:	Place Making and Environment
Attachments:	1. Cypress Lane [8.1.1 - 1 page]

Officer Conflict of Interest: No officer declared a conflict of interest under the *Local Government Act 2020* in the preparation of this report.

Status: This report and attachments contains no confidential information under section 66(2) of the *Local Government Act 2020*.

Executive Summary

Subject Matter Overview

Officers received a request from the owner of the surrounding land seeking to discontinue Cypress Lane (R1) and part of Reserve no. 3 as they wish to consolidate all ten titles into one title.

Both Cypress Lane and Reserve no.3 are Council owned freehold land and the land is zoned low density residential/public laneway.

Council's Engineering, Environment and Social Infrastructure Planning departments have reviewed the site and do not object to the potential sale of the land.

If Council were to resolve to provide in principle support as recommended this allows Council to be in a stronger position to:

- Negotiate positive community benefits through the planning permit process
- Place appropriate conditions on the future sale of the land if the sale were to proceed

Furthermore a further report would still be required to come to Council to resolve on the sale of the land if the Planning Permit application were to be successful.

Outcome Statement

The purpose of this report is to seek in-principle support from Council to sell Cypress Lane and part of reserve no. 3 in Torquay.

<i>Key benefits</i>	<i>Key risks</i>
Possible development that may benefit the community	Council or community not supportive of proposed development

Key benefits	Key risks
Disposal of assets therefore removal of ongoing maintenance cost	
Income from land sale would be used for Council projects	

Finance and Resource Implications

The sale of both Cypress Lane and Reserve no.3 will benefit the community by providing additional funds to support other council initiatives.

Community Engagement

If the sale were to proceed officers will publish a notice of intent to sell the land and undertake a community engagement process as required under the relevant Subdivision Act and *Local Government Act 2020* relating to the sale of public land.

Recommendation

That Council provides in-principle support for the sale of Cypress Lane and Reserve no. 3 subject to the following conditions:

1. That the sale of land contract includes the condition that the land will be used for the purpose of providing housing for seniors or people with a disability, and
2. The planning permit must be approved by Council.

An alternate officer recommendation was shared on screen at 6:50pm to give viewers watching via the Live Stream additional context ahead of Councillor consideration of this agenda item.

Council Resolution

Moved Cr Pattison, Seconded Cr Schonfelder

That Council provides in-principle support for the sale of Cypress Lane and Reserve no. 3 subject to the following conditions:

1. That the sale of land contract includes the condition that the land will be used for the purpose of providing housing for seniors or people with a disability.
2. That the sale of Council land can only proceed if a planning permit is approved by Surf Coast Shire Council and is not subject to a VCAT appeal.
3. That Council complete all statutory requirements set out in section 114 of the Local Government Act 2020 and Councils Policies for the sale of Council land. These requirements include:
 - 3.1. Obtain a valuation of the land within six months before the sale

- 3.2. Ensure that Council publishes a notice of intention to sell the land at least four weeks prior to the sale
- 3.3. Ensure Council undertakes a community engagement process in accordance with Council's Community Engagement Policy, and
- 3.4. Comply with Council's Sale or Exchange of Council land Policy.

CARRIED 5|4

For	Against	Abstained
Cr Allen Cr Gazzard Cr Pattison Cr Schonfelder Cr Stapleton	Cr Barker Cr Bodsworth Cr Hodge Cr Wellington	Nil

Alternative Options

Alternative Option 1 – Not provide in-principle support

This option is not recommended by officers as Council has no use for the land and there is no benefit in keeping the land.

Report

Background

Cypress Lane is located off Coombes Road, Torquay. Cypress Lane was previously a private road however was transferred to Council and now both Cypress Lane and Reserve no. 3 are freehold land under Council ownership.

Certificate of Title – Cypress Lane Torquay - Volume 11601 Folio 161.

Certificate of Title – Reserve no. 3 – Volume 10746 Folio 418.

The road and reserve are shown in the attached plans.

Discussion

The adjoining land owner is proposing a future development on the site and to proceed is seeking to purchase Cypress Lane and Reserve no 3 and consolidate these 2 titles with the adjoining titles under their ownership to form one large single allotment as the site for the proposed development

The owner is seeking in principle support for the closure and sale of Cypress Lane and an adjacent section of reserve prior to progressing a Planning Permit Application.

If Council agrees to resolve in principle support and Council does not issue a Planning Permit for the proposed site the sale would not proceed.

Key Council officers have met and discussed the impact of the sale of the land and have noted the following key points:

- If the various properties accessing Cypress Lane are consolidated there is no longer a need to maintain the road
- If the sale were to proceed this would remove the existing road and reserve from Council asset register resulting in a reduced maintenance and renewal work load.
- There are multiple access points to the Deep Creek reserve so loss of link through Cypress Lane would not be an issue
- If the sale were to proceed, income from reserve sale should be used on improving the creek reserve.
- Valuations of the two allotments have been undertaken as follows, however these valuations are only valid for 6 months and would be redone prior to sale
 - Cypress Lane (R1) Torquay date of valuation 19 December 2021, an approximate area of 8,849sqm valued at \$1,465,000.
 - Reserve no. 3 date of valuation 22 November 2021, an approximate area of 1,790sqm valued at \$387,000.
 - Basis of assessment was market value “as is” – as if amalgamated with surrounding allotments.
- If sale were to proceed this would need to be undertaken through the required formal process under the relevant Subdivision Act and *Local Government Act 2020* for these parcels of land.
- If the sale were to proceed Council would consider the inclusion of suitable conditions to the land sale which would be developed at a future point in time through negotiations with the purchaser.

Councillors were briefed on this proposal on 14 December 2021 and 18 January 2022.

Outcome Analysis

Officers recommend the approval of in-principle support to the sale of Cypress Lane and part of Reserve no.3 as the benefit to the community outweighs any reason to not support the sale.

Financial and Resource Impact Analysis

The sale of this land would result in a substantial net benefit to Council through the disposal of assets currently maintained by Council as well as the income from the sale of the land.

Council Plan Assessment

Theme Seven - Accountable And Viable Council

Strategy 18 - Establish a sustainable financial position.

The sale of this land would result in a substantial net benefit to Council through the disposal of assets currently maintained by Council as well as the income from the sale of the land.

Relevant Legislation, Policy, Strategies and Plans

If the sale were to proceed Council would undertake the sale of the under the relevant Acts.

Previous Councillor and Audit and Risk Committee Consultation

This item is not within the scope of matters considered by the Audit and Risk Committee.

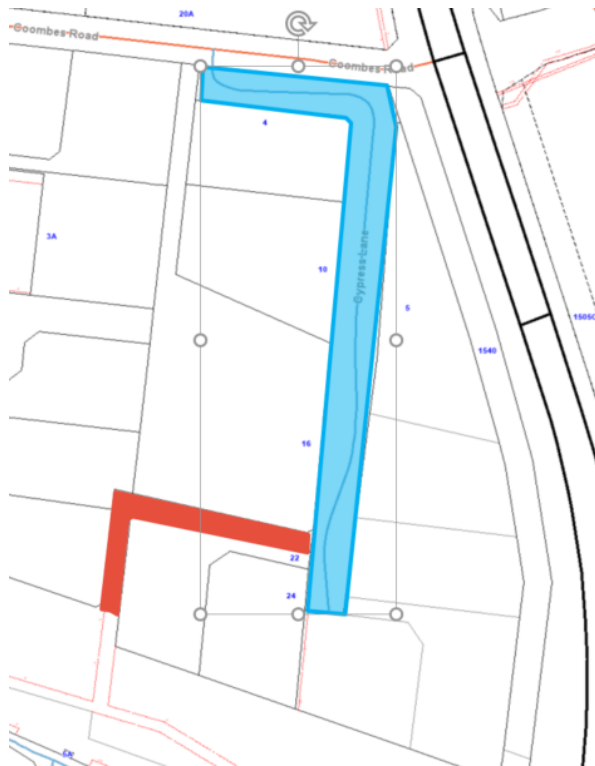
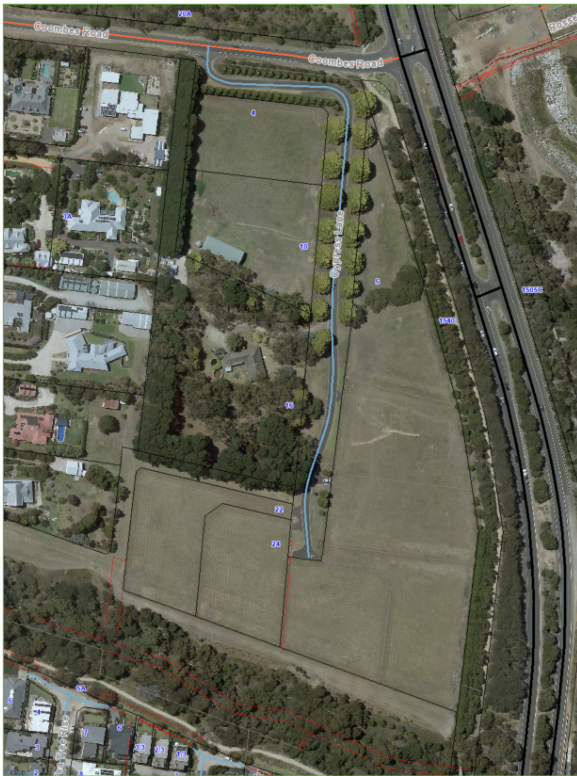
This item was discussed at the following Councillor briefings prior to being presented to Council for consideration. Councillor attendance at each briefing was as follows:

Councillor Briefing Date: 1 February 2022

<i>Councillor name</i>	<i>In attendance (Y/N)</i>	<i>Councillor name</i>	<i>In attendance (Y/N)</i>
<i>Cr Gary Allen</i>	<i>Y</i>	<i>Cr Liz Pattison</i>	<i>N</i>
<i>Cr Paul Barker</i>	<i>Y</i>	<i>Cr Adrian Schonfelder</i>	<i>Y</i>
<i>Cr Mike Bodsworth</i>	<i>Y</i>	<i>Cr Libby Stapleton</i>	<i>Y</i>
<i>Cr Kate Gazzard</i>	<i>N</i>	<i>Cr Heather Wellington</i>	<i>N</i>
<i>Cr Rose Hodge</i>	<i>Y</i>		

Councillor Briefing Date: 14 December 2021

<i>Councillor name</i>	<i>In attendance (Y/N)</i>	<i>Councillor name</i>	<i>In attendance (Y/N)</i>
<i>Cr Gary Allen</i>	<i>Y</i>	<i>Cr Liz Pattison</i>	<i>Y</i>
<i>Cr Paul Barker</i>	<i>Y</i>	<i>Cr Adrian Schonfelder</i>	<i>Y</i>
<i>Cr Mike Bodsworth</i>	<i>Y</i>	<i>Cr Libby Stapleton</i>	<i>Y</i>
<i>Cr Kate Gazzard</i>	<i>Y</i>	<i>Cr Heather Wellington</i>	<i>N</i>
<i>Cr Rose Hodge</i>	<i>N</i>		



 Cypress Lane

 Reserve No. 3

4 Responsible and Planning Authority

4.1 Planning Scheme Amendment GC183 - Implementation of Stage 2C of the Surf Coast Shire Heritage Study

Authors Title:	Principal Strategic Planner
General Manager:	Brendan Walsh, Acting General Manager Place Making and Environment
Department:	Integrated Planning
Division:	Place Making and Environment
Attachments:	<ol style="list-style-type: none">1. Volume 1 - Stage 2C of the Surf Coast Shire Heritage Study [4.1.1 - 82 pages]2. Volume 2 - Stage 2C of the Surf Coast Shire Heritage Study [4.1.2 - 112 pages]3. GC183 - Explanatory Report Adoption [4.1.3 - 6 pages]4. GC183 - Surf Coast Planning Scheme Collated Ordinances [4.1.4 - 48 pages]5. GC183 - Golden Plains Collated Ordinances [4.1.5 - 16 pages]

Officer Conflict of Interest: No officer declared a conflict of interest under the *Local Government Act 2020* in the preparation of this report.

Status: This report and attachments contains no confidential information under section 66(2) of the *Local Government Act 2020*.

Executive Summary

Subject Matter Overview

Stage 2C of the Surf Coast Shire Heritage Study (the Study) was undertaken by consultants Ecology and Heritage Partners Pty Ltd and completed in July 2020. Council formally adopted the study and recommendations at its meeting on 28 September 2021. The study consists of *Volume 1 – The report* which sets out the findings and recommendations, and *Volume 2 – The Citations*, which includes individual citations for each property. The reports are attached in Appendices 1 and 2.

One of the key recommendations of the study was to undertake a planning scheme amendment to implement a number of changes in the Surf Coast Planning Scheme and Golden Plains Planning Scheme to ensure adequate protection of heritage assets. Planning Scheme Amendment GC183 seeks to apply these changes.

Council also resolved to seek ministerial authorisation to prepare and exhibit the amendment at the same meeting in September 2021. A 'GC' amendment, with Surf Coast Shire as the Planning Authority to cover the changes to both the Surf Coast and the Golden Plains Planning Schemes together was prepared and exhibited.

The amendment was publicly exhibited from 11 November 2021 until 13 December 2021. One submission to the amendment was received. The submission was lodged by the Wadawurrung Traditional Owners Aboriginal Corporation (WTOAC), and the document provided comments and advisory changes.

A small number of consequential changes have been made to the amendment since public exhibition in response to this submission. These changes have been incorporated into the final amendment documentation and are described in the discussion section of this report.

Following public exhibition and the consideration of submissions, it is recommended that Council adopt amendment GC183 as exhibited, subject to the minor changes outlined in this report.

Outcome Statement

The purpose of this report is to consider submissions received following public exhibition of Amendment GC183 to the Surf Coast Planning Scheme and Golden Plains Planning Scheme and to consider adoption of the amendment. The adopted amendment would then be forwarded to the Minister of Planning for approval.

<i>Key benefits</i>	<i>Key risks</i>
The amendment will ensure the best protection of the Shire's cultural heritage assets for future generations. The significant places studied add to the rich fabric of built form in the Shire, and add to the amenity of the area. The amendment represents good planning practice and is consistent with the Victorian Planning Provisions and Council's responsibilities as Planning Authority.	There are no demonstrated risks associated with adopting the amendment.

Finance and Resource Implications

The current budget has adequate provision for the processing of this planning scheme amendment. The amendment will have no workforce implications and will ensure a Council asset (the Pollocksford Bridge) is afforded adequate protection. Appropriate permits for future works triggered by the proposed Heritage Overlay would be required to be obtained in the future.

Community Engagement

This amendment has been formally exhibited for one month in accordance with the requirements of Section 19 of the *Planning and Environment Act 1987*. This process provided an opportunity for public and stakeholder review and comment. Notices were sent to all owners/occupiers of specific properties involved in the study, and to all properties currently affected by a Heritage Overlay in the Surf Coast Planning Scheme.

Notices were also sent to the following recipients:

- Properties owners surrounding the Pollocksford Bridge in both the Surf Coast Shire and Golden Plains Shire municipalities;
- Local historical groups;
- The Surf Coast Heritage Committee;
- Other local community groups.

Notice of the amendment was published in the local newspapers (Surf Coast Times, Winchelsea Star and Golden Plains Times) and the Government Gazette. The amendment was also available for viewing on both Surf Coast Shire and Golden Plains Shire Council's website, and DELWP's website.

Planning officers also attended the Surf Coast Heritage Committee meeting on 28 October 2021 and outlined the process, the amendment and policy, requesting any feedback.

Letters have been sent to the submitter advising of the Council meeting. The Submitter will be notified in writing and minutes will appear on Council's website of the Council's decision to either adopt or abandon the Amendment.

Recommendation

That Council:

1. Adopts amendment GC183 as exhibited, subject to the following changes:
 - 1.1. Inclusion of reference to the term Aboriginal living cultural heritage in Clause 02.03-5 (Built environment and heritage).
 - 1.2. Inclusion of the requirement to consider that land subject to a Heritage Overlay may possess both Aboriginal living cultural heritage values and

post-European contact cultural heritage as a Policy Guideline in Clause 15.03-1L (Heritage Conservation).

2. Submits amendment GC183 to the Minister for Planning for approval pursuant to Section 31 of the Planning and Environment Act 1987

Council Resolution

Moved Cr Schonfelder, Seconded Cr Barker

That Council:

1. Adopts amendment GC183 as exhibited, subject to the following changes:
 - 1.1. Inclusion of reference to the term Aboriginal living cultural heritage in Clause 02.03-5 (Built environment and heritage).
 - 1.2. Inclusion of the requirement to consider that land subject to a Heritage Overlay may possess both Aboriginal living cultural heritage values and post-European contact cultural heritage as a Policy Guideline in Clause 15.03-1L (Heritage Conservation).
2. Submits amendment GC183 to the Minister for Planning for approval pursuant to Section 31 of the Planning and Environment Act 1987

CARRIED 9|0

For	Against	Abstained
Cr Allen	Nil	Nil
Cr Barker		
Cr Bodsworth		
Cr Gazzard		
Cr Hodge		
Cr Pattison		
Cr Schonfelder		
Cr Stapleton		
Cr Wellington		

Alternative Options

Option 1 – adopt amendment GC183 without the proposed changes

This option is not recommended by officers as the changes are necessary and justified.

Option 2 – abandon amendment GC183

This option is not recommended by officers as there is insufficient justification to abandon the amendment and the changes will further protect heritage assets within the Shire.

Report

Background

The Stage 2C study prepared heritage citations to include statements of significance for fourteen (14) heritage places that are subject to existing Heritage Overlays but have scant or no heritage assessment to support their significance. The statements support and strengthen the existing heritage overlays and establish the significance of the particular place, and provide a basis to guide any future planning permit applications against the decision guidelines of the Heritage Overlay. These will be used as a tool for assessing any future planning permit applications thereby helping to protect the features that are considered significant for each place.

Planning Scheme Amendment GC183 seeks to implement a number of the recommendations in the Study.

This includes incorporating the document *Volume 2: The Heritage Citations, July 2020* containing the heritage citations into the Surf Coast Planning Scheme, and updating the Schedule to the Heritage Overlay (clause 43.01) to reference this document.

The Study recommends that:

- Internal controls be applied to the following properties:
 - Westcott's Stable, 850 Barrabool Road, Barrabool (HO14)
 - Scammell House, 24 Pride Street, Torquay (HO16).
- External paint controls be applied to the following properties:
 - Colonial Bank, 33 Main Street, Winchelsea (HO19)
 - Berramongo, 100 Crooks Road, Barrabool (HO8).

A permit would be required for any internal alterations or any external painting of these properties. The amendment seeks to provide the additional controls to these properties to ensure their appropriate protection by amending the schedule to Clause 43.01.

The Study also included the assessment of Pollocksford Bridge over the Barwon River on Pollocksford Road, to ascertain its cultural heritage significance and determine whether a new Heritage Overlay should be applied. Although Surf Coast Shire has full maintenance responsibility for the bridge, it straddles the municipal boundary and is owned in common with Golden Plains Shire Council. The Study also concluded that Pollocksford Bridge meets the threshold for local cultural heritage significance, and recommended its inclusion in a Heritage Overlay in both

the Surf Coast and Golden Plains Planning Schemes. This amendment seeks to give statutory heritage protection to the Pollocksford Bridge through the application of a Heritage Overlay in both Planning Schemes.

The amendment also seeks to incorporate the Pollocksford Bridge Citation into the Golden Plains Planning Scheme.

The Study also recommended that a local heritage policy should be prepared and included within the Surf Coast Planning Scheme, which would be specific to the Surf Coast Shire and support the generic State heritage policy. The amendment proposes to amend the current policy at Clause 15.03-1L to introduce detailed strategies to guide decisions where a planning permit is triggered under the Heritage Overlay, including for the demolition or relocation of buildings, subdivision, additions, restoration, landscaping, signage, boundary fences, and access and car parking. This policy will apply to all land affected by a Heritage Overlay, will be applied to any development application as appropriate and provides a clear framework for the consideration of permit applications and the type of development that meets Council's expectations. The policy adds rigour to the assessment process and some permit applications will need to be accompanied by the additional supporting documents set out in the schedule to the Heritage Overlay (Clause 43.01). This policy has been prepared in consultation with Council's Heritage Advisor.

The amendment will also provide additional context in respect of the cultural heritage of the Shire and provide an overarching objective in regards to cultural heritage through amending the Strategic directions in the Municipal Planning Strategy at Clause 02.03-5.

The attached Explanatory Report provides a more detailed description and assessment of the amendment against State and local planning policy, in addition to other requirements (refer appendix 3).

Following Council's resolution at its meeting on 28 September 2021 to seek ministerial authorisation to prepare and exhibit the amendment, authorisation was received from the Department of Environment, Land, Water and Planning (DELWP) on 18 October 2021.

The amendment was placed on public exhibition from 11 November 2021 until 13 December 2021. The community engagement and consultation undertaken as part of this amendment is described above. The Amendment was also referred to all relevant authorities and prescribed Ministers under the *Planning and Environment Act 1987*.

Notice of the amendment was also given to Golden Plains Shire required under Section 19(1)(c) of the *Planning and Environment Act 1987*, as well as a copy of the amendment documents.

The exhibited amendment did not include the additional changes that were identified by Officers in the report to Council. These sat outside of the Study and included minor corrections to the Incorporated Document '*Mountjoy Parade Heritage Design Guidelines (Surf Coast Shire, April 2021)*' and the updating of, and corrections to, the existing background document '*Surf Coast Shire Places of Cultural Significance Study: Selected Lorne/Deans Marsh Heritage Place Assessments 2003 (Surf Coast Shire, amended 2005)*'. The Council report indicated that these documents would be updated and exhibited as part of the amendment process, and associated changes made to planning scheme ordinances. In conjunction with DELWP it was determined that these changes should be removed from the amendment prior to exhibition and undertaken in a future amendment.

Discussion

Submissions

As a result of this exhibition one submission was received to the amendment. The submission was lodged by the Wadawurrung Traditional Owners Aboriginal Corporation (WTOAC), and the document provided comments and advisory changes. Following liaison with DELWP, some of the suggested changes have been incorporated into the ordinances as post-exhibition modifications. This is discussed further below. The WTOAC have confirmed they are satisfied with the proposed changes and Council's response to the submission, and do not wish to attend a Hearing of Submissions Committee Meeting to verbally present the submission, nor do they wish to attend a Panel in the future.

An email was also received from the Environmental Protection Agency (EPA) indicating they did not wish to make a formal submission.

One email enquiry was also received from the Bellbrae Cemetery Trust regarding the amendment in relation to the citation for the Bellbrae Cemetery. Council officers received confirmation from the interested party that this was for clarification purposes only and did not constitute a formal submission.

The Torquay 'Museum Without Walls' group has also re-affirmed that the local history groups have been satisfied with the way in which their advice on the changes to the history of the properties were taken into account as part of the Study.

During the exhibition period, a number of verbal enquiries were also received. These generally required further clarification regarding specific parts of the amendment, which were satisfactorily addressed.

As there are no unresolved submissions to the amendment, a request to the Minister for Planning to appoint an Independent Panel is not required, and Council can consider the adoption of the amendment.

Post-exhibition changes

As a consequence of the submission from the WTOAC, a small number of changes are proposed to Clause 02.03-5 (Built environment and heritage) and 15.03-1L (Heritage conservation) as part of the adopted amendment. The changes incorporate the correct reference to Aboriginal living cultural heritage (as opposed to Aboriginal heritage) in Clause 02.03-5, and a requirement to consider that land subject to a Heritage Overlay may possess both Aboriginal living cultural heritage values and post-European contact cultural heritage as a Policy Guideline in Clause 15.03-1L. These changes have been determined as appropriate in discussions with DELWP.

Appendices 4 and 5 contain all of the amendment documents including the proposed ordinance changes to both planning schemes to be considered for adoption. These may be subject to some content changes as the amendment proceeds and following review by DELWP.

Outcome Analysis

Amendment GC183 has been prepared to implement the recommendations from the *Stage 2C Surf Coast Shire Heritage Study*. The amendment is required to provide increased protection to previously identified heritage assets by protecting the features that are considered significant at each place, and to give heritage protection to the Pollocksford Bridge. The amendment will also provide clear strategies for assessing permit applications relating to heritage places within the Surf Coast Shire, and add rigour to the Surf Coast Planning Scheme.

Having considered all submissions, it is recommended that amendment GC183 be adopted as exhibited subject to a small number of identified post-exhibition changes as a consequence of the submission from the WTOAC, and forwarded to the Minister for Planning for approval.

Financial and Resource Impact Analysis

As previously discussed the current budget has adequate provision for the processing of this planning scheme amendment. The amendment will have no workforce implications and will ensure a Council Asset (the Pollocksford Bridge) is afforded adequate protection. Council's Asset's Management Team will need to

ensure the necessary permits resulting from the application of a Heritage Overlay are obtained prior to future works being undertaken.

Council Plan Assessment

Theme One - First Nations Reconciliation

Strategy 2 - Ensure Council decisions consider and respect Traditional Owner perspectives, culture and knowledge.

Theme Four - Sustainable Growth

Strategy 11 - Protect heritage and township character.

The amendment has considered the feedback from the WTOAC resulting from the notification process, and made appropriate changes to proposed policy in the Surf Coast Planning Scheme, thereby giving effect to Strategy 2 of First Nations Reconciliation.

The amendment implements Strategy 11 of Sustainable Growth by enabling and strengthening the protection of heritage assets within the Surf Coast Shire; through the introduction of a detailed local heritage policy in the Surf Coast Planning Scheme, the identification and protection of a new heritage place and strengthened protection of already identified heritage places.

Relevant Legislation, Policy, Strategies and Plans

The amendment complies with the relevant requirements of the Planning and Environment Act 1987. The applicable Victorian Planning Provisions and relevant Acts have been taken into account in considering the proposal including the *Planning and Environment Act 1987* and *Heritage Act 2017*.

The amendment strengthens Council policy and provides clearer direction on how local heritage assets within the Shire should be protected. The amendment is consistent with State policy and other policies within the Surf Coast Planning Scheme.

Previous Councillor and Audit and Risk Committee Consultation

This item is not within the scope of matters considered by the Audit and Risk Committee.

This item was discussed at the following Councillor briefings prior to being presented to Council for consideration. Councillor attendance at each briefing was as follows:

Councillor Briefing Date: 01 February 2022

<i>Councillor name</i>	<i>In attendance (Y/N)</i>	<i>Councillor name</i>	<i>In attendance (Y/N)</i>
<i>Cr Gary Allen</i>	<i>Y</i>	<i>Cr Liz Pattison</i>	<i>N</i>
<i>Cr Paul Barker</i>	<i>Y</i>	<i>Cr Adrian Schonfelder</i>	<i>Y</i>
<i>Cr Mike Bodsworth</i>	<i>Y</i>	<i>Cr Libby Stapleton</i>	<i>Y</i>
<i>Cr Kate Gazzard</i>	<i>N</i>	<i>Cr Heather Wellington</i>	<i>N</i>
<i>Cr Rose Hodge</i>	<i>Y</i>		

Final Report

Stage 2c of the Surf Coast Shire Heritage Study,
Barrabool, Torquay, Bellbrae and Winchelsea, Victoria.

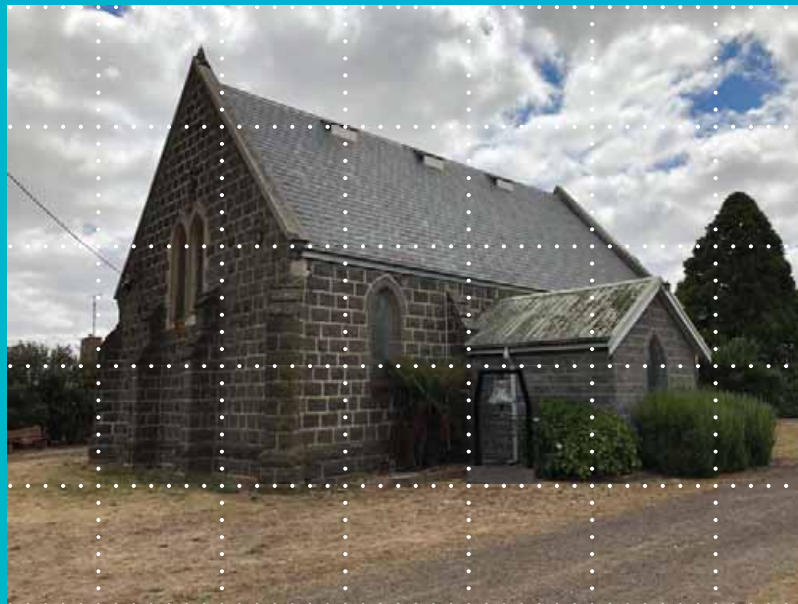
Volume 1: The Report

Volume 1 of 2

Client

Surf Coast Shire Council

July 2020



Ecology and Heritage Partners Pty Ltd

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- Samantha Natt, Principal Strategic Planner, Surf Coast Shire- for project and site information.
- Heritage Victoria.
- Lorraine Marshall, Trustee of the Bellbrae Cemetery Trust and Secretary of the Torquay & District Historical Society.
- Carleen Thoernberg, daughter of Margaret Ganly – for information on Scammell House, 24 Pride Street, Torquay.
- Cheryl Baulch from Torquay Museum without Walls.
- Antony Blakeley – owner of Wormbete Homestead, 565 Winchelsea-Deans Marsh Road.
- Gwen Threlfall from the Mount Duneed History Group.

Cover Photo: St Thomas Anglican Church, Winchelsea, Victoria.

(Photo by Ecology and Heritage Partners Pty Ltd)

ABBREVIATIONS

Acronym	Description
Act, the	<i>Heritage Act 2017</i>
CHL	Commonwealth Heritage List
CMP	Conservation Management Plan
CMA	Catchment Management Authority
DELWP	Department of Environment, Land, Water and Planning (Victoria)
DoEE	Department of the Environment and Energy (Commonwealth)
EPBC Act	<i>Environment Protection and Biodiversity Conservation Act 1999</i>
HA	Heritage Advisor
HHA	Historical Heritage Assessment
HO	Heritage Overlay
HV	Heritage Victoria
NHL	National Heritage List
NTR	National Trust Register (Victoria)
RNE	Register of the National Estate
SLV	State Library of Victoria
VHI	Victorian Heritage Inventory
VHR	Victorian Heritage Register
VWHI	Victorian War Heritage Inventory
WHL	World Heritage List

EXECUTIVE SUMMARY

Introduction

Ecology and Heritage Partners Pty Ltd was commissioned by the Surf Coast Shire to prepare Stage 2C of the Surf Coast Shire Heritage Study. The primary focus of this project was to undertake cultural heritage assessments for 15 places – 14 that are included in the Schedule to the Heritage Overlay of the Surf Coast planning scheme and one additional place.

This report documents information regarding the methodology, significance assessment, criteria and thresholds adopted and recommendations arising from the study.

Background

The 14 places included in the schedule to the Heritage Overlay did not have best-practice heritage citations or statements of significance. Heritage assessments will provide an understanding of the significance of each of these places and inform appropriate heritage planning permit decisions.

The Study Area and Places

The fifteen places are located within the regional areas of Barrabool, Torquay, Bellbrae and Winchelsea, in the Surf Coast Shire.

1. Bellbrae Cemetery Monumental Masonry, 65 School Road (HO6)
2. Ballanlea / Ballinlea Homestead, 250 Ballanlea Road (HO7)
3. Berramongo, 100 Crooks Road (HO8)
4. Foymount Homestead, 795 Barrabool Road (HO9)
5. Merrawarp Homestead, 50 Honeys Road (HO10)
6. Stanbury Barn, 130 Devon Road (HO12)
7. Tasman Homestead, 755 Barrabool Road (HO13)
8. Wescott's Stable, 850 Barrabool Road (HO14)
9. Scammell, 24 Pride Street (HO16)
10. Colonial Bank, 33 Main Street (HO19)
11. St Thomas Anglican Church and School Room, 31 Barwon Terrace (HO20)
12. Winchelsea Uniting Church and Manse, 30-34 Hesse St (HO21)
13. Murdeduke Homestead, 730 Cressy Road (HO24)
14. Wormbete Homestead including outbuildings and Gardens, 565 Winchelsea-Deans Marsh Road (HO25)
15. Pollocksford Bridge

Method

This Heritage Study was underpinned by historical research which consisted of reviews of relevant heritage registers and databases, previous heritage studies, and online repositories.



The site inspections consisted of a physical survey of the 15 places to evaluate the current condition and intactness of the places.

An assessment of the cultural heritage significance of these places was carried out and citations prepared.

Results and recommendations

Of the 15 places assessed in this study, 14 are already included in the Heritage Overlay. Complete citations have been prepared for the following places:

Barrabool

- Berramongo, 100 Crooks Road (HO8)
- Foymount Homestead, 795 Barrabool Road (HO9)
- Stanbury Barn, 130 Devon Road (HO12)
- Tasman Homestead, 755 Barrabool Road (HO13)
- Wescott's Stable, 850 Barrabool Road (HO14)

Bellbrae

- Bellbrae Cemetery Monumental Masonry, 65 School Road (HO6)

Winchelsea

- Colonial Bank, 33 Main Street (HO19)
- St Thomas Anglican Church and School Room, 31 Barwon Terrace (HO20)
- Winchelsea Uniting Church and Manse, 30-34 Hesse St (HO21)
- Wormbete Homestead including outbuildings and Gardens, 565 Winchelsea-Deans Marsh Road (HO25)

Torquay

- Scammell House, 24 Pride Street (HO16)

Recommendation 1: Further site inspections

Unfortunately, access was not provided to inspect three properties, so it is recommended that this be pursued in the future and the citations updated accordingly for:

Barrabool

- Ballanlea / Ballinlea Homestead, 250 Ballanlea Road (HO7)
- Merrawarp Homestead, 50 Honeys Road (HO10)

Winchelsea

- Murdeduke Homestead, 730 Cressy Road (HO24)

Recommendation 2: New Heritage Overlay

The Pollocksford Bridge has been assessed as meeting the threshold for local cultural heritage significance the Surf Coast municipality and is recommended for inclusion in a Heritage Overlay in the Surf Coast Planning Scheme and the Golden Plains Planning Scheme (it is in joint ownership). A citation has been prepared for:



Gnarwarre

- Pollocksford Bridge, Pollocksford Road.

Recommendation 3: VHR Nominations

Of the 15 places assessed in this study, 12 places were found to meet the threshold for local heritage significance and thus their current heritage overlays in the Surf Coast Planning Scheme are deemed appropriate. However, two places have been assessed as meeting the threshold for State significance to Victoria. The following places require nomination to Heritage Victoria for inclusion in the Victorian Heritage Register (VHR) by the Heritage Council:

Torquay

- Scammell, 24 Pride Street (HO16); and

Winchelsea

- Wormbete Homestead including outbuildings and Gardens, 565 Winchelsea-Deans Marsh Road (HO25).

Recommendation 4: Incorporated Document

The document 'Surf Coast Heritage Study Stage 2C: Volume 2: The Heritage Citations, July 2020 should become an Incorporated Document within the Surf Coast Planning Scheme.

The Surf Coast Shire Schedule to the Heritage Overlay will need to be updated to reference the 'Surf Coast Heritage Study Stage 2C: Volume 2: The Heritage Citations, July 2020'.

Recommendation 5: Amend the Schedule to the Heritage Overlay

The application of the Heritage Overlay (HO) is considered appropriate for individual places as they have fabric that requires protection and conservation. The schedule to the Heritage Overlay should be amended to reflect the new controls (internal and external) proposed in the citations prepared for the existing Heritage Overlay places (see Citations in Volume 2). Specifically, additional internal controls apply to:

Barrabool

- Wescott's Stable, 850 Barrabool Road (HO14); and

Torquay

- Scammell, 24 Pride Street (HO16).

External controls apply to:

Winchelsea

- Colonial Bank, 33 Main Street (HO19); and

Barrabool

- Berramongo, 100 Crooks Road (HO8).



Recommendation 6: Victorian Framework of Historic Themes

The historic themes applied to these places were those applied in the Thematic History written for Stage 2B in 2009. Since then the Heritage Council of Victoria published the *Victoria's Framework of Historic Themes*. There may be some work needed to align the themes identified in this study with those in the *Victorian Framework*. Several of the properties, particularly those in the Barrabool area, could have more comprehensive histories written if title searches were available.

Recommendation 7: Local Heritage Policy

A specific local heritage policy should be prepared for inclusion in the Surf Coast Planning Scheme. This is particularly important given the Surf Coast Planning Scheme will be translated into themes. The themes are specific to the Surf Coast area and are therefore more relevant than a generic State Policy would be.

Recommendation 8: Hermes

Individual heritage citations for each of the places will be provided to Surf Coast Shire in Microsoft Word format so that all relevant information can be uploaded into the HERMES database managed by Heritage Victoria.



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1 INTRODUCTION

1.1 Background

Ecology and Heritage Partners Pty Ltd was commissioned by the Surf Coast Shire to prepare Stage 2C of the Surf Coast Shire Heritage Study. This entailed cultural heritage assessments for 15 places – 14 that are already included in the Schedule to the Heritage Overlay of the Surf Coast Planning Scheme and one additional place – ‘Pollocksford Bridge’. Pollocksford Bridge is due for renewal and has therefore been identified as being a priority for assessment.

This will build on work previously undertaken in Stage 1, Stage 2A and Stage 2B. Stage 1 was completed in 1998 and involved the identification of places of potential post-contact cultural significance across the study area (this being all land within the Surf Coast Shire Municipality), resulting in an inventory of 502 places based on a basic documentation and assessment of heritage places. It also involved the preparation of a Thematic Environmental History ‘Farmland, Forest and Surf – Environmental History of Surf Coast Shire’.

Stage 2 involved the assessment and documentation of post-contact places of cultural heritage significance that were identified to be of potential cultural significance in Stage 1.

Stage 2A involved assessment and documentation of places in Lorne and Deans Marsh and was completed in 2003. Places of local significance in these areas have been added to the Heritage Overlay of the Surf Coast Planning Scheme. This also included the preparation of a Heritage Plan which was adopted by Council in 2002.

Stage 2B was undertaken between October 2007 and October 2008. This involved the assessment of 80 places from a priority list of 140 places that were identified from the Stage 1 Inventory, as well as from consultation with key stakeholders. Seventy six of these places were recommended for inclusion within individual Heritage Overlays in the Surf Coast Planning Scheme; seventy one of these were assessed as of Local Significance and five of these were of possible State significance and recommended for possible inclusion in the Victorian Heritage Register. Following this recommendation, the seventy one places of local significance were included within the Schedule to Clause 43.01 through the approval of Amendment C50 in July 2010. The ‘Surf Coast Heritage Study Stage 2b: The Report, July 2009’ identified further opportunities for additional heritage assessment. This identified that there are a number of heritage places that are subject to existing Heritage Overlays with little or no documentation and it was recommended that heritage citations that included statements of significance be prepared for these places.

Following on from the ‘Surf Coast Heritage Study Stage 2b: The Report, July 2009’ the following fifteen heritage places that are subject to an existing Heritage Overlay that do not currently have a Heritage Citation will be assessed in the Surf Coast Heritage Study Stage 2C:

1.2 Heritage Places for Assessment

Barrabool

- Ballanclea / Ballinclea Homestead, 250 Ballanclea Road (HO7)
- Berramongo, 100 Crooks Road (HO8)
- Foymount Homestead, 795 Barrabool Road (HO9)
- Merrawarp Homestead, 50 Honeys Road (HO10)
- Stanbury Barn, 130 Devon Road (HO12)
- Tasman Homestead, 755 Barrabool Road (HO13)
- Wescott's Stable, 850 Barrabool Road (HO14)

Bellbrae

- Bellbrae Cemetery Monumental Masonry, 65 School Road (HO6)

Winchelsea

- Colonial Bank, 33 Main Street (HO19)
- St Thomas Anglican Church and School Room, 31 Barwon Terrace (HO20)
- Winchelsea Uniting Church and Manse, 30-34 Hesse St (HO21)
- Murdeduke Homestead, 730 Cressy Road (HO24)
- Wormbete Homestead including outbuildings and Gardens, 565 Winchelsea-Deans Marsh Road (HO25)

Torquay

- Scammell, 24 Pride Street (HO16)

The project brief initially identified the Barrabool Presbyterian Church, 1135 Barrabool Road (HO3) for assessment, however an existing assessment and citation was subsequently discovered. This study will not address this place.

The Pollocksford Bridge was not initially identified in the project brief for assessment and does not have an existing Heritage Overlay. However, the Surf Coast Shire subsequently decided that this place should be given priority for assessment due to a need for renewal and so this place has been assessed as part of this study.

1.3 Project Brief

The Surf Coast Shire commissioned Stage 2C of the Surf Coast Shire Heritage Study in February 2019 to deliver the following outputs:

- A report on the Surf Coast Heritage Study – stage 2 C which details the results of the assessments of the identified places;
- A heritage citation for each place which includes a statement of significance including a photograph (s), where appropriate;
- Any appropriate heritage design guidelines for each place;

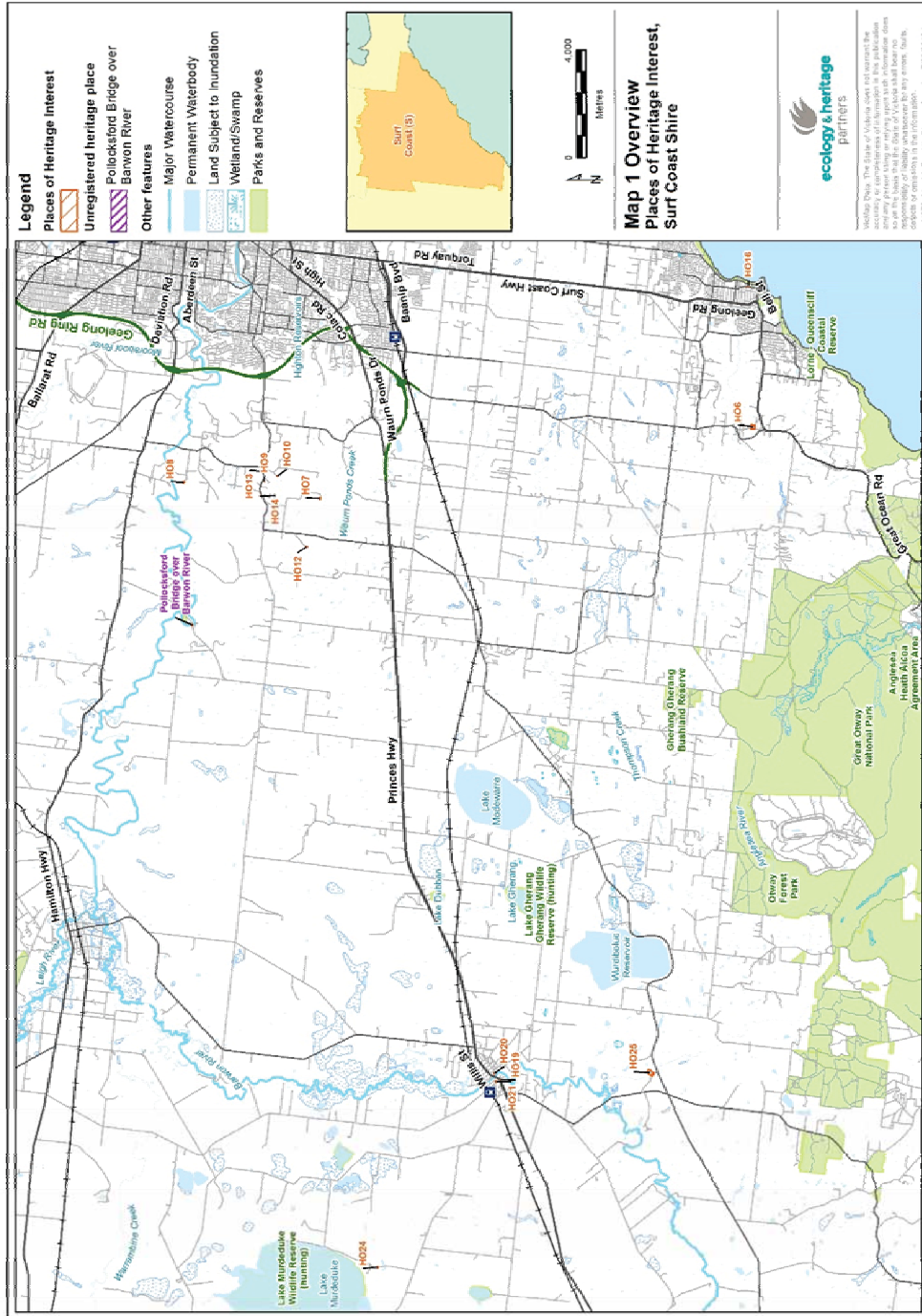
- Identification of any works that could be exempt from a planning permit and the preparation of an Incorporated Plan if appropriate;
- An updated draft Schedule to the Heritage Overlay;
- Provision of the information in a database (e.g. Microsoft Word) that is compatible with the HERMES database.

1.4 Name of Heritage Advisors

This report was prepared by Giselle Harris (Senior Built Heritage Advisor), Michelle Knehans (Senior Heritage Advisor) and Oona Nicolson (Director/Principal Heritage Advisor). The quality assurance review was undertaken by Oona Nicolson. Site inspections were undertaken by Giselle Harris, Michelle Knehans and Vicki McLean (Heritage Architect), whom also subsequently contributed to the heritage citations. Historical research was conducted by Emma Russell (Historian). Mapping was provided by Julian Yuan (GIS Officer).

1.5 Location of Study Area

The study area is the municipality of Surf Coast Shire. The Surf Coast Shire is located in the south-west region of Victoria, 21 kilometres south of Geelong, and has some 55 kilometres of coastline defining its south-eastern boundary. The southern part of the Shire is characterized by nodes of coastal townships dotted along the Great Ocean Road comprising Torquay, Jan Juc, Anglesea, Airey's Inlet, Fairhaven, Moggs Creek and Lorne, with the Great Otway's National Park as a backdrop. North of the Otways is a large and distinctive rural community that includes the townships of Winchelsea, Deans Marsh and Moriac. Torquay is the main administrative and population centre and is located at the eastern end of the Shire.



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2 HERITAGE LEGISLATION

2.1 Environment Protection and Biodiversity Conservation Act 1999 (Commonwealth)

The *Environment Protection and Biodiversity Conservation Act 1999* (EPBC Act) provides a national framework for the protection of heritage and the environment and the conservation of biodiversity. The EPBC Act is administered by the Australian Government Department of Environment and Energy (DoEE). The Australian Heritage Council assesses whether a nominated place is appropriate for listing on either the National or Commonwealth Heritage Lists and makes a recommendation to the Minister on that basis. The Minister for the Environment, Water, Heritage and the Arts makes the final decision on listing. DoE also administers the Register of the National Estate.

The objectives of the EPBC Act are:

- To provide for the protection of the environment, especially those aspects of the environment that are matters of national environmental significance;
- To promote ecologically sustainable development through the conservation and ecologically sustainable use of natural resources;
- To promote the conservation of biodiversity;
- To provide for the protection and conservation of heritage;
- To promote a cooperative approach to the protection and management of the environment involving governments, the community, land-holders and indigenous peoples;
- To assist in the cooperative implementation of Australia's international environmental responsibilities;
- To recognise the role of indigenous people in the conservation and ecologically sustainable use of Australia's biodiversity; and
- To promote the use of indigenous peoples' knowledge of biodiversity with the involvement of, and in cooperation with, the owners of the knowledge.

2.2 Heritage Act 2017 (State)

The Victorian *Heritage Act 2017* (the Act) is administered by Heritage Victoria (HV) and provides the highest level of statutory protection for heritage places in Victoria.

The Victorian Heritage Register (VHR), established under the act, lists the State's most significant heritage places and objects. These can be searched on the Victorian Heritage Database.

The Heritage Council determines what places and objects are included and only those places and objects of significance to the State of Victoria are added.

The Act identifies and protects heritage places and objects that are of significance to the State of Victoria including:

- Historic archaeological sites and artefacts;
- Historic buildings, structures and precincts;
- Gardens, trees and cemeteries;
- Cultural landscapes;
- Shipwrecks and relics; and
- Significant objects.

2.3 Planning and Environment Act 1987 (State)

All municipalities in Victoria are covered by land use planning controls which are prepared and administered by State and local government authorities. The legislation governing such controls is the *Planning and Environment Act 1987*. Places of cultural heritage significance to a locality can be listed on a local planning scheme and protected by a Heritage Overlay.

The study area is located within the Surf Coast Shire and is governed by the Surf Coast Planning Scheme. Planning schemes set out policies and provisions for the use, development and protection of land.

The relevant heritage policies and provisions within the Surf Coast Shire Planning Scheme include the following:

- Clause 15.031S of the Surf Coast Planning Scheme (VPP)
- Clause 21.02 of the Surf Coast Planning Scheme (LPP)
- Clause 43.1 of the Surf Coast Planning Scheme (VPP)

2.3.1 Clause 15.03-1S of Surf Coast Planning Scheme

The objective of this Victorian Planning Provision 'Heritage conservation' is: *'To ensure the conservation of places of heritage significance.'*

Strategies identified to achieve this objective are as follows:

- *Identify, assess and document places of natural and cultural heritage significance as a basis for their inclusion in the planning scheme.*
- *Provide for the protection of natural heritage sites and man-made resources.*
- *Provide for the conservation and enhancement of those places that are of aesthetic, archaeological, architectural, cultural, scientific or social significance.*
- *Encourage appropriate development that respects places with identified heritage values.*
- *Retain those elements that contribute to the importance of the heritage place.*
- *Encourage the conservation and restoration of contributory elements of a heritage place.*

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- *Ensure an appropriate setting and context for heritage places is maintained or enhanced.*
- *Support adaptive reuse of heritage buildings where their use has become redundant.*
- *Consider whether it is appropriate to require the restoration or reconstruction of a heritage building in a Heritage Overlay that has been unlawfully or unintentionally demolished in order to retain or interpret the cultural heritage significance of the building, streetscape or area.*

2.3.2 Clause 21.02 of the Surf Coast Planning Scheme

There is no local planning policy specifically dedicated to heritage within the Surf Coast planning scheme. The only reference to heritage is found at Clause 21.02 'SETTLEMENT, BUILT ENVIRONMENT, HERITAGE AND HOUSING.' This clause includes as its objective 'To conserve the cultural heritage of the Shire to enhance the community's appreciation of the history and development of this region.

The relevant heritage strategies identified to achieve this, outlined at Clause 21.02-3 is to 'Promote the preparation of conservation management plans for key or complex heritage places prior to seeking planning and building approvals and the commencement of works.'

At Clause 21.02-4, it is noted that the implementation of this strategy can be achieved by "Requiring new development and external alterations of existing buildings to be consistent with the Statement of Significance of the relevant heritage place as listed in the Surf Coast Shire Heritage Study Stage 2B – Statements of Significance, July 2009 incorporated document."

2.3.3 Clause 43.01 of the Surf Coast Planning Scheme

The requirements of Clause 43.01 'HERITAGE OVERLAY' apply to heritage places specified in the schedule to this overlay. The purpose of this clause is as follows:

- *To implement the Municipal Planning Strategy and the Planning Policy Framework.*
- *To conserve and enhance heritage places of natural or cultural significance.*
- *To conserve and enhance those elements which contribute to the significance of heritage places.*
- *To ensure that development does not adversely affect the significance of heritage places.*
- *To conserve specified heritage places by allowing a use that would otherwise be prohibited if this will demonstrably assist with the conservation of the significance of the heritage place.*

Clause 43.01-5 explains that "The schedule to this overlay must specify a statement of significance for each heritage place included in the schedule after the commencement of Amendment VC148. This does not apply to a heritage place included in the schedule to this overlay by an amendment prepared or authorised by the Minister under section 8(1)(b) or section 8A(4) of the Act before or within three months after the commencement of Amendment VC148.

The Decision guidelines at Clause 43.01-8 state that:

Before deciding on an application, in addition to the decision guidelines in Clause 65, the responsible authority must consider, as appropriate:

- *The Municipal Planning Strategy and the Planning Policy Framework.*

Stage 2c of the Surf Coast Shire Heritage Study, Barrabool, Torquay, Bellbrae and Winchelsea, Victoria.

- *The significance of the heritage place and whether the proposal will adversely affect the natural or cultural significance of the place.*
- *Any applicable statement of significance (whether or not specified in the schedule to this overlay), heritage study and any applicable conservation policy.*
- *Any applicable heritage design guideline specified in the schedule to this overlay.*
- *Whether the location, bulk, form or appearance of the proposed building will adversely affect the significance of the heritage place.*
- *Whether the location, bulk, form and appearance of the proposed building is in keeping with the character and appearance of adjacent buildings and the heritage place.*
- *Whether the demolition, removal or external alteration will adversely affect the significance of the heritage place.*
- *Whether the proposed works will adversely affect the significance, character or appearance of the heritage place.*
- *Whether the proposed subdivision will adversely affect the significance of the heritage place.*
- *Whether the proposed subdivision may result in development which will adversely affect the significance, character or appearance of the heritage place.*
- *Whether the proposed sign will adversely affect the significance, character or appearance of the heritage place.*
- *Whether the lopping or development will adversely affect the health, appearance or significance of the tree.*
- *Whether the location, style, size, colour and materials of the proposed solar energy facility will adversely affect the significance, character or appearance of the heritage place.*

3 METHODOLOGY

3.1 Historical Research

Historical research was entirely desk-top based, using material provided by the client including Surf Coast Shire Heritage Studies; scanned or photographed documents obtained by Ecology and Heritage Partners during a visit to the Geelong Heritage Centre; and digitized materials found online through repositories such as Trove, the State Library Victoria, National Library Australia, Royal Historical Society of Victoria, Parliament of Victoria, University of Melbourne, cultural heritage databases such as the Victorian Heritage Register and Inventory, National Heritage List, National Trust, Victorian War Heritage Inventory, the local historical societies, and the Geelong Regional Library Corporation.

3.2 Site Inspections

Council wrote letters to the relevant landowners requesting permission to access their properties for a site inspection of the heritage places.

A site inspection was undertaken for 12 of the 15 places, involving an external physical analysis and photographic documentation of the contributory heritage elements of each site.

3.3 Heritage Significance Assessment

3.3.1 Australia ICOMOS Burra Charter

The heritage study has been prepared in accordance with the *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance (2013)*. The values to be used in the identification and assessment of places are historic, scientific, aesthetic, social and spiritual values (as articulated in the Burra Charter). Thresholds applied in the assessment of places shall be either 'State Significance' to Victoria or 'Local Significance' to the Surf Coast municipality.

3.3.2 Comparative Analyses

A threshold of 'State Significance' or 'Local Significance' was applied with justification arising from a comparative analysis which substantiated the relative significance of each place. This included the recommended level of significance; either as a new level or to reinforce the existing level.

3.3.3 Heritage Criteria

Heritage criteria are used to help structure and organise the heritage assessment process. The following recognised heritage criteria shall be used for the assessment of the heritage values of each heritage place. These model criteria have been broadly adopted by jurisdictions across Australia:

- A. *Importance to the course, or pattern of our cultural or natural history (historical significance).*
- B. *Possession of uncommon, rare or endangered aspects of our cultural or natural history (rarity).*

C. Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).

D. Important in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).

E. Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

F. Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance).

G. Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).

H. Special association with the life or works of a person, or groups of persons, of importance in our history (associative significance).

3.3.4 Statements of Significance

A Statement of Significance describes what is important about a place and is a succinct evaluation of its cultural heritage significance. The cultural heritage significance was assessed against the following four categories:

- Aesthetic significance;
- Historical significance;
- Scientific significance; and
- Social or spiritual significance.

Statement of Significance were prepared utilising the following format:

- What is significant?
- How is it significant?
- Why is it significant?

3.3.5 Condition

This refers to the physical state of the place with regard to its appearance, quality, or working order. The condition of the places assessed in this study has been graded poor, fair or good.

3.3.6 Integrity

This refers to the degree to which the heritage values of the place are still evident and can be understood and appreciated (for example, the degree to which the original design or use of a place or object can still be discerned). If considerable change to a place or object has occurred (through encroaching development, changes to the fabric, physical deterioration of the fabric etc) the significant values may not be readily identifiable and the place or object may have low-level integrity. The integrity of the places assessed in this study has been graded poor, fair or good.

4 ASSESSMENT OF CULTURAL HERITAGE SIGNIFICANCE

4.1 Contextual History

This summary is mostly adapted from the environmental history *Farmland, Forest & Surf* by Dr Carlotta Kellaway with Context Pty Ltd in 1998, and since revised and updated by Dr David Rowe, Authentic Heritage Services Pty Ltd in July 2009. It was written for the Surf Coast Shire Heritage Study Stage 2B.

Surf Coast Shire was one of 78 new councils formed in 1994 from the statewide amalgamation of what had been 210 local councils across the state. It was formed from the amalgamation of the Shire of Barrabool (1853-1994), the Shire of Winchelsea (1860-1994), and part of the City of South Barwon (1863-1994).

All three were originally formed as road districts, with Barrabool being only the second to be incorporated in the colony, and over time became shires as their populations increased. South Barwon grew to become a borough, a town, and eventually a city in 1974.

The Surf Coast Shire is almost three quite separate environments: the northern area around Winchelsea and the Barrabool Hills, where the first land sales were held, and the soil and grasslands were described as 'exceedingly rich, surpassing... that of any other part of the country.' This was an area in which the pastoralism of the mid nineteenth century flourished and gave rise to equally flourishing farming and agricultural activities in the nineteenth and twentieth centuries. The area has been described as 'the Granary of Victoria' with wheat grown around Winchelsea, and barley and linseed at Deans Marsh and Bambra.

Rainforests and woodlands stretched from the Otway Ranges to the coastline and much of this area was deliberately kept in public ownership, giving rise to places such as the Angahook-Lorne State Park (1987), the Forest Road Floral Reserve for native plants that is north-east of Anglesea and the Jan Juc Flora Reserve, also for native plants. Significant environmental features of the Shire include the environs of the Great Otway National Park and a range of coastal features such as the Bells Beach Coastal Reserve and places such as the Aireys Inlet lighthouse.

Along the coast, known as the 'South-West Riviera of Victoria', stretches the Great Ocean Road that was constructed from 1922 after World War One to provide employment for returned servicemen. The Great Ocean Road also made areas all along the coast line more accessible and townships developed quite quickly, many of them becoming 'resorts' and places for holiday homes. In Torquay, the large number of easily accessible beaches 'are so orientated that they enable the ocean swells to break in the correct formation for a surfer to ride', and so Torquay's reputation as a surfer's haven with the close-by internationally renowned Bells Beach Surf Classic competition was developed.

4.2 Historical Themes

Themes identified as pertinent to the Surf Coast Shire region in the environmental history written for Stage 2B of the heritage study include:

The natural environment

- 'The granary of Victoria' (agriculture and farming around Winchelsea and the Barrabool Hills)
- Forest, woodlands and native vegetation (Otway Ranges, land in public ownership, reserves)
- 'South-west Riviera of Victoria' (coastal region, Great Ocean Road, Torquay and the ocean)
- Conservation issues (agro-forestry, Greening Australia, creating wildlife corridors)

Arrival and settlement

- Aboriginal occupation (this theme was acknowledged but not described as it was out of scope)
- Explorers, surveyors and settlers
- The squatting and pastoral era (earliest runs; pre-emptive right properties; remaining pastoral era structures; first land sales; closer settlement; migration)

Economic development

- Natural resources (the timber industry; quarrying; gravel pits; stone; coal mining; jarosite works)
- Fishing
- Manufacturing (the surfing industry)
- Primary production
- Farming and agriculture; dairying; poultry farming; orchards; vineyards; new farming; flax mill)
- Commerce and retail
- Building and construction

Transport and communications

- Early Tracks
- Road Boards
- Country Roads Board
- Great Ocean Road
- Fords and bridges
- Coaches to cars
- The motor car
- Bus services
- Forest tramways
- The railway network
- Coastal shipping
- Post and telegraph services

Towns

- Farming towns (Winchelsea; Mount Moriac; Moriac; Modewarre; Freshwater Creek)
- Forest towns (Bambra; Deans Marsh; Wensleydale)
- Coastal towns (Torquay; Anglesea; Aireys Inlet; Lorne)
- Water supply in the townships (Wurdee Boluc Inlet channel system; Allenvale Reservoir)
- Struggling with hardship (Black Friday – 13 January 1939; Ash Wednesday – 16 February 1983)

Governing

- Barrabool Shire District
- South Barwon Shire
- Winchelsea Shire District
- Surf Coast Shire
- Defence (Volunteer Air Observers' Corps observation posts; Gherang Army Camp)

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Holidaying

- Foreshores (northern foreshores; Addiscot (Bells) Beach; southern foreshores)
- Recreation (fishing; beach; Anglesea Regatta; surfing; Bells Beach; surfing names; bowling and croquet; horse racing at Torquay; the Pier to Pub event)
- Entertainments (picnics, sight-seeing & dances; moving pictures)
- Beauty spots (Lorne; Anglesea & Torquay)
- Walking tracks
- Township services
- Tourist accommodation (hotels; guesthouses; seaside camping)

Community life

- Spiritual life
- Community organisations (friendly societies; fire brigades; returned services organisations)
- Education (schools; public libraries & mechanics institutes)
- Health and welfare
- Law and order
- Sport (cricket & football; tennis; golf)
- Commemoration (cemeteries; memorials)

Housing

- Pastoralists' & farmers' homes (Ingleby Homestead, Barwon Park, Murdeduke Homestead, Mountside and Wormbete in Winchelsea)
- Houses in townships for permanent residents (early Victorian era; mid-late Victorian era; Federation era; Interwar era; Postwar era)
- Holiday houses (Lorne; Anglesea; Torquay)
- Housing Commission houses (Winchelsea)

4.3 Individual Heritage Citations

Each of the fifteen individual heritage citations have been included in Volume 2 of the Surf Coast Heritage Study Stage 2C.



5 MANAGEMENT RECOMMENDATIONS

Of the 15 places assessed in this study, 14 are already included in the heritage overlay. Complete citations have been prepared for the following places:

Barrabool

- Tasman Homestead, 755 Barrabool Road (HO13)
- Wescott's Stable, 850 Barrabool Road (HO14)
- Foymount Homestead, 795 Barrabool Road (HO9)
- Berramongo, 100 Crooks Road (HO8)
- Stanbury Barn, 130 Devon Road (HO12)

Bellbrae

- Bellbrae Cemetery Monumental Masonry, 65 School Road (HO6)

Winchelsea

- Colonial Bank, 33 Main Street (HO19)
- St Thomas Anglican Church and School Room, 31 Barwon Terrace (HO20)
- Winchelsea Uniting Church and Manse, 30-34 Hesse St (HO21)
- Wormbete Homestead including outbuildings and Gardens, 565 Winchelsea-Deans Marsh Road (HO25)

Torquay

- Scammell, 24 Pride Street (HO16)

5.1 Recommendation 1: Further site inspections

Unfortunately, access was not provided to inspect three properties, so it is recommended that this be pursued in the future and the citations updated accordingly for:

Barrabool

- Ballanlea / Ballinlea Homestead, 250 Ballanlea Road (HO7)
- Merrawarp Homestead, 50 Honeys Road (HO10)

Winchelsea

- Murdeduke Homestead, 730 Cressy Road (HO24)

5.2 Recommendation 2: New Heritage Overlay

The Pollocksford Bridge has been assessed as meeting the threshold for local cultural heritage significance the Surf Coast municipality and is recommended for inclusion in a heritage overlay in the Surf Coast Planning Scheme and the Golden Plains Planning Scheme (it is in joint ownership). A citation has been prepared for:

Gnarwarre

- Pollocksford Bridge, Pollocksford Road.



5.3 Recommendation 3: VHR Nominations

Of the 15 places assessed in this study, 12 places were found to meet the threshold for local heritage significance and thus their current heritage overlays in the Surf Coast Planning Scheme are deemed appropriate. However, two places have been assessed as meeting the threshold for State significance to Victoria. The following places require nomination to Heritage Victoria for inclusion in the Victorian Heritage Register (VHR) by the Heritage Council:

Torquay

- Scammell, 24 Pride Street (HO16); and

Winchelsea

- Wormbete Homestead including outbuildings and Gardens, 565 Winchelsea-Deans Marsh Road (HO25).

5.4 Recommendation 4: Incorporated Document

The document 'Surf Coast Heritage Study Stage 2C: Volume 2: The Heritage Citations, July 2020' should become an Incorporated Document within the Surf Coast Planning Scheme.

The Surf Coast Shire Schedule to the Heritage Overlay will need to be updated to reference the 'Surf Coast Heritage Study Stage 2C: Volume 2: The Heritage Citations, July 2020'.

5.5 Recommendation 5: Amend the Schedule to the Heritage Overlay

The application of the Heritage Overlay (HO) is considered appropriate for all individual places as they have fabric that requires protection and conservation. The schedule to the Heritage Overlay should be amended to reflect the new controls (internal and /or external) proposed in the citations prepared for the existing Heritage Overlay places (see Citations in Volume 2). Specifically, additional internal controls apply to:

Barrabool

- Wescott's Stable, 850 Barrabool Road (HO14); and

Torquay

- Scammell, 24 Pride Street (HO16)

External paint controls apply to:

Winchelsea

- Colonial Bank, 33 Main Street (HO19); and

Barrabool

- Berramongo, 100 Crooks Road (HO8).

5.6 Recommendation 6: Victorian Framework of Historic Themes

The historic themes applied to these places were those applied in the Thematic History written for Stage 2B in 2009. Since then the Heritage Council of Victoria published the *Victoria's Framework of Historic Themes*. There may be some work needed to align the themes identified in this study with those in the Victorian *Framework*.

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Several of the properties, particularly those in the Barrabool area, could have more comprehensive histories written if title searches were available.

5.7 Recommendation 7: Local Heritage Policy

A specific local heritage policy should be prepared for inclusion in the Surf Coast Planning Scheme. This is particularly important given the Surf Coast Planning Scheme will be translated into themes. The themes are specific to the Surf Coast area and are therefore more relevant than a generic State Policy would be.

5.8 Recommendation 8: Hermes

Individual heritage citations for each of the places will be provided to Surf Coast Shire in Microsoft Word format so that all relevant information can be uploaded into the HERMES database managed by Heritage Victoria.



6 SCHEDULE TO THE HERITAGE OVERLAY

An updated draft Schedule to the Heritage Overlay which reflects the requirements of Planning Scheme Amendment VC148. The revised format of the Schedule to Clause 43.01 removes the column headed “Name of Incorporated Plan under Clause 43.01-3” and introduces an option to list Incorporated Plans, Statements of Significance and Heritage Design Guidelines under each place entry within the schedule table (see below). For those places with an existing Heritage Overlay, these amendments will require incorporation into the schedule. In the case of Pollocksford Bridge which does not have an existing Heritage Overlay, a formal amendment process will be required to introduce this place into the Schedule of the Heritage Overlay of the Surf Coast Planning Scheme and the Golden Plains Planning Scheme as it is in joint ownership

The places requiring amendments to include internal alteration controls include Wescott’s Stable, 850 Barrabool Road (HO14) and Scammell, 24 Pride Street (HO16). Internal controls are necessary for Wescott’s Stable, 850 Barrabool Road (HO14) due to its architectural significance and exposed Barrabool stone work on the interior including floors and walls. Scammell, 24 Pride Street (HO16) contains significant internal features especially the lower floor of the house, significant for being constructed from the deckhouse of the shipwreck.

External paint controls are required for Colonial Bank, 33 Main Street (HO19) and Berramongo, 100 Crooks Road (HO8). The external controls are considered necessary to enhance the appearance and understanding of the places and contribute to their cultural heritage significance. In the case of the Colonial Bank, 33 Main Street (HO19) the external controls assist in retaining its significance as a good representative example of a rural bank in the classical Victorian style. In the case of Berramongo, 100 Crooks Road (HO8) the exposed Barrabool stone masonry is significant for its architectural importance and unusual vernacular style.

SURF COAST PLANNING SCHEME

1.0 SCHEDULE TO CLAUSE 43.01 HERITAGE OVERLAY

1.0 Application requirements

Where no requirements are specified insert “None specified.”
or
Where application requirements are specified insert “The following application requirements apply to an application under Clause 43.01, in addition to those specified elsewhere in the planning scheme and must accompany an application, as appropriate, to the satisfaction of the responsible authority.”

2.0 Heritage places

The requirements of this overlay apply to both the heritage place and its associated land.

PS map ref	Heritage place	External-point-controls-apply?	Internal-alteration-controls-apply?	Tree-controls-apply?	Outbuildings-or-fences-not-exempt-under-Clause-43.01.4	Included-on-the-Victorian-Heritage-Register-under-the-Heritage-Act-2017	Prohibited-uses-permitted?	Aboriginal-heritage-place?
HO14	Pollocksford Bridge Incorporated plan: Surf Coast Heritage Study Stage 2C (list the incorporated plan in the schedule to Clause 72.04) Statement of significance: [“Pollocksford Bridge” (list the statement of significance in the schedule to Clause 72.04)]	No	No	No	No	No	No	No

OVERLAYS - CLAUSE 43.01 - SCHEDULE → → → → → → → → → → PAGE 1 OF 1

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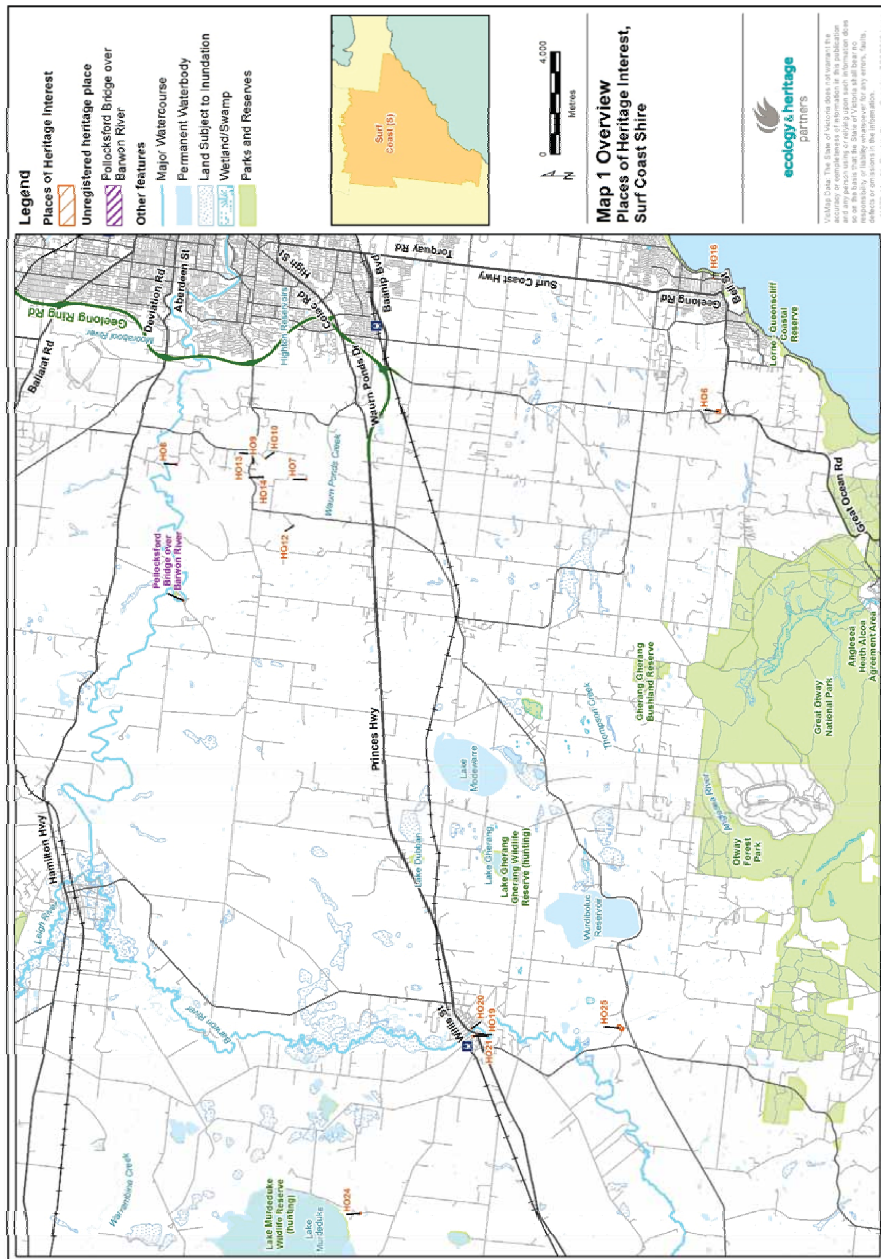
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8 APPENDICES



Appendix 1: Location of Study Area



Stage 2c of the Surf Coast Shire Heritage Study, Barrabool, Torquay, Bellbrae and Winchelsea, Victoria.
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Appendix 2: Significance Assessment

A2.1. The ICOMOS Burra Charter

The standard for determining significance of places is derived from an international formula developed by ICOMOS (International Council on Monuments and Sites). In Australia, the Burra Charter has been developed by ICOMOS which is a Charter for the Conservation of Cultural Significance (Australia ICOMOS 1999).

The Burra Charter defines cultural significance as “aesthetic, historic, scientific, social or spiritual value for past, present or future generations” (Australia ICOMOS 1999: Section 1.2). Cultural significance is a concept which helps in estimating the value of places. The Burra Charter Cultural Significance Guidelines definitions of the values implicit in assessing cultural significance are as follows (Australia ICOMOS 1999):

Aesthetic value: Aesthetic value includes aspects of sensory perception for which criteria can and should be stated. Such criteria may include consideration of the form, scale, colour, texture and material of the fabric; the smells and sounds associated with its place and use.

Historic value: historic value encompasses the history of aesthetics, science and society, and therefore to a large extent underlies all the terms set out in this section.

A place may have historic value because it has influenced, or has been influenced by, an historic figure, event, phase or activity. It may also have historic value as the site of an important event. For any given place the significance will be greater where evidence of the association or event survives in situ, or where the settings are substantially intact, than where it has been changed or evidence does not survive. However, some events or associations may be so important that the place retains significance regardless of subsequent treatment.

Scientific value: The scientific or research value of a place will depend upon the importance of the data involved, on its rarity, quality or representativeness, and on the degree to which the place may contribute further substantial information.

Social value: Social value embraces the qualities for which a place has become a focus of spiritual, political, national or other cultural sentiment to a majority or minority group.

National Historic Themes

It is noted that when assessing historic values that the use of historic themes is of benefit. Historic themes are used by heritage professionals to assist in understanding the meanings and connections that historic places may have in addition to the physical fabric of a place. Themes can help explain how particular elements of a place are significant because of their ability to illustrate important aspects of its history (Australian Heritage Commission 2001). The nine theme groups that are most commonly used nationally are:



Theme 1	Tracing the evolution of the Australian environment
Theme 2	Peopling Australia
Theme 3	Developing Local, Regional and National economies
Theme 4	Building settlements, towns and cities
Theme 5	Working
Theme 6	Educating
Theme 7	Governing
Theme 8	Developing Australia's cultural life
Theme 9	Marking the phases of life

These theme groups are further expanded into more focussed sub-themes which will not be expanded on here. The themes are intended to be non-hierarchical and a historic place may have a number of themes, which reflects how we look at the past, allowing for an integrated, diverse and complex human experience (Australian Heritage Commission 2001).

A2.2. Criteria

Heritage criteria are used to help structure and organise the heritage assessment process. The following recognised heritage criteria shall be used for the assessment of the heritage values of each heritage place. These model criteria have been broadly adopted by jurisdictions across Australia:

- A. Importance to the course, or pattern of our cultural or natural history (historical significance).*
- B. Possession of uncommon, rare or endangered aspects of our cultural or natural history (rarity).*
- C. Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).*
- D. Important in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).*
- E. Importance in exhibiting particular aesthetic characteristics (aesthetic significance).*
- F. Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance).*
- G. Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).*
- H. Special association with the life or works of a person, or groups of persons, of importance in our history (associative significance).*



Appendix 3: Criteria and Thresholds Guidelines



Assessing the cultural heritage significance
of places and objects for possible state heritage listing:

The Victorian Heritage Register Criteria and Threshold Guidelines

Endorsed by Heritage Council 6 December 2012
Reviewed and updated 5 June 2014

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1. INTRODUCTION

Who is this guide for?

This guide outlines key considerations in determining whether a place or object is of state level cultural heritage significance and could be included in the Victorian Heritage Register (VHR).

It is intended to assist:

- **members of the community** who are nominating a place or object for inclusion in the VHR;
- **heritage assessors and advisors** who assess the cultural heritage significance of places and objects; and
- **statutory decision-makers** who determine whether places and objects should be included in the VHR.

The purpose of this guide

The act of determining whether a place is of cultural heritage significance is often criticised as being a subjective exercise. Views on cultural heritage significance can vary between individuals and also evolve over time. This variance reflects personal experience, values and history.

However, the process of assessing cultural heritage significance is a rigorous and objective one that is guided by the principles of *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance (2013)* and has been developed and refined over many years of heritage practice in Victoria and Australia more broadly. This guide supports that evolving practice by assisting people who engage with the State's heritage system to have an understanding of how the Heritage Council exercises its discretion when determining to include – or not include – a place or object in the VHR.

The purpose of this guide is to identify the key matters that the Heritage Council – Victoria's peak heritage body – consider when determining if a place or object is of state level cultural heritage significance. Additional guidance for determining the cultural heritage significance of particular types of places or objects may be issued by the Heritage Council from time to time and should be considered alongside this guide.

This guide focuses on providing clarity and consistency with respect to the following:

- **the terminology** used to explain cultural heritage significance within the state heritage registration process;
- **the approach** used to assess the cultural heritage significance of a place or object; and
- **the decision** as to whether a place or object should be included in the VHR.

Reviewing the guide

The Heritage Council has undertaken to review this guide every three (3) years. Your feedback on the usefulness of the guide is welcome at any time by emailing the Heritage Council at: heritage.council@dtpli.vic.gov.au.

2. ASSESSING STATE LEVEL CULTURAL HERITAGE SIGNIFICANCE

The heritage assessment criteria

The *Heritage Act 1995* (the Act) requires criteria to be used when assessing the cultural heritage significance of places and objects and determining whether those places or objects warrant inclusion in the VHR (refer to s.8(1)(c) of the Act).

In 2008 the Heritage Council of Victoria adopted the heritage assessment criteria set out in Figure 1. This guide will help users determine whether a criterion is applicable when considering the significance of a particular place or object.

Figure 1: Heritage Assessment Criteria (2008)

Criterion:

- (a) *Importance to the course, or pattern, of Victoria's cultural history.*
- (b) *Possession of uncommon, rare or endangered aspects of Victoria's cultural history.*
- (c) *Potential to yield information that will contribute to an understanding of Victoria's cultural history.*
- (d) *Importance in demonstrating the principal characteristics of a class of cultural places and objects.*
- (e) *Importance in exhibiting particular aesthetic characteristics.*
- (f) *Importance in demonstrating a high degree of creative or technical achievement at a particular period.*
- (g) *Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions.*
- (h) *Special association with the life or works of a person, or group of persons, of importance in Victoria's history.*

The role of thresholds in heritage assessment

In Victoria, places and objects of cultural heritage significance can be protected and managed through one or more of four statutory mechanisms. The mechanism that protects the largest number of places of cultural heritage significance is the Heritage Overlay under a local planning scheme (estimated to cover in excess of 150 000 places). At the other end of the spectrum, one place in Victoria (the Royal Exhibition Building & Carlton Gardens) is inscribed in the World Heritage List for its outstanding universal value. The *significance threshold* determines the level of cultural heritage significance a place or object has and what mechanisms can therefore be used to protect and manage it. The significance threshold can be defined as:

the minimum level of cultural heritage significance that a place or object must possess to justify its inclusion on the relevant local, state, national or world heritage list.

As a general principle:

- a place that is of heritage value to a **locality or municipality** has the potential to be recognised as being of **local** cultural heritage significance (and may be included in the Heritage Overlay of the local planning scheme);
- a place or object that is of heritage value to **wider Victoria** has the potential to be recognised as being of **state** level cultural heritage significance (and may be included in the VHR). Further discussion of how state level cultural heritage significance can be determined is explored under each heritage assessment criterion in Part 4 of this guide;
- a place with outstanding heritage value **to the nation** has the potential to be recognised as being of **national** heritage significance (and may be included in the National Heritage List); and
- a place that is of **outstanding universal value** has the potential to be recognised as being of **world** heritage significance (and may be inscribed on the World Heritage List).

It is important to note that a place or object may, for example, be of **local, state and national** heritage significance and be subject to multiple statutory mechanisms.

This guide will help users determine whether a place or object is of state level cultural heritage significance.

As a general principle, a generation (or approximately 25-30 years) should pass after the creation of a place or object before that place or object is considered for heritage listing at any level. The passing of time allows the enduring cultural heritage values of a place or object to be more rigorously and objectively assessed.

Further resources

When considering the cultural heritage significance of a place or object at the state level, the following resources can assist:

- *Heritage Act 1995*
- *Guidelines for Nominators to the Victorian Heritage Register*, Heritage Council & Heritage Victoria
- *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance* (2013)
- *Victoria's Framework of Historical Themes*, Heritage Council 2010
- Victorian Heritage Database: <http://vhd.heritage.vic.gov.au/vhd/heritagevic>

3. APPLYING THE CRITERIA AND THRESHOLDS GUIDELINES

Structure and application of the guidelines

The following approach is employed to help users of the guide determine whether a place or object is likely to satisfy the state level threshold for each heritage assessment criterion:

- **STEP 1: A basic test for satisfying the criterion.** If the test is not met, the criterion is unlikely to be satisfied and the assessment can move to the next criterion.
- **STEP 2: A basic test for determining state level significance.** If the test is not met, the criterion is unlikely to be satisfied at the state level and the assessment can move to the next criterion.
- **STEP 3: A list of exclusion guidelines** by which a place/object will generally be disqualified from being able to satisfy the criterion at the state level. If one of the exclusion guidelines is triggered, the criterion is unlikely to be satisfied at the required threshold and the assessment can move to the next criterion.
- **Illustrative examples** of places/objects that satisfy the criterion at the state level are provided against which the place/object can be compared. To accurately corroborate a criterion and threshold finding, the place/object should be compared against a broad range of relevant examples that are of state significance (for example, by using the Victorian Heritage Database and available thematic studies). The illustrative examples provided in this guide, as for most places/objects, will also often satisfy other criteria.
- **Reference tools** with further information are included for some criteria.

Having followed this approach, if a place/object **appears to meet the state threshold for one or more criterion** then the place/object may, at the discretion of the Heritage Council, be included in the VHR.

A note on the guidelines

These guidelines will be applicable to the bulk of places and objects nominated to the VHR. However, there will be instances where the guidelines are not easily applied. In these circumstances the nominator should contact Heritage Victoria for further guidance prior to lodging a nomination.

Definitions

The following terms are used throughout the guidelines. For clarity, they are explained below.

Class (in relation to a class of cultural place): generally refers to a sub-category of a broad place type, such as 'WWI memorials' (within the broad 'war memorials' place type) or 'grammar schools' (within the broad 'schools' place type). A class is generally defined by a specific purpose or use, era, design characteristic, construction technique, materials used or some other recognisable quality. A class should be readily discernible as a sub-category of a broad place type and should not be narrowed by multiple qualifiers (for example, timber constructed, Edwardian era, rural theatres).

Fabric: means all the physical material of a place or object, including components, fixtures and contents (taken from *The Burra Charter*). It may also include living material such as trees and other plants.

Intactness: refers to the degree to which a place or object retains its significant fabric. Note: Intactness should not be confused with condition – a place may be highly intact but the fabric may be in a very fragile condition.

Integrity: refers to the degree to which the heritage values of the place or object are still evident and can be understood and appreciated (for example, the degree to which the original design or use of a place or object can still be discerned). If considerable change to a place or object has occurred (through encroaching development, changes to the fabric, physical deterioration of the fabric etc) the significant values may not be readily identifiable and the place or object may have low-level integrity.

4. GUIDELINES FOR THE HERITAGE ASSESSMENT CRITERIA

CRITERION A: IMPORTANCE TO THE COURSE OR PATTERN OF VICTORIA'S CULTURAL HISTORY

A place or object is likely to satisfy this criterion at the state level only if **all** of the following requisites are met:

STEP 1: A BASIC TEST FOR SATISFYING CRITERION A

The place/object has a *CLEAR ASSOCIATION* with an event, phase, period, process, function, movement, custom or way of life in Victoria's cultural history.

+

The association of the place/object to the event, phase, etc *IS EVIDENT* in the physical fabric of the place/object and/or in documentary resources or oral history.

+

The *EVENT, PHASE, etc* is of *HISTORICAL IMPORTANCE*, having made a strong or influential contribution to Victoria.

=

CRITERION A IS LIKELY TO BE SATISFIED

+

STEP 2: A BASIC TEST FOR DETERMINING STATE LEVEL SIGNIFICANCE

The place/object allows the clear association with the event, phase etc. of historical importance to be *UNDERSTOOD BETTER THAN MOST OTHER PLACES OR OBJECTS IN VICTORIA WITH SUBSTANTIALLY THE SAME ASSOCIATION.*

=

CRITERION A IS LIKELY TO BE RELEVANT AT THE STATE LEVEL

Note: the sub-themes in *Victoria's Framework of Historical Themes* will assist in understanding the events, phases, periods, processes, functions, movements, customs and ways of life in Victoria's history.

STEP 3: EXCLUSION GUIDELINES FOR CRITERION A

The place or object is unlikely to satisfy this criterion at the state level if any of the following conditions apply:

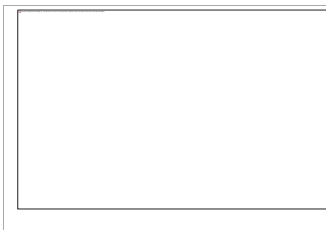
XA1	Poor, indirect or unproven association	The association of the place/object to the historically important event, phase etc is either incidental (minor, secondary) or cannot be substantiated . For instance, every rural property is not important in demonstrating the spread of European settlement or pastoral land use across Victoria and a 'legend' relating to a place or object needs to be backed up by strong documentary or other evidence if the place/object is to be registered on the basis of that story.
XA2	Low or questionable historical importance	The place/object has an association with, or demonstrates evidence of, an historical event, phase etc that is of low or questionable historical importance , i.e. the event, phase etc has not made a strong or influential contribution to Victoria. For example, the recreational pursuit of table tennis is considered to be a niche activity that has not made a strong or influential contribution to the state.
XA3	Poor evidence	No reliable or verifiable physical, documentary or oral history evidence remains to demonstrate the association of the place/object with an historical event, phase etc.

ILLUSTRATIVE EXAMPLES OF CRITERION A BEING SATISFIED

5



The **Miner's Rights Collection**, Ballarat (VHR H2112) is a significant collection associated with the Eureka uprising and the subsequent improvement to miner's rights and conditions on the goldfields through the development of an administrative system that remained substantially unchanged from the 1850s to the 1970s.



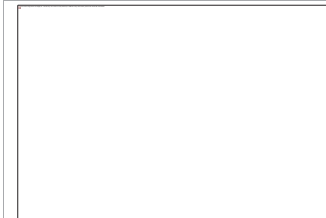
The **Collins Settlement Site**, Sorrento (VHR H1050) is significant as the site of the British Government's first official settlement in southern Australia (in 1803).



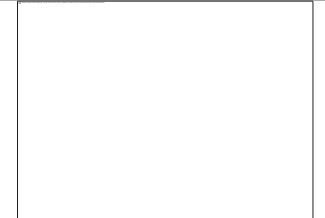
Big Lizzie, Red Cliffs (VHR H1919) is a tractor and two trailers significant for their association with land clearing in the Mallee and Mildura regions for agriculture and the establishment of soldier settlement schemes following World War I.



The **Murndal Homestead**, Tahara (VHR H0289) is significant as a particularly fine and highly intact example of a large-scale pastoral enterprise in Victoria. The place exemplifies the pattern of land settlement during the nineteenth century.



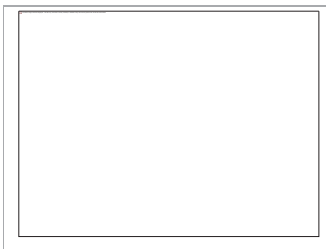
The **Sewerage Pumping Station**, Spotswood (VHR H1555) is significant as the key component of Melbourne's first centralised sewerage system which began operations in 1897. The station is unique in Australia as an intact ensemble of buildings, sewage pumping machinery and objects.



The **State Library of Victoria**, Melbourne (VHR H1497) is significant as the principal educational and cultural centre for the people of Victoria for more than 150 years. The early buildings are significant as the first purpose built, free public library in Australia and one of the first in the world.



The wreck of the **Clonmel** (VHR S129) is significant for its role in the discovery of Port Albert and the subsequent development of Gippsland. The site is the earliest located steamship wreck in Australian waters. The Clonmel demonstrates the period of transition between sail and steam and between wooden and iron shipbuilding.



The **Ballarat Botanical Gardens**, Ballarat (VHR H2252) is significant as a particularly fine and highly intact botanic garden in Victoria. The gardens clearly demonstrate the acclimatisation and zoological gardens movements in Victoria.



Station Pier (southern section), Port Melbourne (VHR H0985) is significant for its association with Australia's involvement in the World War II, both as an embarkation and arrival point for Australian troops and an embarkation point for US troops. It is also associated with the Australian Government's post-war migration program, which transformed Victoria's society in the 1950s and 1960s.

CRITERION B: POSSESSION OF UNCOMMON, RARE OR ENDANGERED ASPECTS OF VICTORIA'S CULTURAL HISTORY

A place or object is likely to satisfy this criterion at the state level only if **all** of the following requisites are met:

STEP 1: A BASIC TEST FOR SATISFYING CRITERION B

The place/object has a *CLEAR ASSOCIATION* with an event, phase, period, process, function, movement, custom or way of life of importance in Victoria's cultural history.

+

The association of the place/object to the event, phase, etc *IS EVIDENT* in the physical fabric of the place/object and/or in documentary resources or oral history.

+

The place/object is *RARE OR UNCOMMON*, being one of a small number of places/objects remaining that demonstrates the important event, phase etc.

OR

The place/object is *RARE OR UNCOMMON*, containing unusual features of note that were not widely replicated

OR

The existence of the *CLASS** of place/object that demonstrates the important event, phase etc is *ENDANGERED* to the point of rarity due to threats and pressures on such places/objects.

=

CRITERION B IS LIKELY TO BE SATISFIED

+

The place/object is *RARE, UNCOMMON OR ENDANGERED* within Victoria.

=

CRITERION B IS LIKELY TO BE RELEVANT AT THE STATE LEVEL

STEP 2: A BASIC TEST FOR DETERMINING STATE LEVEL SIGNIFICANCE

Note: the sub-themes in *Victoria's Framework of Historical Themes* will assist in understanding the events, phases, periods, processes, functions, movements, customs and ways of life in Victoria's history.

* Refer to p4 for definition of "class".

STEP 3: EXCLUSION GUIDELINES FOR CRITERION B

The place or object is unlikely to satisfy this criterion at the state level if any of the following conditions apply:

XB1	Low or questionable importance of attribute linked to the place/object	The place/object is rare, or is even the only one of its type, but the attribute(s) of claimed rarity is of questionable importance . For example, the only 2-storey potting shed or bandstand with fitted windows etc.
XB2	Dependence on too many qualifiers	The claimed rarity is dependent upon numerous qualifiers being strung together. For example, the place is the <i>only</i> stone house ... <i>with</i> a slate roof... <i>in</i> the Federation style... <i>designed by</i> the architect...
XB3	Place/object is 'endangered' only because of an imminent demolition threat	For the purpose of this criterion, 'endangered' should generally relate to a class of place/object that has become so rare over time that there is a risk that in the short to medium term no such place/object will remain.
XB4	Poor evidence	No reliable or verifiable physical, documentary or oral history evidence remains to demonstrate the association of the place/object with an historical event, phase etc. or to the rarity/endangered status being claimed.

ILLUSTRATIVE EXAMPLES OF CRITERION B BEING SATISFIED



The **Cab Building and House**, Maryborough (VHR H2151) is a rare surviving example of a 19th century horse cab building and associated residence. It demonstrates a means of transport and industry that was essential until the twentieth century and has now completely disappeared.



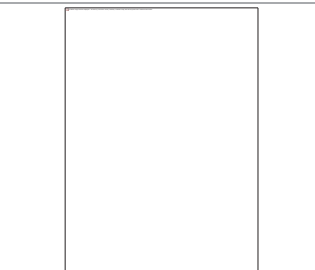
The **Portland Inn**, Portland (VHR H2071), built c1841, is significant as one of relatively few surviving pre-1851 structures in Victoria and for its association with the earliest officially sanctioned settlement of Portland, the first permanent post-contact settlement in Victoria.



The **Bellhouse Iron House**, South Melbourne (VHR H1888) is significant as one of the few surviving examples of prefabricated, portable iron housing imported from England in the 1850s due to the rapid increase in population and scarcity of materials and labour during the gold rush.



The **Nylex Sign**, Cremorne (VHR H2049) erected in 1961, is significant as a rare surviving example of illuminated signage that used to be a prominent feature of the Melbourne skyline, and for its rare inclusion of a range of lighting media.



The **Shot Tower**, Clifton Hill (VHR H0709) is a rare as one of two surviving shot towers in Victoria. Its form reflects the shot production process: the shot was produced by dropping molten lead through sieves at the top of the tower into water at the bottom. The height of the tower allowed the shot to form before reaching the bottom.



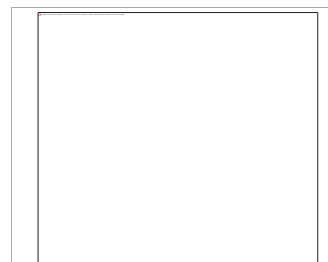
The **Carousel**, Royal Melbourne Zoological Gardens (VHR H1064) is significant as a rare and intact example of a nineteenth century Carousel in Victoria – fewer than 200 Carousels survive world-wide.



The **Stock Selling Ring**, Casterton (VHR H0314) is one of the few remaining examples of a stock selling ring in Victoria – a building type that was once common in Victoria.



The snow brig **Cheviot** (VHR S114), built in 1827 is significant as one of only a handful of shipwreck sites relating to the whaling industry in Victoria.



The **Archbold Gold Treatments Works**, Chewton (VHR1351) is a rare example of a gold assaying and treatment works. It contains relics and machinery used to treat gold bearing ore, from the mid 1880s to the 1950s.

CRITERION C: *POTENTIAL TO YIELD INFORMATION THAT WILL CONTRIBUTE TO AN UNDERSTANDING OF VICTORIA'S CULTURAL HISTORY*

A place or object is likely to satisfy this criterion at the state level only if **all** of the following requisites are met:

STEP 1: A BASIC TEST FOR SATISFYING CRITERION C

The:

- visible physical fabric; &/or
- documentary evidence; &/or
 - oral history,

relating to the place/object indicates a likelihood that the place/object contains *PHYSICAL EVIDENCE* of *HISTORICAL INTEREST* that is *NOT CURRENTLY VISIBLE OR UNDERSTOOD*.

+

From what we know of the place/object, the physical evidence is likely to be of an *INTEGRITY* and/or *CONDITION* that it *COULD YIELD INFORMATION* through detailed investigation.

=

CRITERION C IS LIKELY TO BE SATISFIED

+

STEP 2: A BASIC TEST FOR DETERMINING STATE LEVEL SIGNIFICANCE

The knowledge that might be obtained through investigation is likely to *MEANINGFULLY CONTRIBUTE* to an understanding of Victoria's cultural history.

+

The information likely to be yielded from the place/object is *NOT* already *WELL DOCUMENTED* or *READILY AVAILABLE* from other sources.

=

CRITERION C IS LIKELY TO BE RELEVANT AT THE STATE LEVEL

This criterion will normally apply to archaeological sites (land-based and maritime archaeology) and sites that develop over time through the layering of fabric.

A likelihood exists that the place/object contains *PHYSICAL EVIDENCE* of archaeological or research interest - derived from the visible fabric of the place/object, &/or in documents relating to the place/object, &/or in the living memory of our community.

+

From what we know of the history of the place/object, the physical evidence is likely to be of a *NATURE*, *SIZE/EXTENT*, and *INTACTNESS* (lack of disturbance) - that it *MAY YIELD INFORMATION* through detailed investigation (often archaeological).

+

The knowledge that might be obtained through investigation is likely to make a *REASONABLE CONTRIBUTION* to our understanding of Victoria's past.

=

CRITERION IS RELEVANT

The place/object should be considered against the following significance and threshold indicators

STEP 3: EXCLUSION GUIDELINES FOR CRITERION C

The place or object is unlikely to satisfy this criterion at the state level if any of the following conditions apply:

XC1	Poor evidence	No reliable or verifiable physical, documentary or oral history evidence exists to provide a reasonable indication that physical evidence of investigative potential may be present OR insufficient information exists to locate the likely physical evidence with sufficient accuracy.
XC2	Dubious importance of information to be yielded	The information likely to be yielded is of low or questionable historical importance , i.e. the information is unlikely to contribute to an understanding or appreciation of important aspects of Victoria's cultural history.
XC3	High degree of disturbance	The physical evidence has been, or is likely to have been, so disturbed by subsequent activity that any research potential is compromised.

ILLUSTRATIVE EXAMPLES OF CRITERION C BEING SATISFIED



Refuge Cove, on the eastern side of Wilsons Promontory (VHR H1729) is significant for its potential to yield information relating to the bay whaling industry that operated there from 1841 and other nineteenth century activities including quarrying and timber getting.



The **Chinese Kiln and Market Garden**, North Bendigo (VHR H2106) is the only known surviving Chinese brick kiln in Victoria and has a high potential to yield information about the processes and technology of brick manufacture and market garden operations that Chinese migrants brought to Australia in the nineteenth century.



Eureka Historic Precinct, Ballarat (VHR H1874) is significant because of its potential to yield archaeological evidence of events and individual participants in the rebellion of 1854 through subsurface deposits or artefacts, and for the presence of the Eureka Lead, the auriferous deposit being worked by the miners at the time.



The **Cable Tram Track Formation**, North Melbourne (VHR H0988) is the only known cable tram track to survive intact in Melbourne and has the potential to contain subsurface evidence of the connection between the engine house and the underground cable tunnels and the track arrangement for the shunting operations.



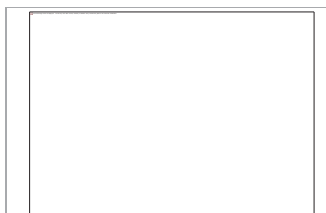
The **Bessiebelle Sheepwashes and Yards**, Bessiebelle (VHR H2033) is significant for their potential to inform our knowledge of nineteenth century sheep washing processes and technologies on a large scale.



The **Steampacket Hotel**, Portland (VHR H0239) is significant for its potential to reveal information about interior finishes over time through the accumulations of wallpaper in the upstairs attic rooms dating from the 1850s and the linoleum laid on the floor in several rooms over various different periods.



The schooner **Clarence** (VHR S127) was built in 1841 and was wrecked in Port Phillip Bay in 1850. It has the potential to provide information on ship construction in Australia at the time as most ships were constructed by rule of thumb, without using models and plans.



The **Convincing Ground**, Allestree (VHR H2079) was the location of one of Victoria's first whaling stations. It contains historical archaeological remains that have the potential to provide information about the establishment and development of the whaling industry from the mid-late 1830s onwards.



The **Cottage**, 14 William Street, Port Fairy (VHR H2078) is significant as an intact example of a simple timber dwelling from the late 1840s or early 1850s and its potential, due to its good condition and lack of modifications since completed, to inform our knowledge of construction methods, timbers, hardware, materials and decorative finishes from the mid nineteenth century.

CRITERION D: IMPORTANCE IN DEMONSTRATING THE PRINCIPAL CHARACTERISTICS OF A CLASS OF CULTURAL PLACES/OBJECTS

A place or object is likely to satisfy this criterion at the state level only if **all** of the following requisites are met:

STEP 1: A BASIC TEST FOR SATISFYING CRITERION D

The place/object is one of a *CLASS** of places/objects that has a *CLEAR ASSOCIATION* with an event, phase, period, process, function, movement, important person(s), custom or way of life in Victoria's history.

+

The *EVENT, PHASE, etc* is of *HISTORICAL IMPORTANCE*, having made a strong or influential contribution to Victoria.

+

The principal characteristics of the class are *EVIDENT* in the physical fabric of the place/object.

=

CRITERION D IS LIKELY TO BE SATISFIED

+

STEP 2: A BASIC TEST FOR DETERMINING STATE LEVEL SIGNIFICANCE

The place/object is a *NOTABLE EXAMPLE* of the class in Victoria (refer to Reference Tool D).

=

CRITERION D IS LIKELY TO BE RELEVANT AT THE STATE LEVEL

Note: the sub-themes in *Victoria's Framework of Historical Themes* will assist in understanding the events, phases, periods, processes, functions, movements, customs and ways of life in Victoria's history.

* Refer to p4 for definition of "class".

Reference Tool D: What is a 'notable example' of a class?

The term *notable example* is used to encompass any of the following:

- **A fine example** – the place/object displays a large number or range of characteristics that is typical of the class; the place/object displays characteristics that are of a higher quality or historical relevance than are typical of places/objects in the class; or the place/object displays the principal characteristics of the class in a way that allows the class to be easily understood/appreciated.
- **A highly intact example** – the place/object displays characteristics of the class that remain mostly unchanged from the historically important period of development or use of the place/object.
- **An influential example** – the place/object contains physical characteristics of design, technology or materials that were copied in subsequent places/objects of the class (direct physical influence), or other places/objects were created, altered or used in response to the characteristics of this place/object.
- **A pivotal example** - the place/object encapsulates a key evolutionary stage in the development of the class.

STEP 3: EXCLUSION GUIDELINES FOR CRITERION D

The place or object is unlikely to satisfy this criterion at the state level if any of the following conditions apply:

XD1	Demonstrates few characteristics of the class	The place/object does not exhibit the principal characteristics that define the class, either having never possessed them or having lost them through subsequent development, activity or disturbance.
XD2	Poor evidence	There is a lack of reliable or verifiable physical, documentary or other evidence to indicate the place/object clearly belongs to a specific class of place/object and is a notable example within that class.
XD3	Low or questionable historical importance of class	The class itself is not associated with an event, phase etc of historical importance in the Victorian context or the association is incidental or cannot be substantiated . For example, not every fine or intact example of a road culvert or fowl house warrants inclusion in the VHR.

ILLUSTRATIVE EXAMPLES OF CRITERION D BEING SATISFIED



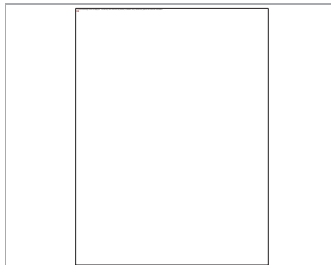
Stawell Court House, Stawell (VHR H1997) built in 1878-79 is significant as a particularly fine and highly intact example of a large court house in the Victorian Free Classical style. It incorporates the key features of a recessed entry, arcade, gallery and hipped roof.



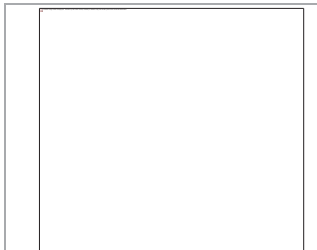
Glass Terrace, Fitzroy (VHR H446), a two storey terrace of eight houses in the Colonial Regency style, is significant as a particularly intact early surviving terrace house design, which was to become a distinctive Melbourne building type.



Warracknabeal Town Hall, Warracknabeal (VHR H2223) is significant as a particularly fine and intact representative example of an interwar town hall in the Moderne style.



Georgie's Hut (Chinese Market Garden) objects, Donald (VHR H0873) are significant as a fine collection of objects that demonstrate a particular way of life. They are surviving objects relating to the Chinese market garden industry, once widespread in Victoria, and provide information about the market garden operations and domestic life.



Heathcote Powder Magazine (VHR H1402), located within the McIvor Diggings, is a notable example of a powder magazine, a class of building which played an important role in the development of deep alluvial and quartz mining activities in the goldfields of Victoria in the late 1850s and the 1860s.



The **South Channel and West Channel Pile Lights (VHR H1518 & H1519)** are examples of the four manned pile lights that originally serviced ships entering Port Phillip Bay. These were integral to navigational operations along the South and West channels of Port Phillip Bay at a time of heavy traffic in shipping and when passage by sea represented the major form of transport to Melbourne from overseas and interstate.



Rail Bridge over Stony Creek, Nowa Nowa (VHR H1436) is significant as a fine example of a timber trestle railway bridge, demonstrating the ingenuity and skill involved in constructing a railway line over a long distance, through difficult terrain and utilising local timber resources.



The Former Common School No. 1124, Muckleford South (VHR H1380) was built in 1871 and was an influential example for subsequent school designs. The plan, elevation and classroom layout were all typical of 'Common Schools', which were developed in the period of rural expansion following the gold rushes and the Selection Acts.



The **Andersons Mill Complex, Smeaton (VHR1521)** is significant as a highly intact representative example of a rural industrial complex associated with the early period of wheat growing in Victoria.

CRITERION E: IMPORTANCE IN EXHIBITING PARTICULAR AESTHETIC CHARACTERISTICS

A place or object is likely to satisfy this criterion at the state level only if **all** of the following requisites are met:

STEP 1: A BASIC TEST FOR SATISFYING CRITERION E

The *PHYSICAL FABRIC* of the place/object clearly exhibits particular aesthetic characteristics (refer to Reference Tool E below).

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CRITERION E IS LIKELY TO BE SATISFIED

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STEP 2: A BASIC TEST FOR DETERMINING STATE LEVEL SIGNIFICANCE

The aesthetic characteristics are *APPRECIATED OR VALUED* by the wider community or an appropriately-related discipline as evidenced, for example, by:

- *CRITICAL RECOGNITION* of the aesthetic characteristics of the place/object within a relevant art, design, architectural or related discipline as an outstanding example within Victoria; or
- wide public *ACKNOWLEDGEMENT OF EXCEPTIONAL MERIT* in Victoria in medium such as songs, poetry, literature, painting, sculpture, publications, print media etc.

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CRITERION E IS LIKELY TO BE RELEVANT AT THE STATE LEVEL

Reference Tool E: What is meant by 'aesthetic characteristics'?

The *Macquarie Dictionary Online* 2012 defines **aesthetic** and **aesthetics** as:

Aesthetic *adjective* 1. relating to the sense of the beautiful or the science of aesthetics. 2. having a sense of the beautiful; characterised by a love of beauty. *noun* 3. a philosophical theory as to what is aesthetically valid at a given time. 4. an artistic expression, viewed as reflective of a personal or cultural ideal of what is aesthetically valid.

Aesthetics *noun* 1. *Philosophy* the science which deduces from nature and taste the rules and principles of art; the theory of the fine arts; the science of the beautiful, or that branch of philosophy which deals with its principles or effects; the doctrines of taste. 2. *Psychology* the study of the mind and emotions in relation to the sense of beauty.

These definitions do not suggest that 'aesthetic' is synonymous with 'beauty'. Instead they imply a judgement against various qualities that may include beauty. To assume that 'aesthetic' and 'beauty' are interchangeable terms limits an understanding of aesthetic and aesthetics.

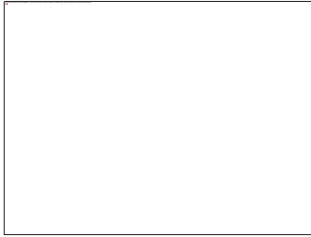







Aesthetic characteristics are the visual qualities of a place or object that invite judgement against the ideals of beauty, picturesqueness, evocativeness, expressiveness, grotesqueness, sublimeness and other descriptors of aesthetic judgement. The visual qualities of a place or object lie in the form, scale, setting, unity, contrast, colour, texture and material of the fabric of a place or object.

STEP 3: EXCLUSION GUIDELINES FOR CRITERION E

The place or object is unlikely to satisfy this criterion at the state level if any of the following conditions apply:

XE1	Lacks distinctiveness	The place/object has aesthetic qualities but they do not exceed those of the general class to which the place/object belongs.
XE2	Poor, indirect or unproven recognition	The aesthetic qualities of the place/object have only received limited public or disciplinary recognition (as appropriate).
XE3	Degraded aesthetic qualities	The aesthetic characteristics of the place/object have been irreversibly degraded through changes to the fabric of the place/object, changes to the setting of the place/object; or the degraded condition of significant elements of the place/object (in some instances).
XE4	No clearly definable aesthetic characteristics	Being "pretty" or "attractive" or popular is insufficient for the purposes of satisfying this criterion.

ILLUSTRATIVE EXAMPLES OF CRITERION E BEING SATISFIED

		
<p>The Royal Botanic Gardens, Melbourne (VHR H1459) (above and below) is significant for the design and planting established by William Guilfoyle between 1873 and 1909 that combines both picturesque and gardenesque landscape features, structures, botanical collections and the extensive use of subtropical species and bold foliage. The internationally acclaimed landscape, with sweeping paths, lawns, dense shrubberies, beds and specimen trees, internal and external vistas, and the location and design of buildings and structures, are of the highest quality.</p>	<p>The Clyde Cameron College, Wodonga (VHR H2192) (above and below) is a highly creative and largely intact example of the late twentieth century Brutalist style. It was the subject of high professional acclaim in 2008 when it was given the 25 Year-Award for Enduring Architecture from the Australian Institute of Architects Victorian chapter.</p>	<p>The Marianne Gibson Quilt, Wangaratta (VHR H2297) (above and below), created from 1890-1896, has aesthetic significance as an outstanding example of the craft of crazy quilting. The quilt has been the subject of acclaim in several books written by Margaret Rolfe, one of the foremost quilt scholars in Australia, and by Patricia Cox Crews, Professor of Textiles, Clothing and Design and the Director of the International Quilt Study Center at the University of Nebraska-Lincoln. The quilt was displayed in the National Exhibition of Historic Quilts in Sydney in 1988 and was put onto the online National Quilt Register in 1996.</p>
		
	<p>The Marmalake/Murtoa Grain Store (VHR 791) (left and right) was constructed in 1941 for the temporary storage of wheat during wartime. It is of aesthetic significance as a building which stimulates poetic responses, and which is valued for its impressive external presence in the surrounding plain and for the aesthetic qualities of its vast internal space which has been compared to both cathedrals and forests.</p>	

CRITERION F: *IMPORTANCE IN DEMONSTRATING A HIGH DEGREE OF CREATIVE OR TECHNICAL ACHIEVEMENT AT A PARTICULAR PERIOD*

A place or object is likely to satisfy this criterion at the state level only if **all** of the following requisites are met:

STEP 1: A BASIC TEST FOR SATISFYING CRITERION F

The place/object contains *PHYSICAL EVIDENCE* that clearly demonstrates creative or technical *ACHIEVEMENT* for the time in which it was created.

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The physical evidence demonstrates a *HIGH DEGREE OF INTEGRITY*.

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CRITERION F IS LIKELY TO BE SATISFIED

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STEP 2: A BASIC TEST FOR DETERMINING STATE LEVEL SIGNIFICANCE

The nature &/or scale of the achievement is *OF A HIGH DEGREE* or 'beyond the ordinary' for *THE PERIOD IN WHICH IT WAS UNDERTAKEN* as evidenced by:

- *CRITICAL ACCLAIM* of the place/object within the relevant creative or technological discipline as an outstanding example in Victoria; or
- wide *ACKNOWLEDGEMENT OF EXCEPTIONAL MERIT* in Victoria in medium such as publications and print media; or
- recognition of the place/object as a *BREAKTHROUGH* in terms of design, fabrication or construction techniques; or
- recognition of the place/object as a successful solution to a technical problem that *EXTENDED THE LIMITS* of existing technology; or
- recognition of the place/object as an outstanding example of the *CREATIVE ADAPTATION* of available materials and technology of the period.

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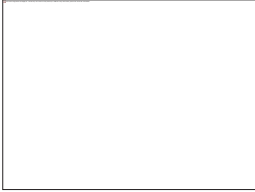

CRITERION F IS LIKELY TO BE RELEVANT AT THE STATE LEVEL

STEP 3: EXCLUSION GUIDELINES FOR CRITERION F

The place or object is unlikely to satisfy this criterion at the state level if any of the following conditions apply:

XF1	High degree of achievement unproven or unsubstantiated	The available documentary or technical evidence indicates the creative or technical achievements of the place/object are unlikely to be of a high degree or 'beyond the ordinary'.
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ILLUSTRATIVE EXAMPLES OF CRITERION F BEING SATISFIED

		
<p>Morell Bridge over the Yarra River at Anderson Street, South Yarra (VHR H1440) is significant as the first reinforced concrete bridge built in Victoria (1899) - only two years after the first reinforced concrete bridge in the world - and the first in Victoria to use the innovative Monier construction technique patented by Joseph Monier, a French manufacturer of garden ware.</p>	<p>The Commercial Travellers Association Building, Melbourne (VHR H0934) is of architectural significance for a number of innovations, such as the use of welded wire reinforcing mesh, perhaps the first use of such material in Victoria, and 'Mack' slab cement partitions, the only known use of this technology in Victoria. It was also one of Australia's earliest steel framed buildings.</p>	<p>Essendon Incinerator Complex, Essendon (VHR H0434), built in 1929-1930, is significant for its distinctive design by the Walter Burley Griffin architectural practice. The design set a new standard in Australia for industrial buildings that could be accommodated within developed municipal areas.</p>
		
<p>The Solar House, Templestowe (VHR H1312) is significant as the first commercially available solar energy project house in Australia. The integrated building and equipment system was designed to provide approximately 60 percent of the annual heating requirements for the house.</p>	<p>ICI House, Melbourne (VHR H0786) is significant for its considerable advancements in local construction techniques, including framed glazed curtain walls and innovative use of concrete, including precast reinforced units in structural members and flooring. The division of the glazed office space from the solidly clad service tower predates similar developments overseas.</p>	<p>The Church of the Resurrection, Keysborough (VHR H2293) is one of the most influential, well-recognised, discussed and published Australian post-war church designs and continues to be valued by the architectural profession for its originality and polemical value.</p>
		
<p>The Ovoid Sewer Aqueduct over Barwon River, Geelong (VHR H0895) is significant as an outstanding application of the Considere system of concrete reinforcement in a design derived from the steel Firth of Forth Bridge in Scotland. It enabled an overall length and span which exceeded any other reinforced concrete structure at the time of construction.</p>	<p>CSIRAC (Commonwealth Scientific and Industrial Research Organisation Computer), held at the Melbourne Museum (VHR H2217) is highly significant as Australia's first programmable digital computer and the only surviving intact first generation computer in the world.</p>	<p>The New Works Historic Complex, Lakes Entrance (VHR H1532) is significant as the site of a major nineteenth century engineering achievement in Victoria. The New Works addressed the unreliable natural entrance from the sea to the Gippsland lakes, encouraging further development in this relatively isolated part of the colony.</p>

CRITERION G: STRONG OR SPECIAL ASSOCIATION WITH A PARTICULAR COMMUNITY OR CULTURAL GROUP FOR SOCIAL, CULTURAL OR SPIRITUAL REASONS. THIS INCLUDES THE SIGNIFICANCE OF A PLACE TO INDIGENOUS PEOPLE AS PART OF THEIR CONTINUING AND DEVELOPING CULTURAL TRADITIONS

Note: the *Heritage Act 1995* does not apply to a place or object that is of cultural heritage significance only on the ground of its association with Aboriginal tradition or Aboriginal traditional use.

A place or object is likely to satisfy this criterion at the state level only if **all** of the following requisites are met:

STEP 1: A BASIC TEST FOR SATISFYING CRITERION G

Evidence exists of a *DIRECT ASSOCIATION* between the place/object and a *PARTICULAR COMMUNITY OR CULTURAL GROUP*.
(For the purpose of these guidelines, '*COMMUNITY* or '*CULTURAL GROUP*' is defined as a sizable group of persons who share a common and long-standing interest or identity).

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The *ASSOCIATION* between the place/object and the community or cultural group is *STRONG OR SPECIAL*, as evidenced by the regular or long-term use of/engagement with the place/object or the enduring ceremonial, ritual, commemorative, spiritual or celebratory use of the place/object.

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CRITERION G IS LIKELY TO BE SATISFIED

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STEP 2: A BASIC TEST FOR DETERMINING STATE LEVEL SIGNIFICANCE

The place/object represents a *PARTICULARLY STRONG EXAMPLE* of the association between it and the community or cultural group by reason of its *RELATIONSHIP TO IMPORTANT HISTORICAL EVENTS* in Victoria and/or its *ABILITY TO INTERPRET EXPERIENCES* to the broader Victorian community.

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CRITERION G IS LIKELY TO BE RELEVANT AT THE STATE LEVEL

Reference Tool G: Types of places/objects that may satisfy Criterion G

What is Social Value?: A discussion paper (Australian Heritage Commission, Technical Publications Series Number 3, 1992) may be of assistance when considering Criterion G. It points out that examples of places of "social value" can be grouped into the following categories (see pages 7-10): public places, places of 'meeting', places of 'resort' and public entertainment, 'communities', places associated with recent significant events, commemorative places and places with special meaning for particular communities.

STEP 3: EXCLUSION GUIDELINES FOR CRITERION G

The place or object is unlikely to satisfy this criterion at the state level if any of the following conditions apply:

XG1	Enduring attachment not substantiated	The attachment to the place/object is a short-term response to an event at, or a proposed change to, the place or object.
XG2	Community or cultural group lacks definition or has a poor association	The community or cultural group does not have a clearly defined common interest (i.e. is a group with a loose sense of identity or purpose) OR the community or cultural group is unable to demonstrate a strong and enduring cultural association with the place/object.
XG3	Attachment does not relate to the current generation	The place/object was an important point of interaction for past communities but that attachment no longer exists. In such circumstances, the place/object may of significance under criterion A.
XG4	Association is of local significance only	The attachment to the place/object does not have the ability to resonate beyond the local community.

ILLUSTRATIVE EXAMPLES OF CRITERION G BEING SATISFIED



The Salvation Army Temple, Melbourne (VHR H0436) is significant for its enduring association with the Salvation Army, one of the most recognised religious and charitable groups in Australia. The Temple continues to serve as a centre for worship, meetings and the administration of service delivery by 'the Salvos'.



Loong, Chinese Dragon (VHR H2120) is a ceremonial dragon held by the Golden Dragon Museum, Bendigo. It is a rare surviving artefact associated with the customary practice of Chinese performances and processions and has been used over a long period of time in the Bendigo Easter Fair Procession.



The former Cockatoo Kindergarten (VHR H2303) was used as a refuge for residents of Cockatoo during the devastating Ash Wednesday bushfires of 1983. It has significance for its ability to resonate with other fire-affected communities and the wider Victorian public and interpret to them the experience of 'seeking refuge from fires'



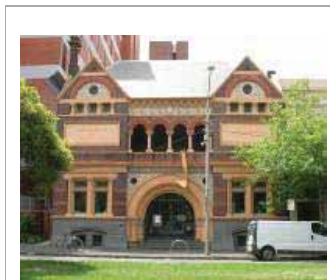
The East Melbourne Synagogue, East Melbourne (VHR H0495) is significant for its long and continuous association with Melbourne's Jewish community. It is the oldest and largest functioning Synagogue in Victoria.



The Bangerang Cultural Centre, Shepparton (VHR H1082) is significant for the important role it has played for Bangerang people in preserving their identity and raising awareness of indigenous culture more broadly.



Central Park, Stawell (VHR H2284) is significant for its long and enduring association with the Stawell Athletic Club, who established the now internationally famous Stawell Gift footrace in 1878.



The Victorian Artists Society, East Melbourne (VHR H0634) is significant as an academy for painters and sculptors for over 120 years. Many of Victoria's prominent artists have also been associated with the Society including Chevalier, von Guerard, Buvelot, Streeton, Roberts and Conder.



Bells Beach Surfing Recreation Reserve (VHR H2032) is significant for its long association with the Victorian and Australian surfing community and as the location of the world's longest continuous running surf competition.



The Ballarat Trades Hall (VHR H0657) is significant for its enduring association with the labour and trade union movement since the construction of the building in 1887-88.

CRITERION H: SPECIAL ASSOCIATION WITH THE LIFE OR WORKS OF A PERSON, OR GROUP OF PERSONS, OF IMPORTANCE IN VICTORIA'S HISTORY

A place or object is likely to satisfy this criterion at the state level only if **all** of the following requisites are met:

STEP 1: A BASIC TEST FOR SATISFYING CRITERION H

The place/object has a *DIRECT ASSOCIATION* with a person or group of persons who have made a strong or influential *CONTRIBUTION* to the course of Victoria's history.

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The *ASSOCIATION* of the place/object to the person(s) *IS EVIDENT* in the physical fabric of the place/object and/or in documentary resources and/or oral history.

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The *ASSOCIATION*:

- directly relates to *ACHIEVEMENTS* of the person(s) at, or relating to, the place/object; or
- relates to an *ENDURING* and/or *CLOSE INTERACTION* between the person(s) and the place/object.

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CRITERION H IS LIKELY TO BE SATISFIED

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The place/object allows the clear association with the person or group of persons to be *READILY APPRECIATED BETTER THAN MOST OTHER PLACES OR OBJECTS IN VICTORIA*.

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CRITERION H IS LIKELY TO BE RELEVANT AT THE STATE LEVEL


STEP 2: A BASIC TEST FOR DETERMINING STATE LEVEL SIGNIFICANCE

STEP 3: EXCLUSION GUIDELINES FOR CRITERION H


The place or object is unlikely to satisfy this criterion at the state level if any of the following conditions apply:

XH1	Poor, indirect or unproven association	The association of the person(s) with the place/object is tenuous or cannot be substantiated or verified. For example, the person spent a brief, transitory or incidental time at the place without leaving evidence or achieving anything there that is relevant to their importance.
XH2	Inability to demonstrate association	No evidence remains to demonstrate the association of the place/object with the person(s) or, in the case of physical evidence, the remaining physical fabric has been so altered that it no longer demonstrates reasonable evidence of the association.
XH3	Person(s) is of local significance only	There is insufficient reliable or verifying information available to support a claim that the person(s) is of more than local importance.

ILLUSTRATIVE EXAMPLES OF CRITERION H BEING SATISFIED



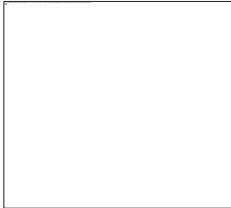
Mary MacKillop House, East Melbourne (H1062) is significant for its association with Mother Mary MacKillop, now St. Mary of the Cross, co-founder of the Order of the Sisters of Saint Joseph and beatified by Pope John Paul II in 1995. MacKillop founded the first Providence in the East Melbourne area in 1901-2. She remained involved in the work carried out there until her death in 1909.




The **Grainger Museum, Parkville (VHR H0875)** is significant for being founded by Percy Grainger, an internationally acclaimed musician and composer. It contains a significant collection of Grainger's work.



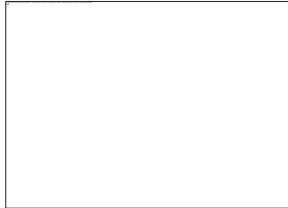
Longacres, Olinda (VHR H1876) is significant for being established and used by the prominent artist (Sir) Arthur Streeton, who had the house built for his own use in 1923-24. He created most of the garden himself, all of which remains much as it was during Streeton's occupation.




The **Fletcher Jones Factory and Gardens, Warrnambool (VHR H2101)** were established in 1948 by clothing manufacturer David Fletcher Jones who provided innovative benefits for his employees. The company's distinctive ethos is reflected in the extensive gardens established for the enjoyment of staff and local residents.



Menlo, Templestowe (VHR H2294) is significant for its association with Edna Walling, one of Australia's most important and influential garden designers of the twentieth century. Menlo is one of the finest and most intact Walling-designed structural gardens.




The **Stringybark Creek Site, Archerton (VHR H2205)** is strongly associated with the members of the Kelly Gang (Ned Kelly, Dan Kelly, Joe Byrne and Steve Hart), and with the four police officers (Thomas Lonigan, Michael Scanlon, Michael Kennedy and Thomas McIntyre) who fought the bushrangers at the site, in the events that precipitated the Kelly Outbreak.



Ballara, Point Lonsdale (VHR H1126) is significant for its association with Alfred Deakin, Prime Minister of Australia on three occasions. He developed Ballara both as a place of relaxation and contemplation while in his second term as Prime Minister.



The **Women's Suffrage Petition, held in the Public Records Office of Victoria (H2121)** is significant for its association with the Woman's Christian Temperance Union and the Victorian Temperance Alliance and their role in fighting for – and obtaining – Victorian women's right to vote.



The **Robin Boyd House II, South Yarra (VHR H2105)** is significant for its direct association with nationally-acclaimed architect and architectural critic, Robin Boyd, a member of a well known Melbourne family of artists and writers. Designed by Boyd as his family home, it exemplifies many of the theories espoused in his writings and he lived there from 1959 until his death in 1971.

Acknowledgements:

Under an information-sharing agreement between the Heritage Chairs and Officials of Australia and New Zealand, this guideline draws heavily upon the work in developing assessment methodologies and thresholds undertaken by heritage jurisdictions across Australia in the last 5 years, including:

- the Queensland Heritage Council's 2006 publication: *Using the Criteria: a Methodology*;
- the NSW Heritage Office's publications *Assessing Heritage Significance* 2001, *Levels of Heritage Significance* 2008 and *Assessing Significance for Archaeological Sites and Relics* 2009;
- the Australian Heritage Council's publications *A Guide to Heritage Listing in Australia: Thresholds for Different Levels of Heritage Listing* 2008 and *Guidelines for the Assessment of Places for the National Heritage List* 2009;
- Heritage Tasmania's draft report *Assessing Historic Heritage Significance: Criteria and Threshold Guidelines* 2011;
- the ACT Heritage Council and Chief Minister's Department draft report *Guidelines for Assessing Places and Objects Against the Criteria of the Heritage Act 2004* 2011; and
- the Heritage Council of Western Australia's publication *Criteria for the Assessment of Local heritage Places and Areas* 2007;

and draws upon a number of recent Victorian reports including previous drafts by A Cahir, C Gribbin and D Scott, plus:

- *Review of Criteria and Thresholds for Inclusion of Places on the Heritage Overlay*, Ian Wight, Heritage Victoria 2007;
- *Assessing Heritage Places of Local Significance Using Criteria and Thresholds*, Dr David Rowe for Planning Panels Victoria 2011;
- *Assessing Historical Archaeological Significance*, Heritage Victoria and Heritage Council of Victoria 2004.



Appendix 4: Practice Note 1: Applying the Heritage Overlay

Applying the Heritage Overlay

Planning Practice Note 1

AUGUST 2018

This practice note provides guidance about the use of the Heritage Overlay.

What places should be included in the Heritage Overlay?

- Any place that has been listed on the Australian Heritage Council's now closed Register of the National Estate.
- Any place that has been referred by the Heritage Council for consideration for an amendment to the planning scheme.
- Places listed on the National Trust Heritage Register of the National Trust of Australia (Victoria), provided the significance of the place can be shown to justify the application of the overlay.
- Places identified in a local heritage study, provided the significance of the place can be shown to justify the application of the overlay.

Places listed on the former *Register of the National Estate* or on the *National Trust Heritage Register* of the National Trust of Australia (Victoria) do not have statutory protection unless they are protected in the planning scheme.

The heritage process leading to the identification of the place needs to clearly justify the significance of the place as a basis for its inclusion in the Heritage Overlay. The documentation for each place shall include a statement of significance that clearly establishes the importance of the place and addresses the heritage criteria.

What are recognised heritage criteria?

The following recognised heritage criteria shall be used for the assessment of the heritage value of the heritage place. These model criteria have been broadly adopted by heritage jurisdictions across Australia and should be used for all new heritage assessment work.

Criterion A: Importance to the course or pattern of our cultural or natural history (historical significance).

Criterion B: Possession of uncommon, rare or endangered aspects of our cultural or natural history (rarity).

Criterion C: Potential to yield information that will contribute to understanding our cultural or natural history (research potential).

Criterion D: Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).

Criterion E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

Criterion F: Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance).

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Criterion G: Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).

Criterion H: Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).

The adoption of the above criteria does not diminish heritage assessment work undertaken before 2012 using older versions of criteria.

The thresholds to be applied in the assessment of significance shall be 'State Significance' and 'Local Significance'. 'Local Significance' includes those places that are important to a particular community or locality. Letter gradings (for example, "A", "B", "C") should not be used.

To apply a threshold, some comparative analysis will be required to substantiate the significance of each place. The comparative analysis should draw on other similar places within the study area, including those previously included in a heritage register or overlay. Places identified to be of potential state significance should undergo analysis on a broader (statewide) comparative basis.

Places of significance for historical or social reasons

Planning is about managing the environment and its changes. An appropriate test for a potential heritage place to pass in order to apply the Heritage Overlay is that it has 'something' to be managed. This 'something' is usually tangible but it may, for example, be an absence of built form or the presence of some other special characteristic. If such things are present, there will be something to manage and the Heritage Overlay may be applied.

If not, a commemorative plaque is an appropriate way of signifying the importance of the place to the local community.

Group, thematic and serial listings

Places that share a common history and/or significance, but which do not adjoin each other or form a geographical grouping may be considered for treatment as a single heritage place. Each place that forms part of the group might share a common statement of significance; a single entry in the Heritage Overlay Schedule and a single Heritage Overlay number.

This approach has been taken to the listing of Chicory Kilns on Phillip Island in the Bass Coast Planning Scheme. The kilns are dispersed across the island but share a common significance. Group listing of the kilns also draws attention to the fact that the kilns are not just important on an individual basis but are collectively significant as a group.

The group approach has also been used for the former Rosella Factory Complex in the Yarra Planning Scheme. This important factory complex had become fragmented through replacement development making it hard to justify a precinct listing. The group listing, with a single Heritage Overlay number, has meant that the extent and significance of the complex can still be appreciated.

Writing a statement of significance

For every heritage place (that is, a precinct or individual place) a statement of significance must be prepared using the format of 'What is significant?'; 'How is it significant?' and 'Why is it significant?'.

What is significant? – This section should be brief, usually no more than one paragraph or a series of dot points. There should be no doubt about the elements of the place that are under discussion. The paragraph should identify features or elements that are significant about the place, for example, house, outbuildings, garden, plantings, ruins, archaeological sites, interiors as a guide to future decision makers. Clarification could also be made of elements that are not significant. This may guide or provide the basis for an incorporated plan which identifies works that may be exempt from the need for a planning permit.

How is it significant? – Using the heritage criteria above, a sentence should be included to the effect that the place is important. This could be because of its historical significance, its rarity, its research potential, its representativeness, its aesthetic significance, its technical significance and/or its associative significance. The sentence should indicate the threshold for which the place is considered important.

Why is it significant? – The importance of the place needs to be justified against the heritage criteria listed above. A separate point or paragraph should be used for each criterion satisfied. The relevant criterion reference should be inserted in brackets after each point or paragraph, for example "(Criterion G)". An example statement of significance has been prepared for guidance, see Appendix A.



The explanatory report for an amendment that includes a place in the Heritage Overlay (or other supporting documentation accompanying a planning scheme amendment) should:

- state whether the place is a precinct or an individual place
- identify if further controls allowed by the schedule to the overlay are required such as external paint controls or tree controls (the identification of further controls should be based on the explanation of why a heritage place is significant).

Incorporating, saving and displaying statements of significance

A statement of significance must be incorporated in the planning scheme for each heritage place included in the schedule to the Heritage Overlay after 31 July 2018. This requirement does not apply to a heritage place included in the schedule by an amendment prepared or authorised by the Minister for Planning under section 8(1)(b) or section 8A(4) of the *Planning and Environment Act 1987* before 31 October 2018.

However, a statement of significance may be incorporated for any heritage place included in the schedule before 31 July 2018 or by an amendment that the exemption applies to.

If a statement of significance is incorporated in the planning scheme, the name of the statement must be specified in the schedule to the overlay.

All statements of significance (incorporated or otherwise) should be securely stored in the HERMES heritage database.

Where a planning scheme amendment has resulted in the inclusion of, or amendments to, places in the Heritage Overlay, the strategic justification (that is, the heritage study documentation and statements of significance) needs to be updated. A statement of significance that has been incorporated into the planning scheme can only be changed by an amendment to the planning scheme. If the heritage place does not have a statement of significance that has been incorporated, then any changes should be entered into the department's HERMES heritage database.

Where a place (either a precinct or individual place) is included in the Heritage Overlay, the statement of significance for that place should be publicly viewable through the department's Victorian Heritage Database.

Additional resources may be required

When introducing the Heritage Overlay, a council should consider the resources required to administer the heritage controls and to provide assistance and advice to affected property owners. This might include providing community access to a heritage adviser or other technical or financial assistance.

Drafting the Heritage Overlay schedule

What is a heritage place?

A heritage place could include a site, area, building, group of buildings, structure, archaeological site, tree, garden, geological formation, fossil site, habitat or other place of natural or cultural significance and its associated land. It cannot include movable or portable objects such as machinery within a factory or furniture within a house.

What is the planning scheme map reference number?

In column one of the schedule, the Planning Scheme Map Reference prefix should read HO1, HO2, HO3 and so on. Each heritage place in the schedule will have its own identifying number. The planning scheme maps should also record these numbers as a cross reference between the maps and the schedule.

Street numbers and location descriptions

Street numbers and locality addresses should be included for properties wherever possible. Where a street address is not available, plan of subdivision details (for example, Lot 1 of PS12345) should be used. Avoid using Crown Allotment details, Certificate of Title details or obscure location descriptions if possible.

How should the Heritage Overlay schedule be arranged?

There are three preferred options for arranging the schedule:

- Heritage places may be arranged in ascending numerical order by their planning scheme map reference number (eg HO1, HO2, HO3 and so on).
- Heritage places may be grouped according to their suburb, town or location and then arranged alphabetically by street address within each grouping.
- All places may be listed alphabetically by their street address irrespective of their location.

Use the method which most assists users of the planning scheme to find the relevant property by a simple search through the schedule.



An example of a schedule to the Heritage Overlay is included at **Appendix B**.

Application requirements

The schedule allows for application requirements to be specified.

Incorporated plan

Clause 43.01-3 of the Heritage Overlay allows an incorporated plan to be prepared to identify works to a heritage place that are exempt from the need for a planning permit. To do so, the plan must be specified in the schedule to the overlay and must also be listed in the schedule to Clause 72.04.

Statements of significance

Where a statement of significance is incorporated in the planning scheme, it must be given a title which includes the name of the heritage place or if there is no name specified, the full address of the heritage place. The title of the statement of significance must be specified in the schedule to the overlay. The title of the statement must also be listed in the schedule to Clause 72.04.

Heritage design guidelines

Where detailed heritage design guidelines have been prepared for a heritage place, they may be incorporated into the planning scheme. The title of the incorporated document must be specified in the schedule to the overlay and must also be listed in the schedule to Clause 72.04.

Applying external painting controls

External painting controls over particular heritage places can be applied in the schedule by including a 'yes' in the External Paint Controls Apply? column.

Applying internal alterations controls

Internal alteration controls over specified buildings can be applied in the schedule by including a 'yes' in the Internal Alteration Controls Apply? column. This provision should be applied sparingly and on a selective basis to special interiors of high significance. The statement of significance for the heritage place should explain what is significant about the interior and why it is important.

Applying tree controls

The schedule can apply tree controls over heritage places. The tree controls could apply to the whole of a heritage place (for example, over a house site or an area) or a tree or group of trees could be specifically nominated as the heritage place.

Tree controls are applied by including a 'yes' in the Tree Controls Apply? column. Tree controls should only be applied where there has been a proper

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assessment. The statement of significance for the heritage place should identify the particular trees that are significant (under "What is significant?") and why the tree or trees are important.

If only one, or a few trees within a large property are considered significant, the 'Tree Controls Apply' column can be qualified with the relevant details. A planning permit would then only be required to remove, destroy or lop the trees that were specifically identified in the column.

This control is designed to protect trees that are of intrinsic significance (such as trees that are included on the National Trust Heritage Register), or trees that contribute to the significance of a heritage place (for example, trees that contribute to the significance of a garden or area). The control is not meant to protect trees for their amenity value. See *Planning Practice Note 7 – Vegetation Protection in Urban Areas* for alternative methods of vegetation protection.

Outbuildings and fences

Councils may consider that certain outbuildings and/or fences on heritage sites are significant and can therefore require that these be subject to the notice and review requirements of the *Planning and Environment Act 1987*. This is achieved by including the word 'yes' in the column headed 'Outbuildings or fences which are not exempt under Clause 43.01-4?'.

It is helpful to landowners and users of the planning scheme if the column in the schedule identifies the particular outbuildings and/or fences that are considered to be significant. The statement of significance for the heritage place should also identify the particular outbuildings and/or fences that are significant (under "What is significant?") and why they are important.

How should places in the Victorian Heritage Register be treated in the schedule and map?

Section 56 of the *Heritage Act 2017* (Heritage Act) requires that the Minister for Planning must 'prepare and approve an amendment to any planning scheme applying to a place which is included or amended in the Heritage Register to identify the inclusion or amendment of that place in the Heritage Register'. This is intended as an alert to planning scheme users of restrictions that might apply to land under the Heritage Act.

Planning authorities should not amend the schedule or maps as they relate to places in the Victorian Heritage Register and certainly not without the prior approval of Heritage Victoria. This is to ensure that



planning schemes accurately reflect the Heritage Register as required by the Heritage Act.

Under Clause 43.01-2, places on the Victorian Heritage Register are subject to the requirements of the Heritage Act and not the planning provisions of the Heritage Overlay. Where Places included in the Victorian Heritage Register are listed in the schedule, a dash should be recorded in columns three (external paint controls), four (internal alteration controls), five (tree controls) and six (outbuildings and fences) to avoid any possible confusion as to whether planning provisions apply to these properties. In column seven ('Included on the Victorian Heritage Register ...') the reference number of the property on the Victorian Heritage Register should be included as an aid to users of the planning scheme.

Allowing a prohibited use of a heritage place

It is possible to make a prohibited use permissible at a specific place by including a 'yes' in the Prohibited uses may be permitted? column.

This provision should not be applied to significant areas because it might result in the de facto rezoning of a large area. The provision should only be applied to specific places. For example, the provision might be used for a redundant church, warehouse or other large building complex where it is considered that the normally available range of permissible uses is insufficient to provide for the future conservation of the building. Currently this provision applies in the metropolitan area of Melbourne to places that are included on the Victorian Heritage Register.

Aboriginal heritage places

Scarred trees, stone arrangements and other places significant for their Aboriginal associations can be identified by including a 'yes' in the Aboriginal Heritage Place? column. As with any place listed in the Schedule to the Heritage Overlay, supporting justification is expected to apply this provision.

The standard permit requirements of Clause 43.01-1 of the Heritage Overlay apply to Aboriginal heritage places included in the schedule. Clause 43.01-10 reminds a responsible authority that the requirements of the *Aboriginal Heritage Act 2006* apply to these places.

How are heritage precincts and areas treated?

Significant precincts and areas should be identified in the schedule and be mapped.

How are individual buildings, trees or properties of significance located within significant areas treated?

The provisions applying to individual buildings and structures are the same as the provisions applying to areas, so there is no need to separately schedule and map a significant building, feature or property located within a significant area.

The only instance where an individual property within a significant area should be scheduled and mapped is where it is proposed that a different requirement should apply. For example, external painting controls may be justified for an individual building of significance but not over the heritage precinct surrounding the building.

Alternatively, tree controls may be justified for a specific tree or property within a significant precinct but not over the whole precinct. In such situations the individual property or tree should be both scheduled and mapped.

Significant buildings or structures within a significant precinct can be identified through a local planning policy.

Curtilages and Heritage Overlay polygons

The Heritage Overlay applies to both the listed heritage item and its associated land. It is usually important to include land surrounding a building, structure, tree or feature of importance to ensure that any development, including subdivision, does not adversely affect the setting, context or significance of the heritage item. The land surrounding the heritage item is known as a 'curtilage' and will be shown as a polygon on the Heritage Overlay map. In many cases, particularly in urban areas and townships, the extent of the curtilage will be the whole of the property (for example, a suburban dwelling and its allotment).

However, there will be occasions where the curtilage and the Heritage Overlay polygon should be reduced in size as the land is of no significance. Reducing the curtilage and the polygon will have the potential benefit of lessening the number of planning permits that are required with advantages to both the landowner and the responsible authority. Examples of situations where a reduction in the curtilage and polygon may be appropriate include:

- A homestead on a large farm or pastoral property where it is only the house and/or outbuildings that is important. In most cases with large rural properties, the inclusion of large areas of surrounding farmland is unlikely to have any positive heritage benefits or outcomes.



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- A significant tree on an otherwise unimportant property.
- A horse trough, fountain or monument in a road reservation.
- A grandstand or shelter in a large but otherwise unimportant public park.

Suggested steps in establishing a curtilage and polygon include:

1. Review the heritage study documentation and ask the question 'What is significant?'. The polygon should capture those elements of the place that are significant. If there are multiple elements that are widely dispersed on the property, one option may be to have multiple polygons which share the same Heritage Overlay number.
2. In addition to capturing the elements that are significant, it is almost always necessary to include a curtilage (see definition above) to:
 - retain the setting or context of the significant building, structure, tree or feature
 - regulate development (including subdivision) in proximity to the significant building, tree or feature.
3. Where possible, uncomplicated and easily recognised boundaries (such as a fence line) leave little room for potential dispute in terms of the land affected by any future Overlay.
4. Use aerial photos where they exist to assist in identifying a reduced curtilage.
5. Where access is possible, 'ground truthing' may be of assistance.

6. Explain the basis for the reduced curtilage polygon in the heritage study documentation
7. Where questions might arise in the future as to the extent of the polygon shown on the planning scheme map, use the entry in the Schedule to the Heritage Overlay (i.e. column two) to specify the area covered by the polygon. For example:

"The heritage place is the Moreton Bay Fig Tree and land beneath and beyond the canopy of the tree and extending for a distance of five metres from the canopy edge."

Mapping heritage places

All heritage places must be both scheduled and mapped.

In each case, care should be taken to ensure that there is an accurate correlation between the Heritage Overlay schedule and the Heritage Overlay map.

The need for care is exemplified by the fact that the Heritage Overlay map will be the determining factor in any dispute as to whether a control applies (for example, in cases where there is conflict between the Heritage Overlay map and the property description or address in the Heritage Overlay schedule).

Councils are encouraged to review their planning schemes to ensure that all heritage places are correctly mapped and that there are no discrepancies between how places are identified in the Heritage Overlay schedule and Heritage Overlay maps.

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APPENDIX A. Example statement of significance

GUMNUT PLANNING SCHEME

Wombat Flats Precinct Statement of Significance

Heritage Place: Wombat Flats Precinct	PS ref no: HO26
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[Insert photo and or map, if applicable]

What is significant?

The following features contribute to the significance of the precinct:

The houses constructed from c.1855 to c.1910, as shown on the precinct map.

- The overall consistency of housing form (hipped roofs, single storey wall heights), materials and detailing (weatherboard, face brick or stucco external cladding, corrugated metal roofs, wide verandahs facing the street, brick chimneys), and siting (generous and consistent front and side setbacks).
- Streetscape materials such as bluestone kerb and channel and concrete footpaths. Features that do not contribute to the significance of this place include non-original alterations and additions to the contributory buildings shown on the precinct map and the houses at 32, 24 & 36 Wattle Avenue.

Contributory buildings:

Wattle Avenue: 3,5,7,9,11,13,15,17,19

Myrtle Street: 7,11,12

Features that do not contribute to the significance of this place include non-original alterations and additions to the contributory buildings shown on the precinct map and the houses at 32, 24 & 36 Wattle Avenue.

How is it significant?

The Wombat Flats Precinct is of local, historic and aesthetic significance to Gumnut Shire.

Why is it significant?

Historically, the precinct demonstrates how the gold rush encouraged the residential development of this area in the mid-nineteenth century. The later Victorian and Edwardian housing demonstrates the next stage of development, which resulted from the establishment of improved transport links and industries such as the Butterscotch Factory in near-by Lilly Pilly Street. (Criterion A)

The precinct is significant for the way it demonstrates the key phases of development prior to World War I, characterised by mid to late Victorian era housing, supplemented by Edwardian infill, set within a nineteenth century subdivision with a regular allotment pattern. It is representative of the way residential areas in Gumnut developed during this era. (Criterion D)

The mid to late Victorian and Federation/Edwardian houses with characteristic form, materials and detailing are complemented by traditional public realm materials such as concrete footpaths and bluestone kerb and channel. (Criterion E)

Primary source

[Insert applicable study and/or citation, if applicable]

[Insert grading table for large precincts]

<i>Number</i>	<i>Address</i>	<i>Grade</i>
7	Wattle Avenue	Contributory

This document is an incorporated document in the Gumnut Planning Scheme pursuant to section 6(2)(j) of the Planning and Environment Act 1987



APPENDIX B. Example schedule to the Heritage Overlay

GUMNUT PLANNING SCHEME

SCHEDULE TO CLAUSE 43.01 HERITAGE OVERLAY

1.0 Application requirements

None specified.

2.0 Heritage places

The requirements of this overlay apply to both the heritage place and its associated land.

PS map ref	Heritage Place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
HO1	House 1 Albert Street, Belmont	Yes	No	No	Yes, front fence	No	No	No
HO2	Althol House 57 Albert Street, Belmont	-	-	-	-	Yes Ref No H456	Yes	No
HO3	Moreton Bay Fig Tree 26 Bryant Street, Ceres The heritage place is the Moreton Bay Fig Tree and land beneath the canopy edge of the tree for a distance of five metres from the canopy edge	No	No	Yes	No	No	No	No
HO4	Barwon River Bridge Station Street, Geelong	-	-	-	-	Yes Ref No H789	No	No
HO5	William Street Precinct William Street, Geelong Incorporated plan: William Street Precinct permit exemptions Statement of significance:	Yes	No	No	No	No	No	No

Heritage places listed in the schedule before 31 July 2018 are not required to include a statement of significance

An incorporated plan, statement of significance and design guidelines are listed in column 2, under the relevant heritage place name



GEMINI PLANNING SCHEME

PS map ref	Heritage Place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
	Williams Street Precinct Statement of Significance Heritage design guidelines: William Street Precinct streetscape design guidelines							
HO6	Wombat Flats Precinct 1-35 & 2-36 Wattle Avenue and 1-29 & 2-30 Blue Gum Statement of significance: Wombat Flats Precinct Statement of Significance	No	No	No	No	No	No	No
HO7	Mount Rothwell Stone Arrangement Mount Rothwell Station Little River-Ripley, Little River Statement of significance: Mount Rothwell Stone Arrangement Statement of Significance	No	No	No	No	No	No	Yes

A statement of significance is listed in column 2, under the relevant heritage place name



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Appendix 5: The Burra Charter 2013

THE BURRA CHARTER

The Australia ICOMOS Charter for
Places of Cultural Significance 2013



Australia ICOMOS Incorporated
International Council on Monuments and Sites

ICOMOS

ICOMOS (International Council on Monuments and Sites) is a non-governmental professional organisation formed in 1965, with headquarters in Paris. ICOMOS is primarily concerned with the philosophy, terminology, methodology and techniques of cultural heritage conservation. It is closely linked to UNESCO, particularly in its role under the World Heritage Convention 1972 as UNESCO's principal adviser on cultural matters related to World Heritage. The 11,000 members of ICOMOS include architects, town planners, demographers, archaeologists, geographers, historians, conservators, anthropologists, scientists, engineers and heritage administrators. Members in the 103 countries belonging to ICOMOS are formed into National Committees and participate in a range of conservation projects, research work, intercultural exchanges and cooperative activities. ICOMOS also has 27 International Scientific Committees that focus on particular aspects of the conservation field. ICOMOS members meet triennially in a General Assembly.

Australia ICOMOS

The Australian National Committee of ICOMOS (Australia ICOMOS) was formed in 1976. It elects an Executive Committee of 15 members, which is responsible for carrying out national programs and participating in decisions of ICOMOS as an international organisation. It provides expert advice as required by ICOMOS, especially in its relationship with the World Heritage Committee. Australia ICOMOS acts as a national and international link between public authorities, institutions and individuals involved in the study and conservation of all places of cultural significance. Australia ICOMOS members participate in a range of conservation activities including site visits, training, conferences and meetings.

Revision of the Burra Charter

The Burra Charter was first adopted in 1979 at the historic South Australian mining town of Burra. Minor revisions were made in 1981 and 1988, with more substantial changes in 1999.

Following a review this version was adopted by Australia ICOMOS in October 2013.

The review process included replacement of the 1988 Guidelines to the Burra Charter with Practice Notes which are available at: australia.icomos.org

Australia ICOMOS documents are periodically reviewed and we welcome any comments.

Citing the Burra Charter

The full reference is *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance, 2013*. Initial textual references should be in the form of the *Australia ICOMOS Burra Charter, 2013* and later references in the short form (*Burra Charter*).

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The Burra Charter consists of the Preamble, Articles, Explanatory Notes and the flow chart.

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Cover photograph by Ian Stapleton.

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The Burra Charter

(The Australia ICOMOS Charter for Places of Cultural Significance, 2013)

Preamble

Considering the International Charter for the Conservation and Restoration of Monuments and Sites (Venice 1964), and the Resolutions of the 5th General Assembly of the International Council on Monuments and Sites (ICOMOS) (Moscow 1978), the Burra Charter was adopted by Australia ICOMOS (the Australian National Committee of ICOMOS) on 19 August 1979 at Burra, South Australia. Revisions were adopted on 23 February 1981, 23 April 1988, 26 November 1999 and 31 October 2013.

The Burra Charter provides guidance for the conservation and management of places of cultural significance (cultural heritage places), and is based on the knowledge and experience of Australia ICOMOS members.

Conservation is an integral part of the management of places of cultural significance and is an ongoing responsibility.

Who is the Charter for?

The Charter sets a standard of practice for those who provide advice, make decisions about, or undertake works to places of cultural significance, including owners, managers and custodians.

Using the Charter

The Charter should be read as a whole. Many articles are interdependent.

The Charter consists of:

- Definitions Article 1
- Conservation Principles Articles 2–13
- Conservation Processes Articles 14–25
- Conservation Practices Articles 26–34
- The Burra Charter Process flow chart.

The key concepts are included in the Conservation Principles section and these are further developed in the Conservation Processes and Conservation Practice sections. The flow chart explains the Burra Charter Process (Article 6) and is an integral part of

The Burra Charter, 2013

the Charter. Explanatory Notes also form part of the Charter.

The Charter is self-contained, but aspects of its use and application are further explained, in a series of Australia ICOMOS Practice Notes, in *The Illustrated Burra Charter*, and in other guiding documents available from the Australia ICOMOS web site: australia.icomos.org.

What places does the Charter apply to?

The Charter can be applied to all types of places of cultural significance including natural, Indigenous and historic places with cultural values.

The standards of other organisations may also be relevant. These include the *Australian Natural Heritage Charter*, *Ask First: a guide to respecting Indigenous heritage places and values* and *Significance 2.0: a guide to assessing the significance of collections*.

National and international charters and other doctrine may be relevant. See australia.icomos.org.

Why conserve?

Places of cultural significance enrich people's lives, often providing a deep and inspirational sense of connection to community and landscape, to the past and to lived experiences. They are historical records, that are important expressions of Australian identity and experience. Places of cultural significance reflect the diversity of our communities, telling us about who we are and the past that has formed us and the Australian landscape. They are irreplaceable and precious.

These places of cultural significance must be conserved for present and future generations in accordance with the principle of inter-generational equity.

The Burra Charter advocates a cautious approach to change: do as much as necessary to care for the place and to make it useable, but otherwise change it as little as possible so that its cultural significance is retained.

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Articles

Article 1. Definitions

For the purposes of this Charter:

- 1.1 *Place* means a geographically defined area. It may include elements, objects, spaces and views. Place may have tangible and intangible dimensions.

- 1.2 *Cultural significance* means aesthetic, historic, scientific, social or spiritual value for past, present or future generations.

Cultural significance is embodied in the *place* itself, its *fabric*, *setting*, *use*, *associations*, *meanings*, records, *related places* and *related objects*.

Places may have a range of values for different individuals or groups.
- 1.3 *Fabric* means all the physical material of the *place* including elements, fixtures, contents and objects.

- 1.4 *Conservation* means all the processes of looking after a *place* so as to retain its *cultural significance*.
- 1.5 *Maintenance* means the continuous protective care of a *place*, and its *setting*.

Maintenance is to be distinguished from repair which involves *restoration* or *reconstruction*.

- 1.6 *Preservation* means maintaining a *place* in its existing state and retarding deterioration.
- 1.7 *Restoration* means returning a *place* to a known earlier state by removing accretions or by reassembling existing elements without the introduction of new material.
- 1.8 *Reconstruction* means returning a *place* to a known earlier state and is distinguished from *restoration* by the introduction of new material.
- 1.9 *Adaptation* means changing a *place* to suit the existing *use* or a proposed use.
- 1.10 *Use* means the functions of a *place*, including the activities and traditional and customary practices that may occur at the place or are dependent on the place.

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Explanatory Notes

Place has a broad scope and includes natural and cultural features. Place can be large or small: for example, a memorial, a tree, an individual building or group of buildings, the location of an historical event, an urban area or town, a cultural landscape, a garden, an industrial plant, a shipwreck, a site with in situ remains, a stone arrangement, a road or travel route, a community meeting place, a site with spiritual or religious connections.

The term cultural significance is synonymous with cultural heritage significance and cultural heritage value.

Cultural significance may change over time and with use.

Understanding of cultural significance may change as a result of new information.

Fabric includes building interiors and sub-surface remains, as well as excavated material.

Natural elements of a place may also constitute fabric. For example the rocks that signify a Dreaming place.

Fabric may define spaces and views and these may be part of the significance of the place.

See also Article 14.

Examples of protective care include:

- maintenance — regular inspection and cleaning of a place, e.g. mowing and pruning in a garden;
- repair involving restoration — returning dislodged or relocated fabric to its original location e.g. loose roof gutters on a building or displaced rocks in a stone bora ring;
- repair involving reconstruction — replacing decayed fabric with new fabric

It is recognised that all places and their elements change over time at varying rates.

New material may include recycled material salvaged from other places. This should not be to the detriment of any place of cultural significance.

Use includes for example cultural practices commonly associated with Indigenous peoples such as ceremonies, hunting and fishing, and fulfillment of traditional obligations. Exercising a right of access may be a use.

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Articles

- 1.11 *Compatible use* means a *use* which respects the *cultural significance* of a *place*. Such a use involves no, or minimal, impact on cultural significance.
- 1.12 *Setting* means the immediate and extended environment of a *place* that is part of or contributes to its *cultural significance* and distinctive character.
- 1.13 *Related place* means a *place* that contributes to the *cultural significance* of another place.
- 1.14 *Related object* means an object that contributes to the *cultural significance* of a *place* but is not at the place.
- 1.15 *Associations* mean the connections that exist between people and a *place*.
- 1.16 *Meanings* denote what a *place* signifies, indicates, evokes or expresses to people.
- 1.17 *Interpretation* means all the ways of presenting the *cultural significance* of a *place*.

Conservation Principles

Article 2. Conservation and management

- 2.1 *Places of cultural significance* should be conserved.
- 2.2 The aim of *conservation* is to retain the *cultural significance* of a *place*.
- 2.3 *Conservation* is an integral part of good management of *places of cultural significance*.
- 2.4 *Places of cultural significance* should be safeguarded and not put at risk or left in a vulnerable state.

Article 3. Cautious approach

- 3.1 *Conservation* is based on a respect for the existing *fabric, use, associations* and *meanings*. It requires a cautious approach of changing as much as necessary but as little as possible.
- 3.2 Changes to a *place* should not distort the physical or other evidence it provides, nor be based on conjecture.

Article 4. Knowledge, skills and techniques

- 4.1 *Conservation* should make use of all the knowledge, skills and disciplines which can contribute to the study and care of the *place*.

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Explanatory Notes

Setting may include: structures, spaces, land, water and sky; the visual setting including views to and from the place, and along a cultural route; and other sensory aspects of the setting such as smells and sounds. Setting may also include historical and contemporary relationships, such as use and activities, social and spiritual practices, and relationships with other places, both tangible and intangible.

Objects at a place are encompassed by the definition of place, and may or may not contribute to its cultural significance.

Associations may include social or spiritual values and cultural responsibilities for a place.

Meanings generally relate to intangible dimensions such as symbolic qualities and memories.

Interpretation may be a combination of the treatment of the fabric (e.g. maintenance, restoration, reconstruction); the use of and activities at the place; and the use of introduced explanatory material.

The traces of additions, alterations and earlier treatments to the fabric of a place are evidence of its history and uses which may be part of its significance. Conservation action should assist and not impede their understanding.

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Articles

- 4.2 Traditional techniques and materials are preferred for the *conservation* of significant *fabric*. In some circumstances modern techniques and materials which offer substantial conservation benefits may be appropriate.

Article 5. Values

- 5.1 *Conservation* of a *place* should identify and take into consideration all aspects of cultural and natural significance without unwarranted emphasis on any one value at the expense of others.
- 5.2 Relative degrees of *cultural significance* may lead to different *conservation* actions at a *place*.

Article 6. Burra Charter Process

- 6.1 The *cultural significance* of a *place* and other issues affecting its future are best understood by a sequence of collecting and analysing information before making decisions. Understanding cultural significance comes first, then development of policy and finally management of the *place* in accordance with the policy. This is the Burra Charter Process.
- 6.2 Policy for managing a *place* must be based on an understanding of its *cultural significance*.
- 6.3 Policy development should also include consideration of other factors affecting the future of a *place* such as the owner's needs, resources, external constraints and its physical condition.
- 6.4 In developing an effective policy, different ways to retain *cultural significance* and address other factors may need to be explored.
- 6.5 Changes in circumstances, or new information or perspectives, may require reiteration of part or all of the Burra Charter Process.

Article 7. Use

- 7.1 Where the *use* of a *place* is of *cultural significance* it should be retained.
- 7.2 A *place* should have a *compatible use*.

Explanatory Notes

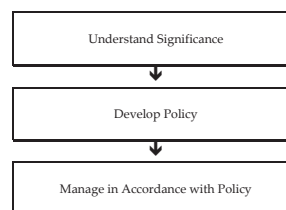
The use of modern materials and techniques must be supported by firm scientific evidence or by a body of experience.

Conservation of places with natural significance is explained in the Australian Natural Heritage Charter. This Charter defines natural significance to mean the importance of ecosystems, biodiversity and geodiversity for their existence value or for present or future generations, in terms of their scientific, social, aesthetic and life-support value.

In some cultures, natural and cultural values are indivisible.

A cautious approach is needed, as understanding of cultural significance may change. This article should not be used to justify actions which do not retain cultural significance.

The Burra Charter Process, or sequence of investigations, decisions and actions, is illustrated below and in more detail in the accompanying flow chart which forms part of the Charter.



Options considered may include a range of uses and changes (e.g. adaptation) to a *place*.

The policy should identify a use or combination of uses or constraints on uses that retain the cultural significance of the *place*. New use of a *place* should involve minimal change to significant fabric and use; should respect associations and meanings; and where appropriate should provide for continuation of activities and practices which contribute to the cultural significance of the *place*.

Articles

Article 8. Setting

Conservation requires the retention of an appropriate *setting*. This includes retention of the visual and sensory setting, as well as the retention of spiritual and other cultural relationships that contribute to the *cultural significance* of the *place*.

New construction, demolition, intrusions or other changes which would adversely affect the setting or relationships are not appropriate.

Article 9. Location

- 9.1 The physical location of a *place* is part of its *cultural significance*. A building, work or other element of a place should remain in its historical location. Relocation is generally unacceptable unless this is the sole practical means of ensuring its survival.
- 9.2 Some buildings, works or other elements of *places* were designed to be readily removable or already have a history of relocation. Provided such buildings, works or other elements do not have significant links with their present location, removal may be appropriate.
- 9.3 If any building, work or other element is moved, it should be moved to an appropriate location and given an appropriate *use*. Such action should not be to the detriment of any *place* of *cultural significance*.

Article 10. Contents

Contents, fixtures and objects which contribute to the *cultural significance* of a *place* should be retained at that place. Their removal is unacceptable unless it is: the sole means of ensuring their security and *preservation*; on a temporary basis for treatment or exhibition; for cultural reasons; for health and safety; or to protect the place. Such contents, fixtures and objects should be returned where circumstances permit and it is culturally appropriate.

Article 11. Related places and objects

The contribution which *related places* and *related objects* make to the *cultural significance* of the *place* should be retained.

Article 12. Participation

Conservation, *interpretation* and management of a *place* should provide for the participation of people for whom the place has significant *associations* and *meanings*, or who have social, spiritual or other cultural responsibilities for the place.

Article 13. Co-existence of cultural values

Co-existence of cultural values should always be recognised, respected and encouraged. This is especially important in cases where they conflict.

The Burra Charter, 2013

Explanatory Notes

Setting is explained in Article 1.12.

For example, the repatriation (returning) of an object or element to a place may be important to Indigenous cultures, and may be essential to the retention of its cultural significance.

Article 28 covers the circumstances where significant fabric might be disturbed, for example, during archaeological excavation.

Article 33 deals with significant fabric that has been removed from a place.

For some places, conflicting cultural values may affect policy development and management decisions. In Article 13, the term cultural values refers to those beliefs which are important to a cultural group, including but not limited to political, religious, spiritual and moral beliefs. This is broader than values associated with cultural significance.

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Articles

Conservation Processes

Article 14. Conservation processes

Conservation may, according to circumstance, include the processes of: retention or reintroduction of a *use*; retention of *associations* and *meanings*; *maintenance*, *preservation*, *restoration*, *reconstruction*, *adaptation* and *interpretation*; and will commonly include a combination of more than one of these. Conservation may also include retention of the contribution that *related places* and *related objects* make to the *cultural significance* of a *place*.

Article 15. Change

15.1 Change may be necessary to retain *cultural significance*, but is undesirable where it reduces cultural significance. The amount of change to a *place* and its *use* should be guided by the *cultural significance* of the place and its appropriate *interpretation*.

15.2 Changes which reduce *cultural significance* should be reversible, and be reversed when circumstances permit.

15.3 Demolition of significant *fabric* of a *place* is generally not acceptable. However, in some cases minor demolition may be appropriate as part of *conservation*. Removed significant fabric should be reinstated when circumstances permit.

15.4 The contributions of all aspects of *cultural significance* of a *place* should be respected. If a place includes *fabric*, *uses*, *associations* or *meanings* of different periods, or different aspects of cultural significance, emphasising or interpreting one period or aspect at the expense of another can only be justified when what is left out, removed or diminished is of slight cultural significance and that which is emphasised or interpreted is of much greater cultural significance.

Article 16. Maintenance

Maintenance is fundamental to *conservation*. Maintenance should be undertaken where *fabric* is of *cultural significance* and its maintenance is necessary to retain that *cultural significance*.

Article 17. Preservation

Preservation is appropriate where the existing *fabric* or its condition constitutes evidence of *cultural significance*, or where insufficient evidence is available to allow other *conservation* processes to be carried out.

Explanatory Notes

Conservation normally seeks to slow deterioration unless the significance of the place dictates otherwise. There may be circumstances where no action is required to achieve conservation.

When change is being considered, including for a temporary use, a range of options should be explored to seek the option which minimises any reduction to its cultural significance.

It may be appropriate to change a place where this reflects a change in cultural meanings or practices at the place, but the significance of the place should always be respected.

Reversible changes should be considered temporary. Non-reversible change should only be used as a last resort and should not prevent future conservation action.

Maintaining a place may be important to the fulfilment of traditional laws and customs in some Indigenous communities and other cultural groups.

Preservation protects fabric without obscuring evidence of its construction and use. The process should always be applied:

- where the evidence of the fabric is of such significance that it should not be altered; or
- where insufficient investigation has been carried out to permit policy decisions to be taken in accord with Articles 26 to 28.

New work (e.g. stabilisation) may be carried out in association with preservation when its purpose is the physical protection of the fabric and when it is consistent with Article 22.

The Burra Charter, 2013

Articles

Article 18. Restoration and reconstruction

Restoration and *reconstruction* should reveal culturally significant aspects of the *place*.

Article 19. Restoration

Restoration is appropriate only if there is sufficient evidence of an earlier state of the *fabric*.

Article 20. Reconstruction

20.1 *Reconstruction* is appropriate only where a *place* is incomplete through damage or alteration, and only where there is sufficient evidence to reproduce an earlier state of the *fabric*. In some cases, reconstruction may also be appropriate as part of a *use* or practice that retains the *cultural significance* of the *place*.

20.2 *Reconstruction* should be identifiable on close inspection or through additional *interpretation*.

Article 21. Adaptation

21.1 *Adaptation* is acceptable only where the adaptation has minimal impact on the *cultural significance* of the *place*.

21.2 *Adaptation* should involve minimal change to significant *fabric*, achieved only after considering alternatives.

Article 22. New work

22.1 New work such as additions or other changes to the *place* may be acceptable where it respects and does not distort or obscure the *cultural significance* of the *place*, or detract from its *interpretation* and appreciation.

22.2 New work should be readily identifiable as such, but must respect and have minimal impact on the *cultural significance* of the *place*.

Article 23. Retaining or reintroducing use

Retaining, modifying or reintroducing a significant *use* may be appropriate and preferred forms of *conservation*.

Article 24. Retaining associations and meanings

24.1 Significant *associations* between people and a *place* should be respected, retained and not obscured. Opportunities for the *interpretation*, commemoration and celebration of these associations should be investigated and implemented.

24.2 Significant *meanings*, including spiritual values, of a *place* should be respected. Opportunities for the continuation or revival of these meanings should be investigated and implemented.

Explanatory Notes

Places with social or spiritual value may warrant reconstruction, even though very little may remain (e.g. only building footings or tree stumps following fire, flood or storm). The requirement for sufficient evidence to reproduce an earlier state still applies.

Adaptation may involve additions to the *place*, the introduction of new services, or a new use, or changes to safeguard the *place*. Adaptation of a *place* for a new use is often referred to as 'adaptive re-use' and should be consistent with Article 7.2.

New work should respect the significance of a *place* through consideration of its siting, bulk, form, scale, character, colour, texture and material. Imitation should generally be avoided.

New work should be consistent with Articles 3, 5, 8, 15, 21 and 22.1.

These may require changes to significant *fabric* but they should be minimised. In some cases, continuing a significant *use*, activity or practice may involve substantial new work.

For many *places* associations will be linked to aspects of *use*, including activities and practices.

Some associations and meanings may not be apparent and will require research.

Articles

Article 25. Interpretation

The *cultural significance* of many *places* is not readily apparent, and should be explained by *interpretation*. Interpretation should enhance understanding and engagement, and be culturally appropriate.

Conservation Practice

Article 26. Applying the Burra Charter Process

26.1 Work on a *place* should be preceded by studies to understand the place which should include analysis of physical, documentary, oral and other evidence, drawing on appropriate knowledge, skills and disciplines.

26.2 Written statements of *cultural significance* and policy for the *place* should be prepared, justified and accompanied by supporting evidence. The statements of significance and policy should be incorporated into a management plan for the place.

26.3 Groups and individuals with *associations* with the *place* as well as those involved in its management should be provided with opportunities to contribute to and participate in identifying and understanding the *cultural significance* of the place. Where appropriate they should also have opportunities to participate in its *conservation* and management.

26.4 Statements of *cultural significance* and policy for the *place* should be periodically reviewed, and actions and their consequences monitored to ensure continuing appropriateness and effectiveness.

Article 27. Managing change

27.1 The impact of proposed changes, including incremental changes, on the *cultural significance* of a *place* should be assessed with reference to the statement of significance and the policy for managing the place. It may be necessary to modify proposed changes to better retain cultural significance.

27.2 Existing *fabric, use, associations* and *meanings* should be adequately recorded before and after any changes are made to the *place*.

Article 28. Disturbance of fabric

28.1 Disturbance of significant *fabric* for study, or to obtain evidence, should be minimised. Study of a *place* by any disturbance of the fabric, including archaeological excavation, should only be undertaken to provide data essential for decisions on the *conservation* of the place, or to obtain important evidence about to be lost or made inaccessible.

Explanatory Notes

In some circumstances any form of interpretation may be culturally inappropriate.

The results of studies should be kept up to date, regularly reviewed and revised as necessary.

Policy should address all relevant issues, e.g. use, interpretation, management and change.

A management plan is a useful document for recording the Burra Charter Process, i.e. the steps in planning for and managing a place of cultural significance (Article 6.1 and flow chart). Such plans are often called conservation management plans and sometimes have other names.

The management plan may deal with other matters related to the management of the place.

Monitor actions taken in case there are also unintended consequences.

Articles

28.2 Investigation of a *place* which requires disturbance of the *fabric*, apart from that necessary to make decisions, may be appropriate provided that it is consistent with the policy for the place. Such investigation should be based on important research questions which have potential to substantially add to knowledge, which cannot be answered in other ways and which minimises disturbance of significant fabric.

Article 29. Responsibility

The organisations and individuals responsible for management and decisions should be named and specific responsibility taken for each decision.

Article 30. Direction, supervision and implementation

Competent direction and supervision should be maintained at all stages, and any changes should be implemented by people with appropriate knowledge and skills.

Article 31. Keeping a log

New evidence may come to light while implementing policy or a plan for a *place*. Other factors may arise and require new decisions. A log of new evidence and additional decisions should be kept.

Article 32. Records

32.1 The records associated with the *conservation* of a *place* should be placed in a permanent archive and made publicly available, subject to requirements of security and privacy, and where this is culturally appropriate.

32.2 Records about the history of a *place* should be protected and made publicly available, subject to requirements of security and privacy, and where this is culturally appropriate.

Article 33. Removed fabric

Significant *fabric* which has been removed from a *place* including contents, fixtures and objects, should be catalogued, and protected in accordance with its *cultural significance*.

Where possible and culturally appropriate, removed significant fabric including contents, fixtures and objects, should be kept at the place.

Article 34. Resources

Adequate resources should be provided for *conservation*.

Words in italics are defined in Article 1.

Explanatory Notes

New decisions should respect and have minimal impact on the cultural significance of the place.

The best conservation often involves the least work and can be inexpensive.

The Burra Charter Process

Steps in planning for and managing a place of cultural significance

The Burra Charter should be read as a whole.

Key articles relevant to each step are shown in the boxes. Article 6 summarises the Burra Charter Process.



Final Report

Stage 2c of the Surf Coast Shire Heritage Study,
Barrabool, Torquay, Bellbrae and Winchelsea, Victoria.

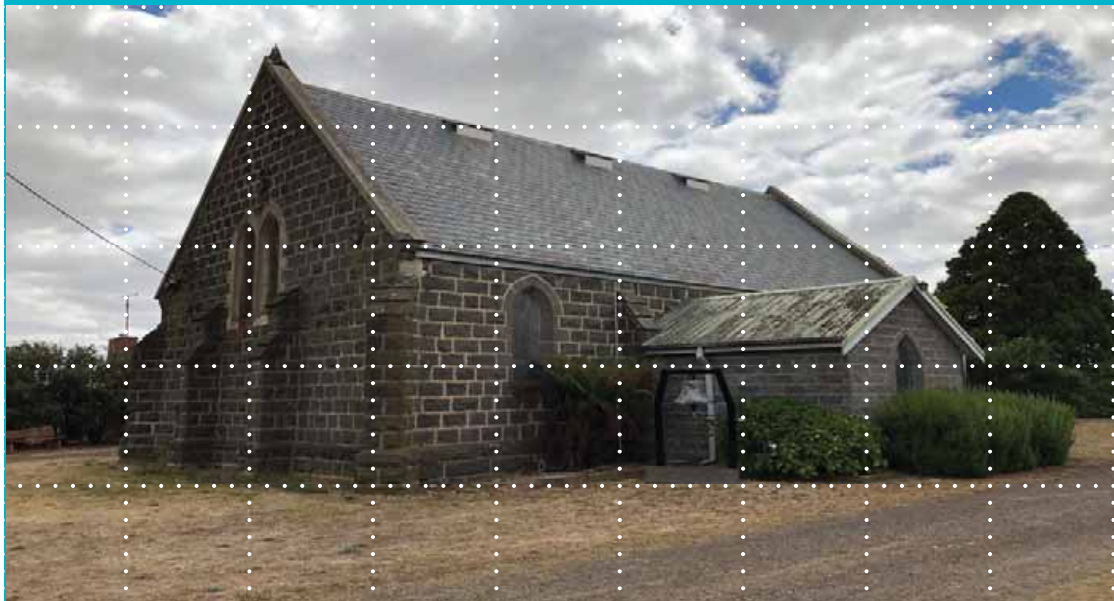
Volume 2: The Heritage Citations

Volume 2 of 2

Client

Surf Coast Shire Council

July 2020



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Cover Photo: St Thomas Anglican Church, Winchelsea, Victoria.

(Photo by Ecology and Heritage Partners Pty Ltd)

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1 THE HERITAGE CITATIONS

Ecology and Heritage Partners Pty Ltd was commissioned by the Surf Coast Shire to prepare Stage 2C of the Surf Coast Shire Heritage Study. This entailed cultural heritage assessments for 15 places – 14 that are already included in the Schedule to the Heritage Overlay of the Surf Coast Planning Scheme and one additional place – ‘Pollocksford Bridge’. There are two volumes that make up the report. This volume contains the heritage citations referred to in Volume 1. All maps and references are contained in Volume 1: The Report

This report was prepared by Giselle Harris (Senior Built Heritage Advisor) Michelle Knehans (Senior Heritage Advisor) and Oona Nicolson (Director/Principal Heritage Advisor). The quality assurance review was undertaken by Oona Nicolson. Site inspections were undertaken by Giselle Harris, Michelle Knehans and Vicki McLean (Heritage Architect), whom also subsequently contributed to the heritage citations. Historical research was conducted by Emma Russell (Historian). Mapping was provided by Julian Yuan (GIS Officer).

Of the 15 places assessed in this study, 14 are already included in the Heritage Overlay. The Pollocksford Bridge has been assessed as meeting the threshold for local cultural heritage significance the Surf Coast municipality and is recommended for inclusion in a Heritage Overlay in the Surf Coast Planning Scheme.

The citations are presented in the following order in this Volume:

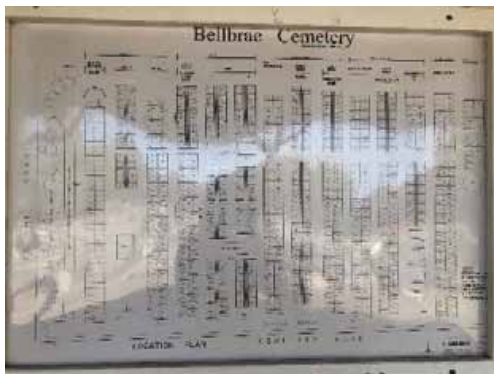
1. Bellbrae Cemetery Monumental Masonry, 65 School Road (HO6)
2. Ballanclea/Ballinclea Homestead, 250 Ballanclea Road (HO7)
3. Berramongo, 100 Crooks Road (HO8)
4. Foymount Homestead, 795 Barrabool Road (HO9)
5. Merrawarp Homestead, 50 Honeys Road (HO10)
6. Stanbury Barn, 130 Devon Road (HO12)
7. Tasman Homestead, 755 Barrabool Road (HO13)
8. Wescott’s Stable, 850 Barrabool Road (HO14)
9. Scammell, 24 Pride Street (HO16)
10. Colonial Bank, 33 Main Street (HO19)
11. St Thomas Anglican Church and School Room, 31 Barwon Terrace (HO20)
12. Winchelsea Uniting Church and Manse, 30-34 Hesse St (HO21)
13. Murdeduke Homestead, 730 Cressy Road (HO24)
14. Wormbete Homestead including outbuildings and Gardens, 565 Winchelsea-Deans Marsh Road (HO25)
15. Pollocksford Bridge



1.1 Bellbrae Cemetery Monumental Masonry, 65 School Road (HO6)

1.1 BELLBRAE CEMETERY

Place Name	Bellbrae Cemetery Monumental Masonry
Address	65 School Road, Bellbrae
Historic Themes	Economic development and success (commerce and retail; primary production; agriculture); Farming towns (Winchelsea); Struggling with hardship (Depression of 1890s)
Current Heritage Status	HO6
Condition	Good
Integrity	Good
Recommendation	That it remain on the Heritage Overlay to the Surf Coast Shire Planning Scheme.

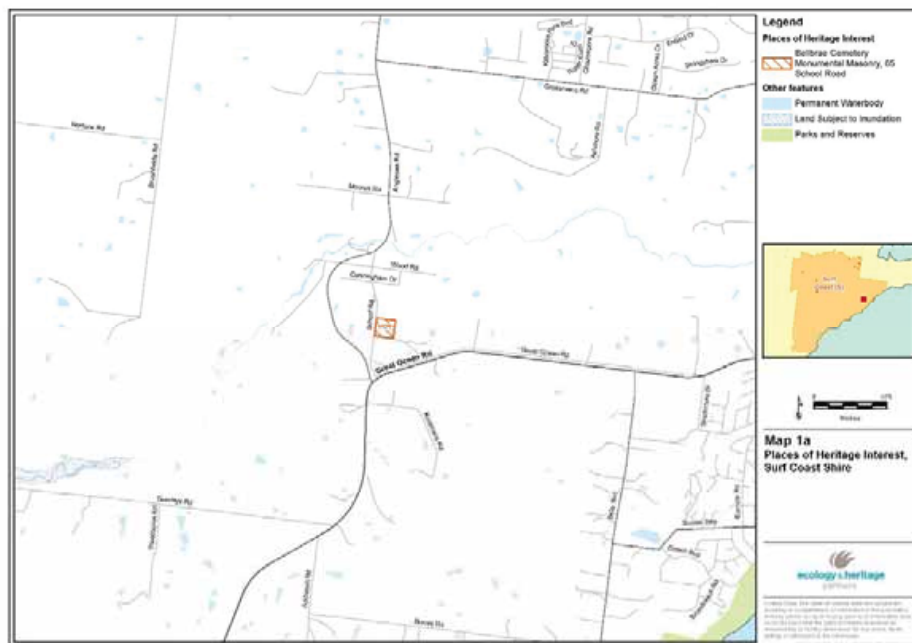


Location Plan for Bellbrae Cemetery (Source Ecology and Heritage Partners 2019)



View towards some early graves/monumental masonry at Bellbrae Cemetery (Source: Vicki McLean 27.02.19)

Map



History

In 1888 a correspondent of *The Australasian* walked through the area and described the hamlet [then known as Jan Juc] as 'very small and much scattered, and but for the newly erected Mechanics' Institute a traveler...might pass through and never suspect that the few scattered cottages constituted Jan Juc.'¹ Despite it barely being noticeable there were enough people in the vicinity for five acres to have been set aside for a

cemetery in August 1864, and in October that year the names of the trustees were announced in the Government Gazette.ⁱⁱ

In 1922 the Jan Juc residents had been considering a name change for their district and at a public hall meeting on 25 March there was 'a large gathering of ratepayers and others interested' and a large majority vote for the new name to be Bellbrae.ⁱⁱⁱ Resident Emma Bone won the name change competition when she combined the name of her employer John Calvert Bell, who was a large land owner, and the Scottish word Brae for hill.^{iv} Today Bellbrae is a small locality between Torquay and Anglesea along the Great Ocean Road with a population of 865 counted in the 2016 census.^v



Carol Judkins, 'Bellbrae Cemetery',
https://www.australiancemeteries.com.au/vic/surf_coast/bellbrae.htm, accessed 5 March 2019

Description

The Bellbrae Cemetery has been operating as a cemetery since 1864. It was laid out as a monumental style cemetery. Regular double width rows of graves are separated by gravel or grassed pathways. Graves are marked with masonry head stones or monuments and in a number of cases, horizontal masonry slabs over the grave area. Some of the graves are surrounded by low iron fences. A number of early graves remain in the cemetery and headstones and monuments are inscribed with details of early settlers and residents of the Bellbrae area. Towards the western edge of the cemetery, a row early unmarked graves remains. A number of large trees remain on the site, interspersed between the rows of graves.



In recent years, new sections of the cemetery have opened up on the eastern side of the site. These sections are laid out as grassed lawns reflecting a trend towards cremation rather than full burial, as was the standard when the cemetery was first opened. A heavily treed section on the northern edge of the site will be developed in response to demand for plots.

A small, shelter building is the only built structure on the site. It is a recent building and is not regarded as significant.

The cemetery remains in good condition, with an active management/governance group committed to the ongoing maintenance and development of the site.

Comparative Analysis

The Bellbrae Cemetery is one of two cemeteries under the Heritage Overlay in the Surf Coast Shire that dates from the 1860's. The other is part of the larger St David's Lutheran Church complex located at 905 Anglesea Road, Freshwater Creek that comprises a Romanesque revival style church designed by local architect/surveyor R.S.Tuffs and has significant associations with the establishment of the Lutheran Church in Victoria. This place is on the VHR.

There are numerous comparable locally significant cemeteries in the City of Greater Geelong, including the Mt Duneed Cemetery, the Drysdale Cemetery, Geelong East Cemetery, Leopold Cemetery and Portarlington Cemetery. These places are all of historic significance to their respective localities and are listed in the schedule to the Heritage Overlay of the Greater Geelong Planning Scheme.

These cemeteries have an association with local and sometimes longstanding families. They are a valuable source of genealogical information.

They are similar in their presentation including tree planting and lawn areas, modest monumental headstones and some cast iron fencing. The Bellbrae Cemetery exhibits all of these representative characteristics.

Statement of Significance

What is significant?

The Bellbrae Cemetery is significant at a local level. Contributory features include its layout, decorative iron fences, headstones and monuments.

A small, shelter building is the only built structure on the site. It is a recent building and is not regarded as significant.



How is it significant?

The Bellbrae Cemetery is historically significant to the Surf Coast Shire municipality.

Why is it significant?

The Bellbrae Cemetery is of local historical significance for its associations with past residents and prominent settlers of the district, the genealogical and other biographical data contained on the surviving headstones and grave structures, and of architectural interest for the monumental masonry scattered throughout the cemetery. It is also historically important for its ongoing use as a cemetery. (Cri A).

The Bellbrae Cemetery exhibits representative characteristics of a community cemetery in its presentation, including tree planting and lawn areas, modest monumental headstones and some cast iron fencing.(Cri D).

ⁱ 'In the Connewarre District. The road to Jan Juc', *The Australasian*, 17 March 1888, p.19

ⁱⁱ *Victorian Government Gazette*, August 23, 1864, p.1836; October 25, 1864, p.2377;

ⁱⁱⁱ "'Bellbrae" replaces Jan Juc', *Geelong Advertiser*, 28 March 1922, p.4

^{iv} Lorraine Marshall, 'Bellbrae Cemetery Walk', *Torquay and District Historical Society*

^v 'Bellbrae, Victoria', *Wikipedia*, accessed 5 March 2019



1.2 Ballanclea/Ballinclea Homestead, 250 Ballanclea Road (HO7)

1.2 BALLANCEA / BALLINCLEA HOMESTEAD

Place Name	Ballancea / Ballinclea Homestead including interior
Address	250 Ballancea Road, Barrabool
Historic Themes	Arrival and Settlement (the squatting and pastoral era, remaining pastoral era structures) Economic development (farming and agriculture) Housing (pastoralists' and farmers' homes)
Current Heritage Status	H07
Condition	Unknown
Integrity	Unknown
Recommendation	<ol style="list-style-type: none"> 1. That this place remain in the Schedule to the Heritage Overlay of the Surf Coast Planning Scheme. 2. That access to this place be pursued and citation updated accordingly.

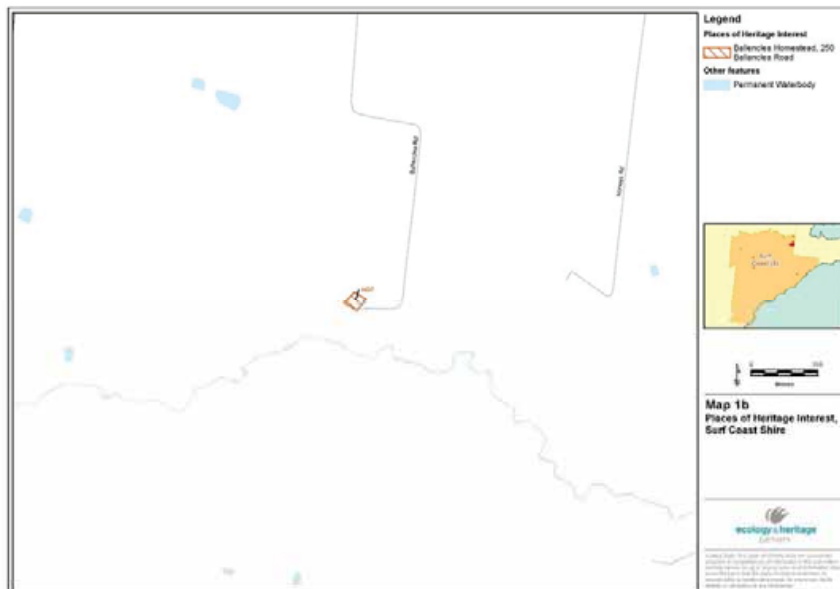


'Ballancea / Ballinclea' Homestead, 1970-1985 (Source: State Library of Victoria Pictures Collection)



'Ballanlea / Ballinlea' Homestead and Outbuildings, 1970-1985 (Source: JT Collins Collection, State Library of Victoria Picture Collection)

Map



Stage 2c of the Surf Coast Shire Heritage Study, Barrabool, Torquay, Bellbrae and Winchelsea, Victoria.
Volume 2: The Heritage Citations Volume 2 of 2 July 2020

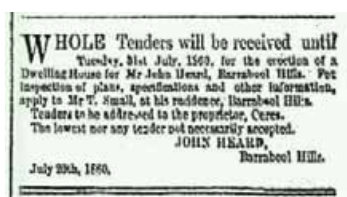
History

Land in the Parish of Barrabool was surveyed in 1839, just two years after the survey of Geelong with the first land sales held in February 1840. Several allotments were of 600 -1000 acres, effectively excluding small farmers. Most were purchased by speculators.

Section 4, originally bought by Benjamin Baxter, was sold to the Hon Richard Gilbert Talbot of Ballinclea in 1841. He established a farm close to Waurn Ponds Creek, the site of Raven's Springs (where John Raven had first squatted). Ballinclea takes its name from Richard. He was the third son of James, 3rd Baron Talbot of Malahide who had extensive estates in Ireland and Staffordshire. Richard was appointed the first Warden of the first District Council of Grant in 1843, a post he held until his resignation in May 1845.

It is noted that there are two different spellings for the homestead. This would happen on occasion when place names were transcribed by hand. The original spelling appears to be Ballinclea.

Section 4 was subsequently subdivided and sold in small farms. John Heard purchased 262 acres in the late 1850s. It is assumed that the call for tenders for a sandstone dwelling in the Geelong Advertiser in



1860 was for the Homestead. John Heard was to sell a small area at the north west corner (near the corner of Polleys and Ballanclea Roads) to the Bible Christian Church for £5. The foundation stone for the church was laid on 17 November 1856. About 150 people attended and partook of the tea in Heard's large barn. This church was the scene of a meeting of the Barrabool Hills Temperance Society. The building was believed to be the site of the first school in the area.

Ballanclea / Ballinclea was in the hands of several generations of the Heard family. Ballinclea homestead, a single storey colonial Georgian derived Barrabool Sandstone structure, with slate roof and elaborate timber verandah, was erected c 1859-60 for John Heard. The finely detailed stonework and timber verandah valence are dominant characteristics of this early Barrabool Hills homestead.

John continued farming this land until 1870 when he leased part of the property and used the remainder for grazing. John Heard was a pioneer of efficient farming and improved farming implements in the late 1800s¹. After his death on 23 June 1899 his land was farmed by his sons, Samuel Arscott and Albert Nathaniel, until Samuel's death in 1905 and 1911 when Albert retired. On 29 March 1911 Albert auctioned horses, cattle, sheep, pigs and farm plant as he had leased Ballinclea. Onions were grown on the property during the war years.²

In 1920 a John Heardⁱ sold the property to Leonard Anderson, who had just returned from war. Leonard was the son of Charles Anderson who lived two miles away on his father's nearby farm, Tasman. Leonard milked a small herd of Jersey and Ayrshire cows, and introduced extra crops, such as lucerne, wheat, oats and barley.ⁱⁱ

¹ Barrabool Land of the Magpie by Ian Wynd

² 'Efficient Dairy Farming in the Ceres District' Weekly Times 29 August 1931 page 40

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There are many out buildings on the place. Although most of them obviously were erected many years ago, they are still solid and substantialⁱⁱⁱ

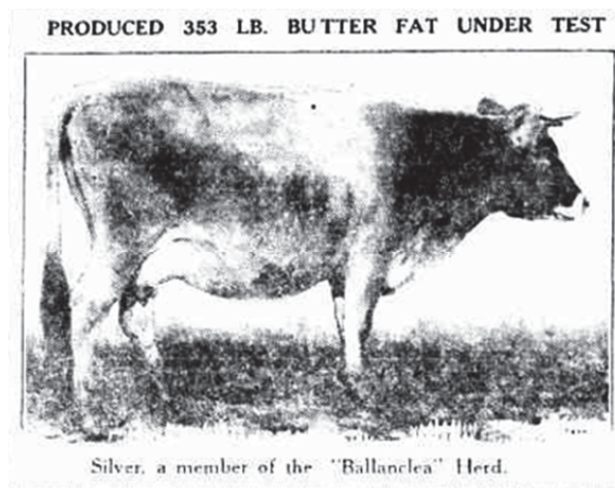


Illustration in article by 'Agrestic, 'Efficient dairy farming in the Ceres District', Weekly times, 29 August 1931, p.40

Description

No access to this property was provided, thus no physical inspection of the place was undertaken.

Comparative Analysis

There are several impressive rural homesteads with associated farms across the Barrabool region and Surf Coast Shire. Four places in the municipality are listed on the Victorian Heritage Register:

- 'Barwon Park' in Winchelsea (HO365);
- Ingleby Homestead in Winchelsea (HO364);

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- Mount Hess Homestead in Winchelsea (H1208);
- 'Neuchatel' in Barrabool (HO773).

Summerhill in Mount Duneed (H1131) is also listed on the Victorian Heritage Register and relates to a two bedroom pre-fabricated iron cottage. It is important because it demonstrates British technical accomplishment in the history of prefabricated building construction.

Ballanlea/Ballinlea Homestead does not have a level of historical or architectural significance comparable to these places, nor is it associated with people of significance to the State of Victoria. It is, however, associated with local identities; in particular, John Heard, a prominent local identity and Richard Talbot, the warden to the first District Council. Richard also held prominent civic positions in Ireland, New Zealand and Tasmania. Ballanlea/ Ballinlea is one of a fine group of farmhouse establishments in the Barrabool Hills.

Statement of Significance

What is significant?

Ballanlea / Ballinlea Homestead is significant at a local level.

How is it significant?

Ballanlea / Ballinlea Homestead is architecturally and historically significant to the Surf Coast Shire municipality.

Why is it significant?

Historically, Ballanlea / Ballinlea is of local significance as an influential Homestead in the Barrabool Hills district. (Cri.A)

Ballanlea / Ballinlea is of local architectural significance as a substantial homestead constructed from local materials. (Cri.E)

ⁱ *Geelong Advertiser*, 28 May 1878, p.3; *Geelong Advertiser*, 6 Feb 1894, p.4 'Live stock sales at the Corporation Yards'

ⁱⁱ Agrestic, 'Efficient dairy farming in the Ceres district', *Weekly Times*, 29 August 1931, p.40

ⁱⁱⁱ Agrestic, 'Efficient dairy farming in the Ceres district', *Weekly Times*, 29 August 1931, p.40



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1.3 Berramongo, 100 Crooks Road (HO8)

1.3 BERRAMONGO HOMESTEAD

Place Name	'Berramongo' Homestead including interior
Address	100 Crooks Road, Barrabool
Historic Themes	Settlement (pastoral era); Economic development (orchids and vineyards, including experimentation and innovation from the 1840s to at least the 1870s; farming and agriculture; dairying from at least the early 20 th century) Housing (pastoralists' and farmers' homes)
Current Heritage Status	HO8. Internal controls.
Condition	Good
Integrity	Fair
Recommendation	That this place remain in the schedule to the Heritage Overlay of the Surf Coast Planning Scheme and external paint controls apply



Primary façade of the homestead. (Image: Vicki McLean 27.02.19)



North-east perspective of Berramongo Homestead (Source: Ecology and Heritage Partners 2019)



South-east perspective of Berramongo Homestead (Source: Ecology and Heritage Partners 2019)



East elevation revealing the vernacular materials and technique of stone masonry. (Source: Ecology and Heritage Partners 2019)



Original chimney showing remnant render over the brickwork at the rear of the original building. (Source: Ecology and Heritage Partners 2019)



View to deep timber lintel and double doors at cellar threshold. (Image: Vicki McLean 27.02.19)



View to deep timber lintel and double doors at cellar threshold. (Image: Vicki McLean 27.02.19)



At one stage the facade was rendered. Render has now been removed with some traces still evident. (Image: <https://vhd.heritagecouncil.vic.gov.au/places/69772>)

Map



History

Berramongo was originally a vineyard rented by the Messrs Belperroud and Perrottet from at least 1845. Their estate of wines, with some cattle and horses, were sold 'under distress for rent' at auction in June 1861. The leesses 'have so much promoted the cultivation of the vine here. It is a hard case for them, after paying an extravagant rental, and expending all their means on these vineyards for the last 16 years, to find themselves now suddenly declared ruined.' (the Argus, 22 May 186, .5; the Argus, 11 June 1861, p.5).

They had great success however during the 1840s and 1850s. In 1855, 70 tons of grapes were gathered and the wines produced were highly commended at the Paris Exhibition. By 1856 Belperroud's vineyard was the largest in Victoria with 50 acres and 3000 vines per acres. (*Colonial Times*, 26 July 1856, p.3) That same year the two viticulturists began working the nearby Barwondale Vineyard, which had an additional ten acres of vines and seven acres of orchards. Several months before having to sell all their wine in 1861, Mr Belperroud was considering expanding into 'silk-culture' as he had several white mulberry trees that were perfect for silkworm if he could acquire the eggs to get started.

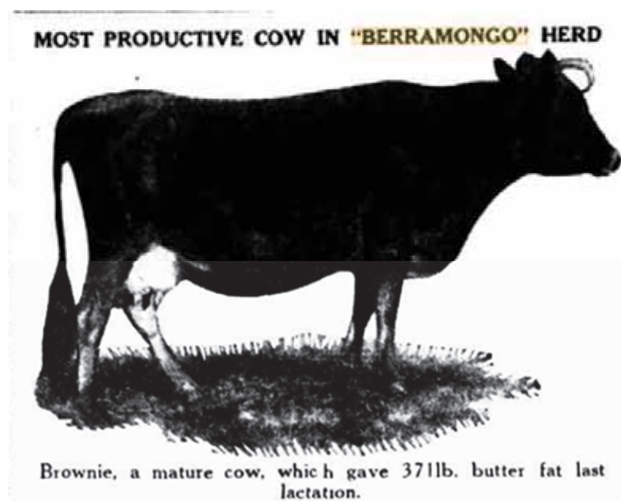


Illustration in article by Agrestic, 'Butter making on a Stonehaven dairy farm', The Weekly Times, august 13, 1931, p.38

Despite having to sell all their wine in 1861 it seems Mr Belperroud was able to continue his vineyard at Berramongo, although maybe at a smaller scale, and in 1867 he made 600 gallons of wine from just ten acres.

It is possible the vineyard was rented from the Gugger family, who are also often referred to as the Guggers of Berramonga Vineyard, or that between the late 1860s to the mid 1870s the Gugger family bought Berramonga and moved into it, and the Belperrouds remained in the district.

The Guggers were also from Switzerland and a series of Family Notices in the newspapers indicates that Berramongo was the residence of Samuel Gugger, who died there on 27 August 1878 aged 33, but also of Jacob and Fanny Gugger, and their 7 mth old son Jacob who died there on October 27, 1877. Two of John and Catherine Belperroud's daughters married Gugger sons; Fanny, their eldest daughter, marrying Rudolph Gugger in 1879.

The Guggers remained at Berramongo and by the 1930s had turned the vineyard into a prize-winning dairy and butter making farm on 85 acres, including 30 acres of rich flat ground fronting the Barwon River. In 1931 it was managed by John Gugger who was born on the farm, as was his mother, who must have been one of the Belperroud sisters who married a Gugger.

Today there is a Belperroud Road in Waurn Ponds, and a Gugger N A & Sons, grain and produce merchants, in Fyansford.

Description

'Berramongo' is associated with the early settlement of the area by Swiss immigrants. The early stone homestead building remains. Major works in 1987 involved renovation and restoration of the early homestead and construction of a large addition to the side and rear of the homestead.

An early photo shows the building as a simple stone cottage with pitched roof and a symmetrically arranged façade (see below). The building has evolved over time with early changes including the addition of a deep return verandah, covered by an extension of the main roof form (but at a lower pitch); the verandah was enclosed with stone walls on the southern end; and construction of a stone kitchen wing at the rear of the homestead, with a pitched roof form, gabled at the southern end and intersecting with the main roof form at the northern end. At some time the front façade was rendered. The render has now been mostly removed with some traces remaining. It is also likely that various outbuildings and skillion additions were added over time, though these were removed as part of the 1987 construction works.

The early floor plan was modest but typical for this type of building. The house was divided symmetrically with rooms to either side of a central hallway. The front elevation reflects the symmetry of the plan – sash windows have small panes to the upper sash and sit either side of a central front door. The windows are replicas of the original, installed as part of the 1987 restoration project. An original highlight window with small panes remains over the front door. The four paned timber front door is not likely to be original but is sympathetic. At the southern end of the verandah, a timber half-glazed door opens out from the enclosed section. An early small paned window remains on the northern face of the verandah.

An early image of the homestead before verandah was added. Note high pitch (Source: image held by current



owner – no date or source details available.)

Two chimneys are located within the original cottage footprint. Originally constructed of brick, they were replaced in 1987 with new chimneys of the same design and in the same location, but constructed of masonry blocks. An early brick chimney remains at the rear of the kitchen block.

The deep return verandah has timber balustrade, in the 'Union Jack' pattern, constructed as part of the 1987 works. A new section of roof has been constructed perpendicular to the verandah roof to provide cover for the cellar entry.

A large cellar is located below the front rooms of the house. Entry to the cellar is via a set of steep stone steps below the roof (described above). The brick steps lead to an arched entryway and a pair of early timber doors below a deep ironbark lintel at the threshold.

The cellar walls are constructed of locally sourced greenstone with some sandstone evident as well. The cellar ceiling is formed by timber beams, which are supported by chamfered timber posts. Some of the posts were replaced in 1987. Crushed sandstone is visible between the timber beams and forms the foundation for the front of the house, located directly above. The cellar floor was upgraded from a dirt floor to a timber floor in 1987. An early wine press remains in the cellar.

In 1987, substantial renovations/restorations to the early homestead were carried out and a large new large addition was constructed to the rear and side of the early building.

New fabric includes: roof sheeting, guttering and downpipes, front windows (replicas of original), two front chimneys, verandah balustrade, new timber floor to cellar.

Comparative Analysis

There are several impressive rural homesteads with associated farms across the Barrabool region and Surf Coast Shire. Four places in the municipality are listed on the Victorian Heritage Register:

- 'Barwon Park' in Winchelsea (HO365);
- Ingleby Homestead in Winchelsea (HO364);
- Mount Hess Homestead in Winchelsea (H1208);
- 'Neuchatel' in Barrabool (HO773).

Summerhill in Mount Duneed (H1131) is also listed on the Victorian Heritage Register and relates to a two bedroom pre-fabricated iron cottage. It is important because it demonstrates British technical accomplishment in the history of prefabricated building construction.

The National Trust citation for Barwon Park includes the following:

The mansion house, Barwon Park, at Winchelsea, was built of basalt in 1869 - for prominent western district squatter Thomas Austin. Architects Davidson and Henderson of Geelong designed the 42 room Italianate mansion and supervised construction on a sub-contract basis at a cost of c. 10,000 pounds. The square and utilitarian two storey building is enhanced by a distinctive cast iron verandah, elaborate entry hallway, stair case and high quality crafted interior. Barwon Park at Winchelsea, when completed in 1869 was the finest and most celebrated mansion house in western Victoria and having established the reputation of architects Davidson and Henderson, survives as perhaps the most notable homestead designed by this prolific practice. At Barwon Park, Thomas Austin, royal host, public figure, eminent pastoralist and leader of the acclimatisation society, was the first to introduce rabbits to Australia, an achievement now universally condemned.

The statement of significance for Ingleby is as follows:



Ingleby homestead is of historical significance for its association with the distinguished pioneering Armytage family who developed extensive pastoral holdings throughout the Western District. Thomas Armytage was one of the earliest pastoralists to follow Batman and Fawkner into the Port Phillip district and Ingleby station was the principal homestead of an extensive pastoral empire. Ingleby homestead is of architectural significance as a major surviving work of the accomplished Geelong architect Edward Prowse who also designed The Hermitage in Geelong for Thomas Armytage's father George Armytage Snr. The Ingleby homestead and station buildings form an important and intact pastoral complex. The large T-plan woolshed is of particular significance for the unusual use of subdued classical architectural decorative elements in a building of otherwise utilitarian character. Ingleby homestead is of archaeological significance for its potential to reveal through the examination of the ruins of the old homestead archaeological material relating to the early construction and occupation of the place.

Barwon Park and Ingleby are both of a higher level of significance to Berramongo both historically via its association with the Austin and Armytage families and aesthetically for their scale and extravagant detailing.

The Statement of significance for Mount Hesse Station is as follows:

Mount Hesse Station was established as a pastoral property in the late 1830s by William Harding and John Highett. Harding's homestead, the first homestead on the property, dates from the 1840s and was built in several stages. It was originally constructed as a two-roomed stone cottage with a hipped roof; later additions include a stone skillion kitchen to the rear and a weatherboard section on the north-west corner. The Shepherd's Hut, built c.1849, sits at the back of Harding's homestead and is a single roomed stone building with a simple hipped roof. The L-shaped stone stables were constructed in two stages, the north-west wing was built in 1849 and the adjoining right-angled south-east wing in 1873. The 1844 elevated circular store building is clad with bead-edge softwood boards and stands on a wrought and cast iron frame which bears its maker's mark and date. In 1852 the stone woolshed was constructed by Harding for contract shearing and whilst still used for shearing today, the original twenty stands have been reduced to nine. The woolshed has 20 inch thick walls, a vast helm roof and pronounced buttressing.

The main homestead was built c.1856 for William Timms (Senior) to the design of Backhouse and Reynolds and was later extended by Davidson and Henderson for William Timms (Junior) in 1873. In 1941 the house was severely damaged by fire, although it was re-built in 1947 using some of the original materials. The Lodge was built in 1873 for William Timms (Junior) as a three roomed gate lodge and it sits adjacent to the original main gate entrance.

Mount Hesse Station is of architectural and historical significance to the State of Victoria.

Mount Hesse Station is of architectural significance as an extensive rural property containing rare and intact buildings relating specifically to Victoria's pastoral industry. The buildings on the site describe the early and successive functions of the property and demonstrate a direct linkage with early pastoral activities in Victoria. The stables and the woolshed are amongst the oldest surviving examples of their

kind in Victoria and the circular store is a rare building type. The unusual form and positioning of the small store building is thought to relate to mouse and rat prevention techniques. The extensive use of vesiculated stone is uncommon on such a scale, as is the use of blackwood floors, and shingles and the stone houses are representative of early dwellings in rural Victoria. The composite elements of Mount Hesse Station result in the property being a complex of high architectural integrity, demonstrating both functional requirements and architectural influences from the 1840s onwards.

Mount Hesse Station is of historical significance for its ability to describe Victoria's early pastoral industry. Established as a pastoral run c.1837, Mount Hesse is an extensive and early example of agrarian farming and its buildings reflect the evolution of pastoral and associated activities on the site. The property has historical associations with a number of important figures in Victoria's history including early pastoralists John Highett and William Harding, who first established the property, and later the Geelong merchants William Timms and John Wilson, who owned the property from 1853 to 1856. William Timms, who by 1849 was Geelong's biggest exporter of wool, became sole owner of Mount Hesse in October 1856 when he bought John Wilson's share for £17,500. The property was later broken up and acquired by Timms' sons and run as three separate properties, 'Eurack', 'Mountside' and 'Mount Hesse', Mount Hesse being the homestead section and comprising 15,866 acres (6,400ha). In 1882 James Kinninmonth purchased Mount Hesse from William Timms (Junior) and it has been managed by the Kinninmonth family ever since.

With its extensive complex of buildings, Mount Hesse Station has a higher level of integrity than Berramongo, and is also more intact. The historical and architectural significance of Mount Hesse Station is of a higher threshold of significance than Berramongo.

The statement of significance for Neuchatel is as follows:

The historic Vineyard 'Neuchatel', (formerly the 'Suisse Vineyard') was established by pioneer Victorian vigneron Frederick Breguet and David Louis Pettavel in 1842 with vine stock imported from France. The building group which comprises the Vineyard Complex is built of local sandstone, timber and iron in a refined colonial Vernacular style. The picturesque setting enhances the building group, reliably dated to 1854, with the most significant historical associations with the colonial wine industry being commemorated in a Swiss coat of arms at the Cellar in 1861.

This place is comparable to Berramongo however it is thought to be more intact and comprises a complex of buildings including Homestead, Cellar, Stables and Coachhouse – therefore has a higher degree of integrity.

Statement of significance

What is significant?

Berramongo Homestead, comprising the original stone building and the cellar, is significant at a local level.



The 1987 additions to the early homestead including the large extension to the rear and side of the early building is not significant.

How is it significant?

Berramongo Homestead is architecturally and historically significant to the Surf Coast Shire municipality at a local level.

Why is it significant?

Berramongo Homestead has a rare handmade cellar located below the front rooms of the house that demonstrated traditional wine-making techniques. (Cri.B)

Berramongo Homestead has historical significance for its associations with the early wine growing industry in the municipality (Cri. A)

Berramongo Homestead is architecturally important for its Barrabool sandstone masonry work executed in an unusual vernacular style. (Cri.B)



1.4 Foymount Homestead, 795 Barrabool Road (HO9)

1.4 FOYMOUNT HOMESTEAD

Place Name	'Foymount' Homestead.
Address	795 Barrabool Road, Barrabool
Historic Themes	Settlement (pastoral era); Community life (health and welfare – doctor's residence and practice); Housing (pastoralists' and farmers' homes)
Current Heritage Status	HO9
Condition	Good
Integrity	Fair
Recommendation	That this place remain in the Schedule to the Heritage Overlay of the Surf Coast Planning Scheme.



Foymount Homestead, looking north-west. (Source: Ecology and Heritage Partners 2019)



Foymount Homestead, east elevation and addition to the rear. (Source: Ecology and Heritage Partners 2019)



Foymount Homestead, 1985 (State Library of Victoria Pictures Collection)



Foymount Homestead, 1985 (State Library of Victoria Pictures Collection)

Stage 2c of the Surf Coast Shire Heritage Study, Barrabool, Torquay, Bellbrae and Winchelsea, Victoria.

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Map



History

Foymount was originally known as Bennet's Hill but was already officially Foymount when the Parish of Barrabool decided in 1860 'to form and metal a portion of road between Foymount (Bennet's Hill) and Mr Samuel Heard's farm.'ⁱ On 18 April 1868 the owner of Foymount, Dr Thomas Annesley, died at his residence. Later that month the place was advertised to 'members of the medical profession' as 'the residence of the late Dr Annesley, with a lucrative and established practice attached.' Tenders were to be received by M. Annesley.ⁱⁱ

The place did not attract medical practitioners, and did not sell, because in 1870 it was again up for sale as a farm 'formerly known as Mrs Bennet's, 86 acres first-class land, with "Foymount", a good stone-built house, having every convenience and accommodation for a family residence, with kitchen, tank, etc. Also a seven-room weatherboard cottage, with good spring of water, stables, cow-houses, piggeries, garden, paddock, etc. Apply to Mrs Annesley.'ⁱⁱⁱ It still did not sell and in 1881 the valuations notices and rates were published in the Geelong Advertiser and 'No. 5, Annesley, Margaret Mrs, Foymount, c.87 acres' had to pay rates of £37.^{iv}

Fifteen years later, in 1885, the property was still in the hands of the Annesley family and was advertised inviting people to 'tender for farm lease' as Mr Annesley was about to leave the district. This time it was described as being 91 acres and well fenced, subdivided and 'watered with never failing springs. There was a dwelling on the land that was by then used as a barn. The let included the stone residence Foymount, which had 10 rooms, stables and about three acres of land.'^v

ⁱ Stage 2c of the Surf Coast Shire Heritage Study, Barrabool, Torquay, Bellbrae and Winchelsea, Victoria.
ⁱⁱ Volume 2: The Heritage Citations Volume 2 of 2 July 2020

By 1899 Foymount was purchased by Mr Charles Marendaz, who had also bought 3 acres of the Merrawarp Estate in 1897 from the Anderson Brothers. The Shire of Barrabool's Engineer reported that he had spoken to Marendaz about a water reserve on the Foymount property, and in 1900 he spoke to Marendaz about a piece of ground required by the council to preserve the old road, which Marendaz was willing to sell for £5.^{vi}

Description

Foymount Homestead is a single-storey rendered stone dwelling with a steeply pitched slate clad roof surmounted by a pair of rendered chimneys. The principal north-east elevation is comprised of render and decorative quoining around the openings on the façade, while the side elevations feature a smooth rendered finish. This render was likely applied in the late 1980s. The narrow arched entry with a timber door frame and highlight window above on the principal façade is flanked by two window openings. New timber-framed multi-pane windows to match earlier windows have been recently installed within these openings. Attic level window openings are set within the gables on the side elevations. A weatherboard addition with a pitched corrugated iron clad roof has been added to the rear south-west elevation. This addition extends beyond the south-east elevation of the original homestead building.

Comparative Analysis

There are several impressive rural homesteads with associated farms across the Barrabool region and Surf Coast Shire. Four places in the municipality are listed on the Victorian Heritage Register:

- 'Barwon Park' in Winchelsea (HO365);
- Ingleby Homestead in Winchelsea (HO364);
- Mount Hess Homestead in Winchelsea (H1208);
- 'Neuchatel' in Barrabool (HO773).

Summerhill in Mount Duneed (H1131) is also listed on the Victorian Heritage Register and relates to a two bedroom pre-fabricated iron cottage. It is important because it demonstrates British technical accomplishment in the history of prefabricated building construction.

Foymount Homestead is smaller in scale, more modest in architectural detailing and is less intact than these places.

Statement of Significance

What is significant?

Foymount Homestead is significant at a local level. Timber additions at the rear are not significant.

How is it significant?



Foymount Homestead is architecturally and historically significant to the Surf Coast Shire municipality.

Why is it significant?

Foymount is of local historic significance as an influential Homestead in the Barrabool Hills that is associated with one of the first doctors in the district.

Foymount Homestead is of local aesthetic significance for its position on a hill with a view to the You Yangs.
(Cri.E)

ⁱ *Geelong Advertiser*, 28 August 1860, p.2

ⁱⁱ *Geelong Advertiser*, 25 April 1868, p.3; *The Argus*, 25 April 1868, p.8

ⁱⁱⁱ *Geelong Advertiser*, 17 March 1870

^{iv} *Geelong Advertiser*, 19 November 1881

^v *Geelong Advertiser*, 17 February 1885, p.3

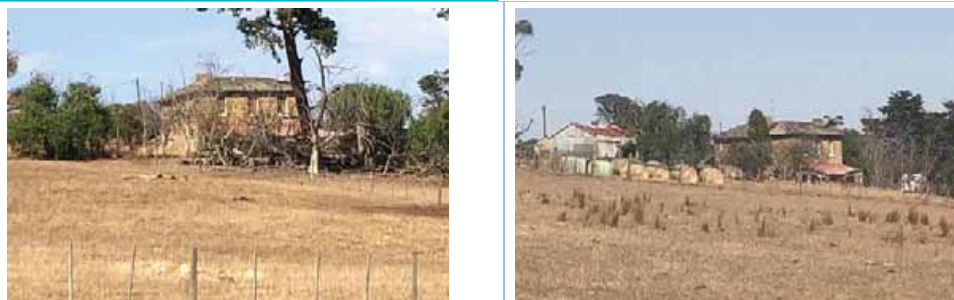
^{vi} *Geelong Advertiser*, 21 February 1900, p.4



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1.5 Merrawarp Homestead, 50 Honeys Road (HO10)

1.5 MERRAWARP HOMESTEAD

Place Name	'Merrawarp' Homestead including interior.
Address	50 Honeys Road, Barrabool
Historic Themes	<p>Arrival and Settlement (the squatting and pastoral era, remaining pastoral era structures; Swiss migration)</p> <p>Economic development (farming and agriculture, vineyards, orchids)</p> <p>Transport and Communications (Road Boards)</p> <p>Governing (Barrabool Shire District – Honey family Councillors)</p> <p>Housing (pastoralists' and farmers' homes)</p>
Current Heritage Status	HO10
Condition	Unknown
Integrity	Unknown
Recommendation	<ol style="list-style-type: none"> 1. That this place remain in the Schedule to the Heritage Overlay of the Surf Coast Planning Scheme. 2. That access to this place be pursued and citation updated accordingly.
	



'Merrawarp' Homestead, 1970 (State Library of Victoria Pictures Collection)



'Merrawarp' Homestead, 1970 (State Library of Victoria Pictures Collection)

Map



History

William Honey came to the Barrabool Hills in the early 1840s from Devon, England. He purchased land in 1851 and established "Stone Park Farm" in what is now Honeys Road. As this house was destroyed by fire, he built a second twelve roomed house out of sandstone quarried from the site which became known as "Merrawarp".

Stage 2c of the Surf Coast Shire Heritage Study, Barrabool, Torquay, Bellbrae and Winchelsea, Victoria.

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Merrawarp homestead, a two storey colonial georgian style structure, was built of Barrabool sandstone with a slate roof in 1855. The design of this notable early Geelong homestead can be attributed to Mr Down with Thomas Smale, a Barrabool farmer, the stonemason.

In October 1862 the Barrabool District Roads Board examined 'two lines of road' looking for the best location 'to connect the Barrabool Hills and Colac main roads by way of the Waurn Ponds Creek'. The inspections led the Board to decide on 'the line from Merrawarp through Mr Honey's property, and along the western side of the creek, in Mrs Aitkin's section, to a point on the Waurn Ponds'.ⁱ

William Honey (died 5 April 1869 by being thrown from his horse) was a Councillor on the Barrabool Shire Council from 1868 until his death, as was his future son William Honey 'who took his seat at the Council table for the first time, after the usual oath' on 25 February 1881, and served until 1886. After his death "Stone Park Farm" was divided between sons, William and Thomas.¹ William took the "Merrawarp" section. On William's death in 1927, aged 72 his son, Garry, inherited the farm.²

The Honey's were living at Merrawarp in 1950, when it was a 900 acre property with 1800 sheep.ⁱⁱ The family continue ownership of this homestead on Honey's Road today, probably one of the very few or the only settler family to have lived in their original property consistently since the pastoral era.

Description

No access to this property was provided, thus no physical inspection of the place was undertaken.

Comparative Analysis

There are several impressive rural homesteads with associated farms across the Barrabool region and Surf Coast Shire. Four places in the municipality are listed on the Victorian Heritage Register:

- 'Barwon Park' in Winchelsea (HO365);
- Ingleby Homestead in Winchelsea (HO364);
- Mount Hess Homestead in Winchelsea (H1208);
- 'Neuchatel' in Barrabool (HO773).

Summerhill in Mount Duneed (H1131) is also listed on the Victorian Heritage Register and relates to a two bedroom pre-fabricated iron cottage. It is important because it demonstrates British technical accomplishment in the history of prefabricated building construction.

Merrawarp Homestead does not have a level of historical or architectural significance comparable to these places, nor is it associated with people of significance to the State of Victoria.

¹ Geelong Advertiser 7 December 1882

² Barrabool Land of the Magpie by Ian Wynd

Stage 2c of the Surf Coast Shire Heritage Study, Barrabool, Torquay, Bellbrae and Winchelsea, Victoria.

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Statement of Significance

What is significant?

Merrawarp Homestead is locally significant.

How is it significant?

Merrawarp Homestead is architecturally and historically significant to the Surf Coast Shire municipality.

Why is it significant?

Merrawarp is of local historic significance as an influential Homestead in the Barrabool Hills district that has been in the ownership of one family since the 1850s (the Honey's). (Cri.A&H)

Merrawarp is of local aesthetic significance as a substantial homestead constructed from local materials. (Cri.E)

ⁱ 'Barrabool District Road Board', *Geelong Advertiser*, 15 October 1862, p.2

ⁱⁱ 'She'll share in Show week', *The Argus*, 21 September 1950, p.9

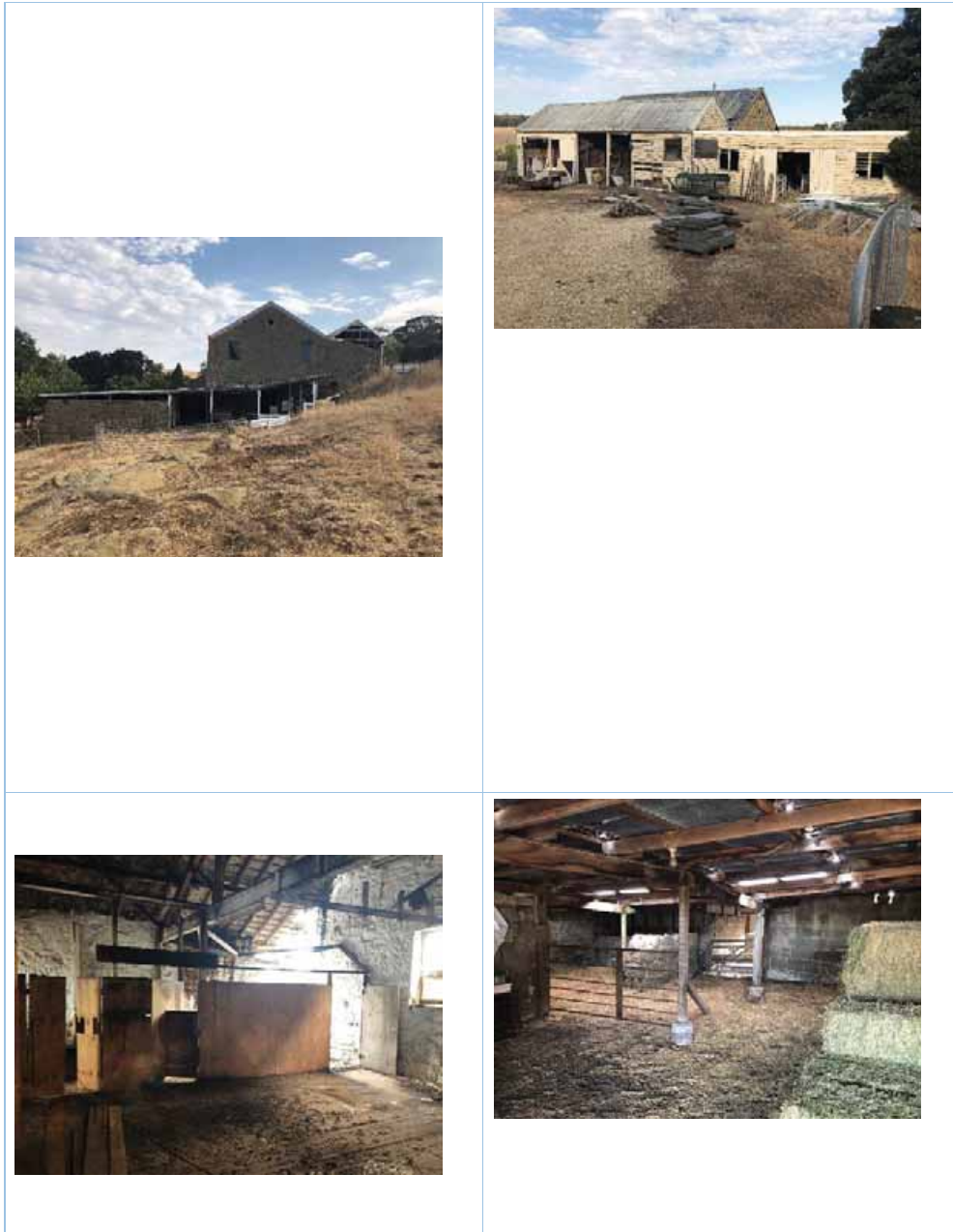


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1.6 Stanbury Barn, 130 Devon Road (HO12)

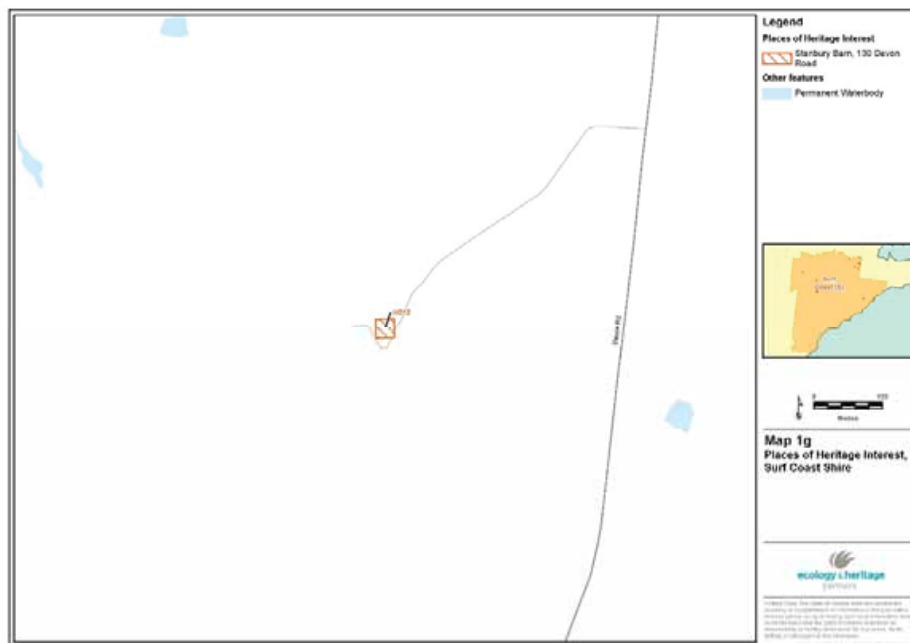
1.6 STANBURY BARN

Place Name	"Stanbury" Barn including interior
Address	130 Devon Road, Barrabool
Historic Themes	Squatting and pastoral era; Economic development (primary production, internationally renowned for sheep breeding); Housing (pastoralists and farmers homes)
Current Heritage Status	HO12 Internal controls
Condition	Poor
Integrity	Good
Recommendation	That this place remain on the Heritage Overlay to the Surf Coast Planning Scheme.





Map



History

The Stanbury farm appeared to have been taken up by a Mr Hodgson in c 1850 after he, with two others, sailed to Point Henry then walked to Ceres. ‘Mr Hodgson walked further and chose his farm, now called “Stanbury”.’ⁱ Some thirty years later, in 1881, a valuations notice was published in the *Geelong Advertiser* and ‘Stanbury, stone house and barn’, owned by Mr Amos Heard, was valued at £113.ⁱⁱ



Stanbury became famous in the sheep breeding industry for its Corriedale sheep, winners at shows across Australia and internationally. The Guthrie Corriedale Stud, founded early in the twentieth century by Mr J F Guthrie, was managed by Rupert Wettenhall of Stanbury for many years and the sheep were 'noted [not only] for size, shape and constitution and prolificacy, but for bulk and very pronounced character of wool.' From 1951 Wettenhall bred Corriedale ewes and rams from the Guthrie stud and 'these sheep were used as the foundation of the world famous Stanbury Corriedales at Stanbury Stud Farm, Devon Road, Ceres near Geelong.'ⁱⁱⁱ

Rupert Wettenhall and his family continued to breed Corriedale sheep for over forty years and 'had a very proud tradition worldwide of producing the best Corriedale genetics available...highly sought by stud masters in ... every major sheep producing country in the world.' After Rupert died his wife Janet and her cousin Darcy continued the work until the Stanbury Corriedales were purchased and moved to West Cloven Hills in 1992 to continue the breeding program under their new owners. Stanbury Farm itself was also sold that year.^{iv}

A tragedy had happened the year before, in 1991, when Janet Wettenhall, 81, her cousin Darcy, 50 years old and his son Guy were killed on their farm by Wayne Walton, a farmhand with a criminal history who had been engaged by Darcy. Walton confessed to the killings but took his own life before the case went to trial.^v

'Stanbury' was again sold in June 2015 having been the rural retreat of the Spargo family who bought the farm in 1992. It was a 90-hectare property and was to be sold in two lots; the first of 48 hectares being 'the home property' that included an 1850s brick and sandstone homestead and a two-story sandstone barn built around the same time. The second lot was 'a choice of building sites'.^{vi}

Description

The Stanbury Barn is a two-storey barn and adjoining shearing shed constructed of Barrabool stone mined from the property. The barn is set within the slope of the land to the south of the residence and comprises a two-storey building with a pitched roof. Direct access to level one is provided via an arched entry on the east elevation. Also at this level is a pair of timber-framed hinged windows with a circular window above on the south elevation, with a single timber-framed hinged window and circular window above on the north elevation. The timber floor at level one is in poor condition and the roof is supported by metal rafters. The ground floor of the barn has a stone floor and is divided into several partitions. The building is in poor condition, particularly the north-west corner which has collapsed at both the ground and first floor levels. A more recent stone, corrugated iron and weatherboard addition with a corrugated iron clad pitched roof was added to the east elevation of the barn, enclosing the whole of this elevation and arched entry.

The shearing shed is a single-storey structure with a flat-corrugated iron clad roof. This structure extends along the length of the west elevation of the barn, with the portion of the roof which extends above the stairway on the south elevation supported by timber posts. The shearing shed is similarly clad with Barrabool stone which is also used for internal partitions. This structure is also in a state of partial collapse in the north-west corner.

Comparative Analysis

There are very few outbuildings individually listed in the schedule to the Heritage Overlay of the Surf Coast Planning Scheme. There are likely to be numerous outbuildings throughout the municipality- including barns, that have heritage protection in association with a larger complex of places, particularly farms and homesteads. The integrity of an outbuilding is generally higher when it can be read in context and conjunction with other buildings.

The only individual outbuildings known to have been identified within the Surf Coast municipality are the Yan Yan Gurt Woolshed at 1910 Winchelsea-Deansmarsh Road in Deansmarsh, Westcott's Stable at 850 Barrabool Road and a Stone Barn at Ballancea Road, Barrabool. The woolshed and stables both have a heritage overlay but the stone barn does not. The distinction made here as to whether the buildings reach the threshold for local significance is their intactness internally. The woolshed still has a woolpress, the stable partitions remain intact.

Statement of significance

What is significant?

The Stanbury Barn is significant at a local level. It is both internally and externally significant.

How is it significant?

The Stanbury Barn is historically and aesthetically significant at a local level to the Surf Coast Shire municipality.

Why is it significant?

The Stanbury Barn is architecturally significant as a fine example of an outbuilding demonstrating the handmade vernacular construction techniques utilizing Barrabool stone quarried on the property. (Cri.E)

The Stanbury Barn is historically significant for its ability to describe the importance of sheep farming in the district. (Cri.A)

The Stanbury Barn is significant for its association with the Wettenhall family who were a prominent local family in this area. (Cri.H)

ⁱ Judy Wallace, 'John & Mary Edney', www.immigrationplace.com.au, accessed 5 March 2019

ⁱⁱ *Geelong Advertiser*, 19 November 1881, p.1

ⁱⁱⁱ 'History. Corriedales in Australia', <http://www.stanbury.com.au/history.htm>, accessed 5 March 2019

^{iv} 'History. Corriedales in Australia', <http://www.stanbury.com.au/history.htm>, accessed 5 March 2019

^v 'Manhunts and murder: Geelong's most infamous crimes', *Geelong Advertiser*, November 21, 2015, online edition

^{vi} Colin Taylor, 'Historic home and land near Geelong makes perfect rural retreat', *The Weekly Times*, June 24, 2015



1.7 Tasman Homestead, 755 Barrabool Road (HO13)

1.7 TASMAN HOMESTEAD

Place Name	'Tasman' Homestead
Address	755 Barrabool Road, Barrabool
Historic Themes	Settlement (pastoral era); Economic development (primary production; farming, agriculture, dairying); Towns (Ceres); Housing (pastoralists' and farmers' homes)
Current Heritage Status	HO13
Condition	Good
Integrity	Good
Recommendation	<ol style="list-style-type: none"> 1. That this place remain in the Schedule to the Heritage Overlay of the Surf Coast Planning Scheme. 2. That access to this place be pursued and citation updated accordingly.



Primary north elevation of Tasman Homestead.
(Source: Ecology and Heritage Partners 2019)



East end of the façade showing original verandah floor, door opening and double hung sash windows. (Source: Ecology and Heritage Partners 2019)



Edwardian addition to the rear of the house extending out the west side. (Source: Ecology and Heritage Partners 2019)



Edwardian addition prior to bullnose verandah addition. (State Library Victoria photographic collection)

Map



History

Mr James Anderson (1823 – 10 September 1883) was one of the earliest settlers in the Barrabool Hills district and a successful farmer whose ‘most improved farming implements were introduced in the district’. He was extremely popular and for his funeral the cortege leaving Tasman Farm included 50 vehicles filled with friends as well as 40 horsemen.ⁱ In 1868 his farm was the location for the annual Barrabool ploughing match.ⁱⁱ

James Anderson owned a number of properties in the area. In 1881 a listing of the recent valuations and associated rates was published in the Geelong Advertiser and James Anderson’s name appeared several times as ratepayer No. 6, 138 acres, £69; No. 7, 130 acres, £58; No. 8, 124 acres, Fisher’s Hill, £50; No. 9, 436 acres, farm McMahon’s, £131; and No 10, 148 acres, £44.ⁱⁱⁱ

In 1886 the farm, known as ‘Tasman Cottage’, owned by the ‘Anderson Bros’, sold much of its stock due to their lease over part of the estate expiring. Their stock was ‘so well known for their breeding and quality that comment is superfluous. The cattle are a splendid lot, good colour and in first-rate condition. The sheep are prime fat and fit for the butcher. The pigs are pure Berkshires. The horses are first class, and the implements are by the best makers, and in good order.’^{iv}

Ten years later the homestead was one of three, the other two being Westcott and Fisher’s Hill, that were to be offered for sale in May 1897 by the auctioneers Dennys, Lascelles, Austin and Co. of Geelong under instructions from James Anderson’s trustees. ‘Tasman’ was comprised of ‘about 137 acres, with homestead and all other improvements.’^v

By the middle of May 1897 an additional homestead had been added to the list; that of Merrawarp Estate. The updated auction notice described Tasman Farm as ‘Lot 1 – Part of portion 14, parish of Barrabool’ and with over 142 acres, a stone cottage and farm buildings, and this time promoting the land as being exceptional for growing root vegetables and cereals or for dairying, particularly as there was a creamery close to Tasman Farm. This sale was again because a further lease was to expire on the 1st March 1898.^{vi}

This was ‘an important sale’ and attracted a very large attendance at the auction house requiring extra seats to be found, and with more ‘brisk bidding’ than had been anticipated. With the nearly 400-acre property divided into four lots Charles Anderson bought Lot 1 – Tasman Farm, c. 142 acres, and Lot 4 – c. 123 acres. Lot 2 – part of the Merrawarp Estate, c. 3 acres – was bought by Mr Charles Marendaz; while Lot 3 – Westcott Farm, c.130 acres – was bought by James Anderson.^{vii}

In 1904 the Anderson brothers dissolved their partnership to give up farming and engaged the auctioneers Robinson, Burns & Sparrow to auction a ‘large and important clearing sale of horses, dairy cattle, pigs, farming implements, steam engine 8 h.p., chaffcutter and press, stacks of hay, about 400 tons, stacks of straw, etc’.^{viii}

The Andersons were a prominent and large landowning family in the area at least for much of the 19th and 20th century and the Tasman home appears often in the newspapers as family members held wedding receptions and social events there. A *Weekly Times* feature on ‘Mixed farming at Ceres’, discusses land use in the district and refers often to the Andersons, particularly Charles of Tasman. The land ‘is nearly all in the hands of freeholders, a tenant farmer being the exception. It is noticeable too that the majority of the farms are occupied by direct descendants of the original pioneers.’^{ix}

Description

This Victorian homestead is located on the south side of Barrabool Road. The original part of the homestead is constructed of Barrabool sandstone and has a hipped roof form clad in slate. Primary north elevation retains the original verandah floor, door opening and double hung sash windows. A decorative timber balcony and bullnosed verandah has been added around the length of the house.

There is a recent timber addition connecting to the east elevation of the original house. This addition is not significant.

There is an Edwardian style weatherboard addition to the rear of the house extending out the west side. This addition has two symmetrically positioned windows facing the street, with two dormer windows protruding from the roof above. The rear of this roof has another three dormer windows. The roof form has a steep pitch and is clad in corrugated iron.

Comparative Analysis

There are several impressive rural homesteads with associated farms across the Barrabool region and Surf Coast Shire. Four places in the municipality are listed on the Victorian Heritage Register:

- 'Barwon Park' in Winchelsea (HO365);
- Ingleby Homestead in Winchelsea (HO364);
- Mount Hess Homestead in Winchelsea (H1208);
- 'Neuchatel' in Barrabool (HO773).

Summerhill in Mount Duneed (H1131) is also listed on the Victorian Heritage Register and relates to a two bedroom pre-fabricated iron cottage. It is important because it demonstrates British technical accomplishment in the history of prefabricated building construction.

Three of these places used as a comparative analysis are 'Barwon Park' in Winchelsea (HO365), Ingleby Homestead in Winchelsea (HO364) and Mount Hess Homestead in Winchelsea (H1208).

The National Trust citation for Barwon Park includes the following:

The mansion house, Barwon Park, at Winchelsea, was built of basalt in 1869 - for prominent western district squatter Thomas Austin. Architects Davidson and Henderson of Geelong designed the 42 room Italianate mansion and supervised construction on a sub-contract basis at a cost of c. 10,000 pounds. The square and utilitarian two storey building is enhanced by a distinctive cast iron verandah, elaborate entry hallway, stair case and high quality crafted interior. Barwon Park at Winchelsea, when completed in 1869 was the finest and most celebrated mansion house in western Victoria and having established the reputation of architects Davidson and Henderson, survives as perhaps the most notable homestead



designed by this prolific practice. At Barwon Park, Thomas Austin, royal host, public figure, eminent pastoralist and leader of the acclimatisation society, was the first to introduce rabbits to Australia, an achievement now universally condemned.

The statement of significance for Ingleby is as follows:

Ingleby homestead is of historical significance for its association with the distinguished pioneering Armytage family who developed extensive pastoral holdings throughout the Western District. Thomas Armytage was one of the earliest pastoralists to follow Batman and Fawkner into the Port Phillip district and Ingleby station was the principal homestead of an extensive pastoral empire. Ingleby homestead is of architectural significance as a major surviving work of the accomplished Geelong architect Edward Prowse who also designed The Hermitage in Geelong for Thomas Armytage's father George Armytage Snr. The Ingleby homestead and station buildings form an important and intact pastoral complex. The large T-plan woolshed is of particular significance for the unusual use of subdued classical architectural decorative elements in a building of otherwise utilitarian character. Ingleby homestead is of archaeological significance for its potential to reveal through the examination of the ruins of the old homestead archaeological material relating to the early construction and occupation of the place.

Barwon Park and Ingleby are both of a higher level of significance to Tasman both historically via their association with the Austin and Armytage families and aesthetically for their scale and extravagant detailing.

The statement of significance for Mount Hesse Station is as follows:

Mount Hesse Station was established as a pastoral property in the late 1830s by William Harding and John Highett. Harding's homestead, the first homestead on the property, dates from the 1840s and was built in several stages. It was originally constructed as a two-roomed stone cottage with a hipped roof; later additions include a stone skillion kitchen to the rear and a weatherboard section on the north-west corner. The Shepherd's Hut, built c.1849, sits at the back of Harding's homestead and is a single roomed stone building with a simple hipped roof. The L-shaped stone stables were constructed in two stages, the north-west wing was built in 1849 and the adjoining right-angled south-east wing in 1873. The 1844 elevated circular store building is clad with bead-edge softwood boards and stands on a wrought and cast iron frame which bears its maker's mark and date. In 1852 the stone woolshed was constructed by Harding for contract shearing and whilst still used for shearing today, the original twenty stands have been reduced to nine. The woolshed has 20 inch thick walls, a vast helm roof and pronounced buttressing.

The main homestead was built c.1856 for William Timms (Senior) to the design of Backhouse and Reynolds and was later extended by Davidson and Henderson for William Timms (Junior) in 1873. In 1941 the house was severely damaged by fire, although it was re-built in 1947 using some of the original materials. The Lodge was built in 1873 for William Timms (Junior) as a three roomed gate lodge and it sits adjacent to the original main gate entrance.

Mount Hesse Station is of architectural and historical significance to the State of Victoria.

Mount Hesse Station is of architectural significance as an extensive rural property containing rare and intact buildings relating specifically to Victoria's pastoral industry. The buildings on the site describe the early and successive functions of the property and demonstrate a direct linkage with early pastoral activities in Victoria. The stables and the woolshed are amongst the oldest surviving examples of their kind in Victoria and the circular store is a rare building type. The unusual form and positioning of the small store building is thought to relate to mouse and rat prevention techniques. The extensive use of vesiculated stone is uncommon on such a scale, as is the use of blackwood floors, and shingles and the stone houses are representative of early dwellings in rural Victoria. The composite elements of Mount Hesse Station result in the property being a complex of high architectural integrity, demonstrating both functional requirements and architectural influences from the 1840s onwards.

Mount Hesse Station is of historical significance for its ability to describe Victoria's early pastoral industry. Established as a pastoral run c.1837, Mount Hesse is an extensive and early example of agrarian farming and its buildings reflect the evolution of pastoral and associated activities on the site. The property has historical associations with a number of important figures in Victoria's history including early pastoralists John Highett and William Harding, who first established the property, and later the Geelong merchants William Timms and John Wilson, who owned the property from 1853 to 1856. William Timms, who by 1849 was Geelong's biggest exporter of wool, became sole owner of Mount Hesse in October 1856 when he bought John Wilson's share for £17,500. The property was later broken up and acquired by Timms' sons and run as three separate properties, 'Eurack', 'Mountside' and 'Mount Hesse', Mount Hesse being the homestead section and comprising 15,866 acres (6,400ha). In 1882 James Kinninmonth purchased Mount Hesse from William Timms (Junior) and it has been managed by the Kinninmonth family ever since.

With its extensive complex of buildings, Mount Hesse Station has a higher level of integrity than Tasman, and is also more intact. The historical and architectural significance of Mount Hesse Station is of a higher threshold of significance than Tasman Homestead.

Statement of Significance

What is significant?

Tasman Homestead is of local significance. The Victorian sandstone building and the Edwardian timber addition at the rear extending to the west are the significant elements of Tasman Homestead.

How is it significant?

Tasman Homestead is architecturally and historically significant to the Surf Coast Shire municipality.

Why is it significant?



Tasman Homestead is of local historic significance as one of the oldest buildings in the Barrabool Hills district (Cri.A)

Tasman Homestead is of local aesthetic significance as a substantial homestead constructed from local materials. (Cri.E)

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- ⁱ *Geelong Advertiser*, 14 September 1883, p.2
 - ⁱⁱ *The Australasian*, 15 August 1868, p.26
 - ⁱⁱⁱ *Geelong Advertiser*, 19 November 1881, p.1
 - ^{iv} *Geelong Advertiser*, 16 March, 1886, p.3
 - ^v *Leader*, 17 April 1897, p.1
 - ^{vi} *The Australasian*, 15 May 1897, p.49
 - ^{vii} *Geelong Advertiser*, 21 May 1897, p.3
 - ^{viii} *Geelong Advertiser*, 20 February 1904, p.3
 - ^{ix} *Weekly Times*, 22 June 1907, p.44



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1.8 Wescott's Stable, 850 Barrabool Road (HO14)

1.8 WESCOTT'S STABLE

Place Name	Wescott's Stable
Address	850 Barrabool Road, Barrabool
Historic Themes	Settlement (pastoral era); Economic development (primary production; farming, agriculture, dairying); Towns (Ceres); Housing (pastoralists' and farmers' homes)
Current Heritage Status	HO14
Condition	Fair
Integrity	Good
Recommendation	That the place remain on the Heritage Overlay to the Surf Coast Planning Scheme and internal controls apply.



Wescott's Stable with the rammed earth shed at the rear.
(Source: Ecology and Heritage Partners Pty Ltd)



Stone arched opening viewed from inside the stables.
(Source: Ecology and Heritage Partners Pty Ltd)



Two pairs of slatted timber doors sit within the arched openings on the east side. North elevation has a timber warehouse style door leading out from the mezzanine.
(Source: Ecology and Heritage Partners Pty Ltd)



Original stone and earth floor internally. (Source: Ecology and Heritage Partners Pty Ltd)

Map



History

Wescott, or Westcott Homestead was added to a group of three properties being offered for sale in May 1897 by the 'Anderson Bros' under instructions from the trustees of the late James Anderson (d. 10 September 1883) of 'Tasman' Homestead (see p.27).ⁱ James Anderson was one of the earliest settlers in the Barrabool Hills district and one of the most successful farmers whose 'most improved farming implements were introduced in the district'. He was extremely popular and for his funeral the cortege leaving Tasman Farm included 50 vehicles filled with friends as well as 40 horsemen.ⁱⁱ The Anderson Bros (Charles and James [Jnr], the sons of James) had already auctioned a considerable amount of stock from their Tasman farm ten years previously, a few years after their father James died, due to the expiration of their lease over part of the estate.

The May 1897 auction of Anderson Bros' property, which included the Wescott Farm, was described as 'an important sale' and attracted a very large attendance at the auction house requiring extra seats to be found, and with more 'brisk bidding' than had been anticipated. Four hundred acres were sold in four lots: Lot 1 – Tasman Farm, c. 142 acres – was bought by Charles Anderson, who also bought Lot 4 – c. 123 acres; Lot 2 –

part of the Merrawaap Estate, c. 3 acres – was bought by Mr Charles Marendaz; while Lot 3 – Westcott Farm, c.130 acres – was bought by James Anderson.ⁱⁱⁱ

In 1904 the Anderson brothers dissolved their partnership to give up farming and engaged the auctioneers Robinson, Burns & Sparrow to auction a ‘large and important clearing sale of horses, dairy cattle, pigs, farming implements, steam engine 8 h.p., chaffcutter and press, stacks of hay, about 400 tons, stacks of straw, etc’.^{iv}

A *Weekly Times* feature on ‘Mixed farming at Ceres’, discusses land use etc and refers often to the Andersons, particularly Charles of ‘Tasman’. The land ‘is nearly all in the hands of freeholders, a tenant farmer being the exception. It is noticeable too that the majority of the farms are occupied by direct descendants of the original pioneers.’^v

Description

850 Barrabool Road is a rural property comprised of a number of buildings including a dwelling and various outbuildings within the former farm setting. The stables (Wescott’s Stables) is the only building of significance on the property.

A plaque on the front of the stable building dates it as 1856. It is a simple farm building, rectangular in form, with a pitched roof and gabled ends. The building height is dictated by the internal arrangement of a ground floor with mezzanine above. Thick sandstone walls on all sides have minimal openings. The north and south faces each have a central slit opening. The south wall also has a small circular open high in the gabled end. The north face has a timber warehouse style door leading out from the mezzanine. The east face has a pair of double openings, both supported by a flat arched opening constructed of stone. Recent conservation works have inserted a steel plate and post to support the stone openings. The west face has no openings. A single storey, rammed earth garage building has recently been constructed directly adjacent it to provide some structural support on this side of the building.

The roof is currently clad in corrugated iron (non-original). Walls are of exposed sandstone, with evidence of render, now removed to expose the stonework. Three iron ‘S’ wall anchors are visible on the east wall, two of which connect to iron wall ties internally. Some isolated patching with bricks or greenstone is evident on the north wall. Two pairs of slatted timber doors sit within the arched openings on the east side. The doors are a recent addition but have heavy iron hinges.

Internally, a mezzanine floor covers the entire space with a small opening for a steep stair at one end. The lower level functions as one space, divided by partitions rather than walls.

The building has been converted to a shearing shed, with early stable partitions intact and repurposed. A strip of early stone flooring remains inside the front door, with sections of timber or concrete floors constructed throughout the remainder of the building. Walls are rendered, but with large sections missing to reveal the stonework. Exposed timber posts and beams appear to be early with some evidence of old timbers spliced with newer members.

Recent restoration works have been carried out sensitively, providing structural support where required, while keeping much of the original or early fabric in place. A platform/awning has been constructed below the mezzanine level warehouse door on the north side.

New fabric includes: roof sheeting, guttering and downpipes, slatted timber doors on east side, and some sections of flooring.

Comparative Analysis

There are very few outbuildings individually listed in the schedule to the Heritage Overlay of the Surf Coast Planning Scheme. There are likely to be numerous outbuildings throughout the municipality- including barns, that have heritage protection in association with a larger complex of places, particularly farms and homesteads. The integrity of an outbuilding is higher when it can be read in context and conjunction with other buildings.

The only individual outbuildings known to have been identified within the Surf Coast municipality are the Yan Yan Gurt Woolshed at 1910 Winchelsea-Deansmarsh Road in Deansmarsh, Stanbury Barn at 130 Devon Road, Barrabool and a Stone Barn at Ballancea Road, Barrabool. The woolshed and Stanbury Barn both have a heritage overlay but the stone barn does not. The distinction made here as to whether the buildings reach the threshold for local significance is their intactness internally. The Yay a Gurt Woolshed still has a woolpress and the Stanbury Barn demonstrates early hand-construction techniques. While Wescott's Stable has been used as a woolshed in recent years, the stable partitions remain intact.

Statement of Significance

What is significant?

Wescott's Stable is of local significance. It is the only building of significance on the property. Significant elements include the table partitions, the stone and earth floor.

How is it significant?

Wescott's Stable is aesthetically and historically significant at a local level to the Surf Coast Shire municipality.

Why is it significant?

Wescott's Stable is architecturally significant as a fine example of an outbuilding constructed in a vernacular tradition utilizing Barrabool stone. (Cri.E)

Wescott's Stable is historically significant for its association with the Anderson brothers who were a prominent local family in this area. (Cri.H)



Wescott's Stable historically significant as a rare remaining horse stable. (Cri.B)

ⁱ *Leader*, 17 April 1897, p.1

ⁱⁱ *Geelong Advertiser*, 14 September 1883, p.2

ⁱⁱⁱ *Geelong Advertiser*, 21 May 1897, p.3

^{iv} *Geelong Advertiser*, 20 February 1904, p.3

^v *Weekly Times*, 22 June 1907, p.44



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1.9 Scammell, 24 Pride Street (HO16)

1.9 SCAMMELL HOUSE

Place Name	Scammell House (Deckhouse from the shipwreck 'Joseph H Scammell')
Address	24 Pride Street, Torquay
Historic Themes	Economic development (manufacturing saddles; constructing homes); Coastal shipping, coastal wrecks, law and order; Coastal towns (Torquay); Holidaying (recreation, beauty spots, township services, accommodation for family and friends); Community organisations; Holiday houses
Current Heritage Status	HO16
Condition	Good
Integrity	Good
Recommendation	That this place be nominated for inclusion in the Victorian Heritage Register and internal controls apply.



24 Pride Street, Torquay, (Source: Victorian Heritage Database)



One of a montage of Pride family photographs taken from the garden of Scammell House.

(Source: Margaret Ganly)



Primary elevation of 'Scammell' (now facing the rear of the site) (Source: Vicki McLean 27.02.19)

From left to right: Pride Street, rear of house, front of house now blocked by development on subdivision, The Esplanade, beach front, Torquay Beach.



Stage 2c of the Surf Coast Shire Heritage Study, Barrabool, Torquay, Bellbrae and Winchelsea, Victoria.
Volume 2: The Heritage Citations Volume 2 of 2 July 2020

History

On 7 May 1891 a ship called the *Joseph H Scammell* broke up on the rocks nearby and the deck house floated onto shore. The ship had been built in Eatonville, Nova Scotia in Canada for the Scammell Brothers who ran a large lumber operation and shipyard. They named the ship after a family member and launched it in September 1884. In May 1891, as the ship was sailing from New York to Melbourne, it hit bad weather and ran aground near Point Danger at Torquay. Captain J A Chapman had his Master's Certificate suspended for 12 months for careless navigation and negligence. Local fishermen had seen the ship in trouble and attempted to help but the strong seas forced them back to shore. The next morning the crew were able to evacuate everyone and row ashore themselves. Over the following days much of the ship's cargo washed ashore, triggering a massive looting of merchandise such as tobacco, buggy sides, leather, clothing and kerosene. An estimated 2,000 people came to view the wash-up before customs officials and police were able to arrive on the scene. What was left of the ship and its cargo was sold by auction on the beach a week later and bought by a man from Geelong.¹

The deck house of the ship was the only part of the ship to survive intact. William Pride, a saddler in Malop Street Geelong, bought the deckhouse of the ship for £40 and, using Clydesdale horses and rollers, he moved the deckhouse onto his block of land on The Esplanade of Torquay to become a holiday house for his large family. Together with his sons he added a second storey to the deck house using found timbers. William Pride was a highly successful businessman winning many prizes for his work, being the first in Australia to make a ladies saddle, supplying customers across the Western District, New South Wales and New Zealand, and gaining a reputation for his excellent treatment and nurturing of his staff and apprentices. William was also involved in community associations such as the Geelong Agricultural Society, the Geelong Hospital Committee and Chamber of Commerce and as an assessor for the Bellarine Ward. He and his wife Martha had thirteen children, twelve of whom survived. After the establishment of his holiday house he became heavily involved in the Torquay community as a founding member of the Torquay Improvement Association, a trustee of the Torquay Reserves and with the Torquay Racing Club.

Pride Street in Torquay, in which the house is located, is named after William Pride. The deck house was named "Scammell House" and his granddaughter Margaret Ganly lived in it as her home. Margaret is the daughter of William's seventh daughter Nellie Olive Pride. The land was registered in the name of William's wife Martha at the time of its purchase and so the house was then also registered in her name. William Pride Junior took over the financial management of the house after his father's death and, having looked after Margaret since her own father, Norman Burn, was killed in World War One, "Scammell House" passed to Margaret Ganly through William Pride Junior's wife Agnes Pride.

At some point the land was sub-divided leaving the rear of the house facing Pride Street and in the 1970s a unit was added to the north of the building.

Description

'Scammell' is a highly unusual building. The two-storey timber house is comprised of the boat deckhouse at the lower level, with a timber addition constructed over it to form an upper storey. The deckhouse was salvaged from the Canadian ship 'Joseph H Scammell' which was wrecked off the coast of Torquay in 1891 and

moved to the site by the family of the current owner. In the same year the timber addition was constructed to form the upper floor of the house.

The house is located on what is now a typical sized block in the township of Torquay. At the time that the deckhouse was moved to its current location, the large site extended to the Torquay foreshore, with street frontages to both The Esplanade and Pride Street. The house was located with a frontage facing towards the foreshore and the rear facing Pride Street. The site was later sub-divided with access to the foreshore side removed. The Pride Street frontage is the only remaining street access for the property. As a consequence, the street view of the house is of the rear of the building. The front of the house front now faces the rear garden and a paling fence to a separate property running towards the foreshore.

The lower floor of the house is comprised of the ship deckhouse and is highly intact. The timber structure is almost square in plan with a low flat roof (now covered with the second-storey addition). The exterior is clad in weatherboards. Small timber doors and small porthole windows down both sides of the structure are consistent with the deckhouse origins of this section of the house. Timber sash windows were installed in the front façade once the structure was moved to its current location, probably at the time when the upper story was constructed. An early photo show eight paned sash windows (Figure 2). These have now been replaced sash windows that are smaller in size than the early windows and with the upper sashes which feature curved upper edges and 4 small panes. An open deck area at the rear of the house (now the entry from Pride Street) is formed by the overhang of the upper floor, and is supported by oversized, elaborately carved curved brackets at each end. A thick rounded timber band runs around the top edge of the deckhouse.

Internally, the single room retains the feel of a ship's deckhouse. Thick squared rafters and vertical wall framing elements are exposed and run in a grid across the room. Oversized curved timber brackets are intact at some wall and ceiling junctions. Walls and ceilings are lined with timber lining boards (painted). The low head height of the space (approx. 1800mm to the underside of the rafters) is consistent with the origins of the structure as a deckhouse. The floor is timber. To one side of the room, a steep, narrow stair with turned timber balusters leads to the upper floor. An original opening in the centre of the ceiling has been closed off. Small round porthole windows feature down the sides of the room.

The upper storey is a timber framed addition that fits over the footprint of the deckhouse below. It provides the bedroom accommodation for the house. A moderately steeply pitched gabled roof is clad in corrugated iron sheeting. Walls are clad in weatherboards with minimal openings to three of the sides: a small sash window with timber window hood is located on the rear face. The two side faces have no windows. The front face has a full width verandah with a free floating timber awning extending beyond the building footprint. It has a distinctive, stepped timber balustrade. Figure 2 shows the early arrangement. At some time around the 1930/40s, the verandah was enclosed with a sheet material used to back the balustrade and a row of timber framed windows enclosing the upper section. The current timber windows are likely a replacement of the original enclosure.



*An early photograph of the house, showing the open verandah and early sash windows to the lower floor.
(Image: <https://torquayhistory.files.wordpress.com/2016/06/wpride-4.jpg>)*

Over time, various additions have been added to and removed from the main squared footprint of the house. Currently a single level brick addition, constructed in the mid-late twentieth century is located to the rear and side of the early timber building. The addition is connected internally to the early timber building, but clearly distinguishable from the exterior.

Comparative Analysis

The Scammell House is unique in Victoria. There are no other places that have part of a registered historic shipwreck forming such a substantial part of their structure. Given that the wreck of the *Joseph H Scammell* is already included in the Heritage Register, it's reasonable to assume that the significance values for the shipwreck would be (mostly) relevant to the deckhouse. Also, the uniqueness of the way that the deckhouse has been incorporated into the dwelling and the historical context for how that happened would be additional factors contributing, to the state-level significance of the place.

Statement of Significance

What is significant?

Scammell House, both internally and externally, is of significance to the State of Victoria.



How is it significant?

Scammell House is historically and aesthetically significant to the State of Victoria.

Why is it significant?

The Scammell House is unique in Victoria as a deck house from a ship wreck (the *Joseph H Scammell*) that was salvaged and incorporated into a residential dwelling. There are no other places that have part of a registered historic shipwreck forming such a substantial part of their structure. (Cri B)

Scammell House is historically significant at a local level for its association with William Pride, a highly successful and respected saddler and community volunteer.

ⁱ 'Joseph H. Scammell (ship)', Wikipedia, accessed 5 March 2019



www.ehpartners.com.au

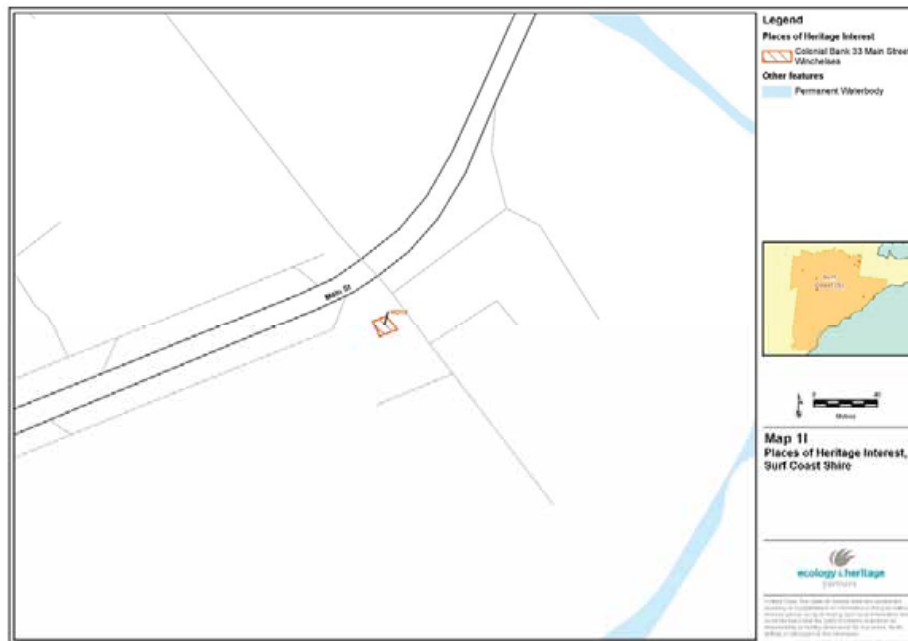
1.10 Colonial Bank, 33 Main Street (HO19)

1.10 COLONIAL BANK

Place Name	Colonial Bank
Address	Lot 2, 33 Main Street, Winchelsea
Historic Themes	Economic development and success (commerce and retail; primary production; agriculture); Farming towns (Winchelsea); Struggling with hardship (Depression of 1890s)
Current Heritage Status	HO19
Condition	Good
Integrity	Good
Recommendation	That it remain on the Heritage Overlay to the Surf Coast Planning Scheme and external paint controls apply.



Map



History

The Environmental History written for the Surf Coast Shire Heritage Study Stage 2B explains that ‘consolidation of Winchelsea as an important service centre for the outlying pastoral and agricultural sector came in 1883 with the construction of the Colonial Bank of Australasia’.ⁱ It was designed by George Jobbins, an architect from Melbourne who had also designed a number of banks and similar buildings in the Surf Coast and Bellarine area such as the former Colonial Bank of Australasia in Portarlington (currently an R.S.L. Hall) and others in Drysdale (now a funeral parlour) and Birregurra. The Australian Architectural Index indicates he designed as many as 56 banks across Victoria.ⁱⁱ

The Colonial Bank of Australasia had been operating in Winchelsea for several years, but from rented premises near the general store. However, as was pointed out by several speech givers at the foundation stone ceremony, this institution had ‘long been wanted’ by the Winchelsea residents and ‘there was an indication that the township was slowly but surely progressing’. The bank authorities had been persuaded and the building was likely to cost £1500 or more. It was to be brick and on a stone foundation, 65 feet long and with a frontage of 32 feet on the main road, designed to be as similar as possible to the Colonial Bank already built in Drysdale, and to be ‘ornamented in such a way as to prove a credit to the township’.ⁱⁱⁱ

Aspirations for such a bank were shared across the town of Winchelsea and many people were at the foundation stone ceremony on 5 October 1883. The stone was laid by John Rout Hopkins of Wormbete

Homestead and formerly the president of the Winchelsea Shire Council. A bottle was placed in a special cavity with a document listing the names of the directors of the new bank, the general manager and local manager, the architect, and the contractor. About thirty people went on to the Barwon Hotel afterwards for celebrations, speeches and toasts.^{iv}

Despite the plans of the Winchelsea community, by 1889 the Geelong Advertiser reported that the Bank's premises were undergoing a complete renovation.^v Just a few years later the 1890s Depression hit the banking industry and the Colonial Bank of Australasia, across Victoria, having seen 'the distrust and unrest exhibited towards the bank since the beginning of April last, which has resulted in large withdrawals of deposits' decided to suspend payments.^{vi} Many banks that had established themselves during the 1850s to the 1880s did not survive beyond the property boom of the 1880s and the Depression of the 1890s, although the Colonial Bank did.

The Colonial Bank of Australasia was established in Melbourne in 1856, one of half a dozen new banks that opened headquarters in Melbourne that decade, three of which were local and three were British banks. In the nineteenth century it was Melbourne, rather than Sydney, that was the banking capital of Australia and 'the influence of Melbourne banks was felt far beyond the city...banks built their business by opening new branches. The number of trading bank branches in Victoria rose from six in 1851 to 531 in 1892'.^{vii} The Colonial Bank in Winchelsea was one of these. In the twentieth century Melbourne's banks underwent 'a wave of mergers between 1917 and 1931' and again after World War II so that by 1951 the Colonial Bank of Australasia had become part of ANZ. There were other major changes to the banking industry in the second half of the twentieth century and retail banking became dominated by electronic interactions such as ATMs, EFTPOS, credit cards and telephone banking.^{viii} While 'the number of bank branches in the Melbourne metropolitan area fell by more than a third between 1983 and 1993', both small and large towns across Victoria would have been similarly affected.

The building was sold in 1986 and again in December 2002, July 2003, May 2011 and August 2013 and at some point it became an antique shop and a nursery.^{ix}

Description

The former Colonial Bank is a Victorian Classical style building situated on the corner of Princes Highway/Main Street and Hesse Street. It is a small single-storey rendered brick building with a splayed corner entrance and arched door opening. The façade is separated into uniform bays by rendered pilasters with incised panels. The blockwork render treatment within these bays surrounds the uniform timber-framed arched windows. The parapet to the building façade comprises a moulded cornice below rendered piers with incised panels. These piers align with the pilasters on the building façade below and are separated by solid render panels and decorative circular elements. Attached to the former bank to the south is the single-storey former managers residence. This component of the building is rendered brick with a corrugated iron clad hipped roof and a timber-framed double-hung sash window to Hesse Street. There is a decorative rendered chimney above the residence - this chimney was one of a pair of matching chimneys on the former bank building. This building was not inspected internally.



The building appears to be largely intact externally with the exception of the loss of the northern chimney and overpainting of the rendered façade. Retail signage has also been installed below the parapet.

Comparative Analysis

The Colonial Bank is the only former bank building in the Surf Coast Shire that has a Heritage Overlay. This is not unsurprising as banks were commonly established in the larger regional centres in south-west Victoria. In the City of Greater Geelong there are seven bank buildings on the heritage overlay- three of which are also on the VHR:

The Victorian Heritage Registered places including the ANZ Bank (former) on the corner of Gheringhap Street and Malop Street, the former ES&A Bank at 9 Malop Street in Geelong and the Barwon Bank at 35 Riversdale Road in Newtown are far superior in scale, architecture and detailing. (Threthowan, 1976).

The Colonial Bank in Winchelsea is far more comparable to the locally significant places in the City of Greater Geelong. These include the Bank of New South Wales (now Westpac) at 165 Moorabool Street, Geelong, the Bank at 163 Pakington Street, Geelong West, and the ANZ Bank at 154 Moorabool Street, Geelong.

The former Colonial Bank, Bendigo was built in 1887 by N Longstaff and Co. to a design by architect WC Vahland. It became a branch of the National Bank in 1918 when the two banks amalgamated and was sold by the bank in 1993.

The elaborate style of the building reflects the important position the bank held in the community and also demonstrates the prosperity of Bendigo, one of the major centres for gold-mining in the nineteenth century.

There are several other locally significant colonial bank buildings across Victoria – in Kilmore, Mornington, Flemington, Mirboo north and Minyip. These are more comparable to the subject Colonial Bank building in Winchelsea in terms of scale and detailing.



Former Colonial Bank building, Bendigo (Source: Hermes at hermes.heritage.vic.gov.au/)

Statement of Significance

What is significant?

The Colonial bank at 33 Main Street Winchelsea, including the chimney and all architectural detailing associated with its Victorian Classical style and the former managers residence, is significant at a local level.

How is it significant?

The Colonial Bank is aesthetically and historically important to the Surf Coast Shire municipality.

Why is it significant?

This former bank is important for representing the early commercial character of Winchelsea in the second half of the nineteenth century. (Cri A)

The former Colonial Bank building is significant exhibits typical features of the Victorian Classical style. (Cri E)

The Colonial Bank in Winchelsea is a good representative example of a rural bank building associated with this important financial institution. (Cri D)

ⁱ Kellaway, C et. al p.28

ⁱⁱ Miles Lewis, Australian Architectural Index, 'Jobbins, George', accessed 5 March 2019

ⁱⁱⁱ 'The Colonial Bank of Australasia', Geelong Advertiser, 6 October 1883, p.3

^{iv} 'The Colonial Bank of Australasia', Geelong Advertiser, 6 October 1883, p.3

^v 'Winchelsea', Geelong Advertiser, 12 November 1889, p.4. I have not found anything describing the nature of these renovations.

^{vi} 'Colonial Bank of Australasia. Temporary suspension', The Argus, 6 May 1893, p.9

^{vii} D. T. Merrett, 'Banking and Finance', eMelbourne, accessed 5 March 2019

^{viii} D. T. Merrett, 'Banking and Finance', eMelbourne, accessed 5 March 2019

^{ix} '33 Main Street, Winchelsea, VIC 3241', <https://www.realestateview.com.au/property-360/property/33-main-street-winchelsea-vic-3241/>, and <https://www.realcommercial.com.au/property-offices-vic-winchelsea-5804937> accessed 5 March 2019. These sites show multiple images of the building, its internal spaces and surrounding land.



1.11 St Thomas Anglican Church and School Room, 31 Barwon Terrace
(HO20)

1.11 ST THOMAS ANGLICAN CHURCH

Place Name	St Thomas Anglican Church and School Room
Address	31 Barwon Terrace, Winchelsea
Historic Themes	Building & construction; farming towns; struggling with hardship; governing (Winchelsea Shire District); entertainments; township services; spiritual life; community organisations; education; commemoration
Current Heritage Status	HO20
Condition	Good
Integrity	Good
Recommendation	That this place remain in the Schedule to the Heritage Overlay of the Surf Coast Planning Scheme.



North-west elevation with small gable addition in the foreground. (Source: Ecology and Heritage Partners 2019)



South-east elevation of church (Source: Ecology and Heritage Partners 2019)



School Room – north elevation (Source: Ecology and Heritage Partners 2019)



1863 plan of Township and Suburban Allotments, Winchelsea (Source: State Library of Victoria Maps Collection)

Map



History

The original St Thomas’s in Winchelsea was built in 1846 as a parish hall, which occasionally managed to have visiting clergy perform a service. When this happened ‘people came to these from surrounding districts as far as Colac’. Eight years later, in 1954 the Reverend Edward Tanner was the first to be appointed to the parish. In 1860 a church was designed by Nathaniel Billing of Melbourne with a nave, chancel and vestry, and was

erected in 1860-61 under the supervision of Edward Prowse of Geelong, before being opened and dedicated by Bishop Perry, in 17 January 1861 before an audience of some 350 people.ⁱ Bishop Perry had been appointed as Melbourne’s inaugural bishop in 1847.

Nathaniel Billing was a British born architect who came to Australia with his young family in 1853. He built several churches – St Patrick’s Church in Port Fairy; All Saints’ Anglican Church in St Kilda East; St George’s Church in La Trobe Terrace amongst others – and has been described as ‘a noted ecclesiastical architect’ and as amongst ‘some of Victoria’s greatest architects, Nathaniel Billing, William Pitt, Joseph Read and Walter Butler’. In a genealogy page for Billing the authors note about a different 1861 church that he designed ‘As for most Anglican churches of the period, the Gothic style was chosen with the focus on the alter rather than the pulpit, placing the emphasis on worship and the Sacraments rather than preaching. Billing was born in England and claimed to have been a pupil of Sir George Gilbert Scott, the leading Gothic Revivalist architect.’ⁱⁱ

The foundation stone of the Church was laid by Thomas Austin of Barwon Park, who was also one of the trustees of the Church, on 20 August 1860. At the end of the ceremony a parchment document marking the occasion with a list of original subscribers and signed by each of the trustees was placed in a bottle with a copy

Stage 2c of the Surf Coast Shire Heritage Study, Barrabool, Torquay, Bellbrae and Winchelsea, Victoria.
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of the days Geelong Advertiser 'and one of each of the current coins of the realm'. The bottle was hermetically sealed and deposited in a special cavity for it by Thomas Austin's son, Master Thomas Austin before his father laid and secured the foundation stone. Funding for the church had largely come from voluntary contributions with £500 provided by the government.ⁱⁱⁱ

A public meeting was held at the Church in May 1861 to consider 'the small remuneration at present received by' Rev. Tanner, the first incumbent of the Church. His remuneration depended upon the Trustees' bounty and was 'a lower amount of compensation than any clergyman in Victoria'. The congregation were unanimous that Rev. Tanner was greatly appreciated and would from then on receive an annual stipend of £400. It was also revealed that Thomas Austin Esq of Barwon Park had arranged an annual sum of £30 towards the support of a clergyman for this church before he left for England earlier.^{iv}

The Austin's appear to have been very involved in this Church, which was 'liberally supported by [Mrs Elizabeth Austin] since its inception'. Mrs Austin lived in Winchelsea for over fifty years until her death in 1910 but was a great benefactor and founder of numerous important institutions including the Austin Hospital for Incurables established in Heidelberg in 1882.^v

Earlier, on the occasion of Mrs Austin's birthday in 1904, an illuminated address was formally presented to her by the Bishop of Melbourne at the Winchelsea Church to honour her work for the Austin Hospital for Incurables, the Geelong Homes and Alms Houses and the Anglican Diocese of Melbourne. It includes the signatures of the Bishop of Melbourne, Alderman Strong of the Austin Hospital, Mr Hitchcock of Geelong Homes and the Rev G.W.Kelly of St Thomas's Church.^{vi}

The engagement of the local residents with their church did not appear to decline in the least as time went on. A report on 'St Thomas' Church Activities' in 1914 reported that working bees had been resumed in the vicarage grounds on the Saturday half-holidays which represented 'a monetary gift to the church of between £30 and £40'. The Sunday School, having provided free use of their schoolroom for four years to the Mutual Improvement Society, was to benefit from the proceeds of a 'social and world's pageant' put on by this Society. Monthly meetings were held by the Gleaners' Union, the Mothers' Union and the Girls Friendly Society, which raised money over the previous year for three windows with wire guards to be made by Brooks, Robinson and Co. of Melbourne. Two of the windows were to be placed in the back of the church and the third one was planned to go over the pulpit.^{vii} These did not eventuate.

The church also has several stained-glass windows designed and made especially for it by the artist William Montgomery (1850-1927). One is a commemorative window to the men of the parish who died in World War One, and another commemorates Trooper Arthur Stanley Batson and was commissioned by his parents Mr and Mrs Stephen Batson.^{viii} It includes the inscription 'In loving memory of our son and brother Arthur Stanley Batson 8th Light Horse A.I.F. who died at Abbassia, Egypt October 14th 1918 aged 23 years 10 months'.^{ix}

Montgomery studied at the School of Art in Newcastle-on-Tyne and won one of three National Art Scholarships to study at the Kensington School of Art (now Royal College of Art). He worked for Clayton & Bell, a leading London stained glass company, then for Franz Mayer & Co in Munich, and designed and taught stained glass painting. He later moved to Victoria and became a foundation member of the Victorian Art Society, President of its Council in 1912-16 and a trustee of the National Gallery of Victoria. Significant stained-glass windows of his in Australia can be seen at Geelong Grammar School and Bathurst Cathedral.^x

In 1939 the Church was honoured to welcome Deans Marsh-born Miss Marjorie Lawrence who twelve years previously had sung in St Thomas' Church choir before leaving for Paris to study opera. She had since become famous for her interpretations of Richard Wagner's operas and sang with the New York Metropolitan Opera. During her 1939 trip back to Australia the Camperdown Chronicle was pleased to announce that despite being 'world famous, Miss Lawrence has not forgotten the old church choir and went on Sunday to sing in it again before seeking further laurels in America. The singing of the Lord's Prayer by the diva is something the congregation will remember for many a long year.'^{xi}

This Church was in the news again in 1955 when the World Council of Churches' re-settlement scheme introduced the 5,000th migrant to Australia. Mr Constantinos Tzortzatos, with his wife and four children, had travelled on the migrant ship *Skaugum* to Port Melbourne along with 448 other World Council of Churches' sponsored migrants after an earthquake in 1953 devastated the Ionian Islands off Greece and destroyed their home. The settlement of Mr Tzortzatos and his family was sponsored by St Thomas' Church – 'it is the first time that a church, as a body, has made itself entirely responsible for the settlement of a European migrant family.' The congregation had prepared the former parish vicarage, redecorating the building and providing some furniture and supplies of groceries, potatoes, eggs, wood and household requirements, as well as finding Mr Tzortzatos local employment as a farmer, which had been his occupation in Greece.^{xii}

Description

St Thomas' Church and school room are located on a large allotment on the corner of Barwon Terrace and Hopkins Street, opposite the Barwon River, Winchelsea. The original parcel of land has been subdivided (refer Figure 1) and the land to the north is now occupied as a senior citizens facility.

St Thomas' Church is a single-storey bluestone building consisting of the main nave, with a lower height chancel and vestry on the principal north-east elevation. The steeply pitched slate clad roof to each element includes a concrete - capped gable with decorative elements. The arched stained-glass windows on the side elevations are uniformly spaced and separated by bluestone pilasters. There is also a pair of arched stained-glass windows on the rear elevation and a grouping of three arched stained-glass windows on the principal north-east elevation. The original arched entry into the nave is enclosed within a concrete block addition with a pitched metal sheet clad roof. This addition was constructed in 1988. The church addresses the north-east, with evidence of tuckpointing of the bluestone on the principal north-east and side elevations of the church. There is noticeable cracking both externally and internally, with some repairs having been undertaken, particularly in the south-east corner of the chancel. The church bell has been installed to the south of the 1980s addition on a metal frame. Internally there are stairs leading to the pulpit from the vestry and a timber-lined ceiling to the nave and chancel, with timber rafters to the nave.

The St Thomas' school room is a single-storey coursed stone building with a limestone render. A narrow square red-brick chimney is located on the south-west elevation and the hipped roof is clad with corrugated iron. The arched timber-framed multi-pane windows are uniform and evenly spaced along the south-east and south-west elevations. There is evidence of cracking to the building as well as the concrete lintels below the windows. Alterations have been undertaken to the door opening on the south-east elevation with a red brick infill installed. The addition to the school room was constructed in 1960-61. It is a single-storey concrete block building with a corrugated iron clad gable roof. It is attached to the north-west elevation of the 1846 school room via a solid narrow link, and it is understood that part of this original school room wall survives beneath

^{xi} Stage 2c of the Surf Coast Shire Heritage Study, Barrabool, Torquay, Bellbrae and Winchelsea, Victoria.

^{xii} Volume 2: The Heritage Citations Volume 2 of 2 July 2020

the existing elevated stage in the addition. An enclosed weatherboard, concrete block and corrugated iron element on the north-west elevation of the addition provides the main entry and toilet block. Internally, partition walls have been installed in the original school room building, although the timber lining to the walls and ceiling survives throughout.

Comparative Analysis

There are approximately 11 church buildings listed in the schedule to the Surf Coast Shire Heritage Overlay. The other Anglican related structures are the All Saints Anglican Church in Lorne, the Holy Trinity Anglican Church and Vicarage at 410 Merrawarp Road Barrabool and associated Former Holy Trinity Anglican Church School at 400 Merrawarp Road, Barrabool. The Barrabool places are individually listed on the VHR- primarily due to their early date of construction in 1847 (school building) and 1855 (church and vicarage). The All Saints Anglican Church in Lorne is locally significant as one of the oldest Churches in Lorne and an excellent example of a Low and Mixed Carpenter Gothic timber church.

The locally significant churches in the municipality are a mixture of timber- including Deans Marsh Uniting (formally Methodist) Church and Hall and St Cuthbert's Uniting Church in Lorne, while notable bluestone examples include the Winchelsea Uniting Church and sandstone for the Barrabool Presbyterian Church. These two locally significant stone churches are comparable to St Thomas Anglican Church in scale, form, and style, with the Barrabool Presbyterian Church also having an impressive interior.

Statement of Significance

What is significant?

St Thomas Anglican Church, including the stained glass windows, and School Room are significant at a local level. The small bluestone gable addition on the south-east and the bell are not significant.

How is it significant?

St Thomas Anglican Church and School Room is historically and architecturally significant at a local level to the Surf Coast Shire municipality.

Why is it significant?

St Thomas Anglican Church and School Room is historically significant as one of the earliest church's and associated school buildings in Winchelsea. (Cri.A) It is also significant for its association with the Austin family – a prominent and influential family in the region.(Cri.H)

St Thomas Anglican Church and School Room is aesthetically significant for its use of local bluestone in its construction and the quality of the stain glass windows. It is architecturally significant as a substantial rural church designed by Nathaniel Billing in the Early English manner and consisting of nave, chancel and vestry. (Cri.E&H)



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- ⁱ 'Centenary of Winchelsea Anglicans', *The Age*, 17 July 1954, p.17, 'Notes and News', *The Kyneton Observer*, 22 January 1861, p.3
- ⁱⁱ Janet and Robert Wolfe, 'Notes for Nathaniel Edward Billing', <http://www-personal.umich.edu/~bobwolfe/gen/pn/p2729.htm>, accessed 28 February 2019
- ⁱⁱⁱ 'Winchelsea', *Geelong Advertiser*, 27 August 1860, p.3
- ^{iv} 'Winchelsea', *Geelong Advertiser*, 28 May 1861, p.3
- ^v 'A great benefactress. Death of Mrs Elizabeth Austin', *The Argus*, 3 September 1910, p.17
- ^{vi} 'About People', *The Age*, 17 August 1904, p.4
- ^{vii} 'Winchelsea, St Thomas Church Activities', *Geelong Advertiser*, 18 June 1914, p.4
- ^{viii} 'Winchelsea, Vic – St Thomas's Anglican', www.churchhistories.net.au, accessed 1 March 2019
- ^{ix} Victorian War Heritage Inventory, place ID 197019 and 197020
- ^x 'William Montgomery (1850-1927) Australia, Australian Art Auction Records, accessed 1 March 2019
- ^{xi} 'Miss Marjorie Lawrence sings in Winchelsea church choir', *Camperdown Chronicle*, 14 September 1939, p.2; 'Marjorie Lawrence, Wagnerian Soprano, Dead at 71', *New York Times*, January 15, 1979
- ^{xii} 'World Council of Churches has sponsored 5,000', *Good Neighbour*, 1 November 1955, p.5



1.12 Winchelsea Uniting Church and Manse, 30-34 Hesse St (HO21)

1.12 WINCHELSEA UNITING CHURCH AND MANSE

Place Name	Winchelsea Uniting Church and Manse
Address	30-34 Hesse Street, Winchelsea
Historic Themes	Building & construction; farming towns; struggling with hardship; entertainments; township services; spiritual life; community organisations; education; commemoration
Current Heritage Status	HO21
Condition	Good
Integrity	Good
Recommendation	That the place remain on the Heritage Overlay to the Surf Coast Planning Scheme.



Primary elevation of the Winchelsea Uniting Church
(State Library of Victoria Pictures Collection)



North-east elevation of the Winchelsea Uniting Church
(State Library of Victoria Pictures Collection)

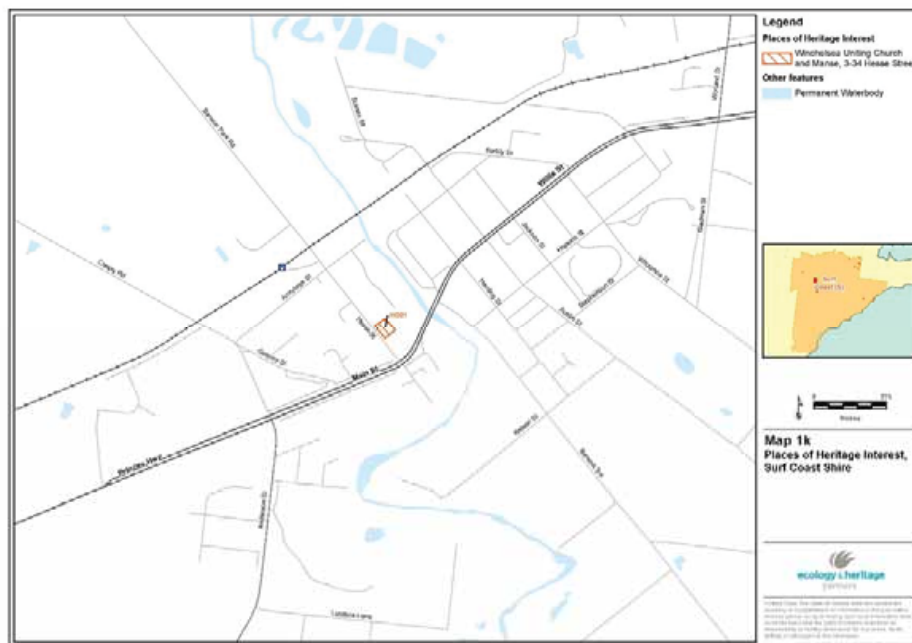


West elevation of the Manse (Source: Ecology and
Heritage Partners 2019)



Presbyterian Church, c.1870 (State Library of
Victoria Pictures Collection)

Map



History

This bluestone church was built in 1870 with an 'unusual arrangement of triple gables embracing twin porches and central windows and of interest for its meticulously detailed window tracery.' It was classified by the National Trust in August 1989.ⁱ

The church opened on 30 April 1871 with two 'discourses' delivered by the Rev. Henry B. Giles, the new pastor and 'the church, indeed, was well filled, and a deep interest seemed to have been excited in the minds of all present.' Unfortunately, a lack of funds meant the church was still not completed and so chairs had been supplied temporarily and benches lined the walls to enable accommodation for 80 more. The platform for the minister is neatly railed and presents a chaste appearance. Although so incomplete, this new church is sufficiently advanced to show that it will eventually be one of the most eligible, commodious and beautiful structures in the Western district.' Rev. Giles said on the occasion it was 'something wonderful to see what had been done amongst them through the energy of a comparatively poor congregation.' At the 'Sabbath school', which had ten teachers, there were 90 children enrolled with about 65 regularly attending.ⁱⁱ

For many years concerts and other fund-raising efforts attempted to raise the funds to finish the church building but it took some years. In 1887 the Geelong Advertiser reported that 'assisted by kind friends of other

ⁱ Stage 2c of the Surf Coast Shire Heritage Study, Barrabool, Torquay, Bellbrae and Winchelsea, Victoria.
ⁱⁱ Volume 2: The Heritage Citations Volume 2 of 2 July 2020



denominations' the Presbyterians of Winchelsea had been able to do more work on the building. 'The front of the building, which had remained unfinished for many years, has now been completed, with the exception of the full height of the originally proposed spire. The entrance to the building faces the north point of the compass, and is of neatly cut bluestone, with a porch on each side... Over the entrance to the church there is a new and large window of cathedral glass, with coloured margins... a new platform and railing of excellent and attractive design, in stained light wood, has been constructed at the south end...and the building has been furnished with fairly roomy seats, made of Californian cedar.'ⁱⁱⁱ

Newspaper articles indicate the church was constantly struggling with funds and the congregation was never very large, while the published reports of church activities tended to have an apologetic tone despite the many worthwhile community activities. In 1916, for example, the Women's Mission Union reported that 'we have done rather less mission work than usual as so many of our members are busy with Red Cross work. We have held our four quarterly meetings and also one sewing meeting for the poor of Melbourne. A great many clothes were brought to the sewing meeting, were neatly mended and forwarded to Deaconess Moon.'^{iv}

In 1953 a State funeral was held at the Winchelsea Presbyterian Church for Mr Alan McKenzie McDonald, M.H.R. for Corangamite. Some 1,000 people attended the funeral including the then deputy leader of the Opposition, Mr Calwell, and other parliamentarians, plus another several hundred people outside the church. The funeral was followed by a mile-long cortege to the cemetery, with a twelve motor-cycle police escort, where a masonic service was held.'^v

Description

The Winchelsea Uniting Church (formally known as the Winchelsea Presbyterian Church) and Manse are located on a large flat site comprised of the Church (1871), the Manse and a single level cream brick hall dating from the mid twentieth century.

The Church

Built in the Gothic Revival style, this bluestone church is comprised of a primary rectangular form flanked by a front entry section added several years after the church was opened (1887), and a divided chancel section at the rear. Externally, the different sections of the building are defined by gabled ends with rendered capping and finials. Walls are of rough-cut bluestone with some evidence of tuck-pointing remaining. The steeply pitched slate roof has triangular vents inserted near the upper edge. Round roof vents visible on the roof ridge are not original (may have been added during the 1887 works). An intricate stone bell tower indicated in an early drawing for the building was never constructed.

The front façade is comprised of a central gabled section with enclosed, gabled porches to each side. Both porches feature a pointed arch and bluestone steps. A large Cathedral window is located centrally on the façade and features intricate tracery and leadlight panes. A contrasting stone (possibly limestone) has been used for quoining at the building edges and around the windows.

The central (nave) section has evenly spaced stone buttresses down each side of the building. The end buttresses extend beyond the eave line and have pitched cappings. Narrow pointed arched windows are located between the buttresses. The windows have stone surrounds and tracery similar to the front cathedral window.

The chancel at the rear is comprised of a narrow section with side windows and a secondary section with a lower roof height and a cathedral window on the rear face.

The building retains a high level of integrity and appears to be in reasonable condition. Large sections of the bluestone walls have been repointed. Slates at the lower edges of the roof are in poor condition. Various service lines and fixtures are visible around the building and appear intrusive.

The Manse

This single storey weatherboard house is asymmetrical in form with projecting wings to the front and one side, and a return verandah running between the wings. A steeply pitched roof is clad in (non-original) corrugated iron sheeting. The verandah roof is an extension of the main roof but with a lower pitch.

Entry to the house is via a side door, located under the verandah, and accessed via a curved garden path, running from the street frontage. The entry door faces directly onto the church yard. The timber-panelled door has a sidelight panel.

The gabled projecting wings each have a jettied upper section, supported by curved timber brackets to match the verandah frieze. The roofline projects forward over the jettied section. The gable has roughcast render between shaped timber details. At the front of the house, vertical timber members run between the jettied gable and a corrugated iron window awning, supported by the same curved brackets.

Decorative timber verandah detail is comprised of paired timber posts with a simple curved frieze between each pair of posts. Three simple timber slats sit centrally over each curved frieze. Each verandah post has an angled bracket, projecting towards the roof edge.

Timber windows and doors are intact. Paired or single sash windows are located around the house and across the front verandah.

Three intact face brick chimneys have rendered details to the upper edges.

The building retains a high level of integrity and appears to be in reasonable condition. The existing corrugated iron roof is not original.

Comparative Analysis

There are approximately 11 church buildings listed in the schedule to the Surf Coast Shire Heritage Overlay. The other Anglican related structures are:

- the All Saints Anglican Church in Lorne;
- the Holy Trinity Anglican Church and Vicarage at 410 Merrawarp Road Barrabool; and
- the Former Holy Trinity Anglican Church School at 400 Merrawarp Road, Barrabool.

The Barrabool places are individually listed on the VHR- primarily due to their early date of construction in 1847 (school building) and 1855 (church and vicarage). The All Saints Anglican Church in Lorne is locally significant as one of the oldest Churches in Lorne and an excellent example of a Low and Mixed Carpenter Gothic timber church.

The locally significant churches in the municipality are a mixture of timber- including Deans Marsh Uniting (formally Methodist) Church and Hall and St Cuthbert's Uniting Church in Lorne, while notable bluestone examples include St Thomas' Anglican Church and sandstone for the Barrabool Presbyterian Church. These two stone churches are comparable to Winchelsea Uniting Church in scale, form, and style, with the Barrabool Presbyterian Church also having an impressive interior.

Statement of Significance

What is significant?

Winchelsea Uniting Church and Manse are significant at a local level.

How is it significant?

Winchelsea Uniting Church and Manse are historically and architecturally significant at a local level to the Surf Coast Shire municipality.

Why is it significant?



Winchelsea Uniting Church and Manse are significant as one of the earliest church's and associated manse buildings in Winchelsea. (Cri.A)

Winchelsea Uniting Church and Manse is aesthetically significant for its use of local bluestone in its construction and fine architectural detailing. (Cri.E)

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- ⁱ 'Former Presbyterian Church', National Trust, Victorian Heritage Database
 - ⁱⁱ 'Opening of the Presbyterian Church, Winchelsea', Geelong Advertiser, 3 May 1871, p.3
 - ⁱⁱⁱ 'The Winchelsea Presbyterian Church', Geelong Advertiser, 30 June 1887, p.4
 - ^{iv} 'Winchelsea Presbyterian Church', Geelong Advertiser, 11 February 1916, p.5
 - ^v 'Funeral of M.P.' The Argus, 13 June 1953, p.5



1.13 Murdeduke Homestead, 730 Cressy Road (HO24)

1.13 MURDEDUKE HOMESTEAD

Place Name	Murdeduke Homestead
Address	730 Cressy Road, Winchelsea
Historic Themes	Squatting and pastoral era; natural resources (quarrying the homesteads own bluestone & rich agricultural soils); primary production; governing (Winchelsea Shire District); homes for pastoralists and farmers.
Current Heritage Status	HO24
Condition	Unknown
Integrity	Unknown
Recommendation	<ol style="list-style-type: none"> 1. That this place remain in the Schedule to the Heritage Overlay of the Surf Coast Planning Scheme. 2. That access to this place be pursued and citation updated accordingly.

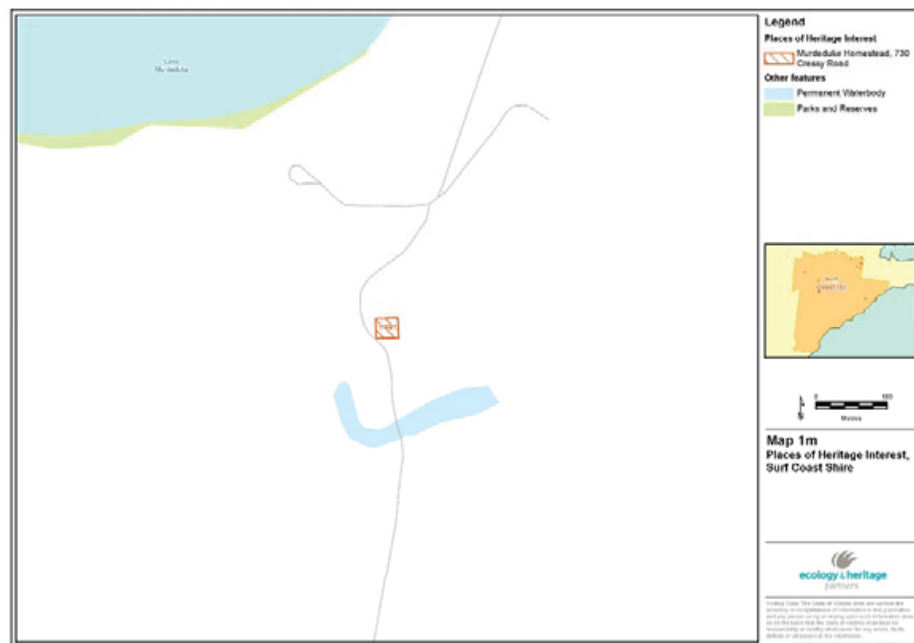


'The Homestead, Murdeduke, Victoria', *The Pastoralist's Review*, 15 July, 1909



Murdeduke Homestead, 1975 (State Library of Victoria Pictures Collection)

Map



History

Having been Wathaurung land for thousands of years, when European people first arrived, the area on which Murdeduke Estate is located became known as the Mt Hesse Station run. It was leased by John Highett and William Harding, who lived with William’s sister Elizabeth on the property. That house no longer exists and Elizabeth moved to Barwon Park in 1845 after marrying Thomas Austin.ⁱ In 1851 Henry Hopkins took up the lease that represented John Highett’s part of the run, while Harding retained his portion. Highett’s, now Hopkins’, land ‘was situated to the north and west of the Austin’s Barwon Park run, with a narrow frontage to the river north of Barwon Park, stretching along the eastern shore of Lake Murdeduke’.ⁱⁱ

By 1855 Hopkins had taken up the pre-emptive right to 640 acres of this land, transferred both the lease and the freehold land to his son Arthur, and this property was renamed Murdeduke, which is a Wathaurung word. The rest of the original run remained known as Mt Hesse, while to the south-east of Murdeduke was St Stephen’s run, a smaller run taken up by Arthur’s older brother John Rout Hopkins in 1850, and to the south of this was Wormbete, also established by Henry Hopkins in 1837 and handed over to John in 1851.ⁱⁱⁱ A State Library Victoria catalogue record for a print taken from the ‘Scrap Album’ by the artist Edward Gilks describes

the picture as J.R. Hopkins, the manager of Murdeduke in 1845.^{iv} Whichever son managed or had the rights to it over time, Murdeduke was consistently a Hopkins family concern from 1851.

At Murdeduke Arthur was married to Lucy Rout (possibly a Hopkin's maternal relative) in February 1854 and raised three daughters at the home. Both Arthur and John were politically active as well as managing these large estates. John was the first president of Barrabool Shire Council, a shire councilor at Winchelsea for 32 years, mayor of Geelong 1892-93, MLA for Sth Grant in 1864-67 and in 1871-94 and MLA for Geelong from 1892-94.^v Arthur also served on the Winchelsea Shire Council.

In 1875 Arthur Hopkins pulled down the original house and had a new one built for his family. The Melbourne architects Terry and Oakden called for tenders for 'a Residence at Murdeduke, near Winchelsea, for A.Hopkins^{vi}, and a 20 room house was built from bluestone quarried from the property. It is thought that the circular driveway dates from around 1854.^{vii} Arthur must have been happy with his architect's work as the following year, in 1876, he engaged them to build a billiard room at the house.^{viii} Arthur died in 1882 having been ill for a long time. 'He was an old colonist, and highly esteemed'.^{ix}

Percy Oakden studied in Britain and won the inaugural Donaldson silver medal at University College, London, before becoming an associate of the Royal institute of British Architects then moving to Ballarat and practicing as a 'borough architect' where he designed several churches as well as the Clunes Town Hall. He became a partner of the already well-established Leonard Terry in 1874 and in 1883 the pair and their student won a competition for their design of the Working Men's College as the Royal Melbourne Institute of Technology was then known. Terry was a 'diocesan architect', appointed by the Anglican Church in 1860.^x

Mr Peter McIntyre (1826 – 1908) bought Murdeduke, from the executors of Arthur Hopkins' estate in August 1886. An auction notice described the property as being '13,568 acres of freehold land, about one-fifth of which is rich agricultural soil... [and] undulating plains, sheep to the acre country, all fattening, and for the growth of merino wool cannot be excelled...the drafts of fat sheep from "Murdeduke" command the highest prices of the Melbourne market'. It was divided into fourteen paddocks each with 'creaks, dams, tanks or wells.' The house itself was a 'two-storied bluestone dwelling with verandah and balcony, containing 10 rooms, besides bathroom, kitchens, servants' bedrooms, &c. Also, detached bluestone billiardroom, stone stables and woolshed, overseer's cottage, &c. There is a garden of three acres, stocked with choice fruit trees.'^{xi}

McIntyre bought the nearby 3,000-acre estate Mt Pleasant two years later, and in January 1900 bought Mountside, another 8,000 acres close to Murdeduke. McIntyre 'was one of the best-known sheepbreeders and woolgrowers of Victoria, and was at different times identified with properties which are famous for the high standard of the clips they produce... the late owner of Murdeduke was certainly one of the pioneer fine-wool producers of Victoria...'^{xii} McIntyre also bred pure Hereford cattle and had improved both the Murdeduke and Mountside homesteads 'up to a standard of considerably more than ordinary beauty and comfort. Acetylene gas is laid on throughout and the houses are sewerred on the septic tank system.'^{xiii} Mrs Margaret McIntyre remained living at Murdeduke until her own death at the age of 93 years in 1918.^{xiv}

Following Peter McIntyre's death 7,523 acres of the Murdeduke Estate were subdivided into 22 lots and eight lots were sold by Dalgety and Co.^{xv} A further large portion of the estate was sold in 1938 and the remaining 4,500 acres were sold to James William Primrose Wilson, whose family remain the owners of Murdeduke with a business in sheep, cattle, pigs and crops.^{xvi}

Description

No access to this property was provided for the purposes of this study. The following description is taken from the Victorian Heritage Database:

The original house c.early 1840s was dismantled and replaced by it's next owner, Arthur Hopkins in 1875. The Gothic style 20 room bluestone homestead was designed by architects Terry & Oakden. The basalt bluestone was quarried on the property. The circular driveway in front of the house probably dates from 1854.

Comparative Analysis

There are several impressive rural homesteads with associated farms across the Barrabool region and Surf Coast Shire. Four places in the municipality are listed on the Victorian Heritage Register:

- 'Barwon Park' in Winchelsea (HO365);
- Ingleby Homestead in Winchelsea (HO364);
- Mount Hess Homestead in Winchelsea (H1208);
- 'Neuchatel' in Barrabool (HO773).

Summerhill in Mount Duneed (H1131) is also listed on the Victorian Heritage Register and relates to a two bedroom pre-fabricated iron cottage. It is important because it demonstrates British technical accomplishment in the history of prefabricated building construction.

Three places in the municipality on the Victorian Heritage Register are comparable to Murdeduke: 'Barwon Park' in Winchelsea (HO365), Ingleby Homestead in Winchelsea (HO364), and Mount Hess Homestead in Winchelsea (H1208).

The National Trust citation for Barwon Park includes the following:

The mansion house, Barwon Park, at Winchelsea, was built of basalt in 1869 - for prominent western district squatter Thomas Austin. Architects Davidson and Henderson of Geelong designed the 42 room Italianate mansion and supervised construction on a sub-contract basis at a cost of c. 10,000 pounds. The square and utilitarian two storey building is enhanced by a distinctive cast iron verandah, elaborate entry hallway, stair case and high quality crafted interior. Barwon Park at Winchelsea, when completed in 1869 was the finest and most celebrated mansion house in western Victoria and having established the reputation of architects Davidson and Henderson, survives as perhaps the most notable homestead designed by this prolific practice. At Barwon Park, Thomas Austin, royal host, public figure, eminent

pastoralist and leader of the acclimatisation society, was the first to introduce rabbits to Australia, an achievement now universally condemned.

The statement of significance for Ingleby is as follows:

Ingleby homestead is of historical significance for its association with the distinguished pioneering Armytage family who developed extensive pastoral holdings throughout the Western District. Thomas Armytage was one of the earliest pastoralists to follow Batman and Fawkner into the Port Phillip district and Ingleby station was the principal homestead of an extensive pastoral empire. Ingleby homestead is of architectural significance as a major surviving work of the accomplished Geelong architect Edward Prowse who also designed The Hermitage in Geelong for Thomas Armytage's father George Armytage Snr. The Ingleby homestead and station buildings form an important and intact pastoral complex. The large T-plan woolshed is of particular significance for the unusual use of subdued classical architectural decorative elements in a building of otherwise utilitarian character. Ingleby homestead is of archaeological significance for its potential to reveal through the examination of the ruins of the old homestead archaeological material relating to the early construction and occupation of the place.

The statement of significance for Mount Hesse Station is as follows:

Mount Hesse Station was established as a pastoral property in the late 1830s by William Harding and John Highett. Harding's homestead, the first homestead on the property, dates from the 1840s and was built in several stages. It was originally constructed as a two-roomed stone cottage with a hipped roof; later additions include a stone skillion kitchen to the rear and a weatherboard section on the north-west corner. The Shepherd's Hut, built c.1849, sits at the back of Harding's homestead and is a single roomed stone building with a simple hipped roof. The L-shaped stone stables were constructed in two stages, the north-west wing was built in 1849 and the adjoining right-angled south-east wing in 1873. The 1844 elevated circular store building is clad with bead-edge softwood boards and stands on a wrought and cast iron frame which bears its maker's mark and date. In 1852 the stone woolshed was constructed by Harding for contract shearing and whilst still used for shearing today, the original twenty stands have been reduced to nine. The woolshed has 20 inch thick walls, a vast helm roof and pronounced buttressing.

The main homestead was built c.1856 for William Timms (Senior) to the design of Backhouse and Reynolds and was later extended by Davidson and Henderson for William Timms (Junior) in 1873. In 1941 the house was severely damaged by fire, although it was re-built in 1947 using some of the original materials. The Lodge was built in 1873 for William Timms (Junior) as a three roomed gate lodge and it sits adjacent to the original main gate entrance.

Mount Hesse Station is of architectural and historical significance to the State of Victoria.

Mount Hesse Station is of architectural significance as an extensive rural property containing rare and intact buildings relating specifically to Victoria's pastoral industry. The buildings on the site describe the early and successive functions of the property and demonstrate a direct linkage with early pastoral activities in Victoria. The stables and the woolshed are amongst the oldest surviving examples of their kind in Victoria and the circular store is a rare building type. The unusual form and positioning of the small store building is thought to relate to mouse and rat prevention techniques. The extensive use of vesiculated stone is uncommon on such a scale, as is the use of blackwood floors, and shingles and the stone houses are representative of early dwellings in rural Victoria. The composite elements of Mount Hesse Station result in the property being a complex of high architectural integrity, demonstrating both functional requirements and architectural influences from the 1840s onwards.

Mount Hesse Station is of historical significance for its ability to describe Victoria's early pastoral industry. Established as a pastoral run c.1837, Mount Hesse is an extensive and early example of agrarian farming and its buildings reflect the evolution of pastoral and associated activities on the site. The property has historical associations with a number of important figures in Victoria's history including early pastoralists John Highett and William Harding, who first established the property, and later the Geelong merchants William Timms and John Wilson, who owned the property from 1853 to 1856. William Timms, who by 1849 was Geelong's biggest exporter of wool, became sole owner of Mount Hesse in October 1856 when he bought John Wilson's share for £17,500. The property was later broken up and acquired by Timms' sons and run as three separate properties, 'Eurack', 'Mountside' and 'Mount Hesse', Mount Hesse being the homestead section and comprising 15,866 acres (6,400ha). In 1882 James Kinninmonth purchased Mount Hesse from William Timms (Junior) and it has been managed by the Kinninmonth family ever since.

Barwon Park, Ingleby and Mount Hesse Station seem to be comparable to Murdeduke in architectural quality, however a site inspection is required to verify this.

Murdeduke dates to a later period than these three registered places and is not considered to be historically significant at a State level.

Statement of significance

What is significant?

Murdeduke Homestead is significant at a local level.

Why is it significant?

Murdeduke Homestead is of architectural and historical significance at a local level to the Surf Coast Shire municipality.

How is it significant?

Murdeduke Homestead is historically significant as an influential pastoral property in the region. (Cri.A)

Murdeduke is significant for its association with Hopkin's family – early pastoralists and farmers in Winchelsea district and prominent in local government. (Cri.H)

Murdeduke is significant for its association with Terry & Oakden, architects (Cri.H)

Murdeduke is significant for its association with Peter McIntyre, pioneer sheep breeder and highly successful and esteemed wool producer. (Cri.H)

(Cri.H)

Murdeduke is architecturally significant as a fine example of Gothic Revival style architecture. (Cri.D)

i Murdeduke Homestead, National Trust, VHD

ii Jo Mitchell, 'Barwon Blog. The Murdeduke Estate', 19 May 2015, <http://barwonblogger.blogspot.com/2015/05/the-murdeduke-estate.html>, accessed 3 March 2019

iii Jo Mitchell, 'Barwon Blog. The Murdeduke Estate', 19 May 2015, <http://barwonblogger.blogspot.com/2015/05/the-murdeduke-estate.html>, accessed 3 March 2019

iv SLV catalogue record, 'Mr J.R. Hopkins, South Grant', Identifier H31555/69

v SLV catalogue record, 'Mr J.R. Hopkins, South Grant', Identifier H31555/69

vi Geelong Advertiser, 3 February 1875, p.3

vii Murdeduke Homestead, National Trust, VHD

viii The Ballarat Star, 17 March 1876, p.4

ix 'Hopkins, Arthur (1831–1882)', Obituaries Australia, National Centre of Biography, Australian National University, <http://oa.anu.edu.au/obituary/hopkins-arthur-19127/text30702>, accessed 4 March 2019.

x Miles Lewis, 'Terry, Leonard (1825–1884)', and 'Oakden, Percy (1845–1917)', Australian Dictionary of Biography, National Centre of Biography, Australian National University, <http://adb.anu.edu.au/biography/terry-leonard-4702/text7793>, published first in hardcopy 1976, accessed online 4 March 2019.

xi The Argus, 17 July 1886, p.3

xii The Pastoralists Review, 'Murdeduke and Mountside', July 15, 1909, p.460-463

xiii The Pastoralists Review, 'Murdeduke and Mountside', July 15, 1909, p.460-463

xiv 'Winchelsea', Geelong Advertiser, 2 November 1918, p.6

xv 'The Murdeduke Estate', The Argus, 26 November 1910, p.21

xvi Jo Mitchell, 'Barwon Blog. The Murdeduke Estate', 19 May 2015, <http://barwonblogger.blogspot.com/2015/05/the-murdeduke-estate.html>, accessed 3 March 2019



1.14 Wormbete Homestead including outbuildings and Gardens, 565
Winchelsea-Deans Marsh Road (HO25)

1.14 WORMBETE HOMESTEAD

Place Name	Wormbete Homestead including Outbuildings and Gardens
Address	565 Winchelsea-Deans Marsh Rd, Winchelsea.
Historic Themes	Squatting and pastoral era; natural resources (quarrying the homesteads own bluestone & rich agricultural soils); primary production; governing (Winchelsea Shire District); homes for pastoralists and farmers.
Current Heritage Status	HO25
Condition	Good
Integrity	Good
Recommendation	That this place be nominated for inclusion in the Victorian Heritage Register.



*Primary north elevation of Wormbete Homestead.
(Source: State Library of Victoria Pictures Collection)*



*Primary north elevation of Wormbete Homestead.
(Source: Ecology and Heritage Partners 2019)*



*Rear south elevation of the Homestead with
bluestone wall that encloses the courtyard in the
foreground (Source: State Library of Victoria Pictures
Collection)*



*Rear south elevation of the Homestead. (Source:
Ecology and Heritage Partners 2019)*



Stables: (Source: State Library of Victoria Pictures Collection)



Stables (Source: Ecology and Heritage Partners 2019)



Woolshed: (State Library of Victoria Pictures Collection)



Woolshed (Source: Ecology and Heritage Partners 2019)

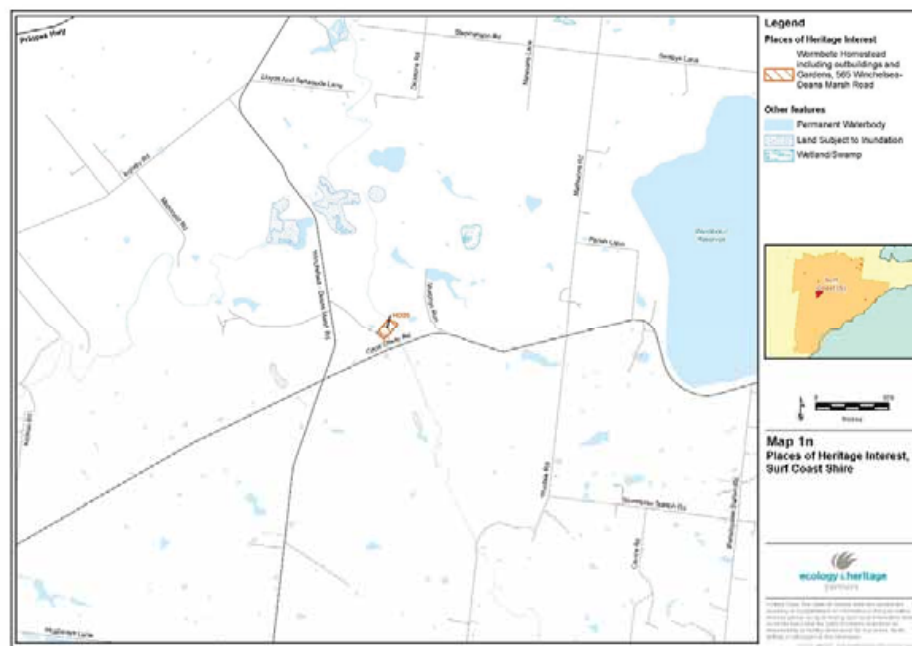


Slaughterhouse (Source: State Library of Victoria Pictures Collection)



Slaughterhouse – now serving as accommodation (Source: Ecology and Heritage Partners 2019)

Map



History

Having been Wathaurung Aboriginal land for thousands of years, when European people first arrived in the area they named it Wormbete and it was taken up by Henry Hopkins in 1837 to run sheep. Wormbete was a Wathaurung word apparently meaning 'lake with a black fellow's mound'. Wormbete was also known as Wurdee Buloc and has almost consistently been part of the Hopkin's family from that time to the late 20th century.ⁱ

Henry himself spent little time at Wormbete, or at his other properties (see Murdeduke Homestead) but instead handed them to his sons to manage. John Rout Hopkins was formally put in charge of the 31,000 acres of Wormbete Station in August 1851 with a bluestone homestead already built in the 1840s. During the 1850s and 1860s outbuildings were also built.ⁱⁱ Most of these, and the original homestead remain today. 'The buildings are laid out formally in a farm court, a practice which is most unusual in Victoria and which has strong links with the earlier Tasmanian and New South Wales farms built before the settlement of Victoria and derived directly from English tradition.'ⁱⁱⁱ This would be due to the very early construction date and the strength of



Henry's connections to both Tasmania and the UK. The National Trust's Statement of Significance also describes the unusual north facing aspect and other features.

Despite spending relatively little time in Port Phillip or Victoria, Henry Hopkins was described as 'a pioneer of the Australian wool growing industry...he was the first to export wool from Tasmania.' He was also 'closely associated with the Independent Church and held the distinction of having laid the foundation stone of the first church ever built in Melbourne...at the corner of Collins and Russell Streets, and in 1866, when it was decided to build a new church on the same site, Mr Hopkins came over specially from Tasmania to lay the foundation stone.'^{iv}

In 1851 John Hopkins acquired 1,000 acres of Wormbete land through a pre-emptive right, in addition to another 640 acres of the neighbouring St Stephen's Estate which he had been leasing since 1857. He was also active in local and state politics and within his Winchelsea community. He was the first president of Barrabool Shire Council, a shire councilor at Winchelsea for 32 years, mayor of Geelong 1892-93, MLA for Sth Grant in 1864-67 and in 1871-94 and MLA for Geelong from 1892-94.^v John and his wife Eliza, whose father George Armytage owned the neighbouring Ingleby Estate, raised seven daughters and six sons at Wormbete between their marriage in 1850 and Eliza's death in 1885. John died in December 1897 and his eldest son Walter inherited Wormbete and raised his own family there.^{vi}

When Walter died in 1944 Wormbete was divided up and one son, Henry, inherited some of the estate and the Wormbete homestead, while another son, John, inherited the remaining estate and renamed it Burong Station. Wormbete itself continued to be lived in by Henry Hopkins (Jnr) and his family until the 1980s when it was sold to the millionaire businessman Alan Bond. Bond soon returned it to the Hopkins family but it was sold again in 1997.^{vii} However, while it is no longer a Hopkins enterprise the property still runs sheep, cattle and horses.

Wormbete began as a cattle run for their hides and tallow but, due to Henry Hopkins familiarity with sheep, and his foresight, and John Hopkins training in wool growing when still living in Tasmania, the cattle were largely replaced by sheep carefully selected in Tasmania 'and thus the Wormbete type was developed and fixed. The largest number of sheep ever shorn on the property in a year was 26,000.'^{viii} Other changes to take place on the property were improvements such as fencing to contain cattle and sheep and creating tanks and dams to provide water to the stock. In an article in *The Pastoralists Review* the author wrote also of quite significant changes to the landscape. 'Originally the estate was fairly heavily timbered. A remarkable feature about it was the great number of wild cherry trees that grew there...Other varieties of trees have also been thinned off by artificial means as well as natural agencies, and the country has taken quite an open appearance.'^{ix}

In keeping with the original owner's, John Hopkins, interests, Wormbete is still very much engaged with the local community hosting events such as the Barwon Hunt Club and even an episode of the Australian television show *MasterChef* in 2014.^x

Description

Wormbete is comprised of the homestead building as well as several outbuildings set within a large rural property. The homestead was constructed in stages – the original central component of the residence was constructed in the late 1840s with two contemporaneous single-storey rendered brick buildings (one was the original kitchen) which extend to the south of the residence to enclose a redbrick paved courtyard.

The original component of the residence is a two-storey overpainted brick building with a hipped slate-clad roof. Four rendered chimneys surmount the roof. To the courtyard elevation, the residence is comprised of a central entry on the ground floor and evenly spaced timber-framed multi-pane windows to both the ground and first floors. A narrow verandah with a skillion corrugated iron roof supported on timber posts extends along the length of the building. Along the north elevation is an enclosed verandah on a bluestone plinth and with a slate roof. The windows to the first floor above are timber-framed multi-pane sashes with timber shutters.

A pair of two-storey bluestone and sandstone wings with steeply pitched slate roofs were added to the 1840s residence in c. early 1860s. Two rendered chimneys surmount the roof. To the courtyard, these wings adjoin the 1840s single-storey buildings. To the north, each gable has a decorative barge board and rectangular window opening above a ground floor faceted bay window with a slate roof. A rendered two-storey bay window was added at a later stage to the east wing. An early bluestone wall extends along the length of the courtyard.

The constituent buildings are formally positioned in a farm court style derived from the English tradition, a practise which is rare in Victoria but was more common in Tasmanian and New South Wales.

Outbuildings including a rendered stone stable, brick woolshed, and bluestone slaughterhouse/meat house.

Comparative Analysis

There are several impressive rural homesteads with associated farms across the Barrabool region and Surf Coast Shire. Four places in the municipality are listed on the Victorian Heritage Register:

- 'Barwon Park' in Winchelsea (HO365);
- Ingleby Homestead in Winchelsea (HO364);
- Mount Hess Homestead in Winchelsea (H1208);
- 'Neuchatel' in Barrabool (HO773).

Summerhill in Mount Duneed (H1131) is also listed on the Victorian Heritage Register and relates to a two bedroom pre-fabricated iron cottage. It is important because it demonstrates British technical accomplishment in the history of prefabricated building construction.



Three places in the municipality that are listed on the Victorian Heritage Register exhibit similar levels of significance to Wormbete. These are 'Barwon Park' in Winchelsea (HO365), Ingelby Homestead in Winchelsea (HO364), and Mount Hess Homestead in Winchelsea (H1208).

The National Trust citation for Barwon Park includes the following:

The mansion house, Barwon Park, at Winchelsea, was built of basalt in 1869 - for prominent western district squatter Thomas Austin. Architects Davidson and Henderson of Geelong designed the 42 room Italianate mansion and supervised construction on a sub-contract basis at a cost of c. 10,000 pounds. The square and utilitarian two storey building is enhanced by a distinctive cast iron verandah, elaborate entry hallway, stair case and high quality crafted interior. Barwon Park at Winchelsea, when completed in 1869 was the finest and most celebrated mansion house in western Victoria and having established the reputation of architects Davidson and Henderson, survives as perhaps the most notable homestead designed by this prolific practice. At Barwon Park, Thomas Austin, royal host, public figure, eminent pastoralist and leader of the acclimatisation society, was the first to introduce rabbits to Australia, an achievement now universally condemned.

The statement of significance for Ingelby Homestead states that:

Ingelby Homestead is of historical significance for its association with the distinguished pioneering Armytage family who developed extensive pastoral holdings throughout the Western District. Thomas Armytage was one of the earliest pastoralists to follow Batman and Fawkner into the Port Phillip district and Ingelby station was the principal homestead of an extensive pastoral empire. Ingelby homestead is of architectural significance as a major surviving work of the accomplished Geelong architect Edward Prowse who also designed The Hermitage in Geelong for Thomas Armytage's father George Armytage Snr. The Ingelby homestead and station buildings form an important and intact pastoral complex. The large T-plan woolshed is of particular significance for the unusual use of subdued classical architectural decorative elements in a building of otherwise utilitarian character. Ingelby Homestead is of archaeological significance for its potential to reveal through the examination of the ruins of the old homestead archaeological material relating to the early construction and occupation of the place.

Mount Hesse Station was established as a pastoral property in the late 1830s by William Harding and John Highett. Harding's homestead dates from the 1840s and several outbuildings including a Shepherd's Hut, built c.1849, sits at the back of Harding's homestead. Mount Hesse Station has been assessed as being historically and architecturally significant to the State of Victoria.

Barwon Park, Ingelby and Mount Hesse Station are all comparable to Wormbete in their association with significant pastoral families. While Barwon Park and Ingelby are slightly larger in scale, Wormbete exhibits similar detailing and high integrity – with the majority of the outbuildings still intact and in use.

Statement of significance

What is significant?

Wormbete Homestead comprising of the main building, courtyard layout and bluestone wall enclosing the courtyard, and outbuildings including the former slaughterhouse, woolshed and stables. It is considered to be a State Significance.

Why is it significant?

Wormbete Homestead and outbuildings are of architectural and historical significance to the State of Victoria.

How is it significant?

Wormbete Homestead is historically significant for its ability to describe Victoria's early pastoral industry and is one of the few surviving pastoral properties in Victoria to contain a principal building dating from the 1840s. (Cri.A)

Wormbete is significant for its association with Henry and John Rout Hopkins. Henry, who founded the property, was a notable Tasmanian trader and philanthropist and a strong figure in Hobart civic and commercial life and in the Congregational Church. Son John played an important role in local government and held Legislative Assembly seats in Victoria. (Cri.H)

The composite elements of Wormbete result in the property being a complex of high architectural integrity, demonstrating aesthetic significance as an extensive rural property containing rare and intact buildings relating specifically to Victoria's pastoral industry. (Cri.E)

ⁱ Jo Mitchell, 'Barwon Blog. The Wormbete Estate', 5 May 2015, <http://barwonblogger.blogspot.com/2015/05/wormbete-estate.html>, accessed 3 March 2019

ⁱⁱ Jo Mitchell, 'Barwon Blog. The Wormbete Estate', 5 May 2015, <http://barwonblogger.blogspot.com/2015/05/wormbete-estate.html>, accessed 3 March 2019

ⁱⁱⁱ 'Wormbete Homestead', Victorian Heritage Database, last updated January 9 2006

^{iv} 'Wormbete', The Pastoralists' Review, July 15, 1909, p470 - 471

^v SLV catalogue record, 'Mr J.R. Hopkins, South Grant', Identifier H31555/69

^{vi} Jo Mitchell, 'Barwon Blog. The Wormbete Estate', 5 May 2015, <http://barwonblogger.blogspot.com/2015/05/wormbete-estate.html>, accessed 3 March 2019

^{vii} Jo Mitchell, 'Barwon Blog. The Wormbete Estate', 5 May 2015, <http://barwonblogger.blogspot.com/2015/05/wormbete-estate.html>, accessed 3 March 2019. Also, 'Winchelsea', The Sydney Morning Herald, February 8, 2004, online edition.

^{viii} 'Wormbete', The Pastoralists' Review, July 15, 1909, p470 - 471

^{ix} 'Wormbete', The Pastoralists' Review, July 15, 1909, p470 - 471

^x Jo Mitchell, 'Barwon Blog. The Wormbete Estate', 5 May 2015, <http://barwonblogger.blogspot.com/2015/05/wormbete-estate.html>, accessed 3 March 2019



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1.15 Pollocksford Bridge

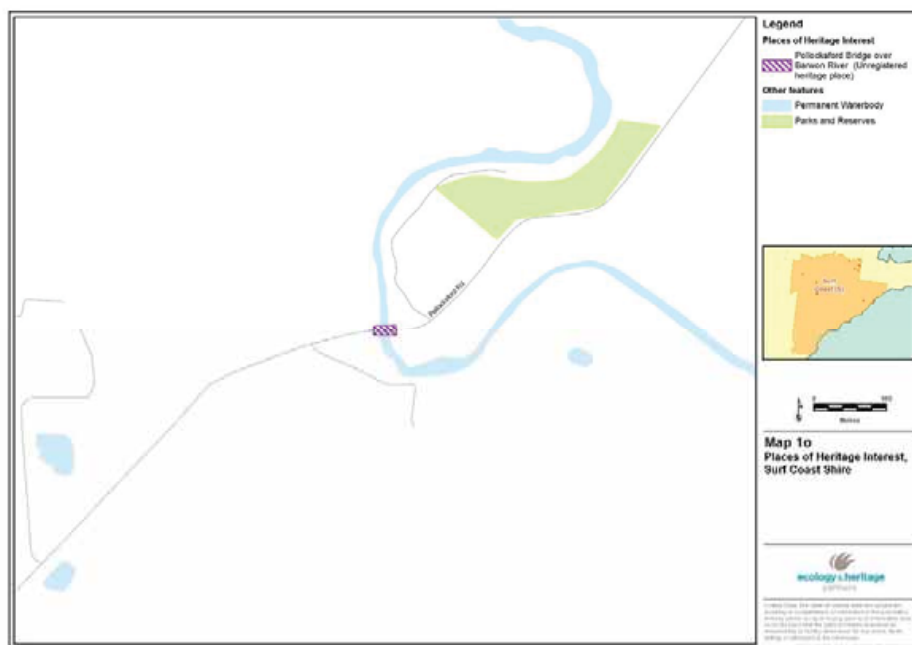
1.15 POLLOCKS福德 BRIDGE

Place Name	Pollocksford Bridge over Barwon River
Address	Pollocksford Road, Gnarwarre (Surf Coast Shire) and Stonehaven (Golden Plains Shire)
Historic Themes	Agriculture & farming; building & construction; fords & bridges; farming towns; governing (former Bannockburn & Barrabool Shires)
Current Heritage Status	None
Condition	Fair
Integrity	Fair
Recommendation	Pollocksford Bridge is recommended for inclusion in the Heritage Overlay of the Surf Coast Planning Scheme and the Golden Plains Planning Scheme.



Pollocksford Bridge (from top left, rotating clockwise): 1. West side of bridge looking north east showing bluestone abutment in the foreground. 2. West side of bridge looking north east showing bluestone piers. 3. Underside of bridge showing recent decking. 4 West side of bridge looking north east showing asphalted decking. (Source: Ecology and Heritage Partners Pty Ltd 2019)

Map



History

The original Pollocksford Bridge was commissioned by the Haines Government during the 1850s. William Haines was the first Premier of Victoria, serving from November 1855 to March 1857 after Victoria gained responsible government, and again from April 1857 to March 1858. Haines was a Geelong farmer and surgeon as well as a politician and ‘represented the small farmers against the squatters who owned most of Victoria’s land’.ⁱ He understood the need for reliable bridges and roads in developing agricultural areas such as the Shires of Barrabool and Bannockburn where ‘access to areas north of the Barwon was only possible by fords.’ⁱⁱ

Between the 1850s and 1880s the railways developed across Victoria at a rapid pace with the Geelong line opening in 1857 and a line to Winchelsea in 1876. The railway made transport of people and goods to the bigger cities and their markets so much quicker, easier and cheaper and by the 1880s there was a massive State government investment in the railway system, to the detriment of roads across the state. Decades later the Pollocksford Bridge would be remembered as being in regular use by Geelong traffic, although in times of flood ‘its timbers had to be tethered to large red gum trees, which (in 1921) are still standing on each side of the river.’ⁱⁱⁱ The original bridge had undergone repairs several times.

In 1912, spurred on by the introduction of the motor car on Melbourne’s roads in 1897 and the newly established Royal Automobile Club of Victoria in 1904, the *Country Roads Board Act* was passed in State parliament to develop a safe and reliable Main Roads system across Victoria. Almost immediately it established

a Developmental Roads scheme, for roads 'of sufficient importance and will serve to develop any area of land ... by providing access to a railway station or to a main road leading to a railway station.'^{iv} The reconstruction of the Pollocksford Bridge appears to have initially been included under the Developmental Roads Scheme but the Country Roads Board 'refused' to take it over.^v This meant the two neighbouring shires of Barrabool and Bannockburn had to pay for it, to the tune of £3000. The cost of the bridge required a loan from the Union Trustee Company, Melbourne at 6.5% interest that was repayable over ten years at £600 a year.^{vi}

Despite the poor timbers of the original bridge it retained 'a very sound underwork of masonry' so its existing bluestone piers were retained. The Bannockburn engineer Mr ETM Garlick supervised the construction of the superstructure, almost entirely made from second hand materials and with steel girders constructed by the Railway Department's Newport depot. The Geelong Advertiser correspondent reporting on the opening of the Bridge explained that, 'built on the cantilever principle, the bridge had required considerable skill, its middle girder not resting on any piece whatever. The total length is 260 feet, the middle span about 90 feet, and, the whole cost about £3000.'^{vii}

The Bridge was officially opened on Monday, 14 February 1921 by Premier Lawson at an event that was more than merely a 'cut-the-ribbon' affair. 'A large number of residents, Parliamentarians, councilors and Geelong citizens' attended and there were several speeches from representatives of both Shires. While the Country Roads Board was acknowledged as 'the finest body in the State' and the Lawson government 'a friend to the man on the land', the opening of the bridge was an opportunity for Shire councilors and others to impress upon Premier Lawson the importance of the farming community to wider Victoria and the need for greater support to develop regional and rural Victoria. Other speechmakers used the opportunity to explain the difficulties of providing good roads and bridges out of local government revenue; 'work of such a nature should be paid for out of the public exchequer' they declared and motor cars, which benefited more from good roads than anyone, ought to pay an extra tax.

Pollocksford Bridge is the second of three important bridges in the area at the time (the others being Russell's Bridge and Slate Quarry Bridge) built when 'bridge-making is forming an important policy of the councilors, who realise that in a country where heavy rainfall often causes "washouts" permanent and substantial bridges pay better than rickety old structures...'^{viii}

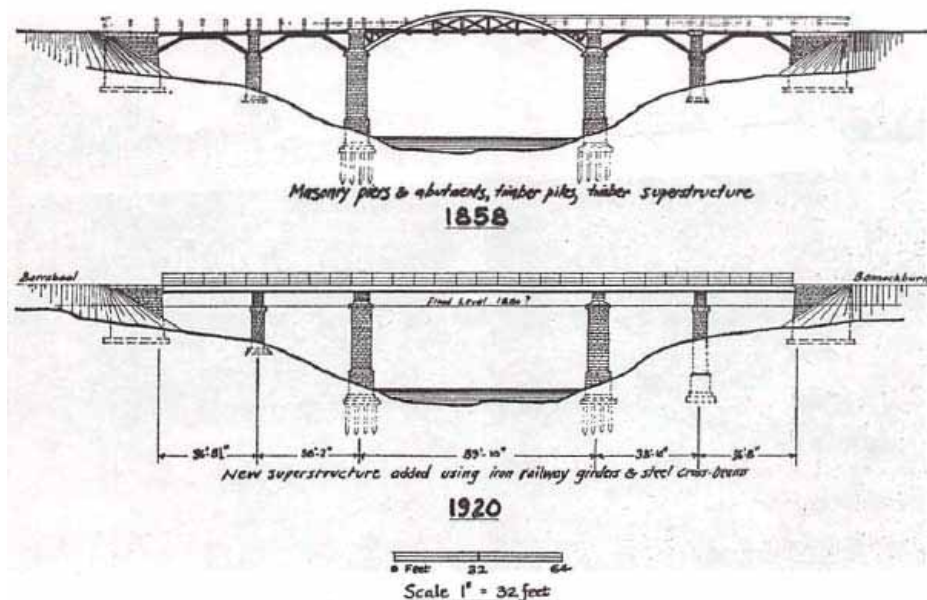


Diagram of the Pollocksford Bridge in 1858 and 1920 (Source: Investigator: Magazine of the Geelong Historical Society, March 1980)

Description

The Pollocksford Bridge is a single-lane road bridge over the Barwon River, Gnarwarre. The Barwon River forms part of the boundary between the Surf Coast and Golden Plains shires, and the bridge is located in part in both municipalities.

The Pollocksford Bridge is a five span bridge supported on four uniform bluestone piers which each taper at the top. The four evenly spaced spans at either end of the bridge are narrower than the wide centre span over the river course. The bridge also comprises substantial capped bluestone abutments at either end and riveted solid steel girders. The deck of the road bridge is asphalt, with bracketed posts supporting a pair of cylindrical horizontal railings along the length of the bridge on both sides. More recent guard rails have been installed along Pollocksford Road on either side of the bridge, and these rails extend along the deck of the bridge, inside of and attached to the support structure of the bridge.

The bluestone elements appear to be generally intact, although the bridge deck surface and guard rail are not original, and the original timber arch was removed by 1920.

Comparative Analysis

There are three other heritage listed bridges over the Barwon river – one in Winchelsea and one in Belmont. The Winchelsea Bridge is an impressive three span arch structure built of bluestone by James Sinclair and opened by Prince Alfred in 1867. The Barwon Heads – Ocean Grove Bridge is exceptionally long (308metres) and set on an historic tourist route. Both of these bridges are included in the Victorian Heritage Register. The bridge over the Barwon River at Belmont is of local significance. It is constructed of steel plate girders and reinforced concrete and dates to 1926. It is historically significant for linking Geelong to Belmont and South Barwon regions and scientifically significant for illustrating the technological processes involved in 1920s bridge construction.

The Pollocksford Bridge is modest in scale by comparison. While the bridge deck surface and guard rail are not original, this is not unusual for early timber bridge decks.



Winchelsea Bridge (Source: hermes.heritage.vic.gov.au)

Statement of Significance

What is significant?

The Pollocksford Bridge, Pollocksford Road, Gnarwarre is significant at a local level. The four uniform bluestone piers and substantial capped bluestone abutments at either end are the most intact and significant elements. The bridge deck surface and guard rail are not significant.

How is it significant?

The Pollocksford Bridge is historically and aesthetically significant to the Surf Coast Shire municipality

Why is it significant?

The Pollocksford Bridge has historical significance as one of the earliest bridges built over the Barwon River. (Cri A)

The Pollocksford Bridge has historical significance for its association with the first Premier of Victoria, William Haines. (Cri H)



The four original bluestone piers and capped bluestone abutments underpinning this bridge are aesthetically significant. (Cri H)

ⁱ 'William Haines', Wikipedia, [https://en.wikipedia.org/wiki/William_Haines_\(Australian_politician\)](https://en.wikipedia.org/wiki/William_Haines_(Australian_politician)), accessed 28 February 2019

ⁱⁱ Quoted in C Kellaway et al, p.36

ⁱⁱⁱ 'New Pollocksford Bridge.', Geelong Advertiser, 15 February 1921, p.3

^{iv} Developmental Roads Act 1918, Section 3 (1)

^v 'Bannockburn', The Ballarat Star, 19 March 1921, p.2

^{vi} 'Loan floated. L2000 for Pollocksford Bridge', The Ballarat Star, 11 August 1920, p.6

^{vii} 'New Pollocksford Bridge'

^{viii} 'Bannockburn's Third Bridge', Geelong Advertiser, 31 May 1922, p.5

Planning and Environment Act 1987

SURF COAST PLANNING SCHEME
GOLDEN PLAINS PLANNING SCHEME
AMENDMENT GC183
EXPLANATORY REPORT

Who is the planning authority?

This amendment has been prepared by the Surf Coast Shire Council, which is the planning authority for this amendment.

The proposed amendment has been made at the request of Surf Coast Shire Council.

Land affected by the amendment

The proposed amendment applies to all land affected by a Heritage Overlay (HO) in the Surf Coast Shire, and specifically affects:

- Bellbrae Cemetery Monumental Masonry, 65 School Road, Bellbrae (HO6)
- Ballanlea Homestead, 250 Ballanlea Road, Barrabool (HO7)
- Berramongo, 100 Crooks Road, Barrabool (HO8)
- Foymount Homestead, 795 Barrabool Road, Barrabool (HO9)
- Merrawarp Homestead, 50 Honeys Road, Barrabool (HO10)
- Stanbury Barn, 130 Devon Road, Barrabool (HO12)
- Tasman Homestead, 755 Barrabool Road, Barrabool (HO13)
- Wescott's Stable, 850 Barrabool, Barrabool (HO14)
- Scammell House, 24 Pride Street, Torquay (HO16)
- Colonial Bank, 33 Main Street, Winchelsea (HO19)
- St Thomas Anglican Church and School Room, 31 Barwon Terrace, Winchelsea (HO20)
- Winchelsea Uniting Church and Manse, 30 & 34 Hesse St, Winchelsea (HO21)
- Murdeduke Homestead, 730 Cressy Road, Winchelsea (HO24)
- Wormbete Homestead including Outbuildings and Gardens, 565 Winchelsea-Deans Marsh Road, Winchelsea (HO25)

The proposed amendment also applies to:

- Pollocksford Bridge, Pollocksford Road, Gnarwarre (Surf Coast Shire) and Stonehaven (Golden Plains Shire). The bridge is partially located in two municipal council areas: Surf Coast Shire and Golden Plains Shire.

What the amendment does

The proposed amendment implements the recommendations of Stage 2C of the Surf Coast Shire Heritage Study (2020).

In the **Surf Coast Planning Scheme** the amendment:

- Amends map 5HO to apply a Heritage Overlay to Pollocksford Bridge, Pollocksford Road, Gnarwarre.
- Amends map 8HO to extend the existing Heritage Overlay 21 to Winchelsea Uniting Church and Manse, 30 & 34 Hesse St, Winchelsea to cover the entirety of the church building.
- Amends Clause 02.03-5 (Built environment and heritage) of the Municipal Planning Strategy (MPS) to provide enhanced context relating to cultural heritage in the Shire as well as an overriding objective.

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- Amends Clause 15.03-1L (Heritage conservation) in the Planning Policy Framework to introduce detailed strategies to guide decisions where a planning permit is triggered under the Heritage Overlay. This policy will apply to all land affected by a Heritage Overlay.
- Amends the Schedule to the Heritage Overlay (Clause 43.01) to:
 - Include a new heritage place (HO164) known as Pollocksford Bridge, Pollocksford Road, Gnarwarre in the Heritage Overlay.
 - refer to the Incorporated Document '*Stage 2C of the Surf Coast Shire Heritage Study, Barrabool, Torquay, Bellbrae and Winchelsea, Victoria. Volume 2: The Heritage Citations, July 2020*' next to the relevant properties.
 - introduce internal controls to Westcott's Stable, 850 Barrabool Road, Barrabool (HO14) and Scammell House, 24 Pride Street, Torquay (HO16).
 - introduce external paint controls to Colonial Bank, 33 Main Street, Winchelsea (HO19) and Berramongo, 100 Crooks Road, Barrabool (HO8).
 - make correctional amendments including the addresses of Foymount Homestead, 795 Barrabool Road, Barrabool (HO9) and Winchelsea Uniting Church and Manse, 30 & 34 Hesse St, Winchelsea (HO21); and the spelling of the property name 'Scammell', 24 Pride Street, Torquay (HO16).
 - Introduce additional application requirements.
- Amends the schedule to Clause 72.04 within the Operational Provisions to include a new Incorporated Document titled '*Stage 2C of the Surf Coast Shire Heritage Study, Barrabool, Torquay, Bellbrae and Winchelsea, Victoria. Volume 2: The Heritage Citations, July 2020*'.

In the **Golden Plains Planning Scheme** the amendment:

- Amends map 28HO to apply a Heritage Overlay to Pollocksford Bridge, Pollocksford Road, Stonehaven.
- Includes a new heritage place (HO173) known as Pollocksford Bridge, Pollocksford Road, Stonehaven in the Heritage Overlay by amending the schedule to the Heritage Overlay (Clause 43.01).
- Amends the schedule to Clause 72.04 within the Operational Provisions to include the *Pollocksford Bridge Statement of Significance, Ecology and Heritage Partners Pty Ltd, July 2020* as an Incorporated Document.

Strategic assessment of the amendment

Why is the amendment required?

The proposed amendment is required to implement the recommendations of '*Stage 2C of the Surf Coast Shire Heritage Study, Barrabool, Torquay, Bellbrae and Winchelsea, Victoria. Volume 1: The Report, July 2020*' (Ecology and Heritage Partners Pty Ltd, 2020). One of the recommendations of the report is to undertake a planning scheme amendment to implement a number of changes in the Surf Coast Planning Scheme to ensure adequate protection of heritage assets. The amendment is required to apply these changes.

The Stage 2C study implemented the priority recommendation from the previous heritage study (Stage 2B) to prepare heritage citations to include statements of significance for 14 heritage places that are subject to existing Heritage Overlays but have scant or no heritage assessment to support their significance. The approval of planning scheme amendment VC148 in 2018 changed the format of the Heritage Overlay and gave greater weight to statements of significance. These recent reforms require clear justification of the significance of a place for its inclusion in the Heritage Overlay.

The study involved a comprehensive assessment of the cultural heritage significance of these 14 places. Heritage Citations have been prepared for each place, which set out the history and a description of each place, a comparative analysis and a Statement of Significance. The statements support and strengthen the existing heritage overlays and establish the significance of the particular place, and provide a basis to guide any future planning permit applications against the decision guidelines of the Heritage Overlay. These will be used as a tool for assessing any future planning permit applications and to protect the features that are considered significant of each place.

Based on these assessments, the final report makes a number of recommendations for applying and implementing the statements of significance to ensure the best protection of the cultural heritage places within the Shire. The report recommends that the document '*Stage 2C of the Surf Coast Shire Heritage Study, Barrabool, Torquay, Bellbrae and Winchelsea, Victoria, Volume 2: The Heritage*

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Citations, July 2020 is incorporated into the Planning Scheme. An amendment is therefore required to formally incorporate the document containing the citations and statements of significance into the Surf Coast Planning Scheme.

The report recommends that internal controls be applied to two properties: *Westcott's Stable, 850 Barrabool Road, Barrabool (HO14)* and *Scammell, 24 Pride Street, Torquay (HO16)*. A permit would be required for any internal alterations. It is also recommended that external paint controls be applied to both *Colonial Bank, 33 Main Street, Winchelsea (HO19)* and *Berramongo, 100 Crooks Road, Barrabool (HO8)*. The amendment is required to provide the additional controls to these properties to ensure their appropriate protection by amending the schedule to Clause 43.01.

During the project, the Pollocksford Bridge over the Barwon River in Gnarwarre (Surf Coast Shire) and Stonehaven (Golden Plains Shire) was identified by Council as potentially being at risk due to future renewal works required, where without an assessment the heritage values could be lost. The bridge is partially located within the Golden Plains Shire municipality and there is joint ownership with Surf Coast Shire (although Surf Coast Shire has full maintenance responsibility for the bridge). It was considered that the bridge should be assessed as a matter of priority to ascertain whether a significance threshold could be applied and the relevant protection afforded. The findings in the report indicate that the bridge has been assessed as meeting the threshold for local cultural heritage significance and it is recommended for inclusion in a new Heritage Overlay in both the Surf Coast Planning Scheme and Golden Plains Planning Scheme (given its location in both municipal council areas). This amendment is required to give statutory heritage protection to the Pollocksford Bridge through the application of a Heritage Overlay.

The report also recommends that a local heritage policy should be prepared and included within the Surf Coast Planning Scheme, which would be specific to the Surf Coast Shire and support the generic State heritage policy.

The current policy at Clause 15.03-1L is considered limited in its scope and detail in terms of providing guidance for protecting the cultural significance of heritage places within the Shire. The amended planning scheme policy will introduce detailed strategies to guide decisions where a planning permit is triggered under the Heritage Overlay, including for the demolition or relocation of buildings, subdivision, additions, restoration, landscaping, signage, boundary fences, and access and car parking. This policy will apply to all land affected by a Heritage Overlay, will be applied to any development application as appropriate and provides a clear framework for the consideration of permit applications and the type of development that meets Council's expectations. The policy adds rigour to the assessment process and some permit applications will need to be accompanied by the additional supporting documents set out in the schedule to the Heritage Overlay (Clause 43.01). This policy has been prepared in consultation with council's Heritage Advisor.

The amendment will also provide additional context in respect of the cultural heritage of the Shire and provide an overarching objective in regards to cultural heritage through amending the Strategic directions in the MPS at Clause 02.03-5.

How does the amendment implement the objectives of planning in Victoria?

The proposed amendment implements the objectives of planning in Victoria, in particular, the objectives outlined in section 4(1) (d) of the *Planning and Environment Act 1987* being:

To conserve and enhance those buildings, areas or other places, which are of scientific, aesthetic, architectural or historical interest, or otherwise of special cultural value.

This provides a clear direction for planning authorities in terms of their role and responsibility in heritage planning and management, and this amendment takes a significant step in addressing this objective for the properties assessed.

How does the amendment address any environmental, social and economic effects?

Environmental Effects

The proposed amendment will not have any adverse effects on the environment. Protection of heritage places will retain existing urban infrastructure and resources. The conservation of heritage places promotes sustainable development through conserving valuable resources, balanced against the demands for development.

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Social and Economic Effects

The proposed amendment reflects the importance of heritage in the Surf Coast Shire and to the community. The amendment will have positive social effects through the proper protection of the 15 places of cultural heritage significance for the benefit of current and future generations. The amendment will benefit the community by adding to the understanding of Surf Coast Shire's rich cultural history and recognising and realising the positive contribution that culturally significant places make to the Surf Coast Shire.

Does the amendment address relevant bushfire risk?

The proposed amendment will not result in any increase in bushfire risk, as the amendment only involves the strengthening of the existing Heritage Overlays and application of permanent heritage protection to one additional place, as well as a new local heritage policy.

Does the amendment comply with the requirements of any Minister's Direction applicable to the amendment?

The proposed amendment is consistent with the Ministerial Direction on the Form and Content of Planning Schemes under section 7(5) of the Act.

The proposed amendment complies with the requirements of Minister's Direction No. 11 Strategic Assessment of Amendments under section 12 (2) (a) of the *Planning and Environment Act 1987*.

How does the amendment support or implement the Planning Policy Framework and any adopted State policy?

The proposed amendment is consistent with the Planning Policy Framework (PPF) and supports the objectives of 15.03-1S of the Surf Coast Planning Scheme and Golden Plains Planning Scheme, 'to ensure the conservation of places of heritage significance'. The amendment implements the strategy to 'Identify, assess and document places of natural and cultural heritage significance as a basis for their inclusion in the planning scheme' by providing proper documentation and detailed assessment of existing identified places of heritage significance, introducing additional controls to some properties and identifying an additional place of heritage significance.

The proposed amendment also supports Clause 43.01 of the Surf Coast Planning Scheme, as it recognises, conserves and enhances elements which contribute to the significance of heritage places.

The proposed amendment also amends the local heritage conservation policy at Clause 15.03-1L in the Planning Policy Framework in the Surf Coast Planning Scheme by introducing detailed strategies to guide decision making on planning applications and providing local context on the significant heritage values in the municipality. This is the appropriate and necessary mechanism to support and complement the objectives in the State policy at 15.03-1S and Clause 43.01.

How does the amendment support or implement the Municipal Planning Strategy?

The proposed amendment supports and strengthens the Strategic Directions at Clause 02.03 in the Municipal Planning Strategy of the Surf Coast Planning Scheme, specifically sub-clause 02.03-5 Built Environment and Heritage. The amendment will provide additional context in respect of the cultural heritage of the Surf Coast Shire and an overriding objective to conserve cultural heritage places and manage change in a manner that enhances their significance. The changes will not result in any inconsistencies with the other strategic directions in the MPS.

Does the amendment make proper use of the Victoria Planning Provisions?

The proposed amendment has been prepared with reference to the appropriate VPP Practice Notes and General Practice Notes, specifically PPN1: Applying the Heritage Overlay, and makes appropriate use of the Victoria Planning Provisions, specifically the Heritage Overlay and existing strategic statements and policies of the MPS.

How does the amendment address the views of any relevant agency?

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The proposed amendment will not directly impact on any government agency. The amendment will be exhibited to all relevant agencies and referral authorities in accordance with the requirements of the *Planning and Environment Act 1987*.

Does the amendment address relevant requirements of the Transport Integration Act 2010?

The proposed amendment is not expected to have any impact upon the objectives, strategies and decision making principles of the Transport Integration Act 2010.

Resource and administrative costs

- **What impact will the new planning provisions have on the resource and administrative costs of the responsible authority?**

The proposed amendment is not expected to have any significant impact on the resource and administrative costs of Council.

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ATTACHMENT 1 - Mapping reference table

Location	Land /Area Affected	Mapping Reference
Gnarwarre	Pollocksford Bridge, Pollocksford Road	Surf Coast GC183 001hoMap05 Exhibition
Stonehaven	Pollocksford Bridge, Pollocksford Road	Golden Plains GC183 001hoMap28 Exhibition
Winchelsea	30 & 34 Hesse Street, Winchelsea	Surf Coast GC183 001hoMap08 Exhibition

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SURF COAST PLANNING SCHEME

02.03

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02.03-1

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STRATEGIC DIRECTIONS

Settlement

Strong population growth in the Shire's coastal towns is expected to continue due to sustained interest in the region's natural environment. While there is pressure to expand some settlement boundaries into areas of high landscape significance, the landscape settings between settlements need to be retained.

Torquay-Jan Juc and Winchelsea are the only towns with capacity to accommodate substantial growth. Other towns are limited in opportunities to grow due to various physical, environmental or infrastructure constraints.

Torquay-Jan Juc is the gateway to Bells Beach and is the main urban growth centre of the Shire, with a population expecting to grow to 30,000 by the year 2040 (Surf Coast Shire, 2014). It is a popular destination for surfers, tourists, young families and retirees and is becoming increasingly popular for permanent settlement by those valuing a coastal lifestyle. It is important that while Torquay continues to grow as a tourist destination, it also provides retail and entertainment services for the growing local and sub-regional population. The Spring Creek corridor west of Duffields Road is an area identified for long term urban growth.

Winchelsea is the largest inland town in the Shire and is the major service centre for the surrounding farming community. It is rich in heritage and has an active tourism industry with wineries, berry farms, restaurants, cafes and accommodation in the broader district. Winchelsea is well serviced by a railway station, hospital, community and recreation facilities, and reticulated services, providing opportunities for population growth.

Coastal towns

Lorne has a low permanent population and an economy that is strongly focused on tourism. Its tourism facilities, coastal location and association with the Great Ocean Road make it a prime tourism destination. The town encircles and slopes down to Louttit Bay. Larger lots surrounding the town serve as a buffer between the town and the Great Otway National Park. Further settlement growth is constrained by the National Park, significant remnant vegetation and extreme bushfire risk.

Out of all the coastal towns in the Shire, **Anglesea** has the highest percentage of permanent residents after Torquay-Jan Juc. It provides local convenience and tourist-related retailing services. Tourism is a vital component of the local economy and Anglesea is well placed to capitalise on the growing popularity of nature and adventure based tourism due to its natural setting and camp facilities.

The Anglesea Northern Hinterland, part of which was previously used for a power station and coal mine, lies to the north of Anglesea outside the settlement boundary. The facility's closure presents an opportunity for a select range of new uses. This land is significant for its biodiversity values, the presence of the Anglesea River and its landscape setting as the northern interface between the township of Anglesea and the Great Otway National Park.

Aireys Inlet, Fairhaven, Moggs Creek and Eastern View have a small permanent population and are popular holiday and retirement destinations. They are contained by dense bushland and a scenic coastline, abutting the Great Otway National Park. The Painkalac Creek, separating Aireys Inlet and Fairhaven, has significant environmental and geomorphological value. Further settlement growth is constrained by the conservation value of adjoining land, extreme bushfire risk and difficulties in providing infrastructure.

Rural towns

Moriac, Bellbrae and Deans Marsh are small rural towns with a majority of residents commuting elsewhere for employment opportunities, but who choose to live in the townships for their rural residential lifestyle. They each offer a range of services to their local communities.

Council seeks to:

SURF COAST PLANNING SCHEME

- Concentrate urban growth in Torquay-Jan Juc and Winchelsea.
- Contain urban development within settlement boundaries to maintain compact townships.
- Maintain non-urban breaks between townships to protect the rural landscape and significant biodiversity assets from urban intrusion.
- Strengthen the individual role of each coastal and rural town to maintain the Shire's diverse offering of experiences and opportunities.

02.03-2

10/06/2021
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Environmental landscapes and values

Great Ocean Road and significant landscapes

The Great Ocean Road and south west coast region is characterised by scenic coastal vistas and landscapes that are of local, national and international importance. Native vegetation is intrinsic to the character of the area and is highly valued by the community and visitors alike. The Great Ocean Road with its coastal views is an important domestic and international tourist destination.

The physical landscapes of the Shire significantly contribute to the amenity of the Surf Coast, enhancing the lifestyle of residents and adding value to the tourism economy. Urban intrusion, visually prominent development, the introduction of pest species and the removal of vegetation can erode significant landscape qualities and coastal viewsheds.

The rural areas of the Shire have been categorised into landscape precincts, as follows and identified on the Landscape precincts plan in Clause 02.04:

- **Winchelsea Plains** (Area 1 on the Landscape precincts plan) – characterised by generally flat topography, with the Barwon River valley bisecting the flat plains. The Barwon River and its surrounding environs is the focal point of Winchelsea. The RAMSAR listed Lake Murdeduke is the dominant feature to the west, while to the east the landscape becomes more undulating gently rising to the volcanic cone of Mt Pollock.
- **Barrabool Hills** (Area 2 on the Landscape precincts plan) – a distinctive upland ridge that slopes steeply down to the Barwon River on the northern side and more gently southward to the Princes Highway. This precinct features Mount Moriac, the highest relief in the Shire. The Hills, comprising this precinct and west to Mt Pollock, are significant at a regional and local level for their historic and aesthetic qualities, geological and geomorphological properties and association with indigenous peoples.

Both Precinct 1 and 2 are open and uncluttered, offering views to the surrounding landscape.
- **Mixed Farming** (Area 3 on the Landscape precincts plan) - undulating, cleared pastoral land bisected by the Barwon River in the west and Thompsons Creek in the east, ending in low, environmentally significant, open swamp behind coastal dunes at Breamlea.
- **Cape Otway Road to the Northern Foothills and Coast** (Area 4 on the Landscape precincts plan) - consisting of undulating open farm land bordering dense bushland. The gently rolling hills, incised creeks and gullies and pockets of remnant vegetation contribute to a sheltered and enclosed landscape. The landscape and environmental values of this precinct make it attractive for tourist and lifestyle use and development.
- **Otway Ranges and Coast** (Area 5 on the Landscape precincts plan) - dominated by the Great Otway National Park and the Anglesea Heath, consisting largely of dense forest in hilly terrain edged with low coastal heath. It also comprises an open valley landscape at Painkalac Creek. Bells Beach forms the precinct's north-eastern boundary and is where the pastoral landscape meets the seascape. The landscape of the Bells Beach Surfing Recreation Reserve and its surrounds is of high scenic value and is characterised by the relative absence of visible built structures. The hinterland to Bells Beach (bounded by Bones Road, Addiscot Road, Bells Beach Road and Jarosite Road) has a rural and bush landscape character, consisting of indigenous bushland comprising different vegetation communities from coastal scrub to treed dry forest, with remnant understorey and ground layers. The rugged coastline to the south-west encompasses

SURF COAST PLANNING SCHEME

Point Addis with its beach and associated surf breaks. The heritage listed Split Point Lighthouse is the most prominent structure on the foreshore between Aireys Inlet and Eastern View. The settlements of Anglesea to Eastern View sit within fragile heathlands and open dry woodlands, making any development between townships highly visible along the coast.

Council seeks to:

- Protect and enhance the landscape values of the rural precincts.
- Encourage land use and development that is complementary to the rural landscape character.
- Protect and enhance the environmental qualities and landscape values of the Great Ocean Road and its coastal environs, including Point Addis, Bells Beach and its hinterland.
- Protect the visual prominence of the Great Ocean Road and public viewing points along the Otway Coast and Ranges.
- Protect the viewsheds of the region.

Biodiversity

The Shire's settlements, coastal reserves and hinterland support vegetation of local and state conservation significance, including a range of threatened flora and fauna.

Creek corridors, heathlands, native grasslands, grassy woodland and scattered mature native eucalyptus trees are important biodiversity features of the Shire. Remnant vegetation, including riparian vegetation in wetlands, has high ecological value for the habitat it provides to native and migratory fauna.

The Shire is experiencing loss and fragmentation of vegetation, including rare endemic species due to development pressures, bushfire mitigation measures and other clearing. Pest species also adversely affect biodiversity of coastal reserves, native grasslands and bushland areas. This causes degradation of flora and fauna habitat, biodiversity and ecosystem processes and functions.

Council seeks to:

- Protect and enhance the Shire's significant biodiversity features.
- Protect and enhance remnant vegetation communities.
- Protect, enhance and re-establish indigenous vegetation patches and links.

River corridors, waterways, lakes and wetlands

The Shire faces threats to the health of its waterways, wetlands, estuaries and marine ecosystems. Development on saline areas, such as lakes, estuaries, coastal wetlands and saltmarshes, can change hydrological processes and degrade land and water quality.

The Shire's remaining wetlands, including those in the Winchelsea Plains landscape precinct, have internationally significant ecological values. The management of development and use near waterbodies and waterways, including the Thompsons and Ravens Creek, can help minimise waste water discharge and any detrimental effects on water quality.

Council seeks to:

- Protect the health of waterways, wetlands, estuaries and marine ecosystems.

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Environmental risks and amenity

Environmental risks

The Shire is in one of the most vulnerable bushfire prone regions in the world. The Otway Ranges and Coast landscape precinct is one of the most fire prone areas in the State. Forested land presents a bushfire threat to the hinterland towns of Deans Marsh and Bellbrae and the coastal towns of Anglesea through to Lorne and the western edge of Jan Juc.

SURF COAST PLANNING SCHEME

Landscapes in high bushfire risk areas are visually pleasing and are often sought after for use and development, including for tourism. However, the extent of required bushfire protection measures to safeguard these can adversely impact landscape and neighbourhood character and vegetation cover that should be protected.

In the face of climate change, environmental risks and their impacts can worsen including increased sea level rise, bushfire risk, storm surge, coastal inundation and riverine flooding.

Council seeks to:

- Direct development to areas where environmental risks, particularly bushfire risk, are lowest.
- Discourage urban development in areas prone to environmental risks where those risks cannot be mitigated.
- Manage the impact of bushfire protection measures by balancing the need to remove vegetation with protecting native vegetation cover and landscape and neighbourhood character.

02.03-4

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C136surf

Natural resource management

Protection of agricultural land

The agricultural capability and current allotment and tenement sizes in the Winchelsea Plains and Barrabool Hills landscape precincts are conducive to agriculture and much land is still used for broadacre farming.

Increasing development pressure in rural areas, often associated with tourism, hobby farming, rural residential development, urban intrusion and infrastructure development, is changing the rural landscape. Inappropriate use and development in rural areas increases the price of land above its productive value, decreases farm affordability, and results in the loss of agricultural land.

These negative impacts are evidenced through:

- Development of multiple 'old Crown' titles with dwellings.
- Hobby farming or rural residential type living in productive farming areas.
- Small lot excisions.
- Construction of dwellings unrelated to farming.
- Pest plant and animal invasion.

Council seeks to:

- Protect the ability of future generations to productively farm the land.
- Avoid the loss of agricultural productivity associated with land use conflicts, particularly between farming activities and non-farm related residential development.

Sustainable agriculture

The potential exists for irrigated agriculture, particularly in the east of the Mixed Farming landscape precinct, when recycled water becomes available from facilities like the Black Rock Wastewater Treatment Plant.

The area around Deans Marsh, Bambra and Pennyroyal has seen a decline in dairying, while agroforestry, grass seed production, vines and olive groves are emerging. This has resulted in enhancements made to patches of remnant vegetation.

There is a continuing shift towards intensive agricultural industries and hobby or part time farming. Intensive farming is focussed mainly north of the Princes Highway where there is sufficient land to meet buffer requirements. The intensive animal production industries for pig and poultry are growing in the Winchelsea Plains landscape precinct. Subject to the availability of water, there

SURF COAST PLANNING SCHEME

are also opportunities for more intensive horticultural production to locate in the Barrabool Hills landscape precinct due to its topography, agricultural capability and its strategic location near the major market of Geelong. Grazing and grain farming is often undertaken in the Bellbrae hinterland.

Council seeks to:

- Protect and enhance the rural areas for their diverse agricultural, environmental and landscape values and opportunities.
- Encourage sustainable agricultural activities and associated rural industries, to grow and maintain prosperous and sustainable rural communities.

02.03-5 Built environment and heritage

16/06/2021
C436surf Proposed GC183

Neighbourhood character

Vegetation plays a key role in defining township character and in softening urban development.

The coastline and areas of remnant vegetation and landscape quality surrounding Torquay-Jan Juc contribute strongly to the character and amenity of the town.

Other coastal towns each have a unique character. They are generally characterised by the dominance of indigenous vegetation cover over low-density built form and low-profile buildings with a sense of space between properties. Views of surrounding landscape features also form part of their character and amenity.

Development pressure and insensitive suburban style development threaten township character, which has been impacted by re-subdivision, infill development, larger and bulkier replacement dwellings and vegetation loss, including from the desire for views or for the creation and maintenance of defensible space for bushfire protection.

The streetscape amenity of commercial and industrial areas, including its landscaping and built form also contribute to the character of towns.

Council seeks to:

- Protect the coastal township character values of low urban density, recessive built form, vegetated coastal landscapes and ecological values of the natural environment.
- Encourage development to achieve architectural and urban design outcomes consistent with the preferred character of a town or area.

Heritage

Throughout the Shire are numerous landscapes and sites of significance for their connections to Aboriginal living cultural heritage.

~~There are many heritage sites in the Shire that~~ The Shire has post-contact European heritage places which define its character and contribute to the attraction of the municipality as a desirable place to live and visit. Throughout the Shire are buildings, streetscapes, structures, landscapes and precincts that represent community identity and need to be ~~protected, particularly from higher density redevelopment that is not sympathetic to heritage values~~ protected to maintain the Shire's character and sense of place. This includes a significant number of residential properties (including rural homesteads and coastal holiday homes), commercial buildings, places of worship, industrial complexes, and infrastructure.

Winchelsea features a number of valued historical buildings, including the Barwon Park Mansion and ~~an 1860s bluestone bridge. There are several sites in the Barrabool Hills landscape precinct that have local and Aboriginal heritage significance~~ a bluestone bridge from the 1860's. In Lorne, the Mountjoy Parade Heritage Precinct is a significant and predominantly intact 19th and 20th century cultural heritage landscape that contains a number of significant individual heritage buildings. Bells Beach is listed on the Victorian Heritage Register for its surfing, cultural and aesthetic

SURF COAST PLANNING SCHEME

heritage values. The Great Ocean Road is listed on both the Victorian Heritage Register and the National Heritage List for its historical, archaeological, aesthetic and social significance. The Split Point Lighthouse in Aireys Inlet is also of State Significance.

~~In Lorne, the Mountjoy Parade Heritage Precinct is a significant and predominantly intact 19th and 20th-century cultural heritage landscape that contains a number of significant individual heritage buildings.~~

~~Council seeks to:~~

- ~~■ Conserve the cultural heritage of the Shire.~~
- ~~■ Encourage development to be respectful of the heritage landscape values of the Mountjoy Parade Heritage Precinct.~~

Council seeks to conserve the Aboriginal and post-European contact cultural heritage places in the Shire and manage change in a manner that enhances their significance.

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Housing

Lorne, Winchelsea and Anglesea are experiencing an aging population and declining household size. Lone person households are increasing in Anglesea and there is a higher than average number of people identifying as living with a disability in Winchelsea.

A significant proportion of dwellings in the coastal towns are not permanently occupied, serving as holiday homes. This contributes to a lack of affordable worker accommodation, particularly during peak tourism periods.

The Shire is faced with declining housing affordability and limited dwelling diversity, particularly on the coast where there is a lack of smaller dwellings near the town centres and commercial services, community facilities and designated tourist nodes.

However, any housing growth should not compromise neighbourhood character.

Council seeks to:

- Support a range of housing types, sizes and configurations to accommodate the future needs of the growing and changing population.
- Support residential development densities that protect the historic and coastal character of the settlements.

Rural residential development

Rural residential living is a highly sought after lifestyle in the Shire, especially in locations along the coast and within commuting distance of Geelong and Melbourne. However, rural residential development can lead to urban sprawl and requires the provision of services in remote areas to benefit relatively few households.

Rural residential development is not suitable in areas of high landscape or environmental significance, including land adjoining a conservation area, or in agriculturally valuable areas.

Rural living development is very limited in the Winchelsea Plains landscape precinct.

Torquay-Jan Juc, Winchelsea and Moriac contain opportunities for future rural residential development as identified on their respective framework plans in Clause 02.04.

Council seeks to:

- Limit the provision of rural residential lots outside settlement boundaries.
- Ensure that rural residential development does not detract from the landscape, cultural heritage, environmental or agricultural values of adjoining land.

SURF COAST PLANNING SCHEME

- Locate rural residential development so that it avoids loss of agricultural land, natural hazards and adverse amenity impacts to residents.
- Direct rural residential development to identified areas in Torquay-Jan Juc, Winchelsea and Moriac where it can be efficiently serviced and does not encroach on future urban growth areas.

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Economic development

Employment

There are opportunities to diversify the economy and provide local employment opportunities in Winchelsea by promoting the health, education, and tourism sectors, as well as the green industry sector (such as renewable energy and local food production), which seeks to minimise environmental impacts. The Princes Highway is a major truck route that presents opportunities for commercial enterprises.

There is minimal opportunity for industrial uses in Aireys Inlet due to amenity and environmental conflicts. These issues have also constrained the ability for the industrial estates in Anglesea and Lorne to expand. Employment precincts have been identified in Torquay-Jan Juc to enhance local employment opportunities.

Enabling residential and rural residential development on land close to recognised industrial areas often leads to residential amenity issues that compromise the viability of industrial operations, such as in the Anglesea Industrial Estate.

Council seeks to:

- Facilitate business and industry ventures in Winchelsea that provide local services, particularly in health and education or the tourism and green industry sectors.
- Promote economic development opportunities that protect local character, amenity and the natural environment.
- Protect industrial estates and employment precincts as an industrial land resource.

Tourism

The tourism industry is underpinned by the coastal location, environmental values and scenic qualities of the Shire. Tourism developments continue to capitalise on the environmental and landscape values of the rural hinterland, including for nature and farm based tourism.

The Great Otway National Park presents opportunities for the development of nature and adventure based recreational activities and the Lorne hinterland may provide opportunities for small scale tourist accommodation.

However, tourism development is often constrained by environmental risks in these areas and the need to protect the natural environment, landscape values and agricultural activities the industry seeks to capitalise on. Higher density and larger scale urban tourist development can compromise the low scale and vegetated character of the coast and its townships. Inappropriate tourism use and development can also cause amenity impacts on local communities.

The economy of Torquay-Jan Juc is largely based on tourism and the surfing industry. The Surf City tourist precinct is a primary destination for many visitors to Torquay.

With its shopping strip, hotels and other facilities, Lorne is a prime tourist destination of the Shire.

Winchelsea's historical and country village character provides an opportunity for further tourism growth for the town.

Council seeks to:

- Enhance the tourism industry by facilitating tourism use and development that protects residential amenity and the environmental, landscape, cultural and character values of the Shire.

SURF COAST PLANNING SCHEME

- Promote natural resource and adventure based tourism use and development at a scale and form that respects its setting and surrounding land uses.
- Support the continued growth of Torquay-Jan Juc's local tourism and surf industry.
- Promote Lorne and its hinterland as a primary and year round tourist destination.
- Maximise tourism opportunities in Winchelsea by promoting its country village and historical character through commercial development.

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C136surf

Transport

The Shire is highly car dependent, with limited public transport services between and within townships. Insufficient public transport is an added constraint on residential growth in some towns. Increasing traffic volumes on the Great Ocean Road (especially during the bushfire season) is resulting in congestion, traffic hazards and emergency response difficulties.

Pedestrian and cycle paths between and within settlements are limited and lack connectivity. Busy roads create barriers to local access, including access to the beach. In Winchelsea in particular, the Princes Highway and Barwon River divide the town, further emphasising the importance of connectivity within and between towns to ensure good access to facilities and services.

Council seeks to:

- Provide a permeable and well-connected street network particularly in new estates.
- Facilitate a transportation system that reduces car dependence and encourages walking and cycling for local trips.
- Integrate walking and cycling pathways with public transport and public open space.
- Facilitate a pedestrian and cycling network that improves connectivity between and within settlements and access to the foreshore.

Car parking

Peak summer car parking demands within coastal townships are much greater than in the winter months. In Lorne, there is a heavy reliance on public car parking due to a lack of parking spaces on private land, particularly in the commercial area when peak periods coincide with high levels of foreshore activity. Given a lack of car parking opportunities on the Great Ocean Road, car parking supply is also likely to become an issue in Aireys Inlet as its centres incrementally develop.

While this shortage needs to be addressed, parking areas should not intrude on the visual and environmental sensitivity of the foreshore or detract from the public realm.

Council seeks to:

- Facilitate the provision of car parking spaces while maintaining environmental and amenity values.
- Discourage surface car parking that detracts from the public realm.

02.03-9

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C136surf

Infrastructure

Community infrastructure

Outdoor entertainment and recreation opportunities are an important aspect of the Surf Coast region. The foreshore and riverbank reserves are the primary areas for public open space. These may be affected by the impacts of climate change, resulting in potential loss of open space and the need to identify new areas. For example, there is an imbalance in the distribution of passive open space in Torquay-Jan Juc, with an over-reliance on its foreshore.

The coastal population can triple in size during the peak tourism season in summer. This significantly increases pressure on existing services and infrastructure.

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Although the population is aging, there are limited services for the aged. There is also a need for long day child care services in Winchelsea.

Council seeks to:

- Facilitate the timely provision of a range of community and recreation facilities including public open space.
- Facilitate improved access to aged care services and facilities.

Development infrastructure

A key infrastructure constraint in Moriac, Bellbrae, Deans Marsh, Moggs Creek and Eastern View is the lack of reticulated services, such as water supply, stormwater drainage or sewerage. This, in addition to insufficient public transport, further limits the growth of the townships.

Moriac is provided with a reticulated water supply system that only has capacity to supply planned development with an elevation of less than 105 metres AHD. A number of old and inappropriate subdivisions in Deans Marsh are unable to retain wastewater on site.

Urban stormwater runoff from lots not connected to a stormwater drainage system, particularly in Moriac, could pose a threat to the sensitive environment and water catchment area. The limited capacity of drainage infrastructure in the older parts of Torquay will also struggle to cope with redevelopment using traditional drainage models.

The Water Reclamation Plant in Winchelsea has limited capacity for growth.

Council seeks to:

- Facilitate the provision of development infrastructure in a timely manner.
- Ensure development will not impede the expansion of the Water Reclamation Plant in Winchelsea.

02.03-10

10/06/2021
C136surf

Gaming venues

Gaming facilities are not part of the existing attraction of the Shire, with relatively few venues offering electronic gaming machines.

There are links between social disadvantage, problem gambling and proximity to gaming venues. Although gaming machines may be accessible to the community as a form of entertainment, they should not be convenient. The location of electronic gaming machines should also have regard to the socio-economic characteristics of a community.

Council seeks to:

- Discourage gaming facilities that may have a detrimental impact on the amenity, culture and character of the townships.
- Discourage locating electronic gaming machines in relatively disadvantaged areas that are most vulnerable to the potential harmful effects of gaming.
- Locate gaming machines at a distance that requires a pre-considered decision to gamble.

SURF COAST PLANNING SCHEME

15.03 HERITAGE

31/07/2018
VC148

SURF COAST PLANNING SCHEME

15.03-1S

26/10/2018
VC155

Heritage conservation

Objective

To ensure the conservation of places of heritage significance.

Strategies

Identify, assess and document places of natural and cultural heritage significance as a basis for their inclusion in the planning scheme.

Provide for the protection of natural heritage sites and man-made resources.

Provide for the conservation and enhancement of those places that are of aesthetic, archaeological, architectural, cultural, scientific or social significance.

Encourage appropriate development that respects places with identified heritage values.

Retain those elements that contribute to the importance of the heritage place.

Encourage the conservation and restoration of contributory elements of a heritage place.

Ensure an appropriate setting and context for heritage places is maintained or enhanced.

Support adaptive reuse of heritage buildings where their use has become redundant.

Consider whether it is appropriate to require the restoration or reconstruction of a heritage building in a Heritage Overlay that has been unlawfully or unintentionally demolished in order to retain or interpret the cultural heritage significance of the building, streetscape or area.

Policy guidelines

Consider as relevant:

- The findings and recommendations of the Victorian Heritage Council.
- The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance, 2013.

SURF COAST PLANNING SCHEME

15.03-1L Heritage conservation

**10/06/2021 - 10/06/2021
G436surf Proposed GC183 Strategy Policy application**

This policy applies to land subject to the Heritage Overlay.

The definitions for all heritage terms in this policy refer to the *Australia ICOMOS Charter for Places of Cultural Significance 2013 (The Burra Charter)*.

Strategies

Restoration, reconstruction and surface treatment

Ensure that restoration and reconstruction of a heritage place is of the same proportions, profiles and materials as the original and known missing fabric.

Encourage the restoration of historic buildings and old shops in Winchelsea and reconstruction of deteriorated and missing fabric that enhances the heritage significance of the heritage place.

Encourage the restoration of old shops and other heritage places in Winchelsea and other townships, to include verandahs, fenestration, parapets, and entranceway features of heritage items based on historic evidence.

Encourage the restoration of the Shire's historic homesteads, including outbuildings, entrances and historic farm buildings.

Encourage colour schemes that are consistent with the original period of construction and architectural style of the building or precinct.

Support the use of traditional and compatible construction materials appropriate to the conservation of the place.

Encourage removal of paint by non-abrasive methods from originally unpainted brick or masonry surfaces.

Discourage painting, rendering and other surface treatments of unpainted surfaces.

Buildings and works

Ensure that development responds to the historic character, form, and context of the heritage place.

Ensure that alterations and additions to buildings and works are compatible with the scale, height, form, character, setbacks, and construction of the heritage place, and provide contemporary design outcomes.

Ensure that additions above heritage buildings are not visually dominant and are:

- Subservient in proportion.
- Recessive as viewed from the public realm, being behind roof ridgelines and roof apex points.
- Set in from the sides.

Discourage additions that are independent in character (in form, scale, height, and materials) to the heritage building unless they are designed as separate entities and are not highly visible from the public realm.

Avoid new openings in principal facades where the facade contributes to the significance of the place.

Ensure that new buildings are compatible with the scale, character and construction of existing significant buildings without replicating their design.

Retain vistas and viewlines to significant places.

Demolition

Discourage the demolition, including the partial demolition, of a significant (including contributory) heritage place unless the demolition involves :

SURF COAST PLANNING SCHEME

- The removal of non-contributory fabric.
- Enhancement of the significance of the place by revealing original fabric.
- Partial demolition that retains the significant three dimensional form and the fabric of the heritage place, and is accompanied by a demolition method statement.

Relocation of buildings

Discourage the relocation of a heritage place, either within the existing site or to another site, unless:

- The existing location does not contribute to its significance and the heritage place will not be adversely affected, and;
- The application is accompanied by a structural engineering report indicating the relocation methodology to ensure the structural and physical integrity of the fabric.

Subdivision

Discourage subdivision of significant heritage places unless:

- The setting will not be adversely affected (including no adverse affect on the curtilage and spacing around significant buildings; historic grouping of buildings; significant vegetation; and existing views from the public realm).
- The original road and lot layout are retained.
- The proposal is consistent with the surrounding pattern of subdivision.

Retain views to significant (including contributory) heritage places.

Mountjoy Parade Heritage Precinct

Encourage development to be respectful of the cultural heritage values of the Mountjoy Parade Heritage Precinct.

Ensure that new buildings and works complement significant (including contributory) places and the prevailing character of the precinct, and have regard to the *Mountjoy Parade Heritage Design Guidelines* (Surf Coast Shire, April 2021).

Discourage subdivision within the Mountjoy Parade Heritage Precinct that adversely impacts the broad allotment configuration and wide frontages, and substantial landscaped and vegetated gardens.

Streetscapes, infrastructure, landscape and trees

Retain significant plantings and garden features, outbuildings and garden settings that contribute to the cultural significance of the context and setting of heritage places.

Ensure that development does not adversely affect trees and landscaping that are significant elements to the heritage place and adjoining heritage places.

Discourage the removal of significant trees.

Encourage new landscaping that makes a positive contribution to the heritage place.

Boundary fences

Retain fences and gates that contribute to the significance of a heritage place.

Design and construct new fences in the public realm that are:

- Based on any available historic, physical and comparative evidence (where possible).
- Appropriate in design and construction to the architectural style and era of the building.
- Consistent with the height, form, and alignment of significant fencing in the heritage place or precinct.
- Visually permeable to allow views to the front garden and the heritage place from the public realm.

SURF COAST PLANNING SCHEME

Access, car parking and ancillary buildings

Encourage covered and uncovered parking and ancillary buildings to be detached and located:

- To the rear of the heritage building.
- Behind the principle building façade where siting to the rear of the heritage building cannot be achieved.

Discourage:

- Covered and uncovered parking, and other outbuildings, that are visually dominant.
- Removal of existing vehicle crossovers that contribute to the significance of a heritage place.
- New vehicle crossovers that are inconsistent with the character of the heritage place including multiple crossovers and wide crossovers.
- Basement car parking ramps and entries that detract from the significance of a heritage place.

Signs

In commercial contexts, encourage signs or other similar devices that complement the historic character and significance of the heritage place through location, style and size, with sky signs, signs projecting from walls and internally illuminated signs being discouraged.

In residential contexts, where appropriate, encourage freestanding signs that are single-fronted, do not obscure significant views to heritage buildings and are not visually dominant.

Use

Ensure that uses considered under the Schedule to the Heritage Overlay that would otherwise be prohibited, demonstrate an enduring conservation benefit for the heritage asset.

Policy guideline

Consider as relevant:

That land subject to a Heritage Overlay may possess both Aboriginal living cultural heritage values and post-European contact cultural heritage.

The need for restoration proposals to be substantiated by historic, physical and comparative evidence that demonstrates consistency with the original features following the conservation principles of the *Australia ICOMOS Charter for Places of Cultural Significance 2013 (The Burra Charter)*.

Policy documents

Consider as relevant:

Surf Coast Shire Places of Cultural Significance Study: Selected Lorne/Deans Marsh Heritage Place Assessments 2003 (Surf Coast Shire, amended 2005)

Surf Coast Heritage Study Stage 2B – Statements of Significance (David Rowe & Wendy Jacobs, July 2009)

Barrabool Uniting (formerly Presbyterian) Church & Manse: Heritage Assessment (Dr David Rowe Authentic Heritage Services Pty Ltd, 2014)

Stage 2C of the Surf Coast Shire Heritage Study, Barrabool, Torquay, Bellbrae, and Winchelsea, Victoria, Volume 2: The Heritage Citations (Ecology and Heritage Partners, July 2020)

Mountjoy Parade Heritage Design Guidelines (Surf Coast Shire, April 2021)

The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance, 2013

SURF COAST PLANNING SCHEME

15.03-2S

31/07/2018
VC148

Aboriginal cultural heritage

Objective

To ensure the protection and conservation of places of Aboriginal cultural heritage significance.

Strategies

Identify, assess and document places of Aboriginal cultural heritage significance, in consultation with relevant Registered Aboriginal Parties, as a basis for their inclusion in the planning scheme.

Provide for the protection and conservation of pre-contact and post-contact Aboriginal cultural heritage places.

Ensure that permit approvals align with the recommendations of any relevant Cultural Heritage Management Plan approved under the *Aboriginal Heritage Act 2006*.

Policy guidelines

Consider as relevant:

- The findings and recommendations of the Aboriginal Heritage Council.
- The findings and recommendations of the Victorian Heritage Council for post-contact Aboriginal heritage places.

Policy documents

Consider as relevant:

- *Aboriginal Heritage Act 2006*

SURF COAST PLANNING SCHEME

01/06/2017
C117

SCHEDULE TO CLAUSE 43.01 HERITAGE OVERLAY

1.0 Application requirements

~~10/06/2021~~
~~C136surf~~ Proposed GC183

The following application requirements apply to an application for a permit under Clause 43.01, in addition to those specified elsewhere in the scheme and must accompany an application, as appropriate, to the satisfaction of the responsible authority:

- ~~A conservation management plan in accordance with the *Australian ICOMOS Charter for Places of Cultural Significance (Burra Charter, 2013)* for any proposal that raises significant or complex heritage issues or impacts on a heritage place.~~
 The preparation of a Conservation Management Plan in accordance with the *Australia ICOMOS Charter for Places of Cultural Significance 2013 (The Burra Charter)* and the Heritage Council of Victoria's *Conservation Management Plans: Managing Heritage Places A Guide (2010)*.
- For development affecting significant vegetation (as listed in the Schedule to the Heritage Overlay), require the preparation of an arboricultural report that addresses the significance, integrity and condition of the vegetation and the potential impacts.
- For any applications for partial demolition, require the provision of a demolition method statement that details how retained fabric is to be safeguarded during demolition and construction.
- For any proposal to relocate a heritage place, require the preparation of a structural engineering report indicating the relocation methodology to ensure the structural and physical integrity of the fabric.
- For applications for additions above heritage buildings require the preparation of viewline diagrams.

2.0 Heritage places

~~10/06/2021~~
~~C136surf~~ Proposed GC183

The requirements of this overlay apply to both the heritage place and its associated land.

PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
Surf Coast Shire								

SURF COAST PLANNING SCHEME

PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
HO163	<p><i>Great Ocean Road</i></p> <p>Great Ocean Road between Torquay and Allansford, Surf Coast Shire</p> <p>The heritage place includes</p> <p>Part HO68 <i>Graves of Lindsay Children (Splitters Graves)</i> and</p> <p>Part HO77 <i>Mountjoy Parade Heritage Area</i></p> <p>Statement of significance:</p> <p><i>Selected Lorne/Deans Marsh Heritage Place Assessments 2003</i> (Surf Coast Shire, amended 2005)</p> <p>Heritage design guidelines:</p> <p><i>Mountjoy Parade Heritage Design Guidelines, April 2021</i></p>	–	–	–	–	yes Ref No H2261	yes	no
Aireys Inlet								
HO91	<p><i>Angahook Bark Hut</i></p> <p>10 Inlet Crescent, Aireys Inlet.</p> <p>Statement of significance:</p> <p><i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)</p>	yes	yes	no	no	no	no	no
HO1	<p><i>Split Point Lightstation Complex</i></p> <p>24 Federal Street and 7-13 Federal Street, Aireys Inlet.</p>	–	–	–	–	yes Ref No H2270	yes	no
HO92	<p><i>Pearse Cairn</i></p> <p>Federal Drive, Aireys Inlet.</p> <p>Statement of significance:</p>	yes	no	no	no	no	no	no

SURF COAST PLANNING SCHEME

PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
	<i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)							
Anglesea								
HO93	<i>Regatta Boat Shed & adjacent Race Organiser's Stand</i> Great Ocean Road, Anglesea. Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)	no	no	no	yes	no	no	no
HO94	<i>Angahook General Store</i> 119 Great Ocean Road, Anglesea. Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)	no	no	no	no	no	yes	no
HO95	<i>"Children's Joy"</i> 129 Great Ocean Road, Anglesea. Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)	no	no	no	yes	no	no	no
HO96	<i>"Rivernook"</i> 131 Great Ocean Road, Anglesea. Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)	no	no	no	no	no	no	no

SURF COAST PLANNING SCHEME

PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
HO98	<p>"Lorna Larnee"</p> <p>45 Harvey Street, Anglesea.</p> <p>Statement of significance:</p> <p><i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)</p>	no	no	yes boundary cypress hedge only	no	no	no	no
HO99	<p>"Ben Nevis"</p> <p>69 Harvey Street, Anglesea.</p> <p>Statement of significance:</p> <p><i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)</p>	no	no	Yes trees greater than 3 metres in height.	yes	no	no	no
HO100	<p>Anglesea Memorial Hall</p> <p>1 McMillan Street, Anglesea.</p> <p>Statement of significance:</p> <p><i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)</p>	no	no	no	no	no	no	no
HO101	<p>"Rangi Marie"</p> <p>5 McMillan Street, Anglesea.</p> <p>Statement of significance:</p> <p><i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)</p>	no	no	no	yes	no	no	no
HO102	<p>"Blink Bonnie"</p> <p>39-43 Parker Street, Anglesea.</p> <p>Statement of significance:</p>	no	no	no	yes	no	no	no

SURF COAST PLANNING SCHEME

PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
	<i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)							
HO103	Boat sheds (3) River Reserve Road, Anglesea. Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)	no	no	no	no	no	no	no
HO104	"Carinya" 1 Tonge Street, Anglesea. Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)	no	no	no	no	no	no	no
Barrabool								
HO7	"Ballancea" homestead including interior. 250 Ballancea Road, Barrabool. Statement of significance: <i>Stage 2C of the Surf Coast Shire Heritage Study, Barrabool, Torquay, Bellbrae, and Winchelsea, Victoria, Volume 2: The Heritage Citations</i> (Ecology and Heritage Partners Pty Ltd, July 2020)	yes	yes	no	no	no	yes	no
HO13	"Tasman" homestead. 755 Barrabool Road, Barrabool. Statement of significance:	yes	no	no	no	no	yes	no

SURF COAST PLANNING SCHEME

PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
	<i>Stage 2C of the Surf Coast Shire Heritage Study, Barrabool, Torquay, Bellbrae, and Winchelsea, Victoria, Volume 2: The Heritage Citations (Ecology and Heritage Partners Pty Ltd, July 2020)</i>							
HO9	<i>"Foymount" homestead.</i> 795 Barrabool Road, Barrabool. Statement of significance: <i>Stage 2C of the Surf Coast Shire Heritage Study, Barrabool, Torquay, Bellbrae, and Winchelsea, Victoria, Volume 2: The Heritage Citations (Ecology and Heritage Partners Pty Ltd, July 2020)</i>	yes	no	no	no	no	yes	no
HO14	<i>Wescott's Stable.</i> 850 Barrabool Road, Barrabool. Statement of significance: <i>Stage 2C of the Surf Coast Shire Heritage Study, Barrabool, Torquay, Bellbrae, and Winchelsea, Victoria, Volume 2: The Heritage Citations (Ecology and Heritage Partners Pty Ltd, July 2020)</i>	yes	no	no	no	no	yes	no
HO9	<i>"Foymount" homestead.</i> 960 Barrabool Road, Barrabool.	yes	no	no	no	no	yes	no
HO3	<i>Barrabool Uniting (formerly Presbyterian) Church including former Manse and mature garden setting specifically Cupressus macrocarpa (Monterey Cypress) hedges, and Pinus Radiata (Radiata Pine), Lagunaria Patersonia (Norfolk Island Hibiscus), Araucaria heterophylla (Norfolk Island Pine), Fraxinus oxycarpa (Golden Ash) and Cupressus sp. trees.</i> 1135 Barrabool Road (cnr Andersons Road), Barrabool.	yes - Church and former Manse.	yes - Church.	yes	no	no	yes	no

SURF COAST PLANNING SCHEME

PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
HO8	<p><i>"Berramongo" homestead including interior.</i> 100 Crooks Road, Barrabool.</p> <p>Statement of significance: <i>Stage 2C of the Surf Coast Shire Heritage Study, Barrabool, Torquay, Bellbrae, and Winchelsea, Victoria, Volume 2: The Heritage Citations (Ecology and Heritage Partners Pty Ltd, July 2020)</i></p>	noyes	yes	no	no	no	yes	no
HO12	<p><i>"Stanbury" Barn including interior.</i> 130 Devon Road, Barrabool.</p> <p>Statement of significance: <i>Stage 2C of the Surf Coast Shire Heritage Study, Barrabool, Torquay, Bellbrae, and Winchelsea, Victoria, Volume 2: The Heritage Citations (Ecology and Heritage Partners Pty Ltd, July 2020)</i></p>	yes	yes	no	no	no	yes	no
HO10	<p><i>"Merrawarp" homestead including interior.</i> 50 Honeys Road, Barrabool.</p> <p>Statement of significance: <i>Stage 2C of the Surf Coast Shire Heritage Study, Barrabool, Torquay, Bellbrae, and Winchelsea, Victoria, Volume 2: The Heritage Citations (Ecology and Heritage Partners Pty Ltd, July 2020)</i></p>	yes	yes	no	no	no	yes	no
HO4	<p><i>Former Holy Trinity Anglican Church School.</i> 400 Merrawarp Road, Barrabool.</p>	–	–	–	–	yes Ref No H889	yes	no
HO5	<p><i>Holy Trinity Anglican Church and Vicarage.</i> 410 Merrawarp Road, Barrabool.</p>	–	–	–	–	yes Ref No H888	yes	no

SURF COAST PLANNING SCHEME

PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
HO11	"Neuchatel" 460 Merrawarp Road (Cnr. Barrabool Road), Barrabool.	–	–	–	–	yes Ref No H773	yes	no
Bellbrae								
HO6	<i>Bellbrae Cemetery Monumental Masonry</i> 65 School Road, Bellbrae. Statement of significance: <i>Stage 2C of the Surf Coast Shire Heritage Study, Barrabool, Torquay, Bellbrae, and Winchelsea, Victoria, Volume 2: The Heritage Citations (Ecology and Heritage Partners Pty Ltd, July 2020)</i>	no	no	no	no	no	no	no
Bells Beach								
HO88	<i>Bells Beach Surfing Recreation Reserve</i> Coastal Reserve, Bells Beach	–	–	–	–	yes Ref No. H2032	no	no
HO105	<i>Addiscot Homestead</i> 140 Bells Road, Bells Beach. Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance (David Rowe & Wendy Jacobs, 2009)</i>	no	no	no	yes	no	no	no
Benwerrin								
HO36	<i>Babington Sawmill Settlement, including sawmill complex and derelict cottage.</i> 215 Benwerrin-Mount Sabine Road, Benwerrin	no	no	no	no	no	yes	no
HO37	<i>House</i> 630 Benwerrin-Mount Sabine Road, Benwerrin.	no	no	no	no	no	no	no

SURF COAST PLANNING SCHEME

PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
HO38	<i>Wanliss Nut farm</i> Opposite 915 Erskine Falls Road, Benwerrin. Incorporated plan: <i>Wanliss Nut Farm Incorporated Plan, June 2006</i>	no	no	yes	no	no	no	no
Big Hill								
HO39	<i>East Point (Edna Walling Property), including remnant fabric and archaeological evidence of the Walling cottage, the rock walls, steps, chimney stacks/fireplaces and garden remnants.</i> 1060 Great Ocean Road, Big Hill.	no	no	no	no	no	no	no
Buckley								
HO106	<i>Former Laketown School</i> 1600 Princes Highway, Buckley. Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance (David Rowe & Wendy Jacobs, 2009)</i>	yes	no	no	no	no	no	no
Deans Marsh								
HO40	<i>Bridge</i> Part Government Road, (adjacent 1200 Birregurra-Deans Marsh Road) Deans Marsh. The heritage place is the bridge and all land within 20 metres of each side of the bridge.	no	no	no	no	no	no	no
HO41	<i>Howard's Carrying Depot, including the brick building, nissen hut, petrol pump and gate.</i> 1390 Birregurra-Deans Marsh Road, Deans Marsh	yes	no	no	no	no	no	no

SURF COAST PLANNING SCHEME

PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
HO42	<i>Lawrence Cottage</i> 1409 Birregurra Deans Marsh Road, Deans Marsh	no	no	no	no	no	no	no
HO43	<i>Deans Marsh Uniting (formerly Methodist) Church and hall.</i> 22 Deans Marsh-Lorne Road & Pennyroyal Valley Road (Cnr), Deans Marsh	no	no	no	no	no	no	no
HO44	<i>Deans Marsh Primary School (State School No. 1642) and Marjorie Lawrence (eucalypt) plantation.</i> 30 Deans Marsh-Lorne Road, Deans Marsh	no	no	Yes - Marjorie Lawrence plantation only	no	no	no	no
HO45	<i>St Pauls Anglican Church and hall</i> 40 Deans Marsh-Lorne Road, Deans Marsh	no	no	no	no	no	no	no
HO46	<i>Deans Marsh Public Hall & Recreation Reserve, including the public hall, sports grounds, fibro pavillion, memorial gates and cypress boundary plantation.</i> 6-20 Pennyroyal Valley Road, Deans Marsh	no	no	yes	no	no	no	no
HO47	<i>Presbyterian Church (former).</i> 11 Pennyroyal Valley Road, Deans Marsh	no	no	no	no	no	no	no
HO48	<i>Yan Yan Gurt Woolshed.</i> 1910 Winchelsea-Deans Marsh Road, Deans Marsh	yes	no	no	no	no	no	no
HO49	<i>Deans Marsh Hotel (former).</i> 2250 Winchelsea-Deans Marsh Road, Deans Marsh	no	no	no	no	no	no	no
HO50	<i>Mrs McInnes Milk Bar and Boarding House (former).</i> 2255 Winchelsea-Deans Marsh Road, Deans Marsh	no	no	no	no	no	no	no
Freshwater Creek								

SURF COAST PLANNING SCHEME

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HO15	<i>St David's Lutheran Church and Cemetery.</i> 905 Anglesea Road, Freshwater Creek.	–	–	–	–	yes Ref No. H1903	yes	no
Gnarwarre								
HO164	Pollocksford Bridge over Barwon River, Pollocksford Road, Gnarwarre Statement of significance: <i>Stage 2C of the Surf Coast Shire Heritage Study, Barrabool, Torquay, Bellbrae, and Winchelsea, Victoria, Volume 2: The Heritage Citations (Ecology and Heritage Partners Pty Ltd, July 2020)</i>	no	no	no	no	no	no	no
Lorne								
HO51	<i>Keverell</i> 16 Armytage Street, Lorne	yes	no	no	no	no	no	no
HO53	<i>Queens Park Caravan Park & Air Spotters Cabin.</i> 20 Armytage Street, Lorne Incorporated plan: <i>Queens Park Caravan Park Incorporated Plan, June 2006</i>	yes	no	yes	yes – two small buildings near front entrance and stone walling associated with terracing	no	no	no

SURF COAST PLANNING SCHEME

PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
HO107	<p><i>Banuke</i> 6-8 Beale Street, Lorne</p> <p>Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)</p> <p>Heritage design guidelines: <i>Mountjoy Parade Heritage Design Guidelines, April 2021</i></p>	no	no	yes – trees greater than 3 metres in height.	yes – timber outbuilding and front fencing.	no	no	no
HO108	<p><i>Two Former Police Lock Up Buildings</i> 1-7 Charles Street, Lorne.</p> <p>The Heritage Place is the lock up buildings and all land within 1 metre of all sides of the buildings.</p> <p>Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)</p>	no	no	no	no	no	no	no
HO109	<p><i>“Valetta”</i> 3 Fern Avenue, Lorne.</p> <p>Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)</p>	no	no	no	no	no	no	no
HO52	<p><i>Wareen</i> 15 Fern Avenue, Lorne</p>	no	no	no	no	no	no	no
HO54	<p><i>Log Cabin</i> 76 George Street, Lorne</p>	yes	no	no	no	no	no	no
HO56	<p><i>Cumberland River Picnic Shelter</i> 2680 Great Ocean Road, Lorne</p>	yes	no	no	no	no	no	no

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HO78	<i>Cumberland River Ford</i> 2680 Great Ocean Road, Lorne	no	no	no	no	no	no	no
HO79	<i>Cumberland River Cypress Trees</i> 2680 Great Ocean Road, Lorne Incorporated plan: <i>Cumberland River, Cypress Trees Incorporated Plan, June 2006</i>	no	no	yes	no	no	no	no
HO110	<i>Lorne Public Cemetery</i> 10 Howard Street, Lorne. Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)	no	no	no	no	no	no	no
HO57	<i>Toll Gate Cottage</i> 4 Minapre Street, Lorne	no	no	no	no	no	no	no
HO60	<i>Erskine River Shops</i> 2-6 Mountjoy Parade, Lorne	no	no	no	no	no	no	no
HO34	<i>Erskine House</i> 35 Mountjoy Parade, Lorne.	–	–	–	–	yes Ref No. H1812	yes	no
HO111	<i>Lorne War Memorial</i> 51 Mountjoy Parade, Lorne. The Heritage Place is the war memorial and all land within 2 metres of all sides of the paved base of the memorial. Statement of significance:	yes	no	no	no	no	no	no

SURF COAST PLANNING SCHEME

PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
	<i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)							
HO61	<i>Lorne Cinema</i> 76-80 Mountjoy Parade, Lorne	–	–	–	–	yes Ref No. H2230	yes	no
HO58	<i>Cypress Avenue</i> Lorne Foreshore, Lorne Incorporated plan: <i>Cypress Avenue, Lorne Foreshore Incorporated Plan, June 2006</i>	no	no	yes	no	no	no	no
HO59	<i>Lorne Swimming Pool and Kiosk</i> 81 Mountjoy Parade, Lorne	yes	no	no	no	no	no	no
HO28	<i>St Cuthbert's Uniting Church</i> 92 Mountjoy Parade, Lorne.	no	no	no	no	no	yes	no
HO62	<i>Butchers Shop (former)</i> 112-112a Mountjoy Parade, Lorne.	yes	no	no	no	no	no	no
HO64	<i>Lorne Hotel</i> 176-178 Mountjoy Parade, Lorne	yes	no	no	no	no	no	no
HO32	<i>All Saint Anglican Church</i> 190 Mountjoy Parade, Lorne. Statement of significance: <i>Selected Lorne/Deans Marsh Heritage Place Assessments 2003</i> (Surf Coast Shire, amended 2005) Heritage design guidelines: <i>Mountjoy Parade Heritage Design Guidelines, April 2021</i>	no	no	yes – trees greater than 3 metres in height.	yes – front fencing and retaining walls along Mountjoy Parade only.	no	yes	no

SURF COAST PLANNING SCHEME

PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
HO29	<i>Leighwood</i> 222 Mountjoy Parade, Lorne. Statement of significance: <i>Selected Lorne/Deans Marsh Heritage Place Assessments 2003</i> (Surf Coast Shire, amended 2005) Heritage design guidelines: <i>Mountjoy Parade Heritage Design Guidelines, April 2021</i>	–	–	–	–	yes Ref No H604	yes	no
HO30	<i>Jura</i> 242-244 Mountjoy Parade, Lorne. Statement of significance: <i>Selected Lorne/Deans Marsh Heritage Place Assessments 2003</i> (Surf Coast Shire, amended 2005) Heritage design guidelines: <i>Mountjoy Parade Heritage Design Guidelines, April 2021</i>	–	–	–	–	yes Ref No H822	yes	no
HO65	<i>House</i> 246-248 Mountjoy Parade, Lorne Statement of significance: <i>Selected Lorne/Deans Marsh Heritage Place Assessments 2003</i> (Surf Coast Shire, amended 2005) Heritage design guidelines: <i>Mountjoy Parade Heritage Design Guidelines, April 2021</i>	yes	no	yes – trees greater than 3 metres in height only.	yes – front fencing and retaining walls along Mountjoy Parade only.	no	no	no
HO66	<i>Pacific Hotel</i> 268-270 Mountjoy Parade, Lorne	yes	no	no	no	no	no	no

SURF COAST PLANNING SCHEME

PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
HO67	<i>Swing Bridge (footbridge)</i> Ocean Road at Erskine River mouth, Lorne	no	no	no	no	no	no	no
HO68	<i>Graves of Lindsay Children(Splitters Graves)</i> Ocean Road, Lorne. The Heritage Place is the graves and all land within 3 metres of all sides of the graves.	yes	no	no	no	no	no	no
HO69	<i>House</i> 19 Ocean Road, Lorne.	no	no	no	no	no	no	no
HO70	<i>House</i> 53 Ocean Road, Lorne.	no	no	no	no	no	no	no
HO71	<i>House, including the Canary Island Palm tree.</i> 69 Ocean Road, Lorne.	no	no	yes – Canary Island Palm only.	no	no	no	no
HO72	<i>House</i> 79 Ocean Road, Lorne.	no	no	no	no	no	no	no
HO113	<i>“Stanmorr”</i> 64 Otway Street, Lorne. Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)	no	no	no	no	no	no	no
HO26	<i>Primary School No 2162.</i> 18 Smith Street & 15 Grove Road, Lorne.	–	–	–	–	yes Ref No H1716	yes	no

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HO114	<p>"Kyanga" 56 Smith Street, Lorne.</p> <p>Statement of significance: <i>Surf Coast Heritage Study Stage 2B - Statements of Significance (David Rowe & Wendy Jacobs, 2009)</i></p>	no	no	no	no	no	no	no
HO115	<p>House 58 Smith Street, Lorne.</p> <p>Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance (David Rowe & Wendy Jacobs, 2009)</i></p>	no	no	no	no	no	no	no
HO74	<p>Ravenswood 70 Smith Street & Bay Street, Lorne.</p>	no	no	no	no	no	no	no
HO31	<p>Varna 101-103 Smith Street, Lorne.</p> <p>Statement of significance: <i>Selected Lorne/Deans Marsh Heritage Place Assessments 2003 (Surf Coast Shire, amended 2005)</i></p> <p>Heritage design guidelines: <i>Mountjoy Parade Heritage Design Guidelines, April 2021</i></p>	no	no	yes – trees greater than 3 metres in height only.	yes – front fencing and retaining walls along Mountjoy Parade only.	no	yes	no
HO75	<p>Waverley House 3 Waverley Avenue, Lorne.</p>	yes	no	no	no	no	no	no
HO76	<p>Amberley House 15-19 William Street, Lorne.</p>	no	no	no	no	no	no	no

SURF COAST PLANNING SCHEME

PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
HO77	<p><i>Mountjoy Parade Heritage Precinct.</i> Mountjoy Parade and Smith Street, Lorne</p> <p>The heritage place includes the Moreton Bay Fig on the foreshore.</p> <p>Incorporated plan: <i>Moreton Bay Fig, Lorne Foreshore Incorporated Plan, June 2006</i></p> <p>Statement of significance: <i>Selected Lorne/Deans Marsh Heritage Place Assessments 2003</i> (Surf Coast Shire, amended 2005)</p> <p>Heritage design guidelines: <i>Mountjoy Parade Heritage Design Guidelines, April 2021</i></p>	no	no	yes - trees greater than 3 metres in height only.	yes – front fencing and retaining walls along Mountjoy Parade only.	no	no	no
Modewarre								
HO116	<p><i>Avenue of Honour</i> Adjacent 910 Cape Otway Road (between Considines & Taylors Roads), Modewarre.</p> <p>Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)</p>	no	no	yes	no	no	no	no
HO117	<p><i>Former Modewarre State School No.396</i> 910 Cape Otway Road, Modewarre.</p> <p>Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)</p>	yes	no	yes	no	no	no	no

SURF COAST PLANNING SCHEME

PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
HO118	<i>Modewarre Memorial Hall, including mature oak tree and Honour Boards</i> 910 Cape Otway Road, Modewarre. Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance (David Rowe & Wendy Jacobs, 2009)</i>	no	yes	yes	no	no	no	no
HO119	<i>Former Bible Christian Siloam Chapel</i> 440 Considines Road, Modewarre. Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance (David Rowe & Wendy Jacobs, 2009)</i>	yes	no	no	no	no	no	no
Mt Duneed								
HO17	<i>Summerhill (Prefabricated Iron Cottage).</i> 155 Mt Duneed Road, Mt Duneed.	–	–	–	–	yes Ref No H1131	yes	no
Torquay								
HO16	“Scamme/Scammell” house (Deckhouse from the wreck “ Scamme/Scammell ”). 24 Pride Street, Torquay. Statement of significance: <i>Stage 2C of the Surf Coast Shire Heritage Study, Barrabool, Torquay, Bellbrae, and Winchelsea, Victoria, Volume 2: The Heritage Citations (Ecology and Heritage Partners Pty Ltd, July 2020)</i>	no	noyes	no	no	no	yes	no

SURF COAST PLANNING SCHEME

PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
HO90	<p><i>Sea View Villa</i> 2A Pearl Street, Torquay.</p> <p>Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)</p>	no	no	yes – trees greater than 3 metres in height only	no	no	no	no
HO120	<p><i>Former Butcher's Shop and associated Outbuildings</i> 19 Anderson Street and part of 32 Munday Street, Torquay.</p> <p>Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)</p>	no	no	no	yes	no	yes	no
HO121	<p><i>Torquay Uniting Church</i> 27 Anderson Street, Torquay.</p> <p>Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)</p>	no	no	no	no	no	yes	no
HO122	<p><i>Torquay Caravan Park</i> 35 Bell Street, Torquay.</p> <p>Incorporated plan: <i>Torquay Caravan Park Incorporated Plan, June 2009 (amended January 2012)</i></p> <p>Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)</p>	no	no	yes – trees greater than 3 metres in height only.	yes	no	yes	no

SURF COAST PLANNING SCHEME

PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
HO123	<i>Former Payne's Garage</i> 18 Bristol Road, Torquay. Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance (David Rowe & Wendy Jacobs, 2009)</i>	no	no	no	no	no	yes	no
HO124	<i>Torquay Public Hall</i> 8-12 Price Street, Torquay. Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance (David Rowe & Wendy Jacobs, 2009)</i>	yes	no	no	no	no	no	no
HO125	<i>St Luke's Anglican Church</i> 17 Pride Street, Torquay. Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance (David Rowe & Wendy Jacobs, 2009)</i>	no	no	no	yes	no	no	no
HO126	<i>Torquay Foreshore Precinct</i> The Esplanade, (between Point Danger and Yellow Bluff), Torquay. Incorporated plan: <i>Torquay Foreshore Incorporated Plan, June 2009</i> Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance (David Rowe & Wendy Jacobs, 2009)</i>	no	no	yes – trees greater than 3 metres in height only.	yes	no	no	no
HO127	<i>House</i> 18 The Esplanade, Torquay.	no	no	no	no	no	no	no

SURF COAST PLANNING SCHEME

PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
	<p>Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)</p>							
HO128	<p><i>Taylor Park</i> 47-70 The Esplanade, Torquay.</p> <p>Incorporated plan: <i>Taylor Park Incorporated Plan, June 2009</i></p> <p>Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)</p>	no	no	yes – trees greater than 3 metres in height only.	no	no	no	no
Winchelsea								
HO129	<p><i>Former Shire Engineer's House</i> 17 Armytage Street, Winchelsea.</p> <p>Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)</p>	no	no	no	no	no	no	no
HO130	<p><i>"Fairview"</i> 13 Austin Street, Winchelsea.</p> <p>Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)</p>	yes	no	no	no	no	no	no
HO131	<p><i>Former Wesleyan Mission Chapel</i> 37 Austin Street, Winchelsea.</p> <p>Statement of significance:</p>	yes	no	no	no	no	no	no

SURF COAST PLANNING SCHEME

PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
	<i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)							
HO132	<i>Former Army Hut</i> 27 Barkly Street, Winchelsea. Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)	no	no	no	no	no	no	no
HO133	<i>House</i> 29 Barkly Street, Winchelsea. Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)	no	no	no	no	no	no	no
HO20	<i>St Thomas Anglican Church and School Room</i> 31 Barwon Terrace, Winchelsea. Statement of significance: <i>Stage 2C of the Surf Coast Shire Heritage Study, Barrabool, Torquay, Bellbrae, and Winchelsea, Victoria, Volume 2: The Heritage Citations</i> (Ecology and Heritage Partners Pty Ltd, July 2020)	yes	no	no	no	no	yes	no
HO134	<i>Former Anglican Vicarage</i> 5 Batson Street, Winchelsea. Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)	yes	no	no	no	no	no	no

SURF COAST PLANNING SCHEME

PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
HO135	<p>"Kooringa" 10 Blacks Road, Winchelsea.</p> <p>Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance (David Rowe & Wendy Jacobs, 2009)</i></p>	no	no	no	no	no	no	no
HO24	<p>Murdeduke Homestead 730 Cressy Road, Winchelsea.</p> <p>Statement of significance: <i>Stage 2C of the Surf Coast Shire Heritage Study, Barrabool, Torquay, Bellbrae, and Winchelsea, Victoria, Volume 2: The Heritage Citations (Ecology and Heritage Partners Pty Ltd, July 2020)</i></p>	yes	no	no	no	no	yes	no
HO136	<p>Winchelsea Primary School 15 Gosney Street, Winchelsea.</p> <p>Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance (David Rowe & Wendy Jacobs, 2009)</i></p>	yes	no	no	no	no	no	no
HO137	<p>House 39 Harding Street, Winchelsea.</p> <p>Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance (David Rowe & Wendy Jacobs, 2009)</i></p>	yes	no	no	no	no	no	no
HO138	<p>Former Winchelsea Shire Hall 28 Hesse Street, Winchelsea.</p> <p>Statement of significance:</p>	yes	yes	yes	no	no	yes	no

SURF COAST PLANNING SCHEME

PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
	<i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)							
HO21	<i>Winchelsea Uniting Church and Manse.</i> 30- & 34 Hesse Street, Winchelsea. Statement of significance: <i>Stage 2C of the Surf Coast Shire Heritage Study, Barrabool, Torquay, Bellbrae, and Winchelsea, Victoria, Volume 2: The Heritage Citations</i> (Ecology and Heritage Partners Pty Ltd, July 2020)	yes	no	no	no	no	yes	no
HO139	<i>“The Isles”</i> 39 Hesse Street, Winchelsea. Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)	no	no	no	yes	no	no	no
HO140	<i>“Toyerville”</i> Lot 1, 41 Hesse Street, Winchelsea. Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)	no	no	no	yes	no	no	no
HO89	<i>Memorial Grandstand and Gates</i> Eastern Reserve, 70 Hopkins Street, Winchelsea	–	–	–	–	yes Ref No. H1525	yes	no
HO23	<i>Ingleby Homestead and Outbuildings</i> 765 Ingleby Road, Winchelsea and 3470 Cape Otway Road, Birregurra	–	–	–	–	yes Ref No H364	yes	no

SURF COAST PLANNING SCHEME

PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
HO22	<i>Barwon Park</i> 105 Inverleigh-Winchelsea Road, Winchelsea.	–	–	–	–	yes Ref No H365	yes	no
HO141	<i>Bills Water Trough</i> Main Street, Winchelsea. The Heritage Place is the trough and all land within 2 metres of all sides of the trough. Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)	yes	no	no	no	no	no	no
HO142	<i>Barwon Hotel</i> 1 Main Street, Winchelsea. Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)	yes	no	no	no	no	no	no
HO19	<i>Colonial Bank.</i> Lot 2, 33 Main Street, Winchelsea. Statement of significance: <i>Stage 2C of the Surf Coast Shire Heritage Study, Barrabool, Torquay, Bellbrae, and Winchelsea, Victoria, Volume 2: The Heritage Citations</i> (Ecology and Heritage Partners Pty Ltd, July 2020)	no yes	no	no	no	no	yes	no
HO143	<i>Winchelsea Post Office</i> 34 Main Street, Winchelsea. Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)	no	no	no	no	no	no	no

SURF COAST PLANNING SCHEME

PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
HO144	<p>"Daisy Cottage" 35 Main Street, Winchelsea.</p> <p>Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)</p>	no	no	no	no	no	no	no
HO145	<p>"Chelsea House" 39 Main Street, Winchelsea.</p> <p>Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)</p>	no	no	no	no	no	no	no
HO146	<p>House 41 Main Street, Winchelsea.</p> <p>Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)</p>	no	no	no	no	no	no	no
HO147	<p>Former Orchard Bakery & associated Dwelling 44 Main Street, Winchelsea.</p> <p>Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)</p>	no	no	no	no	no	no	no
HO148	<p>Former Police Station 53 Main Street, Winchelsea.</p> <p>Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)</p>	no	no	no	no	no	no	no

SURF COAST PLANNING SCHEME

PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
HO149	<i>House</i> 59 Main Street, Winchelsea. Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)	no	no	no	no	no	no	no
HO150	<i>“Balgownie”</i> 65-67 Main Street, Winchelsea. Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)	no	no	no	no	no	no	no
HO151	<i>Winchelsea Cemetery</i> 205 McConachy Street, Winchelsea. Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)	yes	no	yes trees greater than 3 metres in height only.	no	no	no	no
HO152	<i>St John the Baptist Roman Catholic Church and Presbytery</i> 5 Mercer Street, Winchelsea. Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)	yes	no	no	no	no	no	no
HO153	<i>“Plum Tree Cottage”</i> 9 Mercer Street, Winchelsea. Statement of significance:	yes	no	no	no	no	no	no

SURF COAST PLANNING SCHEME

PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
	<i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)							
HO154	<i>Former Bootmaker’s Shop & Dwelling</i> 21 Mercer Street, Winchelsea. Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)	no	no	no	no	no	no	no
HO18	<i>Barwon River Bridge</i> Over Barwon River, Princes Highway, Winchelsea.	–	–	–	–	yes Ref No H1456	yes	no
HO155	<i>Winchelsea Railway Station</i> 2-18 Railway Terrace, Winchelsea. Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)	yes	no	no	no	no	no	no
HO156	<i>Former Winchelsea Public Library</i> 1A Willis Street, Winchelsea. Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)	yes	no	no	no	no	yes	no
HO157	<i>Former Timon Schroeter’s Store</i> 11 Willis Street, Winchelsea. Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)	no	no	no	no	no	no	no

SURF COAST PLANNING SCHEME

PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
HO158	<i>Shinners' Café and Dwelling</i> 13 Willis Street, Winchelsea. Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)	no	no	no	no	no	no	no
HO159	<i>Globe Theatre</i> 17-19 Willis Street, Winchelsea.	–	–	–	–	yes Ref No. H226	yes	no
HO160	<i>Winchelsea Hotel</i> 20 Willis Street, Winchelsea. Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)	yes	no	no	no	no	no	no
HO161	<i>Murrell's Store</i> 22 Willis Street, Winchelsea. Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)	yes	no	no	no	no	no	no
HO162	<i>"Meningoort" (former hospital)</i> 37 Willis Street, Winchelsea. Statement of significance: <i>Surf Coast Shire Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, 2009)	no	no	no	no	no	no	No
HO25	<i>Wormbete Homestead including Outbuildings and Gardens.</i> 565 Winchelsea-Deans Marsh Road, Winchelsea. Statement of significance:	yes	no	no	no	no	yes	no

SURF COAST PLANNING SCHEME

PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
	<i>Stage 2C of the Surf Coast Shire Heritage Study, Barrabool, Torquay, Bellbrae, and Winchelsea, Victoria, Volume 2: The Heritage Citations (Ecology and Heritage Partners Pty Ltd, July 2020)</i>							

SURF COAST PLANNING SCHEME

31/07/2018
VC148

SCHEDULE TO CLAUSE 72.04 DOCUMENTS INCORPORATED IN THIS PLANNING SCHEME

1.0 Incorporated documents

16/06/2021
C136surf Proposed GC183

Name of document	Introduced by:
<i>Anglesea Borefield Project Incorporated Document</i> (Barwon Water and GHD, June 2009)	C51
<i>Briody Drive West Upgrade Development Contributions Plan</i> (Surf Coast Shire, October 2012)	C71 (Part 3)
<i>Cape Otway Road Australia Comprehensive Development Plan</i> (Tract, September 2020)	C125surf
<i>Cape Otway Road Australia Site Wide Plans and Precinct Concept Plans</i> (DELWP, September 2020)	C125surf
<i>Cumberland River, Cypress Trees Incorporated Plan</i> (Surf Coast Shire, June 2006)	C15 (Part 2)
<i>Cypress Ave, Lorne Foreshore Incorporated Plan</i> (Surf Coast Shire, June 2006)	C15 (Part 2)
<i>Deans Marsh Township Restructure Plan (Revised October 2013)</i> (Surf Coast Shire, October 2013)	C88
<i>Gnarwarre Battery Energy Storage System (BESS) - 189-389 Volum Road, Gnarwarre - Incorporated Document</i> (DELWP, February 2021)	C135surf
<i>Golden Beach Residential Lakes and Golf Course Development, Torquay – Concept Plan (Revision F: 13.04.00)</i> (Golden Wood Pty Ltd, 2000)	NPS1
<i>Livewire Park, Tree Top Adventure Facility, 180 Erskine Falls Road, Lorne</i> (Surf Coast Shire, April 2016)	C116
<i>Lorne Restructure Plan 2006 (Revised July 2007)</i> (Surf Coast Shire, 2007)	C34
<i>Moreton Bay Fig, Lorne Foreshore Incorporated Plan</i> (Surf Coast Shire, June 2006)	C15 (Part 2)
<i>Mountjoy Parade Heritage Design Guidelines</i> (Surf Coast Shire, April 2021)	C136surf
<i>Part of Lot A on PS 720129F (proposed Lots 312-314 on PS711644P), Winki Way, Torquay - West Coast Business Park</i> (Surf Coast Shire, April 2016)	C115
<i>Point Roadknight, Anglesea Restructure Plan</i> (Surf Coast Shire, 2004)	C16
<i>Powerline Bushfire Safety Program - Native Vegetation Removal Code of Practice</i> (DELWP, August 2016)	GC57
<i>Princes Highway Duplication – Winchelsea to Colac</i> (VicRoads, July 2014)	C91
<i>Queens Park Caravan Park Incorporated Plan</i> (Surf Coast Shire, June 2006)	C15 (Part 2)
<i>Stage 2C of the Surf Coast Shire Heritage Study, Barrabool, Torquay, Bellbrae, and Winchelsea, Victoria, Volume 2: The Heritage Citations</i> (Ecology and Heritage Partners Pty Ltd, July 2020)	GC183
<i>Surf Coast Heritage Study Stage 2B – Statements of Significance</i> (David Rowe & Wendy Jacobs, July 2009)	C50
<i>Taylor Park Incorporated Plan</i> (Surf Coast Shire, June 2009)	C50
<i>Torquay Caravan Park Incorporated Plan June 2009 (Am Jan 2012)</i> (Surf Coast Shire, 2012)	C78
<i>Torquay Foreshore Incorporated Plan</i> (Surf Coast Shire, June 2009)	C50
<i>Torquay Jan Juc Development Contributions Plan, 16 May 2011 (Revised July 2017)</i> (SGS Economics & Planning, July 2017)	GC75

SURF COAST PLANNING SCHEME

Name of document	Introduced by:
<i>Wanliss Nut Farm Incorporated Plan</i> (Surf Coast Shire, June 2006)	C15 (Part 2)
<i>Weeds of the Surf Coast Shire</i> (Surf Coast Shire, 2013)	C96
<i>Warrnambool Line Upgrade Incorporated Document</i> (Rail Projects Victoria, December 2019)	GC121
<i>Waurm Ponds Train Maintenance and Stabling Facility Project Incorporated Document</i> (Rail Projects Victoria, May 2020)	GC104

GOLDEN PLAINS PLANNING SCHEME

28/02/2019
GC117

SCHEDULE TO CLAUSE 43.01 HERITAGE OVERLAY

1.0

09/07/2020
C90gpla

Application requirements

An application for demolition of locally significant or contributory heritage places within a precinct must be accompanied by the following information, as appropriate:

- A structural engineering report demonstrating why demolition is necessary.
- A report or statement to the satisfaction of the Responsible Authority that demonstrates that the demolition will not adversely impact upon the significance of the place.
- An application for the replacement development.
- An arboricultural assessment and heritage impact assessment for any heritage place identified in the schedule that includes tree controls.
- A heritage impact assessment for any proposed development that may affect a significant heritage place.

2.0

Heritage places

06/05/2021
C95gpla

Proposed GC183 The requirements of this overlay apply to both the heritage place and its associated land.



PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
HO1	Cameron Hill, 25 Brislanes Road, Murgheboluc	-	-	-	-	Yes Ref No H792	Yes	No
HO2	Bannockburn Railway Station, Clyde Road, Bannockburn	-	-	-	-	Yes Ref No H1560	Yes	No
HO3	Bannockburn Railway Station (Balance), Clyde Road, Bannockburn	No	No	Yes	No	No	No	No
HO4	Glenfine Homestead Precinct, 150 Glenfine Road, Werneth	-	-	-	-	Yes	Yes	No

GOLDEN PLAINS PLANNING SCHEME

PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
						Ref No H1206		
HO5	Laurence Park Homestead, 56 Buchter Road (off Midland Highway) Batesford	-	-	-	-	Yes Ref No H887	Yes	No
HO6	Cast Iron Mileposts, Pitfield-Scarsdale Road, Cape Clear and Rokewood-Skipton Road, Pitfield	-	-	-	-	Yes Ref No H1702	No	No
HO7	State School No. 330, Hamilton Highway, Inverleigh	Yes	Yes	No	No	No	No	No
HO8	Prefabricated Iron Cottage, 24 Weatherboard Road, Inverleigh	-	-	-	-	Yes Ref No H880	Yes	No
HO9	Railway Station, Ackland Street, Lethbridge	Yes	No	No	No	No	No	No
HO10	Moranghurk, 3320 Midland Highway, Lethbridge	-	-	-	-	Yes Ref No H266	Yes	No
HO11	Darra, 490 Slate Quarry Road, Meredith	-	-	-	-	Yes Ref No H268	Yes	No
HO12	Old Bridge over Ferrers Creek, between Geelong and Rokewood, Rokewood	Yes	No	No	No	No	No	No
HO13	Iron Road Bridge Over Leigh River, Shelford-Bannockburn Road, Shelford	-	-	-	-	Yes Ref No	No	No

GOLDEN PLAINS PLANNING SCHEME

PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
						H1452		
HO14	Former Steiglitz Court House, Steiglitz Road, Steiglitz	-	-	-	-	Yes Ref No H1487	Yes	No
HO15	Road Bridge (former) over Moorabool River on the Midland Highway, Batesford	-	-	-	-	Yes Ref No H1115	No	No
HO17	Darriwill, 400 Bakers Bridge Road, Sutherlands Creek	Yes	No	Yes	No	No	No	No
HO18	Gaol (former) Crown Allotment 4 Section E, Victor Street, Bannockburn	Yes	Yes	No	No	No	Yes	No
HO20	Barunah Plains, 4484 Hamilton Highway, Hesse	-	-	-	-	Yes Ref No H2313	Yes	No
HO21	Inverleigh Hotel, 1 High Street, Inverleigh	Yes	No	No	No	No	No	No
HO22	Presbyterian Church, 48 High Street, Inverleigh	Yes	No	No	No	No	No	No
HO23	Sutherlands Creek Engraving Area, Pringles Bridge Road, Maude	Yes	No	No	No	No	No	Yes
HO24	Leigh Grand Junction Road Bridge, Meredith-Mount Mercer Road, Mount Mercer	Yes	No	No	No	No	No	No
HO25	Meredith Railway Station, Staughton Street, Meredith	Yes	No	No	No	No	No	No
HO26	Meredith Shire Hall (former), 31 Staughton Street, Meredith	Yes	No	No	No	No	No	No

GOLDEN PLAINS PLANNING SCHEME

PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
HO27	Woodbourne Homestead, Boundary Road, Meredith	Yes	Yes	Yes	Yes - Stables	No	Yes	No
HO29	Kuruc-a-ruc Homestead and Outbuildings, Kuruc-a-ruc Road, Rokewood	Yes	Yes	Yes	Yes	No	Yes	No
HO30	Rokewood Stone Arrangement, Rokewood	No	No	No	No	No	No	Yes
HO31	Golf Hill Homestead and Outbuildings, 1718 Bannockburn-Shelford Road, Bannockburn	Yes	Yes	Yes	Yes	No	Yes	No
HO34	Steiglitz Heritage Precinct	Yes	No	Yes	No	No	No	No
HO36	Brachychiton populneus (Kurrajong), Steiglitz Cottage, 22 Staughton Street, Meredith	No	No	Yes	No	No	No	No
HO46	Rosamond (former Somerset Inn), 82 Bannockburn-Shelford Road, Bannockburn	Yes	No	No	No	No	No	No
HO50	St Paul's Anglican Church Complex, 38 High Street, Inverleigh	Yes- church building only	Yes- church building only	No	No	No	Yes	No
HO52	Methodist Church, 23 Dundas Street, Inverleigh	Yes	No	No	No	No	No	No
HO53	Lawsons (former Horseshoe Inn) East Street, Inverleigh	Yes	No	No	No	No	Yes	No
HO54	Road Bridge, Quarry Road, Lethbridge	Yes	No	No	No	No	No	No
HO55	Native Creek No. 1 Run (former) and Moranghurk Woolshed (former), "Morbrook" 1820 Meredith-Shelford Road	Yes	No	No	No	No	No	No
HO58	Church of the Epiphany, 7 Wallace Street, Meredith	Yes	Yes	No	Yes- Hall	No	Yes	No

GOLDEN PLAINS PLANNING SCHEME

PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
HO59	Former Clyde Flour Mill and Managers Residence, 470 Russell's Bridge Road, Russell's Bridge	Yes	Yes	Yes	Yes – Former Mill	No	Yes	No
HO60	Minogues Store (former) and Residence, 1 Clow Street, Steiglitz	Yes	No	Yes	No	No	No	No
HO61	Rokewood Presbyterian Church Complex, 60 Ferrars Street, Rokewood	Yes (church building only)	Yes (church building only)	No	No	No	Yes	No
HO62	Leigh Presbyterian Church, 1716 Bannockburn-Shelford Road, Shelford	Yes (church building only)	Yes (church building only)	No	No	No	Yes	No
HO63	Primary School No. 379, 1727 Bannockburn-Shelford Road, Shelford	Yes	No	No	No	No	No	No
HO64	Methodist Chapel, 31 Thomson Street, Shelford	Yes	No	No	No	No	No	No
HO65	Stand Pipe and Trough, Happy Valley Road, Happy Valley	Yes	No	No	No	No	No	No
HO66	Ross Creek Chapel (former), 377 Spratlings Road, Ross Creek	Yes	No	No	No	No	No	No
HO67	Court House Hotel, 63 Brooke Street, Smythesdale	Yes	No	No	No	No	No	No
HO68	Police Station, Stables and Lock-up (former), 62 Brooke Street, Smythesdale	Yes-stables and lock up buildings only	Yes-stables and lock up buildings only	No	No	No	Yes	No
HO69	Smythesdale Court House (former), 64 Brooke Street, Smythesdale	-	-	-	-	Yes Ref No H1653	Yes	No

GOLDEN PLAINS PLANNING SCHEME

PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
HO70	Stone Mile Posts, Glenelg Highway, Smythesdale	-	-	-	-	Yes Ref No H1701	No	No
HO71	St Agnes Anglican Church, Berrybank-Wallinduc Road, Wallinduc	Yes	No	No	No	No	No	No
HO72	The Viaduct (cottage), off Hills Road, Batesford	Yes	No	No	No	No	No	No
HO73	Chaumont Homestead Complex, 900 Midland Highway Batesford	Yes	No	No	No	No	No	No
HO74	Korong Farm, 241 Bakers Bridge Road, Gheringhap	Yes	No	No	No	No	No	No
HO75	Bluestone Villa, 150 Bakers Bridge Road, Gheringhap	Yes	No	No	No	No	No	No
HO76	Carrah Mill, 2565 Hamilton Highway, Inverleigh	Yes	No	No	No	No	No	No
HO77	Tower Hill Homestead, 49 Peel Road, Inverleigh	Yes	No	No	No	No	No	No
HO78	War memorials and Lone Pine, Road Reserve, south west corner of High and Railway Streets, Inverleigh	Yes	No	Yes	No	No	No	No
HO79	Clyde Company Station (former), 37 Spiller Road, Lethbridge	Yes	Yes	No	No	No	No	No
HO82	Burnside Homestead, 653 Burnside Road, Murgheboluc	Yes	No	No	No	No	No	No
HO83	Former Black Lead Uniting Church and Hall, 5050 Colac-Ballararat Road, Cambrian Hill	-	-	-	-	Yes Ref No H2173	Yes	No

GOLDEN PLAINS PLANNING SCHEME

PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
HO84	Road Bridge over Leigh River, Russell's Road, Russell's Bridge	Yes	No	No	No	No	No	No
HO85	Clyde Company Station, 140 Clyde Hill Road, Russell's Bridge	Yes	No	No	No	No	No	No
HO86	Wurook Homestead, 480 Wurook Road, Rokewood	Yes	No	Yes	No	No	No	No
HO89	Former Leigh Shire Hall and Toll House, 1372 Rokewood-Shelford Road, Shelford	-	-	-	-	Yes Ref No H2274	Yes	No
HO90	Surface Hill Hydraulic Gold Sluicing Pit, Surface Hill Road, Smythesdale	-	-	-	-	Yes Ref No H1226	No	No
HO91	McMillans Bridge, over Little Woody Yallock River, Rokewood-Skipton Road, Rokewood and Werneth	-	-	-	-	Yes Ref No H1847	No	No
HO92	Railway Viaduct, over Moorabool River, Ballarat-Geelong Line, Batesford	-	-	-	-	Yes Ref No H1105	No	No
HO93	Jubilee Company Quartz Gold Mine, Jubilee Historic Reserve and Jubilee Road, Staffordshire Reef.	-	-	-	-	Yes Ref No H1762	No	No
HO94	Moranghurk (Balance), Midland Highway, Lethbridge	No	No	No	No	No	No	No
HO95	Bannockburn Heritage Precinct	No	No	No	No	No	No	No

GOLDEN PLAINS PLANNING SCHEME

PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
	<p>Statement of significance: Bannockburn Heritage Precinct Statement of Significance (Golden Plains Shire Council, 2019)</p>							
HO96	<p>Corindhap Heritage Precinct</p> <p>Statement of significance: Corindhap Heritage Precinct Statement of Significance (Golden Plains Shire Council, 2020)</p>	No	No	Yes	No	No	No	No
HO97	<p>Inverleigh Heritage Precinct</p> <p>Statement of significance: Inverleigh Heritage Precinct Statement of Significance (Golden Plains Shire Council, 2020)</p>	No	No	Yes	No	No	No	No
HO98	<p>Lethbridge Heritage Precinct</p> <p>Statement of significance: Lethbridge Heritage Precinct Statement of Significance (Golden Plains Shire Council, 2020)</p>	No	No	No	No	No	No	No
HO99	<p>Linton Heritage Precinct</p> <p>Statement of significance: Linton Heritage Precinct Statement of Significance (Golden Plains Shire Council, 2020)</p>	No	No	No	No	No	No	No
HO100	<p>Meredith Heritage Precinct</p>	No	No	No	No	No	No	No

GOLDEN PLAINS PLANNING SCHEME

PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
	<p>Statement of significance: Meredith Heritage Precinct Statement of Significance (Golden Plains Shire Council, 2020)</p>							
HO101	<p>Rokewood Heritage Precinct</p> <p>Statement of significance: Rokewood Heritage Precinct Statement of Significance (Golden Plains Shire Council, 2020)</p>	No	No	No	No	No	No	No
HO102	<p>Scarsdale-Newtown Heritage Precinct</p> <p>Statement of significance: Newtown Heritage Precinct Statement of Significance (Golden Plains Shire Council, 2020)</p>	No	No	No	No	No	No	No
HO103	<p>Shelford Heritage Precinct</p> <p>Statement of significance: Shelford Heritage Precinct Statement of Significance (Golden Plains Shire Council, 2020)</p>	No	No	Yes	No	No	No	No
HO104	<p>Smythesdale Heritage Precinct</p> <p>Statement of significance: Smythesdale Heritage Precinct Statement of Significance (Golden Plains Shire Council, 2020)</p>	No	No	No	No	No	No	No
HO105	<p>Mount Misery Creek Bridge, Snowgum Road, Berringa</p>	No	No	No	No	No	No	No

GOLDEN PLAINS PLANNING SCHEME

PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
HO106	St Aiden's Church of England, Snowgum Road, Berringa	Yes	Yes	No	No	No	No	No
HO107	Berringa State School No. 905 (former), 20 Berringa Road, Berringa	No	No	Yes	No	No	No	No
HO108	William Fancy Company Mining Complex, Sykes Road, Berringa	No	No	No	No	No	No	No
HO109	Cape Clear Cemetery, Cemetery Road, Cape Clear	No	No	Yes	No	No	No	No
HO110	Corindhap State School No. 1906 (former), 39 School Road, Corindhap	Yes	No	Yes	Yes	No	No	No
HO111	Outlet towers, former caretakers residence and workers cottage at the Stony Creek Reservoir System, 2830 Geelong-Ballan Road, Durdidwarrah	No	No	No	No	No	No	No
HO112	Garibaldi State School No. 2173 (former), Hardies Hills Road, Garibaldi	Yes	No	Yes	No	No	No	No
HO113	Horse Trough and Standpipe, Ross Creek Haddon Road, Haddon	No	No	No	No	No	No	No
HO114	Haddon Memorial Reserve, Memorial Drive, Haddon	No	No	No	No	No	No	No
HO115	Timber Trestle Bridge over Springdallah Creek, Happy Valley Road, Happy Valley	No	No	No	No	No	No	No
HO116	Lullote Homestead, 385 Common Road, Inverleigh	Yes	No	Yes	Yes-Stables	No	Yes	No
HO117	Sacred Heart Catholic Church, 70 High Street, Inverleigh	Yes	Yes	Yes	No	No	No	No
HO118	Inverleigh Public Hall and Former Mechanics Institute, 71 High Street, Inverleigh	Yes	Yes	No	No	No	No	No

GOLDEN PLAINS PLANNING SCHEME

PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
HO119	Timber Railway Bridge, Peel Road, Inverleigh	No	No	No	No	No	No	No
HO120	Former Railway Water Tank and Recreation Reserve, Lethbridge	No	No	No	No	No	No	No
HO121	Lethbridge State School No. 1386, 2846 Midland Highway, Lethbridge	Yes	No	No	No	No	Yes	No
HO122	St Mary's Catholic Church, 2779 Midland Highway, Lethbridge	Yes	No	No	Yes	No	No	No
HO123	Bluestone Bridge over Bruce's Creek, Russell Street, Lethbridge	No	No	No	No	No	No	No
HO124	Linton Park Homestead, 49 Linton-Naringhil Road, Linton	Yes	No	Yes	Yes	No	No	No
HO125	Linton Cemetery, Linton-Carngham Road, Linton	No	No	Yes	No	No	No	No
HO126	St Peters Catholic Church and Presbytery, 30 Cumberland Street, Linton	Yes	Yes	Yes	Yes	No	No	No
HO127	Former Presbyterian Church, 9 Linton-Mannibadar Road, Linton	Yes	No	Yes	Yes	No	No	No
HO128	Linton Public Library, 67 Sussex Street, Linton	Yes	Yes	No	No	No	Yes	No
HO129	Emu Hill Homestead Complex, 680 Linton-Naringhil Road, Linton	Yes	No	No	Yes - Stables	No	No	No
HO130	Mannibadar Soldier's Memorial Hall, 1444 Rokewood-Skipton Road, Mannibadar	Yes	No	No	No	No	No	No
HO131	Former Free Presbyterian Church, 4450 Midland Highway, Meredith	Yes	Yes	No	No	No	No	No

GOLDEN PLAINS PLANNING SCHEME

PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
HO132	Meredith State School No. 1420 and Community House, 5 Wallace Street, Meredith	Yes	No	Yes	Yes	No	No	No
HO133	St Josephs Catholic Church, Lawler Street, Meredith	Yes	Yes	No	Yes	No	No	No
HO134	St Andrews Uniting Church and Manse, 28-30 Wallace Street, Meredith	Yes	No	Yes	Yes	No	No	No
HO135	Meredith Cemetery, Slate Quarry Road, Meredith	No	No	Yes	No	No	No	No
HO136	Viewbank, 2219 Hamilton Highway, Murgheboluc	Yes	No	No	Yes	No	No	No
HO137	St Andrews Church and Stone Pines, Hamilton Highway, Murgheboluc	Yes	No	Yes	No	No	No	No
HO138	Murgheboluc Public Hall and Reserve, Hamilton Highway, Murgheboluc	Yes	No	Yes	No	No	No	No
HO139	Athelston, 2025 Hamilton Highway, Murgheboluc	Yes	No	No	No	No	No	No
HO140	Poplars, CA G SEC 3 Hamilton Highway, Murgheboluc	No	No	Yes	Yes	No	No	No
HO141	Edglestone, 1910 Hamilton Highway, Murgheboluc	Yes	No	Yes	No	No	No	No
HO142	Butleigh, 1754 Hamilton Highway, Murgheboluc	No	No	Yes	Yes	No	No	No
HO143	Former Police Station and Residence, 4835 Colac-Ballarat Road, Napoleons	No	No	No	Yes- Stables	No	No	No
HO144	Piggoreet West Homestead Complex, 909 Linton-Piggoreet Road, Piggoreet	Yes	No	Yes	Yes - Stables	No	No	No

GOLDEN PLAINS PLANNING SCHEME

PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
HO145	St Patricks Catholic Church, 900 Scarsdale-Pitfield Road, Springdallah	Yes	Yes	No	No	No	No	No
HO146	Rokewood Cemetery, Cemetery Road, Rokewood	No	No	Yes	No	No	No	No
HO147	Former Police Station and Residence, 42 Ferrars Street, Rokewood	Yes	No	No	Yes	No	No	No
HO148	St Patricks Catholic Church, 74A Colac-Ballarat Road, Rokewood	Yes	Yes	Yes	No	No	No	No
HO149	Former Presbyterian Church, 143 Clyde Hill Road, Russells Bridge	Yes	No	No	No	No	No	No
HO150	Russells Bridge State School No. 530 (former), 139 Clyde Hill Road, Russells Bridge	Yes	No	Yes	No	No	No	No
HO152	Rock Rose Cottage, 1920 Glenelg Highway, Scarsdale	Yes	No	Yes	No	No	No	No
HO153	Heatherbrae, 5 Station Street, Scarsdale	Yes	No	Yes	No	No	No	No
HO154	Former Methodist Manse, 12 Carlyle Street, Scarsdale	Yes	No	No	No	No	No	No
HO155	Scarsdale State School No. 980 and Memorial Gates, 149 Scarsdale-Pitfield Road, Newtown	No	No	Yes	No	No	No	No
HO156	Former Presbyterian Manse, 999 Inverleigh-Shelford Road, Shelford	Yes	No	No	No	No	No	No
HO157	Leighburn Homestead, 1567 Bannockburn-Shelford Road, Shelford	No	No	Yes	No	No	No	No
HO158	Presbyterian Manse, 31 Mercer Street, Shelford	Yes	No	Yes	No	No	Yes	No

GOLDEN PLAINS PLANNING SCHEME

PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
HO159	Smythesdale General Cemetery, Glenelg Highway, Scarsdale	No	No	Yes	No	No	No	No
HO160	Smythesdale State School No. 978, 50 Becker Street, Smythesdale	Yes	No	No	No	No	No	No
HO161	Staffordshire Reef Cemetery, Donald Mcleans Road, Staffordshire Reef	No	No	Yes	No	No	No	No
HO162	Steiglitz Cemetery, Steiglitz Road, Steiglitz	No	No	Yes	No	No	No	No
HO163	Gowan Brae, 1038 Bannockburn-Shelford Road, Teesdale	Yes	No	No	Yes	No	No	No
HO164	Teesdale State School No. 2065, 30 Sutherland, Teesdale	Yes	No	No	No	No	No	No
HO165	Former Teesdale Water Reserve, Learmonth Street, Teesdale	No	No	Yes	No	No	No	No
HO166	Teesdale War Memorial, Cnr Pantics Road and Bannockburn-Shelford Road, Teesdale	No	No	Yes	No	No	No	No
HO167	Teesdale Presbyterian Church, 42 Pyke Street, Teesdale	No	Yes	Yes	No	No	No	No
HO168	Woolbrook Homestead Complex, 704 Teesdale-Inverleigh Road, Teesdale	Yes	Yes	Yes	Yes	No	No	No
HO169	Naringal Homestead, 1551 Lismore-Pitfield Road, Wallinduc	Yes	No	Yes	No	No	No	No
HO170	Soldiers War Memorial, Cnr Lismore-Pitfield Road and Berrybank-Wallinduc Road, Wallinduc	No	No	No	No	No	No	No
HO171	Inverleigh Cemetery, Cemetery Road, Inverleigh	No	No	Yes- Internal trees only,	No	No	No	No

GOLDEN PLAINS PLANNING SCHEME

PS map ref	Heritage place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
				not perimeter planting				
H0172	Eucalyptus camaldulensis (River Red Gum) Cambridge Street Road Reserve between East and Dundas Streets, Inverleigh	No	No	Yes	No	No	No	No
HO173	Pollocksford Bridge over Barwon River, Pollocksford Road, Stonehaven Statement of Significance: <i>Pollocksford Bridge Statement of Significance (Ecology and Heritage Partners Pty Ltd, July 2020)</i>	No	No	No	No	No	No	No

GOLDEN PLAINS PLANNING SCHEME

31/07/2018
VC148

SCHEDULE TO CLAUSE 72.04 DOCUMENTS INCORPORATED IN THIS PLANNING SCHEME

1.0

Incorporated documents

08/07/2021
GC161 Proposed GC183

Name of document	Introduced by:
45 Pioneer Ridge Road, Meredith, Crown Allotment 28F, Parish of Meredith, Vol.10910, Fol.681 (May 2014)	C69
<i>Batesford Structure Plan (2001)</i>	C9
<i>Bannockburn Heritage Precinct Statement of Significance (Golden Plains Shire Council, 2020)</i>	C90gpla
<i>Concept Layout Dog Rocks (May 1999)</i>	NPS1
<i>Corindhap Heritage Precinct Statement of significance (Golden Plains Shire Council, 2020)</i>	C90gpla
<i>Gheringhap Service Station Advertising Signage Incorporated Document, July 2020</i>	C89gpla
<i>Inverleigh Heritage Precinct Statement of Significance (Golden Plains Shire Council, 2020)</i>	C90gpla
<i>Lethbridge Heritage Precinct statement of Significance (Golden Plains Shire Council, 2020)</i>	C90gpla
<i>Linton Heritage Precinct Statement of Significance (Golden Plains Shire Council, 2020)</i>	C90gpla
<i>Meredith Heritage Precinct Statement of Significance (Golden Plains Shire Council, 2020)</i>	C90gpla
<i>Pollocksford Bridge Statement of Significance (Ecology and Heritage Partners Pty Ltd, July 2020)</i>	GC183
<i>Rail Gauge Standardisation Project, Integrated Approval Requirements, (Department of Infrastructure, December 2002)</i>	VC17
<i>Rail Upgrades at Geelong Port Project (May 2010)</i>	C54
<i>Restructure Plan No. 1 – Illabarook Environs, (Golden Plains Shire Council, February 2006)</i>	C21
<i>Restructure Plan No. 2 – Taylors Road Haddon, (Golden Plains Shire Council, June 2007)</i>	C31
<i>Rokewood Heritage Precinct Statement of Significance (Golden Plains Shire Council, 2020)</i>	C90gpla
<i>Ryans Road, Gheringhap, (March 1999)</i>	NPS1
<i>Scarsdale Newton Heritage Precinct Statement of Significance (Golden Plains Shire Council, 2019)</i>	C90gpla
<i>Shelford Heritage Precinct Statement of Significance (Golden Plains Shire Council, 2020)</i>	C90gpla
<i>Smythesdale Heritage Precinct Statement of Significance (Golden Plains Shire Council, 2020)</i>	C90gpla
<i>Steiglitz Heritage Precinct Statement of Significance (Golden Plains Shire Council, 2020)</i>	C90gpla

5 Place Making and Environment

5.1 Australian National Surfing Museum - Collection Significance Assessment and Funding Opportunity

Authors Title:	Coordinator Visitor Centres & Australian National Surfing Museum
General Manager:	Brendan Walsh, Acting General Manager Place Making and Environment
Department:	Economic Development, Arts and Tourism
Division:	Place Making and Environment
Attachments:	1. Significance Assessment ANSM Collection Completed by Dr Megan Cardamone- Final Version 19.11.21 [5.1.1 - 70 pages]

Officer Conflict of Interest: No officer declared a conflict of interest under the *Local Government Act 2020* in the preparation of this report.

Status: This report and attachments contains no confidential information under section 66(2) of the *Local Government Act 2020*.

Executive Summary

Subject Matter Overview

The purpose of this report is to endorse the findings of the recently completed Collection Significance Assessment for the Australian National Surfing Museum (ANSM) and note a funding application under the Regional Collections Access Program.

Outcome Statement

The collection care initiatives outlined in this report represent industry best practice collection management. The endorsement of the ANSM Collection Significance Assessment and associated application for funding support will benefit all Museum and collection stakeholders by ensuring the preservation of items of local, national and international significance.

Museum stakeholders include local and international surfing communities, the Surf Coast community and future generations of Australians.

Key benefits	Key risks
Confirmation of the significance of a key Council asset.	Lack of action may result in deteriorations in collection condition.

Key benefits	Key risks
Partnering with other tiers of government to conserve assets will extend Museum resources.	Ongoing need for collection care resourcing.
A more sustainable collection via the preservation of nationally significant heritage for future generations.	Loaned objects are recalled by owners undermining the significance of the collection as a whole.

Finance and Resource Implications

Within current budget resourcing, the ANSM team will act on the collection care recommendations contained within the Significance Assessment and will use the document to prioritise these actions.

The Regional Collections Access Program provides an opportunity to commence this important work within existing resources and to extend our capacity to responsibly house significant collection objects. An application seeking \$28,860 will be submitted under Tier 1 of the program. The application will include a Council contribution of \$5,000 from a recurrent budget resulting in a total project of \$33,860.

Community Engagement

The ANSM Collection Significance Assessment process involved extensive consultations with collection stakeholders throughout September and October 2021. The information collected during consultations was used to inform the final Assessment. Stakeholder groups included Council staff, individuals associated with the founding of ANSM and Surfing Victoria staff. Consultation also extended to Museum users and visitors including researchers, authors, filmmakers and educators.

Recommendation

That Council:

1. Notes the completion of the Australian National Surf Museum Significance Assessment by Circa Museum Services as detailed in the report included at attachment 1.
2. Notes the findings and key recommendations from the attached report have been incorporated into the development of the Surf Coast Cultural Centre Design Concept and Business Case.
3. Notes an application will be submitted for \$33,860 under Tier 1 of the 2022 Regional Collections Access Program.
4. Notes that Council's \$5,000 funding contribution will come from an existing Australian National Surfing Museum recurrent budget, should it be successful.

Council Resolution

Moved Cr Bodsworth, Seconded Cr Gazzard

That Council:

1. Notes the completion of the Australian National Surf Museum Significance Assessment by Circa Museum Services as detailed in the report included at attachment 1.
2. Notes the findings and key recommendations from the attached report have been incorporated into the development of the Surf Coast Cultural Centre Design Concept and Business Case.
3. Notes an application will be submitted for \$33,860 under Tier 1 of the 2022 Regional Collections Access Program.
4. Notes that Council's \$5,000 funding contribution will come from an existing Australian National Surfing Museum recurrent budget, should it be successful.

CARRIED 9|0

For	Against	Abstained
Cr Allen	Nil	Nil
Cr Barker		
Cr Bodsworth		
Cr Gazzard		
Cr Hodge		
Cr Pattison		
Cr Schonfelder		
Cr Stapleton		
Cr Wellington		

Alternative Options

Alternative Option 1 – Allocate increased funding for the care, display and security of collection items as outlined in the Significance Assessment.

This option is not recommended by officers as partnerships with external funding sources to support collection care and exhibition development are available.

Alternative Option 2 – Accept the ANSM Significance Assessment in part only to conserve resources.

This option is not recommended by officers as it will negatively impact on care and preservation of nationally significant heritage.

Alternative Option 3 – Defer rehousing of collection objects until a later date

This option is not recommended by officers as the funding provides an opportunity to maximise collection care and extend the reach of Council's resources.

Report

Background

The Australian National Surfing Museum (ANSM) situated in Surf City, Torquay, is the largest museum of its kind anywhere in the world and is the only accredited surfing museum. The ANSM is dedicated to telling the story of Australian surfing through permanent displays and temporary exhibitions and is also the home of the Australian Surfing Hall of Fame which recognises significant Australian surfers and the contributions they have made to industry, sport and culture.

Originally established by Surfing Australia and the efforts of well-known local surfing identities Alan Atkins, Rod Brooks, Vic Tantau, Peter Troy, and Alan Reid the ANSM was opened in 1993.

In 1994 the ownership and management of the ANSM was transferred to Council. Since that time the ANSM has grown its collection (many of which are long term loans).

In September 2021, the Australian National Surf Museum commissioned a Collection Significance Assessment from Museums Consultant Dr Megan Cardamone.

The Significance framework is commonly used within the Museum industry and refers to the values and meanings that items and collections have for people and communities. Significance helps unlock the potential of collections, creating opportunities for communities to access and enjoy collections, and to understand the history, cultures and environments of Australia.

The framework uses four primary criteria to assess the value of a collection:

- historic,
- artistic and/or aesthetic,
- scientific and research potential;
- social or spiritual.

Discussion

The Significance Assessment has been completed and provides a guide to collection care, access and interpretation as well as providing a supporting document for funding and advocacy.

The completed Significance Assessment of the ANSM collection has identified the collection as being of both national and international significance. The following excerpts summarising the significance have been taken from the attached 66-page report.

- *The ANSM Collection holds immense social significance for the surfing community, both in Australia and internationally. (P 6)*
- *The ANSM Collection is the most significant collection assembled about Australian surfing and one of the finest surfing collections in the world. It is also one of Australia's best sports collections. ANSM's Collection of around 12,000 items is diverse, comprising surfboards and other surfing equipment, artworks, clothing, cultural artefacts and a comprehensive library of photographs, ephemera, books, magazines, documents and audio-visual materials. (P 6)*
- *With strong significance across all of the measurable values, ANSM holds an Australian collection of local, national and international significance, in particular for the sport of surfing and for an understanding of Australian history, culture and national identity. (P 7)*

Table 1 below provides a snapshot of the most significant items in the ANSM against the key criteria. Two antique Hawaiian surfboards imported by Louis Whyte Simon Anderson's 'Energy Thruster' surfboard and photographic collections by local photographer Barrie Sutherland and Jack Eden are some of the most notable items.

	Primary criteria (type of significance)				Comparative criteria (degree of significance)			
	Historic significance	Artistic or aesthetic significance	Scientific significance or research potential	Social or spiritual significance	Provenance	Rarity or representativeness	Condition or completeness	Interpretive capacity
Two antique Hawaiian surfboards, imported by Louis Whyte (& associated items)	✓	✓	✓	✓	✓	✓	✓	✓
Simon Anderson 'Energy Thruster' surfboard	✓	✓	✓	✓	✓	✓	✓	✓
Layne Beachley 2000 world title surfboard	✓				✓	✓	✓	✓
Snowy McAlister Collection	✓		✓	✓	✓		✓	✓
Jack Eden and Barrie Sutherland Photograph Collections	✓	✓	✓	✓	✓	✓	✓	✓
Wayne Lynch's 'Ash Wednesday' surfboard	✓	✓			✓		✓	✓

The Significance Assessment findings confirm the important role the ANSM performs as a cultural attraction for local residents and visitors and international source of surfing information.

Significance Assessment Key Recommendations

The findings also include a number of key recommendations in five areas (pages 61 and 62):

- Loans/ ownership
- Collection development
- Storage
- Interpretation
- Other collection management; and
- Staffing

These recommendations will be incorporated into operational documents, Master Plans and workplans.

In this regard, the ANSM has commenced on a process of Master Planning to inform and develop the future of the Museum from vision and charter, to exhibition and audience development.

In addition to confirming the international importance of the ANSM collection the Significance Assessment will be used as supporting material for funding requests.

The ANSM Collection Significance Assessment has been incorporated into the Surf Coast Cultural Centre project Design Concept and Business Case so appropriate treatments can be included to recognize and protect the significance of the collection.

Regional Collections Access Program (RCAP)

In December 2021, the Victorian State Government announced a new funding stream: the Regional Collection Access Program.

The RCAP provides support for equipment and infrastructure upgrades and specialist expertise at regional Victorian museums and galleries – including the eligible interface local government areas (LGAs) – to increase their ability to attract and present high quality exhibitions and works.

RCAP program objectives:

- Safeguard Collections: support the enhancement of cultural facilities to undertake upgrades through maintenance and small capital works to safeguard collections;
- Exhibit Collections: support eligible facilities to undertake upgrades and capital works that will allow it to exhibit collections of Local, State, National or International significance, resulting in increased tourism and economic stimulus to a facility and region; and,
- Enable Access: enable more visitors to access more Victorian collections in more locations.

RCAP Funding Tiers

- Tier 1: Grants of up to \$40,000 are available to support equipment purchase and installation; and project management/specialist expertise in support of project outcomes;
- Tier 2: Grants of up to \$150,000 are available to support small-medium scale capital and/or maintenance works including equipment purchase; First People's cultural spaces; Cultural spaces; and project management/consultants/specialist expertise in support of project outcomes;

- Tier 3: Grant of \$150,000+ are available for medium-large scale capital and/or maintenance works including equipment purchase; First People's cultural spaces; Cultural spaces; and project management/consultants/specialist expertise in support of project outcomes.

Council Contribution

An application seeking \$28,860 under Tier 1 will be sought for the purchase of two bespoke object display cases to house three of our most significant objects as identified in the ANSM Collection Significance Report:

- Simon Anderson's Energy Thruster Surfboard; and
- Two antique Hawaiian surfboards (see pages 64-65 in the attached report)

Council is not required to provide a funding contribution under Tier 1. However, a \$5,000 contribution from the existing recurrent budget to increase the prospect of success will be directed to improved interpretation and design costs associated with the project.

The total value of the project is therefore \$33,860.

Advice received from the staff at the Australian Museum and Galleries Association (AMaGA) - Victoria suggests that a proposal from the Surf Coast Shire Council to support improved housing of iconic objects in secure display cases at the ANSM would be well received.

Applications for funding close 24 February 2022 with funded projects to be completed by 30 June 2023.

Outcome Analysis

The Significance Assessment outlines a number of recommendations and primary issues for Council's consideration including (see pages 61 & 62 of the attached report):

- Ensuring the ongoing care and preservation of a nationally significant collection in areas of:
 - Loans/ ownership.
 - Collection development
 - Storage
 - Interpretation
 - Other collection management
- Resourcing the ANSM to ensure our nationally significant collection is accessible and shared with visitors to our community and within our communities.

The Regional Collections Access Program provides an opportunity to maximise resources and ensure key objects are cared for securely, within best practice museum standards and provide the best possible visual access for museum visitors.

Financial and Resource Impact Analysis

Within resource constraints, the ANSM team will act on the collection care recommendations contained within the Significance Assessment and will use the document to prioritise these actions.

The Regional Collections Access Program provides an opportunity to commence this important work within existing resources and offers long-term solutions for collection care and to showcase the Museum's internationally significant collection.

Council Plan Assessment

Theme Four - Sustainable Growth

Strategy 13 - Support tourism and events that encourage people to stay longer and appreciate and care for this place.

Year 1 Deliverable- Complete a Significance Assessment of objects at the Australian National Surfing Museum (ANSM).

Relevant Legislation, Policy, Strategies and Plans

The Burra Charter is a set of principles that have been adopted to create a nationally accepted standard for heritage conservation practice in Australia. It is not a legal requirement to adopt the Burra Charter guidelines, however they are well entrenched in policy relating to both fixed and movable cultural heritage in Australia. The development of the ANSM Significance Assessment and associated collection care is in keeping with museums' best practices and complies with the principles outlined in the ICOMOS (International Council of Monument and Sites) Burra Charter.

The items outlined in this report support Council's Economic Development Strategy- Action 2.1d- Support tourism opportunities that deliver quality, low impact, year-round experience, such as our nationally significant stories- the Australian National Surfing Museum and the Great Ocean Road Heritage Centre (Lorne). P28

Previous Councillor and Audit and Risk Committee Consultation

This item is not within the scope of matters considered by the Audit and Risk Committee.

This item was discussed at the following Councillor briefings prior to being presented to Council for consideration. Councillor attendance at each briefing was as follows:

Councillor Briefing Date: Tuesday 11 January 2022

<i>Councillor name</i>	<i>In attendance (Y/N)</i>	<i>Councillor name</i>	<i>In attendance (Y/N)</i>
<i>Cr Gary Allen</i>	<i>Y</i>	<i>Cr Liz Pattison</i>	<i>Y</i>
<i>Cr Paul Barker</i>	<i>Y</i>	<i>Cr Adrian Schonfelder</i>	<i>Y</i>
<i>Cr Mike Bodsworth</i>	<i>Y</i>	<i>Cr Libby Stapleton</i>	<i>Y</i>
<i>Cr Kate Gazzard</i>	<i>N</i>	<i>Cr Heather Wellington</i>	<i>N</i>
<i>Cr Rose Hodge</i>	<i>Y</i>		



Australian National Surfing Museum Collection

Significance Assessment

Prepared for Surf Coast Shire Council

CIRCA
MUSEUM SERVICES

Surf COAST
SHIRE

AUSTRALIAN
NATIONAL
SURFING
MUSEUM

Date: November 2021
Author: Dr. Megan Cardamone
Principal consultant



Acknowledgement

Surf Coast Shire spans the Traditional lands of the Wadawurrung and Eastern Maar Peoples. We acknowledge them as the Traditional Owners and Protectors of this place. We acknowledge their ancestors who cared for the lands, rivers and sea - and all of its creatures - for thousands of generations. We pay our respects to Elders past, present and future who continue on this path.

'If we don't know where we come from and what we belong to, we will experience a superficial understanding that will invoke confusion and chaos.'

**Legendary surfer and shaper,
Wayne Lynch**

The way Australians think and live is captured in our collections.

**Noel Turnbull, Chair of the
Collections Council of Australia**

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PART I

EXECUTIVE SUMMARY

This Significance Assessment was commissioned and funded by Surf Coast Shire Council to provide Council with an assessment of the Collection of the Australian National Surfing Museum (ANSM). The assessment was undertaken in 2021 by Dr. Megan Cardamone of Circa Museum Services based on a comprehensive site visit, data analysis and consultation with ANSM personnel and other relevant stakeholders. This report outlines her findings.

The ANSM Collection is the most significant collection assembled about Australian surfing and one of the finest surfing collections in the world. It is also one of Australia's best sports collections. ANSM's Collection of around 12,000 items is diverse, comprising surfboards and other surfing equipment, artworks, clothing, cultural artefacts and a comprehensive library of photographs, ephemera, books, magazines, documents and audio-visual materials.

The Collection traces the history of surfing in Australia across more than a century, from its origins as an imported fringe activity, to a vibrant youth movement, and finally to its formalisation and recognition by world sporting bodies. There is historical significance throughout the Collection. Several surfboards have international significance, representing critical milestones in surfing. Other historically significant items are associated with people of local, national and international significance in surfing, including modern world champions and the towering figure of Duke Kahanamoku.

A fascinating technological history is shown through the evolution of surfing equipment. This progress, which led to

greater participation and profile for the sport, was exploited by a few grassroots entrepreneurs whose small local start-ups grew eventually into global surf brands. Much of the Collection provides a valuable visual and historical record of significant places, such as Bells Beach—an internationally-recognised sporting arena and heritage-listed landscape. Additionally, the Collection richly captures a key strand of 20th Century Australian social history which has informed national identity—the surfing lifestyle. Popular culture artefacts indicate that this cultural phenomenon and youth movement eventually influenced broader society as a symbol of fun and freedom.

The ANSM Collection holds immense social significance for the surfing community, both in Australia and internationally. Many collection items generate emotional responses, especially nostalgia and reminiscence. Some items offer a means of social connection within the Australian and international surfing communities, others celebrate relationships with First Nations communities. There is strong international engagement with the ANSM Collection through online platforms by viewers in Australia and internationally. The Hall of Fame represents formal recognition of the sport by Australian society and the international sporting community and sits at the heart of the Museum. Parts of the Collection demonstrate that for many 'ordinary' people, outside of the competitive circuit, surfing has become a lifelong devotion, based in spiritual and philosophical values.

At the core of surfing history was an unofficial experiment in hydrodynamics and materials technology by citizen scientists. As such, the Collection holds

scientific significance via the myriad surfboard and equipment designs representing this constant experimentation. Some surfboards represent a small innovation, while special boards such as Simon Anderson's Thruster represent a game-changing leap and world-changing moment of scientific discovery. The Collection, which includes the most comprehensive reference library on Australian surfing history, has been vitally important, both internally and for visiting researchers. It is a centre of scholarship on the sport, useful for establishing factually correct accounts of the sport, or for environmental research.

Artistic and aesthetic significance are found throughout this Collection in commissioned artworks, album and film art, and bold surfboard graphics which express individual creativity and identity. The sculptural art of board-shaping is represented through surfboards made by internationally significant shapers. There is also immense artistic significance contained in surfing films and images. Many of these indicate the artistic courage and commitment of surf photographers to capturing the beauty of the ocean, and the athletic grace of talented surfers.

There is reliable and complete provenance information recorded for most of the Collection, especially the more significant areas and items. The provenance of many items enhances their significance because their acquisition occurred through trusted relationships in the surfing community. The Collection includes a number of rare and unusual items, including very early and unique surfboards and small items directly connected with Duke Kahanamoku. As an entire collection it is rare as one of only six public collections in Australia devoted to the entirety of a single sport. The Collection is well-maintained and mostly in good to excellent condition.

The ANSM Collection has strong interpretive capacity to narrate the history of surfing in Australia, surfing culture and technological innovation. It can convey important sociological themes such as sport as a locus of cultural interactions, or changes in societal attitudes. With its Hawaiian origins, the story of surfing is one of intercultural exchange and this theme is clearly reflected in the Collection, as is the capacity of sport to cross social boundaries. Through depictions of place there are opportunities to explore issues of geography, care of environment, sites of significance and Indigenous connections to Country. Many of these interpretive capacities have been utilised via education programs, exhibitions and online platforms to positively promote surfing and its important role in Australian identity.

With strong significance across all of the measurable values, ANSM holds an Australian collection of local, national and international significance, in particular for the sport of surfing and for an understanding of Australian history, culture and national identity.

This report also provides some strategic recommendations for the future management, access, storage, and display. Briefly summarised, these include:

- Clarifying ownership or loan status of items
- Improving Storage (especially for surfboards)
- Other collection management tasks (valuation, continuing cataloguing,)
- Collection development: areas to strengthen
- Interpretation: Key thematic strengths of the Collection

ACRONYMS

AO	Officer of the Order of Australia
ASA	Australian Surfriders Association
ANSM	Australian National Surfing Museum
ASHF	Australian Surfing Hall of Fame
GAC	Google Arts & Culture
GRC	Geelong Regional Commission
ISA	International Surfing Association
MAP	Museum Accreditation Program
OAM	Medal of the Order of Australia
SCSC	Surf Coast Shire Council
SLS	Surf Life Saving
SV	Surfing Victoria
VIC	Visitor Information Centre

PURPOSE OF THIS ASSESSMENT

This Significance Assessment was initiated by the Australian National Surfing Museum (ANSM) to assist with determining the future management of its Collection.

The key reasons for this assessment are to understand the breadth and depth of the Collection, and which are its most significant items. Knowing this can inform both effective management and strategic development of the Collection in the future. It will underpin forward planning and communicate the importance of the Museum and its Collection.

For ANSM, preparing a statement of significance will:

- Guide the best way to keep its Collection sustainable
- Enhance access to and use of the Collection
- Provide a reference point for making conservation and collection management decisions
- Allow better understanding and communication of individual item's or the Collection's meaning

About Significance

Australia's cultural heritage is held in trust for all people by our larger museums and art galleries, along with many smaller regional museums, libraries and community collections. These collections tell the story of our history; the people and events that have contributed to forming our unique sense of cultural identity and national pride. In the heritage field, the term 'significance'

refers to identifying all facets of an object or collection that contribute to the story that it tells, and the value that it carries. Identifying the historical, social and spiritual values of collection items, and their past and potential usage, helps to create meaning for the items and for the collection as a whole.

This Assessment followed the industry standard processes set out in *Significance 2.0: A Guide To Assessing The Significance Of Collections*. The Assessment report follows the format recommended by the National Library of Australia which administers a major Significance Assessment grant program. This Assessment was not funded via that program but was self-funded by Surf Coast Shire Council.

Significance 2.0 notes that for all museums, 'there is a backlog of items needing conservation and research, and collecting organisations face difficult decisions about which collections to digitise and make accessible online. Every day, collecting organisations are making judgements about which items and collections will be collected, conserved, researched and made accessible. These are profound decisions that shape what future generations will know and understand about the past and present'.

As this statement attests, caring for heritage requires time, space and other substantial resources to be committed in perpetuity. Therefore it is important to understand which aspects of the Collection are most significant, which are less so and to be able to prioritise expenditure of limited resources in the most strategic way. Thinking about significance raises some interesting questions such as 'Why do we have this

item in the collection?, 'Why do we keep it?', 'Why do we expend resources caring for it?' and 'What story can it tell?'.

Assessing significance means identifying the values of an item, without focusing on financial value. Significance is also not fixed in time but may alter with changes in communities, culture, politics, science and the environment. Significance assessment and practice is a dynamic process that will continue to develop and adapt as the circumstances and demands on collecting organisations change. Both the individual significance of an object and its value to the collection must be considered in the assessment process.

A significance assessment involves five main steps:

1. analysing an item or collection
2. researching its history, provenance and context
3. comparison with similar items
4. understanding its values by reference to the criteria
5. summarising its meanings and values in a statement of significance

The criteria mentioned in Step 4 which were used to assess the ANSM Collection are:

- historic significance
- artistic or aesthetic significance
- scientific or research potential
- social or spiritual significance

Four comparative criteria were used to evaluate the degree of significance. These are modifiers of the main criteria:

- provenance
- rarity or representativeness
- condition or completeness
- interpretive capacity

Significance 2.0 notes that using a consistent set of criteria facilitates more accurate analysis and helps elucidate the unique characteristics and meanings of each item or collection.¹

¹ Roslyn Russell and Kylie Winkworth (2009) *Significance 2.0: A Guide To Assessing The Significance Of Collections*; Collections Council of Victoria.

SCOPE

This Assessment examines the entire Collection of the ANSM with a targeted focus on identifying and exploring significance in the Collection. Following the guidelines in *Significance 2.0*, it does not examine other aspects of the Museum such as governance, operations, or interpretive techniques.

The Collection includes objects on display and in storage. 'The Collection' is usually defined as items legally owned by the organisation which have been accessioned into the Collection. These may or may not be catalogued.

It is usual to exclude any items on loan to the institution, whether they are short-term or long-term loans. This is because it is not viable to identify significance and allow it to contribute to the significance of the wider collection, if it is known that the item will at some point be removed from the Museum.

However, after some discussion the consultant and ANSM and Surf Coast Shire Council personnel decided to include long-term loans in the scope for this Assessment. The justification is that:

- some of the most significant items are loaned on an indefinite basis
- the loan in itself holds significance because it demonstrates the trusting relationship that the Museum enjoys within the Australian surfing community
- Most of the important long-term loans are considered 'collection items' internally; for example they are catalogued.
- Excluding these items would give an incomplete picture of what is considered to be the ANSM Collection.

METHODOLOGY

The consultant was engaged in August 2021 and the significance assessment was carried out between September and November 2021.

Consultation with owners of the Collection

As the Museum is owned and operated by Surf Coast Shire Council, the following Surf Coast Shire personnel were consulted:

Matt Taylor (Manager Economic Development & Tourism)
Kim Biggs (Coordinator, Visitor information Centre and Australian National Surf Museum)
Craig Baird (Curator, Australian National Surf Museum)
Gary Dunne (ANSM Tours and Projects Officer, Australian National Surf Museum)
Marie van der Klooster (Long-term volunteer and employee, Australian National Surf Museum)
Jen Coulson (Retail Manager)
Jen Taylor (Torquay Visitor Information Centre)
Eve Jones (Torquay Visitor Information Centre)

Collection research in consultation with owners

Consultations with the following people were carried out in September and October 2021, by phone and online video conferences.

Persons related to the Museum's founding
Rod Brooks (Former President of Surfing Australia)
Alan Atkins (Former CEO of Surfing Australia)
Libby Troy (widow of Peter Troy, early collector for ANSM)
Martin Reid (son of Alan Reid, early collector for ANSM)
Surfing Victoria staff
Liam Robertson Elley Harrison Jordie Campbell
Researchers, authors, filmmakers
Scott Laderman (academic/author) Tim Baker (author) Craig Griffin (film-maker) Phil Jarratt (author/film-maker) Biba Tominic (PhD Candidate, Deakin University)
Educators
Guy Mitchell (Teacher at Eltham College, Eltham, Victoria)

Use of object files

The consultant:

- extracted and analysed data from ANSM's Mosaic CMS
- examined visitor numbers records
- looked at some early documentation retained by ANSM founders
- examined ANSM's online profiles (Facebook, Instagram, TripAdvisor)
- analysed Google Arts and Culture visitor statistics
- examined past Visitor Comment Books
- viewed documents in ANSM'S archives relating to collection items.

Contact with other similar collections to identify comparative collections

Comparative collections were identified during consultation with ANSM and with other stakeholders. It was not possible within the scope of this Assessment to make contact with these comparative collections, but relevant information was gathered and compiled about them and included in this report.

Site visits to work on the assessment

The consultant visited ANSM for two full consecutive days in September 2021, during which time she examined the Collection and consulted ANSM staff, and relevant Council representatives.

HISTORY AND SIGNIFICANCE OF THE ORGANISATION AND ITS COLLECTION

History of the organisation

The Museum was originally established as *Surfworld* by The Australian Surfriders Association (ASA). The ASA was founded in 1963 and renamed Surfing Australia in 1993. Originally the brainchild of pioneering Torquay surfers Peter Troy, Vic Tantau and Alan Reid, a combination of Surfing Australia, the Torquay surf industry and the Geelong Regional Commission turned the Museum idea into a reality.

In the early 1980s, ASA personnel had conceived the idea of a venue to celebrate the recently created Australian Surfing Hall of Fame. Torquay local and surfing pioneer Peter Troy had recently been in Hawaii and seen the Bishop Museum and thought it would be great to have an Australian version of that in Australia. He wrote the idea on a paper napkin which he handed to Alan Atkins the CEO at ASA upon his return to Australia. Geelong Regional Commission (formed in 1977) helped ASA to further develop the idea and identify funding sources. The GRC also suggested the concept expand to be a broader museum of surfing. The envisaged purpose of the museum was 'derived from ASA's existing activity, [plus] tourist and heritage objectives'.² In 1983, Surf Coast Plaza was also conceived and in the planning, a Museum was flagged for inclusion and ASA offices in it.

Alan Atkins recalls:

When we first set it up, we were trying to develop a home for Surfing Victoria, and it was about having our offices next to an exhibition of what the sport was about. We wanted to have a reading room and a library so people could come and actually study the sport. That that would be all the information [about surfing] would be held. As well as that it would have a community education space and a 'competitive' area celebrating all our champions. But in dealing with the GRC it was made clear to us that wasn't really a good idea and we would have to look at a 'tourist' installation.

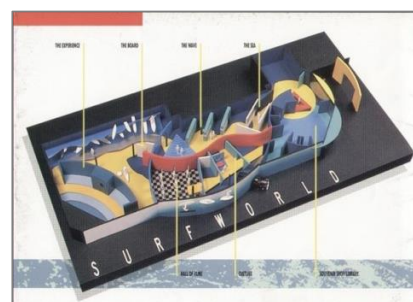
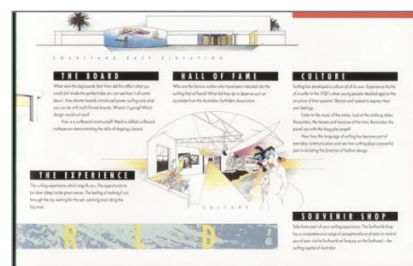
After the creation of the Australian Surfing Hall of Fame in 1985, we proposed a home for it to the GRC. We were looking at a small exhibition, but the GRC wanted substance and the talk and negotiations moved up a level to proposals for a Surfing Museum. Early ASA concept proposals included a complete mini surfboard factory showing all the processes, an extensive surfing library and surf information research facility and reading room. The concept for the project came from the ASA. The original concept included competition results, records and recognition of champions, a theatre for promotion of all aspects of surfing, a shaping/glassing room to promote the artistic technical production process, a library and research area as a focus for cutting edge knowledge and history of the sport, a surf awareness and safety in the surf area for public promotion, cross section of local design and historical significant surfboards over the years, a local and national history of surfing, and an industry recognition section. It was intended to be a national focus for education and study into the sport. There was never an acquisition budget in the early days of Surfworld. The Surfing Association was struggling to survive. Rod [Brooks] worked with Vic Tantau to secure specific surfboards for the ASA collection.

² quote from Alan Atkins (recorded September 30, 2021)

According to Alan Atkins, the ASA had a few reasons for wanting to establish the Museum. One reason was to promote the sport which was not high profile in Australia at the time. The other was to support surf education programs they were already running. Instead of going out to schools, as they had been doing, the Museum could be a base where schools would come to them. There was also a concern that important surfing artefacts were ending up with private collectors and that in Australia there weren't many places you could go, as a member of the public, to look at surfing artefacts.

Atkins believes that 'Surfworld created the idea that the sport can have a curated history'. The ASA received positive interest in the idea from the Geelong Regional Commission and the two bodies worked for a decade to find funding and make the idea a reality.

From 1987 to 1993, the project stagnated. Enthusiasm for the project continued, but GRC were unable to access funding to take the idea forward. Atkins notes: 'It was a major effort keeping the project going whilst still developing the ASA and Surfing Victoria. We continually attended any meeting which would keep the museum project alive.' Eventually the GRC linked Surfworld to the Surf Coast Recreation Centre facility and secured funding to cover the total facility. A significant part of the funding came from a regional employment program grant.



Elements of the concept plan for Surfworld

Surf Coast Shire Council (SCSC) was formed in 1994 when a major state-wide amalgamation of local government organisations occurred. Management of Surfworld was also transferred from the ASA to SCSC during a period from late 1994. Today the Museum is named the Australian National Surfing Museum and is run under the auspices of the Surf Coast Shire Council, with ANSM staff employed by Council.

History of the collection



Peter Troy, c.1980s

In September 1985, the ASA Executive Committee was informed that building of Surfworld would commence in January 1986. Collecting officially began in October 1985. Much of the collecting was done on behalf of the ASA by lifelong and passionate surfers Peter Troy, Vic Tantau and Alan Reid.

Working for ASA, Troy became very focused on getting items gifted for the Museum, spending hours on the assignment and working closely with Tantau to chase down leads. He did a lot of the early collecting for the Museum, even acquiring items in NSW and Queensland (including from a Gold Coast surf bar auction) and sending them down to Torquay. Reid was employed as a Technical Officer by the GRC. Records of acquisitions he made may have been filed with the GRC, but his collecting activities were supervised and supported by the ASA.

Whilst the Museum concept slightly foundered between 1987 and 1993, the ASA (through Tantau, Troy, and Reid) continued to gather material from various sources. The GRC provided an unleased shop through this period for ASA to store and display any museum items it collected. Perhaps the most important acquisition in this period was of the antique Hawaiian surfboards which had belonged to Louis Whyte.

Being collected by passionate and connected surfers was an important aspect which has shaped the ANSM collection. Access to community and the requisite trust this engendered led to many important acquisitions, and relationships within the surfing community remain an important strength of the Museum to the present day.

DESCRIPTION OF THE ORGANISATION AND ITS COLLECTION

Description of the organisation

The Australian National Surfing Museum (ANSM) is located in Torquay, Victoria. Its vision is 'to be the centre of Australian surfing heritage' and its stated purpose is 'to collect, preserve, document and share nationally and internationally significant items and stories of Australia's surfing history and culture'.

The ANSM is owned and operated by Surf Coast Shire Council, the local government body for a region in southwest Victoria, covering an area of 1,560 km². It is a popular tourism region which includes Torquay, Bells Beach, Anglesea, Lorne and the Great Ocean Road. The Museum opened its doors in December 1993. In 1994, the ASA applied for and successfully secured recognition of Surfworld as 'an international surfing museum of special significance' from the International Surfing Association (ISA). In 2012, the Museum achieved Accreditation under the Museum Accreditation Program (MAP), operated by Museums Australia (Victoria).

The Museum's collecting and interpretive focus is based on a definition of surfing as riding a wave whilst standing upright on a board. The key themes in the Museum's Interpretation Plan are:

- The History Of Surfing: Australian Perspective
- Surf Science
- The Sport
- Surf Culture And Industry

The museum is dedicated to telling the story of Australian surfing through permanent displays and temporary exhibitions and is also the home of the Australian Surfing Hall of Fame which recognizes significant Australian surfers and the contributions they have made to industry, sport and culture.

The museum is managed by a team that combines paid staff and volunteers. Situated in Torquay's Surf City Plaza the museum is open 9am-5pm, 364 days a year and receives locals, non-local Australian visitors and international tourists. The Museum conducts education programs both on and offsite (beach, Museum, classroom or online). These are predominantly tailored to the Physical Education and Outdoor Education Curriculum guidelines for any year level, but most education clients are Secondary schools. The Museum was one of the earliest Victorian partners on Google Arts and Culture (GAC). Staff worked with Google to have 300 ANSM Collection items professionally photographed and published on the platform along with 13 curated 'Stories' and a 360° virtual reality tour of the Museum. ANSM's GAC profile receives around 670 views per month, with around one third of these from Australia and the remainder from Internet users outside Australia. ANSM has also published seventy items with images on the *Victorian Collections* website.

The interior of ANSM is arranged into themed sections which cover topics like the birth of Australian surfing, Bells '81, the evolution of surfboards, the evolution of other surfing accessories, Story Boards and board graphics, beach culture, surfing memorabilia and surfing in popular culture. It also comprises a Theatre & Hall of Fame, and live board shaping demonstration workshop. It has previously offered some hands-on interactive exhibits which had to be decommissioned during the COVID pandemic. The ANSM presents special temporary exhibitions on topics such as women in surf, beach fossils and Kustom Kulture.

Description of the ANSM Collection

ANSM holds a significant collection amassed without access to an acquisition budget. Much of the material was donated or loaned long-term on the basis of trust and the Museum's acceptance and embeddedness within the Australian surfing community.

The Collection comprises approximately 12,000 items. Around half of these are catalogued on a Mosaic collection management system. Most of the objects (artefacts, equipment and surfboards) and the magazines have been catalogued. Many of the books, audio-visual material, ephemera, framed or unframed photos and posters have also been catalogued. Around 6,000 items are awaiting cataloguing, including a few thousand documents (news clippings, ephemera, records), a few thousand photos, including a Dick Hoole Collection and some newly acquired framed photos and posters.

Of the roughly 6,000 items on Mosaic, the breakdown of displayed versus stored items is approximately:

- 700 items displayed
- 5,079 in storage

Most of the 6,000 uncatalogued materials are items in storage. Thus there are around 700 items on display and around 11,000 in storage, or 6% on display and 94% in storage.

Analysis of items on the Mosaic database show a range of entries in the field 'Acquisition Method'. These are listed in the table below.

The data indicates:

- 45% of items legally owned by the Museum
- 10% on loan
- 45% ownership unclear or not recorded

It does not appear that there are items of high value or high individual significance among the materials with unclear or not recorded ownership.

The Hall of Fame

Part of the founding vision of the Museum was as a home for the Australian Surfing Hall of Fame, which recognises the greats of Australian surfing, their successes, contributions and achievements. Each inductee is celebrated via a tribute surfboard which features a biography highlighting the life and significant impact each have made to competitive surfing, surfboard design, surfing culture or administration. Hall of Fame tribute surfboards are white, in the shape of typical boards the inductees rode. The Hall Of Fame sits at the heart of ANSM, presenting the most significant figures and greatest champions from Australia's surfing past, via unique replicas of boards ridden by each of these outstanding surfers and a biography detailing highlights from their wave-riding lives.



The Australian Surfing Hall of Fame at ANSM

Early surfing history

A key group of items, including original objects and reproductions, are important in narrating the Hawaiian origins of surfing and its dissemination into Australia. The group includes:

- The earliest known image of a surfer in the Pacific at Kealakekua Bay in Hawaii. Engraving by William Byrne after a 1779 drawing by John Webber, the artist on several of Cook's expeditions.
- Images and documentation by Osric Burston Notley of Australian Tommy Walker, who had been to Hawaii, surfing at Yamba in the summer of 1911/12. Currently these are the earliest known Australian surfing images in Australian history. Another source confirms that Notley was present at the dock when Walker's imported Hawaiian boards were unloaded. A letter from Walker to a newspaper editor notes that he bought a surfboard in Waikiki in 1909 and won a competition on it in Australia in 1911. Together these materials forced a revision of the previously accepted narrative that Duke Kahanamoku introduced surfing to Australians during his 1914-15 visit to Australia.
- Images which document the arrival of surfing in Victoria, and an associated friendship between Duke Kahanamoku and two Victorians - Frank Beaurepaire and Louis Whyte.
- Footage filmed by Beaurepaire of Whyte and other friends surfing at Lorne in 1920, considered the earliest surfing footage known in Australia. Originally filmed by Frank Beaurepaire it remained with the family for decades. Over time it was overlooked and eventually disposed of. It was recovered from a waste transfer centre by Barry Langan. Once Barry realised what he had, he contacted the Beaurepaire family to confirm the details. A digitised copy was donated to ANSM.
- An image of Ainsly Walker surfing at Portsea in 1920.

These reproduced materials (images, article and footage) are copies so do not have individual primary historical significance, but as a group which has been carefully curated, they form the earliest part of an extremely important reference collection which has immense research and interpretive value and has secondary historical value for the ability to and confirm a true timeline and correct the historical record. They show that Walker (and possibly other people) surfed in Australia before Kahanamoku's visit and that Australians like Walker and Whyte had actively travelled and learned to surf overseas, rather than Australians being passive in the learning process. They also demonstrate the friendship between Duke and Beaurepaire, and between Beaurepaire and Whyte helping to explain Whyte's trip to Hawaii and provide context and provenance to Whyte's boards in the ANSM collection. They establish the earliest confirmed occurrences or at least capture of surfing in Australia and in Victoria. ANSM's work to gather and analyse this historical evidence alongside its own significant objects is vital for confirming the true chronology of surfing in Australia, and its dissemination in Australia and worldwide. ANSM appears to be the only Museum actively doing this important work.



Earliest known image of a surfer in the Pacific at Kealakekua Bay in Hawaii.³ Engraving by William Byrne after a 1779 drawing by John Webber, the artist on several of Cook's expeditions.



Tommy Walker, surfing at Yamba on an imported Hawaiian board. One of a series taken in the summer of 1911-12 by O.B. Notley (reproduction obtained from Port of Yamba Historical Society).



Louis Whyte surfing at Lorne c.1919-1920s.



Stills from a film made at Lorne in 1920 by Frank Beaurepaire, reel salvaged by Barry Langan in 2020, copy donated to Museum.

³ First published in: Cook, James & King, James (1785) *Voyage to the Pacific Ocean, undertaken by the Command of His Majesty, for making discoveries in the Northern Hemisphere. Performed under the direction of Captains Cook, Clerke and Gore, in His Majesty's ships the*

Resolution and Discovery, in the years 1776, 1777, 1778, 1779 and 1780. In three volumes, and a fourth folio volume with engravings, known as "Atlas".

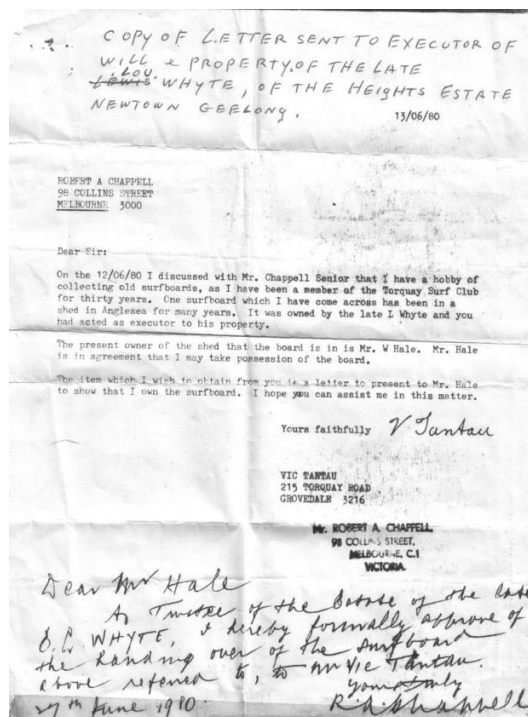
Surfboards

The above-mentioned reference materials link directly with the earliest and two of the most significant objects in the collection—two antique Hawaiian timber surfboards. These solid Californian redwood surfboards were two of four possibly made by Duke Kahanamoku and purchased from him in 1919 by Geelong businessman Louis Whyte, who had spent six months in Hawaii being taught to surf by Kahanamoku. On his return to Australia, Whyte transported the boards to his property in Geelong and then used them to surf along the coast between Lorne and Anglesea in Victoria from 1920 onwards.

The other two of these four boards brought home by Whyte are extant but not in the ANSM collection. They are also not in the same remarkable condition as the ANSM examples. One is in a private collection and has damage and areas of loss. The other is installed in a private home as a mantlepiece which presumably has caused modification or damage. Provenance for these boards is very reliable. The boards re-emerged and were collected in the early 1980s. Rod Brooks (champion surfer and then-President of ASA) wrote an article about Australian surfing history in the Herald newspaper. A Mrs McGillivray responded to alert him to Louis Whyte's activities and the existence of his Hawaiian surfboards. Rod Brooks went to visit Mrs McGillivray and she agreed to donate the two boards she had



Blue Harper (left), Ian McGillivray (right) and Louis Whyte (behind Ian) on the beach at Lorne in 1920 with the two Louis Whyte boards now in the ANSM collection.



Letter from Vic Tantau to executor of Whyte's estate.

in her garage for inclusion in Surfworld. Brooks contacted Vic Tantau and they agreed he was the best person to go to Eastern Beach and collect the two boards from her home.

The boards (pictured below) are extremely rare examples of Hawaiian surfboards made in the first years of the 20th Century, based upon thousands of years of Hawaiian tradition. They were possibly made by Kahanamoku, or by other Beachboys at Waikiki, providing a direct link between surfing's long heritage in Hawaii and the origins of surfing in Australia. Called an 'Alaia' in Hawaiian language, the largest collection of these extremely rare items is in the Bishop Museum in Honolulu.

Another historical surfboard in the collection is a 9'6" solid timber board made in the Hawaiian style but probably by an Australian in Australia. Peter Troy

convinced Carlton United Breweries to donate it from an auction of surf memorabilia held at a Gold Coast bar. Other early boards include a 9'2" 1920s solid timber board with brass rails used in Western Victoria in the 1920s by Frederick Watton, and a green homemade board used in Torquay in the 1930s.

The remainder of the approximately 400 surfboards in the ANSM Collection are significant to varying degrees and for varied reasons. Collectively they trace the history and evolution of surfboards, which is a fascinating story involving technological change, intercultural influence and constant experimentation.

By the 1920s, when solid timber boards were found to be heavy and cumbersome, many Australians began using hollow 'boards' originally made for Surf Life

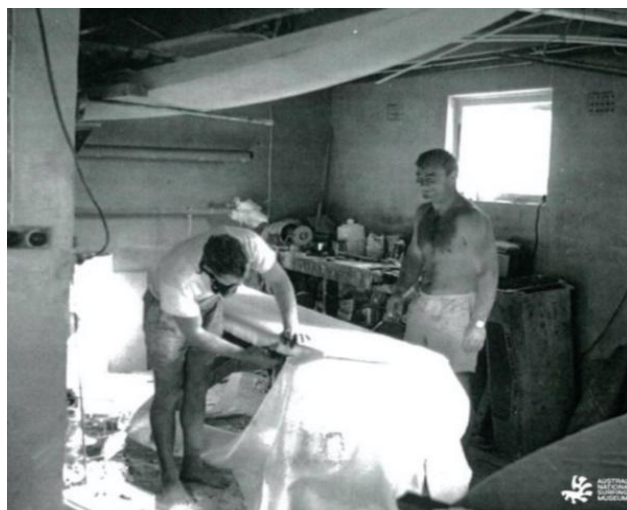


9-foot, solid redwood surfboards, Made circa 1919 in Hawaii, maker unknown (possibly Duke Kahanamoku)

Saving activities. From late November to early December 1956, teams of surf lifesavers from California and Hawaii competed at Torquay. The competitions occurred contemporaneously with the 1956 Melbourne Olympic Games but were never officially sanctioned as a part of the Games. The Americans brought with them revolutionary new, shorter, lighter, balsa wood 'Malibu-style' surfboards that changed Australian surfing forever. ANSM holds examples of the hollow craft and Australian copies of the American-introduced balsa Malibu. A range of other surfboards in ANSM have minor significance for being representative of a maker or an era, a snapshot of a step along the path of surf technology. Collectively they trace an important continuum or evolution.

The story of board-making is inseparable from the story of surfing and reflects the fact that through most of surfing history, board were not purchased off-the-shelf but created by hand, often in home workshops. Many surfboards in ANSM provide a window into the world of shapers and makers, an informal 'guild' which is at once collaborative and competitive, with much of its activity little known outside of the active surfing fraternity.

In the ANSM collection, this story of highly skilled craftspeople is represented through photographs, hand and mechanical tools (shapers, sanders etc) and key milestone surfboards. Often surfers themselves, these creators are part-engineer and part-artist who are all contributors to an endless scientific experiment in hydrodynamics. This story is an integral aspect throughout the collection and features in the stories of the most significant surfboards.



Barry Bennett and Joe Larkin creating surfboards in the early 1950s

One unusual object is both a product of the art of board-creation and accidental art in itself. It began as a piece of timber that for around 15 years leaned against a wall in the glassing room of the Aireys Inlet surfboard workshop of Howard Hughes. Brushes were constantly cleaned on it, the resin and fibreglass accumulating and turning the piece of timber into an accidental sculpture. Its display in ANSM is a tribute to and recognition of the overwhelmingly unknown 'back-room' workers whose labours are critical in surfboard making. Two other significant artefacts of Australian board-shaping are a shaping machine designed and built by Victorian champion surfer Wayne Lynch and his father in 1972, and one of the world's earliest commercially-used shaping machine designed and made by Hot Buttered Surfboards in 1985.

Some highly significant boards in the collection are associated with the best-known surfers and shapers in surfing history. Australian Simon Anderson's 1981 Energy Thruster surfboard is the most significant item in the ANSM Collection, after the early Hawaiian boards. Said to

have changed surfing forever, this board was designed and shaped by Anderson, a professional surfer and committed innovator in board design and shaping. Anderson famously debuted and rode this new design to victory at the Rip Curl Pro at Bells Beach in 1981. The example in ANSM is the board he used on the first day of competition, which enjoyed excellent five to seven metre waves and ideal conditions.

In the surfing community, the Thruster design is considered the most game-

changing and influential board design in modern surfing. Anderson's array and placement of three equal-sized fins changed the accepted norm of surfboards having one or two fins. Other elements like the position of the board's widest point were also ground-breaking, overturning the best collective design wisdom up to that point. The design was so new that Anderson was mocked (at first) for 'needing training fins'. These changes in design demanded a dramatically different style of surfing, which was more difficult, physically demanding, athletic and



Top and bottom views of the tri-fin Energy Thruster surfboard made and used by Simon Anderson at Bells 1981



Anderson using the Energy Thruster surfboard at Bells '81

spectacular. Legendary Australian surfer-shaper Terry Fitzgerald described that at the event, 'Simon Anderson dismantled his opposition, highlighting the performance limitations of single and twin fin surfboards, and showcasing the speed and control inherent in his newly developed three fin Thruster design'. Anderson has since explained that the three-finned design allowed him to maintain speed through turns, meaning he could continuously carve up and down the wave in a more exciting way than was possible on a twin or single fin board. Every surfing World Championship since 1983 has been won on a tri-fin surfboard. Called 'surfing's most copied design', and the 'grandfather of modern high-performance surfboards', by the summer of 1983 the vast majority of off-the-shelf surfboards sold in surf shops globally was essentially a copy of Anderson's Thruster.

The innovation of this board, and the contemporary state of other board designs from 1981 is highlighted by eight very diverse surfboards in the ANSM collection that were ridden by other competitors in the same event. Examples of Anderson's early Thruster surfboards are not particularly rare, but this example is particularly significant for being one of the earliest Thrusters he shaped, and the actual board he rode to win Bell's '81, a major internationally significant surfing event. The board has excellent provenance, with footage of Anderson using the board and evidence through the unique decals on it but is a loan rather than a permanent collection item.

Another significant board on long-term loan is a Mark Richards twin fin surfboard designed and shaped by Richards, the Australian who was reigning world professional surfing champion in May 1980, and which was ridden by him to another world championship that year. Richards was already a world class surfer but in 1978 he debuted high performance twin fin designs he had been refining for some time, and eventually rode them to great success winning four consecutive professional world championships (1979-1983). He made this surfboard in May 1980 and rode it and one other to win his second consecutive world title that year. He broke both boards, this one in two pieces and the other in three pieces as a result of giving them an unusually thin fibreglass veneer or coating to aid performance. It is another important example from an era when most professional surfers made their own boards. Mark Richards OAM is an internationally significant sportsperson, both a Sport Australia Hall of Fame Athlete Member and Australian Surfing Hall of Fame Inductee and was the first professional surfing champion to receive a

stone on California's Huntington Beach Surfing Walk of Fame in 1994.



An interesting board associated with another world champion is one owned and used by American Kelly Slater, the 11-time world professional champion. The board is damaged because Slater smashed it on a fence post out of frustration during the 2007 Rip Curl Pro Bells World Championship Tournament. Although the damage impacts its overall condition, the payoff is the interpretive value in demonstrating the pressure inherent in top-level professional competition. Its provenance and close association with the greatest competitive surfer of all time enhances its significance.



ANSM holds two boards associated with internationally significant Australian surfer Layne Beachley AO. The more significant one (illustrated below), was shaped by her then-partner Hawaiian surfer-shaper Ken Bradshaw and is one of the boards Beachley rode to win the world professional surfing championship in 2000, the third of her six consecutive world pro titles.



Layne Beachley board

Beachley holds the record for the most successive world titles won by any individual since pro surfing's world championship tour commenced in 1976. Alongside that extraordinary achievement, Beachley also won a seventh world pro crown in 2006, plus three world masters championships in 2011, 2013 and 2018. Beachley was a pioneering female big wave surfer and served as a board member of pro surfing throughout her competitive career. After retiring she set up a charitable foundation that ran for fifteen years, awarding more than 500 scholarships and providing mentoring



Board co-designed and used by Pam Burridge.

support to young women, and in 2015 became the first female chairperson of Surfing Australia, a position she continues to hold. The board is highly significant as an item used by one of Australia's most significant athletes to win a major international sporting event.

A Pam Burridge surfboard hand shaped by Mark Rabbidge is one of the most technically and aesthetically interesting surfboards in the museum. Owned and used by the 1990 world professional surfing champion Burridge, this board features parabolic stringers to help reduce flex, a scooped deck (tail) to make the board respond quicker and reduce turning resistance and carbon fibre fins. The board also features hand-painted artwork by Burridge and hand-drawn sponsor logos. Burridge (born Sydney, 1965) is an Australian surfer and one of the pioneers of women's competitive surfing in Australia. She entered her first surfing competition in 1977, proceeding to win

various regional and national titles in the following years. Burridge began competing internationally in 1981 and went on to win the women's professional World Championship in 1990, adding to her six professional world championship runner-up results. She was inducted into the Sport Australia Hall of Fame in 1995, the Australian Surfing Hall of Fame in 1997 and given a place on Huntington Beach's Surfing Walk of Fame in 2017.

Wayne Lynch's so-called 'Ash Wednesday surfboard' (partially pictured, right) is highly significant across a range of values. It was shaped by Lynch, an internationally renowned surfer and surfboard shaper, who grew up in Lorne, Victoria. In 2006, Lynch was named by Surfing Victoria as the state's Greatest Surfer of the previous fifty years. On Ash Wednesday in 1983, fires which devastated much of the Surf Coast were heading towards Lorne when a wind change pushed the flames northeast, up the coast towards Aireys Inlet. Lynch's house was situated just north of Aireys Inlet, and his home was becoming engulfed by the fire. In the rush to leave, Wayne strapped this just-shaped and unglassed board on the roof of his car. The fire was extremely close, and all the marks on the deck of this board were created by embers landing on and burning the foam, as he sped away. The clear, unburned strips were protected by towels Lynch had used to tie the board onto the vehicle's roof.

The board was stored in the Rip Curl factory before being glassed by Russell Graham. Most of Aireys Inlet was destroyed in the bushfire and Lynch lost a lot of his belongings and memorabilia. Some of Lynch's trophies which had melted and fused together in the fire were later displayed at Quiksilver company headquarters in Torquay. This unique item

illustrates the dangers of life in the country areas of Australia. It was either a valued item to Lynch or it was all he could grab in a moment of extreme danger. It is a unique item with strong interpretive value, which is historically significant for its direct links to a national day of disaster and to an internationally renowned surfboard shaper and champion surfer.



Wayne Lynch's 'Ash Wednesday' board (detail).

Many surfboards in the ANSM collection have no connection to famous surfers but are socially significant in other ways. Some have minor but still important local significance as boards used in the Torquay area. Other types of surf craft are highly evocative as items many Australians used as children in the 20th Century, like the Coolite foam board and the Surfplane (pictured, right).

As a whole, it is the continuum of design change which the surfboard collection is able to illustrate. They are employed in this way in Museum displays, and in other projects such as an interactive, multimedia story published in *The Age* online (pictured below).⁴



Surfplane



⁴ <https://www.theage.com.au/interactive/2014/waverider/index.html>

Technological change is also represented in surfing accessories like wetsuits, leg ropes, and surfing attire. The change in wetsuits has had a major impact in the sport, by allowing access to surfing by more people, especially in colder waters. Greater movement also allowed for greater athleticism. The collection is able to show a transition from woollen swimsuits to 'footy jumpers' followed by 1970s wetsuits which were 'like cardboard', all of which preceded the hi-tech, warm and comfortable wetsuits of today.

A sleeveless wetsuit handmade by Tony Olsson in 1964 illustrates well the do-it-yourself resourcefulness and commitment needed before surf brands began providing all the necessary equipment. This trajectory from 'home-made' to major surf brands is also an important local economic story as Torquay is the birthplace of the now global and world-leading brands Rip Curl and Quiksilver.



Tony Olsson handmade wetsuit, c.1964



1983 Rip Curl wetsuit



1920s woollen swimsuit
belonging to Snowy McAlister



Tracker boardshorts, c.1966

Shaping surfboards is one part of the art of board creation. Another key aspect is the graphic art applied to the board. It elevates the object from sports equipment to fine art and a canvas for expressing creativity and individual identity by the board artist and the surfer who rides the board.

The best examples of this in the ANSM collection are boards made for Mark Richards by the late Hawaiian Ben Aipa, one of the most influential surfboard makers in the history of the sport. The five boards feature bold, unique and colourful pop culture graphics by Al Dove. Around 1975 to 1977, these were the most photographed boards in Australia and are also excellent examples of a significant design step in the history of surfboards. They were made for emerging pro surfing powerhouse Mark Richards and ridden by him successfully in significant events on the pro tour. Richards would go on to win

four consecutive world championships (1979-1982) and was voted Australia's most influential surfer for the period 1963-2013. He is still shaping and continues to shape boards inspired by Aipa's designs.

Another interesting example of board art is a Terry Fitzgerald board with an early Martin Worthington dinosaur mural. It is one of a series of boards on loan from Fitzgerald, an important Australian professional surfer, board-shaper and founder of the Hot Buttered company, which started in 1971 and is still operating out of Sydney's northern beaches.

Two other beautifully painted surfboards displayed in the Museum are actually perpetual trophies, one for the Victorian Koorie surfing titles and the other made by Samsara Surfboards for the national Indigenous Surfing Titles. They are decorated with Indigenous art designs. One is overlaid with a modified version of the Aboriginal flag, the other with an image of Bunjil the sacred eagle, a wave and with concentric diamond patterning which has been a traditional motif in southeast Australian First Nations cultural materials, such as shields, for thousands of years. ANSM displays and care for these boards during the year when they are not being used for presentations at these important competitions.



Examples of Ben Aipa Sting for Mark Richards boards with Al Dove art



The *Story Boards* are an artwork created by local surfer and artist Gordon Stammers. On the boards are 'letters home' from a (fictional) young wayward surfer, along with 'letters' from the youngster's parents back to their son. Stammers made the first board which was instantly embraced by visitors and was commissioned by Council to create the others. These works feature many surf and popular culture references, and are extremely popular with visitors, eliciting humour and delight.

ANSM is said to have a good selection of 'hybrid design' boards and examples of unusual models that many people would not have seen. Some are curiosities and experimental models.

A blue 'Jet Board' reflects an idea originally devised by Alfred Bloomingdale, heir to the American department store fortune. Bloomingdale had experienced surfing but didn't enjoy paddling. So in the early 1960s he commissioned construction of a motorised surfboard by a California aircraft manufacturer. The result comprised of a two-part aluminium hull powered by a 6.25 horsepower McCulloch chainsaw motor. Examples of the Jet

Board are somewhat rare in Australia, with one other in the Australian National Maritime Museum and a handful in private collections and overseas museums. They are particularly rare in good condition, because of the construction—the board is two pieces of stamped aluminium welded together—and materials—the gas tank was an aircraft style fuel bladder that disintegrates with age. As such they were extremely difficult to repair, maintain or restore. More of a novelty than serious surf craft, about 600 of the boards were made during the mid-1960s, selling for more than half the cost of a new VW Beetle car at the time. Their overall bulk and weight of around forty kilograms also made them difficult to control.



Model JB 100 Jet board,
by Jet Board Corporation,
Los Angeles, c. 1965.



S Amenta board

Another experimental surfboard in the collection was designed by S Amenta using aerodynamic principles to produce a board that was all about speed. The narrow nose, reduced rocker (i.e. bottom curve through its length), hard edges and release points all promote rapid movement of water along the bottom and clean release from the board. Although innovative, it was difficult to ride and not viable for surfing.

The Derek Hynd 'Fish' was shaped by Rich Pavel for former professional surfer turned internationally influential surfing writer Derek Hynd. Hynd, from Sydney's northern beach suburb of Newport, often rode less conventional surfboards, and after his pro surfing career ended he began riding more experimental craft. This is the last finned surfboard Hynd rode before making his shift to finless surfboards.

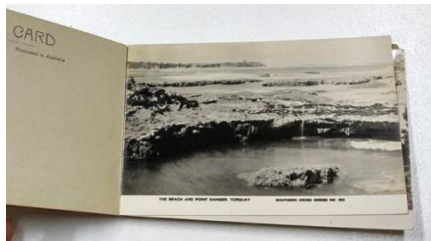


Derek Hynd Fish

Photographs

Photographs are an important part of the ANSM Collection, holding historical significance, social significance and interpretive value. Provenance is varied, some groups being clearly linked to a known photographer and many which require work to identify their creator and context.

The Collection includes hundreds of photographs, mainly depicting people and events in Australian surfing culture from around 1911 up to the present day, with an emphasis on the 1950s to the 1980s. Some early photographic postcards provide historical views of the Surf Coast. A handful of items relate to important surfing events such as a photograph of a street parade outside Lorne Hotel for the 5th World Surfboard Riding Championships in 1970, and an album of images of the 1977 Stubbies Surf Classic in Burleigh Heads.



Early Torquay postcards



Photograph of Mark Richards at the 1977 Stubbies Classic



Surfers at Kennett River, Victoria 1964, by Jack Eden

One group of images which required background research comprises 1600 negatives and proof sheets that were 'Found In Collection'. They are rare and historically significant images with over 1500 depicting the Bells contest of 1977. Careful research by ANSM personnel revealed that the images were created by respected surf photographers Dick Hoole and Jack McCoy. The batch had been sent to *Backdoor* magazine in the 1970s and never returned to the creators. The originals were returned to Hoole and McCoy after being scanned for the ANSM collection.

Two important photographic acquisitions are the Jack Eden Collection and the Barrie Sutherland Collection. Eden was born in 1931 and raised in Sydney. As a young surfer he began taking photographs and went on to create *Surfabout* magazine, one of Australia's first surfing magazines. His images brought recognition to surfers and beaches in Sydney's southern suburbs. An image he made of Midget Farrelly is considered one of Australia's iconic surfing images. Barrie Sutherland began surfing in the 1950s in Torquay and spent many years surfing and photographing scenes along the Great Ocean Road, as an

insider of the local surfing community. As a result his portfolio includes significant images of the greatest legends and events in Australian surfing. A pioneer of water-based photography, he took the first photograph of Bells Beach from the water. This pioneering approach produced innovative and astounding images of surfers in action. These collections are historically and socially significant and have immense aesthetic and interpretive value. Both of these remarkable creators demonstrated initiative and passion for their sport. By pioneering water-based photography, Sutherland demonstrated artistic courage, determination and innovation.

Another set of images highly valued at ANSM are around 100 candid images on colour slide film taken by surfer Warren Evans of competitors and spectators



Two of Warren Evans' 1964 Manly images

during the first surfing world championship, held at Manly in 1964. This was a milestone in Australian surfing because it attracted big crowds and was broadcast nationally on television.

A number of other photographs capture historic content about Bells. Some images by Barrie Sutherland and John Witzig capture Bells in 1965, a watershed day in the history of Australian surfing. On one morning competitors were faced with five to seven metre waves thundering into Bells Beach. Among the most significant images in the collection is a pair taken by John Witzig of Bob McTavish riding very big waves in that year's event. They are numbered print editions signed by Witzig, a pioneering figure who documented Australian surf culture of the 1960s and 1970s. He was editor of *Surf International* and in 1970 co-founded *Tracks* magazine. There are five Witzig works in the National Portrait Gallery in Canberra. These photographs are originals, authenticated as Witzigs, depict an important surfer in a 'big' year of the Bells competition, and are in excellent condition.



John Witzig photograph of Bob McTavish at Bells in 1965

Publications

This segment of the Collection comprises thousands of publications, including over 5,000 individual issues of surf magazines and a substantial library of around 250 books on surfing. Some stand out publications are the first ever issue of *Surfabout* (sub-titled 'Australian Surfer Magazine') and Jack Pollard's copy of *Australian Surfrider* signed by legendary Hawaiian surfer Duke Kahanamoku.

Films

The ANSM collection includes over 600 items in the category of 'Movie, Video, DVD'. Many of these are copies of commercial titles, which complement the books and magazines to form a comprehensive research library. Others are original copies of homemade or amateur footage. An extremely important and growing sub-collection is the ANSM Oral History collection. This currently comprises over 50 oral history videos produced by ANSM personnel in which key figures from Australian surfing give first-hand accounts of their experiences.



Many titles in the audio-visual collection are copies of surf films which represent a vital aspect of surf culture in the 1960s and 1970s and which were a platform for surfing to become visible and admired in the mainstream population. Before home video was accessible, small film crews on small budgets found or travelled with surfers and created raw and intimate footage of their exploits.



Many of these were then shown in cinemas, especially in coastal areas of Australia, and even internationally. Each was an important contribution to the emerging surf and skate culture and to formation of Australian identity. As such these items in the film library are significant as a collection, for research and interpretation. The posters and album art for many of these films are popular and widely recognisable. ANSM holds numerous examples of posters and album art for iconic and culturally influential films, such as *Morning of the Earth* and *Endless Summer*.

Artefacts

ANSM holds a range of items which demonstrate surfing's diffusion into popular culture. These materials include board games, food packaging, music album covers, advertisements and collectibles. Two Hollywood film-related items are also very popular with visitors and depict surfing as a motif in popular culture. One is a wetsuit worn by Patrick Swayze's stunt double on the film *Point Break*. The other is a Silver Surfer 'sculpture', originally used as a promotional device in theatre lobbies to highlight the 2007 release of the Marvel comic-inspired *Fantastic Four: Rise of The Silver Surfer*. It attracts a lot of attention from ANSM visitors who frequently take photos of themselves with it. The Collection also includes *Silver Surfer* comic books which are popular items online.

Other artefacts of significance are associated with competitive surfing events, such as trophies, and items which identify competitors like badges or jackets. The trophies are varied in age and significance. Some, such as the Stubbies Classic perpetual trophy (1970s-80s) are of significance only within the Australian surfing community. Others like the Bells trophies are extremely significant on an international level and highly recognisable to the general public.

A Bells trophy won by Kelly Slater in 2010 and donated by him to the Wathaurong Aboriginal Co-operative is significant across a range of measures. That year, the Aboriginal Community were involved for the first time in the Bells presentation ceremony as part of the tournament organisers' recognition that they are and had been custodians of the Bells Beach coastline for thousands of years. Slater donated his trophy to the Wathaurong

Aboriginal Co-operative in a show of respect for the Indigenous community. Slater later explained that when he had arrived at Bells he had decided that if he won he would give his trophy to the Wathaurong in recognition of their previous support of him, and to acknowledge them as Traditional Owners of the land. In media reports after his win Slater said, 'I'm really excited because I remembered that before this contest I promised myself that if I won, I would give to trophy to the Wathaurong people, I didn't remember that until I was out in the water and right when I did, those waves came'. Since 2010 the faces of winners at the Bells competition are painted by Traditional Owner groups as part of the awards ceremony. Traditional Owner involvement in the competition was initiated by the Wathaurong Aboriginal Co-Operative initially and later by Wadawurrung Traditional Owners Aboriginal Corporation who are now the Registered Aboriginal Party for the area. This item has national and international significance from a sporting and cultural



Kelly Slater's Bells Trophy, donated by him to Wathaurong Aboriginal Co-operative.

reconciliation perspective. Slater is the sport's most successful competitive surfer in history, and one of only three male surfers who have won four Bells contests. Slater's donation of his fourth Bells trophy to the local Indigenous community, and their subsequent loan of it to ANSM are significant acts of reconciliation and generosity.

Another important pair of items is Gail Couper's competitor jacket and trophy from the Bells competition in 1968. Raised in and still a resident of Lorne, Couper holds one of Australian sport's most unique records: between 1964 and 1976, she won the women's event at Bells ten times, along with five Australian women's titles and thirteen Victorian state titles.

A more minor award nevertheless holds some interesting significance. The bronze Duke Kahanamoku statue was an award presented to long-time Surfing Victoria/Surfing Australia administrator Alan Atkins. It was created by Edmond E. Schumpert under commission by the Kalos Kagathos Foundation, to recognise Alan's work with the International Surfing Association (ISA). Edmond was a friend of Duke Kahanamoku and created only a small number of these as awards for the ISA. For a while the Duke Kahanamoku Award was presented to surfers who had made a significant contribution to surfing, a few of those award winners were presented with this stunning representation of Duke. Schumpert also created a life-size bronze of Kahanamoku as a community artwork installed at Huntington Beach, California, for the local council.

Ephemera and documents

ANSM holds a large number of ephemera and documents, such as competition records, certificates, stickers, newspaper cuttings and a colourful collection of surfboard wax. Key items are a menu from a 1915 formal dinner held to honour Duke Kahanamoku and his Hawaiian teammates in Sydney in 1915.



Menu for NSW Amateur Swimming Association dinner with Hawaiian Swimming Team in Sydney in 1915



Ephemera: programmes, badges, stickers

Other documents are important records of the formation of the Museum itself.

A key sub-collection of ephemera and documents is the Snowy McAlister collection. Charles Justin 'Snowy' McAlister was an early Australian surfing champion, and one of the first two Australian Surfing Hall of Fame inductees. This important sub-collection of items associated with one of Australia's earliest surfing heroes, came to ANSM via Surfing Victoria. McAlister was Australian surfboard riding champion in 1926, 1927 and 1928, the unofficial mayor of Manly and has been called the Father of Australian Surfing. For over 70 years, he travelled Australia, surfed and watched competitions and this sub-collection is an accumulation of items he gathered or generated along the way. The collection includes two surf craft (hollow plywood and foam and fibreglass skis), McAlister's clothing (hats, caps, shorts, thongs, sunglasses), personal items (binoculars, transistor radio, typewriter) and books. But the most significant materials are a substantial number of photographs (with handwritten notes on the back), records and newspaper clippings (many with early contest results) and his own writings tracing his lifelong love of and involvement in surfing. Through this collection, McAlister has documented surfing's progression from fringe curiosity to youth movement and its subsequent evolution into a formalised sport. It is also a chronological record of McAlister's life, as a surfer from Sydney whose life was absolutely dedicated to surfing.

Community comments

Founders

The Museum has its origins in the organisations Surfing Victoria and Surfing Australia. Surfing Victoria remains in close contact with the Museum. The organisation often uses the Museum for industry functions and events. Having the collection as backdrop, adds gravity to the occasion and situates their events within the history of the sport of surfing.

Researchers, authors, filmmakers

Academics and authors have used the ANSM Collection for book research, including author Tim Baker who spent a week at ANSM going through the archives for his 2013 book *Australia's Century of Surf: How a Big Island at the Bottom of the World Became the Greatest Surfing Nation on Earth*. Looking mainly at documents, photos and oral history videos, this was the most concentrated period of his research. He used some of the magazine collection, and a few key books he hadn't been able to find elsewhere. He also found that physically viewing the surf craft, in a roughly chronological timeline, was very useful. He stated, 'there were other people in Torquay who I'd wanted to talk to, but my time in the Museum proved so worthwhile that I ended up spending most of my time in the Museum'. Baker left with a phone full of photos of documents and records, most often allowing him confirm information in multiple sources which was important for 'getting the record straight' or 'correcting the record' around the previously accepted version of Australian

surfing history, some of which had been based on less than rigorous research which was then repeatedly recycled.

Dr. Scott Laderman, author and Professor of History at Minnesota University, visited the Museum in 2008 to do research in its collection of magazines, especially *Tracks*, *Zigzag*, *Surfing World/Australian Surfing World*, and *Surfabout*. The magazine collection was critically important to him. He had done similar research, but mostly with American magazines, at the Surfing Heritage Foundation (now the Surfing Heritage and Culture Center) in San Clemente, California. His research in Australia was focused on several issues, including surfers' 'discovery' of Indonesia in the 1960s-1970s and the professional surfers' boycott of South Africa in the 1980s and 1990s. He found the Museum's collection of *Tracks*, which he could not access elsewhere, especially helpful. The research allowed him to complete the book *Empire in Waves: A Political History of Surfing*⁵ and it contributed to several other article-length publications. In 2021, he is still drawing on the research he conducted at the museum for a separate article he is writing.

Filmmakers have used the ANSM collection both for research and to obtain images or footage related to their film's subject matter. Craig Griffin made the 2013 film *Uncharted Waters* about revered Lorne surfer and shaper Wayne Lynch. Griffin used archival footage and photographs in the ANSM Collection which weren't available anywhere else. In particular, early images and footage of the Surf Coast coastline, and still images relating to the Louis Whyte story were

⁵ University of California Press, 2014

invaluable to providing the context about Lorne's history as one of the first places known to be surfed in Victoria. Griffin feels 'the importance of ANSM is that this kind of surfing history material is out there and the Museum provides a safe place for people to donate it, and then for others to find and use it'.

Author and film producer Phil Jarratt has used ANSM both for facilitating his research and for providing a venue and receptive audience for several book and film launches. Two of these books were a history of the surf industry and a major history of surfing in Australia. He used the museum's resources extensively over a long period, to research competitive surfing from its beginnings, naming long-forgotten names and providing detailed results of national and state events. He found information and items relating to Duke Kahanamoku crucial for another book and for a film documentary. The museum provided Jarratt invaluable background information, including the sourcing of rare early footage. Jarratt stated that as Australia's most prolific surfing historian over the last thirty years, his work would have been made much harder—in some cases, impossible—without access to the archives of the ANSM.

In 2021, PhD candidate Biba Tominc engaged with the Museum to conduct a case study using immersive technologies with heritage objects to create a digital museum experience. The project was facilitated jointly through Deakin University and Surf Coast Shire. It focused on one collection item—Simon Anderson's iconic Thruster surfboard—placing it in a VR environment and exploring the ways that its design was unique, ground-breaking and transformational for the sport of surfing.

She was interested in blurring the lines between past, present and future and also in engaging the Museum visitor to 'co-create' their experience. This object, being a surfboard, provided the opportunity to offer a movement-based, 3D and interactive experience. Its innovative design provided an opportunity to show visitors how waves were surfed before and how they were surfed after this board impacted the sport. The result was the prototype *Surflines v.1.0.0*, a 360-video for VR headset. The user is transported to Bells Beach to watch Anderson surfing at the 81 competition. Then they explore the traces made on the wave by various surfers, demonstrating the importance of board design. Finally the user 'swims out' on the Thruster and virtually catches a wave. Tominc stated:

'That topic (Anderson, the board and Bells '81) was chosen by the Shire because it is a milestone in surfing history. We wanted to present what this board did for the surf world, for non-surfers to understand. So, I had to figure out what is different with that board compared to other boards, and we did that with tracing surflines the surfers were doing on the waves. Because with [the Thruster] you can actually do turns, down and up on the face of the wave. Whereas with single [fin] or two [fins] you can just go one line down. This object is a very significant part of the Museum collection. And what they really wanted to communicate was the surfing experience for non-surfers'.

At first, I was concerned that as a Sydney surfer Anderson was not strictly a local story. But it happened at Bells. And he is a local hero here. It was a huge wave, a monster.... 20 feet. And Simon with his invention, that was really critical for the surfing world, he performed clearly, graphically that 'there is a new board'. And it was happening at the Rip Curl Pro, the longest running competition. I think museums should place these big historical innovations alongside everyday innovations. These contributions that surfers make through non-patent board designs'

All the researchers, authors and filmmakers consulted for this Assessment emphasised that as well as finding the collection useful, what was absolutely critical to its value for them, was having their access mediated and guided by passionate and knowledgeable Museum curatorial staff.

One noted that he couldn't find the curatorial expertise elsewhere nor the shared enthusiasm, support and encouragement he received from the ANSM Curator.

Onsite visitors

Before the COVID pandemic, in the period 1994 to 2019, annual onsite visitation averaged around 15,000. In the pandemic years of 2020 and 2021, the figure has unsurprisingly dropped dramatically, to just over 5,000 annual visitors. This reflects the fact that the Museum was frequently closed and that usually, more than half the Museum's visitors are usually from overseas. Around a quarter come from NSW and regional Victoria, 5% from Melbourne and 0.2% from Torquay.



A 2020 review of visitor comments revealed which items on display visitors specifically enjoyed. They mentioned the 'Superman surfboard', 'futuristic surfboards', artworks and graphics, fossils, the Story Boards, and the Silver Surfer.

Visitor books were also analysed for this Assessment. Most comments are quite general about whether they enjoyed the visit. Very few mentioned specific objects

though many note that they enjoyed interactive exhibits and films. Other items mentioned were surfboards, especially older boards. There was a common theme of reminiscence with comments like:

Brought back memories

A trip down memory lane

Stepping back in time!

Memories, oh the memories

Because the Torquay Visitor Information Centre (VIC) is located directly adjacent to ANSM, VIC personnel often interact with visitors before they enter the Museum and as they exit. Reflecting on the feedback they receive, VIC personnel noted that visitors infrequently mention specific items but if they do it is usually the photos or the Story Boards and how funny they are. They also noted that if they hear people laughing in the Museum, they know that they are probably viewing the Stammers Story Boards. Interestingly, the overriding sentiment expressed by a vast majority of visitors as they exit the Museum is one of nostalgia, reminiscence and having 'gone back in time to memories of their youth'.

Specific items have also initiated an emotional response in visitors. A previous owner of the Fitzgerald/Worthington Dinosaur surfboard spotted it on the wall and experienced a flood of memories and tears of remembrance. Another visitor asked about a board, a vintage Rice Malibu, once owned and used by her brother. The ANSM Curator recalls 'it was an emotional reunion. [The visitor] remembered the board and her brother John surfing back in the day, so the board is a connection to a different time and

fond memories'. The visitor stated, 'seeing John's board (was) the highlight of our holiday!'

School groups often visit the Museum as part of its Education Programs. One Outdoor Education teacher explained that for many years, he has brought his Year 7 class annually to the Museum as part of a wider camp program on the Surf Coast. He noted that after a week of rigorous outdoor sporting activities, students enjoy coming to the Museum for 'something different'. The Museum visit offers an indoor, less physically active experience which is nevertheless still valuable in terms of educating the students about sports and recreation. During these school visits, ANSM personnel often use the surfboards as a way to teach surfing history and technological change in the sport.



⁶ There were many photos of other elements of the Museum posted by reviewers which are interpretive elements or

TripAdvisor is a review platform where visitors can review their visit to ANSM. These visitor reviews can be instructive about public responses to the collection by showing what people photograph and comment about. However it means the possibilities are restricted to what is on public display. Analysis of all 93 reviews of ANSM revealed some popular items and key themes. The collection items most frequently commended in reviews included:

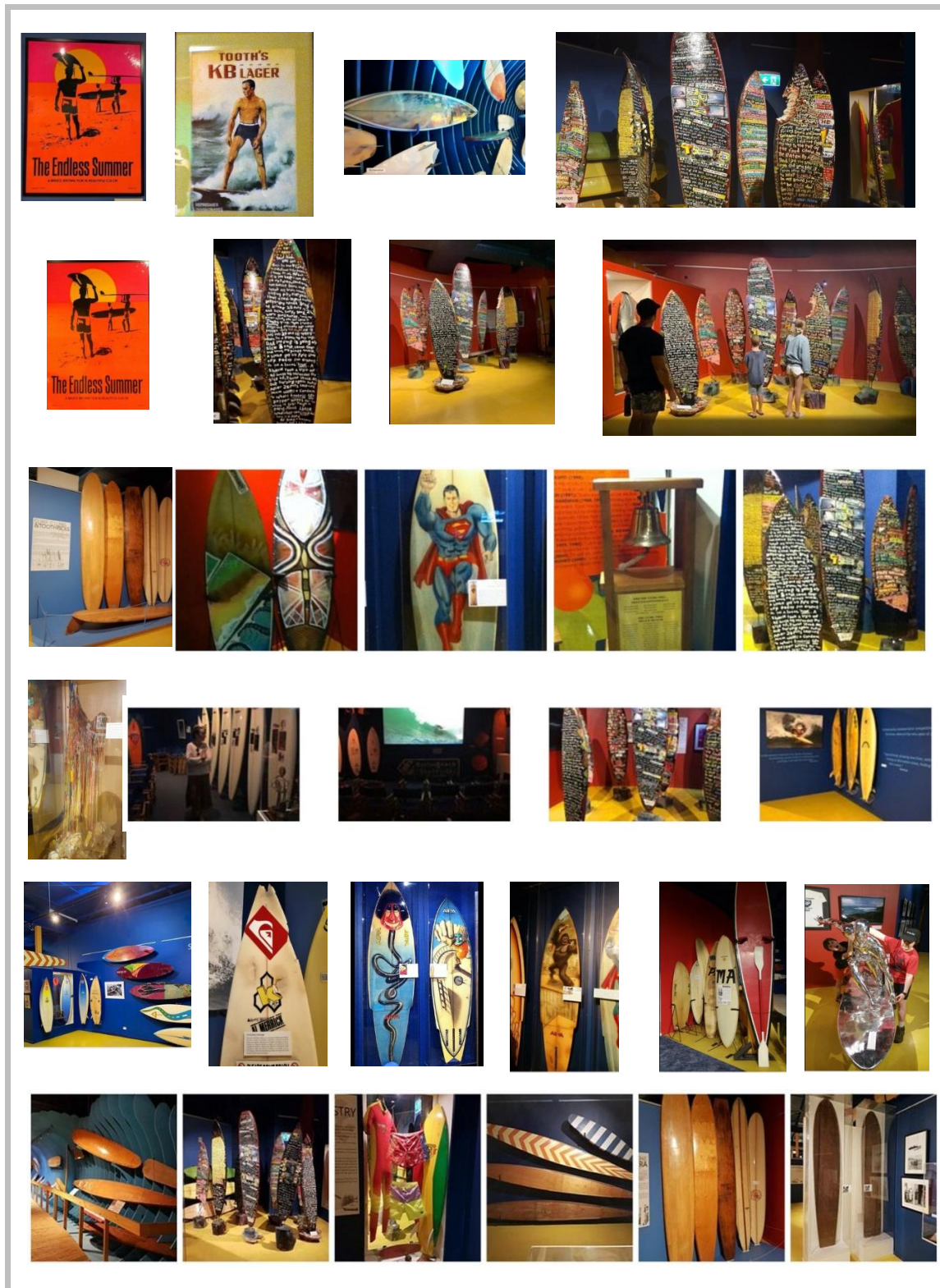
- Surfboards in general
- The Story Boards
- The antique Hawaiian boards
- The Hall of Fame
- Films and photos of the 60s & 70s
- Surfing 'memorabilia'
- The resin/fibreglass accumulation 'sculpture'.

Key themes of comments included:

- Enjoying learning about the history of surfing (especially for non-surfers)
- The evolution of surfboards and equipment
- Experiencing memories and nostalgia (especially for surfers)

Photos taken of collection items and posted on TripAdvisor were also examined for insights about public engagement with the collection. Because they are images, there may be a skew towards items which people find visually interesting. As such, they can help to identify aesthetic significance in addition to social significance and interpretive potential.⁶ These images point to similar items as the written reviews, namely: board art, Story Boards, posters, trophies, Silver surfer, films, and the Hall of Fame.

interactives and therefore not within the scope of a collection assessment.



Images taken and posted by TripAdvisor users

Social media

In recent years, ANSM personnel have posted frequently on their social media channels (Facebook and Instagram), often highlighting collection items such as objects, images or video. These posts consistently generate good engagement, often from people who are clearly from the surfing community. The responses frequently include photos of objects (especially surfboards) that people own themselves, which is good engagement but also important for giving context to ANSM's collection items. Sometimes, posting about an item generates extra information about the item from the public, such as who is in a photo, or more about an event. Again, a consistent theme in the responses is nostalgia and reminiscence, such as:

Back in the 70s ... this bloke paddled past us ... all the way to this ugly section & took off made it easy never forgot that day.

Brings back memories

Great spot, surfed there in the mid 80s

Love the road trips with best mates

I remember this well at Torquay in the 50's

Fires on the beach to thaw out were a must!

Lorne Point was full of us kids surfing in footy jumpers after school in early 60's... wonder we didn't drown they were so heavy!

Great Story. Love these old photos

Those leg ropes! The reason us old blokes have dodgy knees

These boards remind me of my eldest bro and his mates making their own at our place in the 70s

Ironically part of the reminiscence relates to older technology and sharing amusing memories of unpleasant experiences, such as stuffing newspaper into woollen jumpers to stay warm, non-flexible leg ropes that 'nearly pulled your leg off', and home-made roof rack arrangements for carrying boards on cars. Other engagement demonstrates ANSM's deep connectedness within the international surfing community. When iconic surfer-shaper Ben Aipa passed away in 2021, ANSM posted a tribute and images of its Aipa boards on Facebook. Many people posted images of their own Aipa boards and Ben Aipa's son Duke personally commented on the post, in gratitude that his father's legacy was being celebrated.

Instagram plays a similar role to Facebook for sharing the items in the ANSM Collection. Posts which present ANSM collection items have strong engagement, and a consistent response rate. Objects seem to garner 20-30 'likes', while photos attract 60-70 'likes'. Many posts are also shared onward by users, often to other surfing-related pages or groups or profiles. Photos of people often produce comments about that person and their importance in the surfing community. Comments are sometimes made by the people depicted, despite the images being up to fifty years old.

One of my biggest moments - Snow turned up at my door with my green and gold patch and let me know I was in the 1972 world surfing team

Don't you just love when stuff like this shows up, it's like being a surfing archaeologist!

A post about Wayne Lynch's 'Ash Wednesday board' generated some emotive responses:

What a story and a beautiful example of Wayne's shaping. So interesting with the dark blank and strap marks & you definitely wouldn't know what it was from unless told.

My favourite board in the place. I was in the area the next day checking on a friend's house and how anything remains is a wonder. This board in the flesh is great and that's before you hear it's story.

Posts about equipment commonly used by children in past decades elicit a lot of comment. Comments on a post about 'Coolite' polystyrene surfboards showed a visceral reaction and memories:

My surfing journey began on a coolite. Can still feel that bloody rash though

Wow I remember them and the rash.

Foamie board rash. Ouch.

Google Arts and Culture

ANSM worked with Google Arts and Culture (GAC) in 2018-2019 to publish around 300 collection items on the platform. Examining visitor statistics for ANSM's GAC profile indicates which collection items are popular with viewers. It also shows that the monthly views vary from 1,000 to 4,000 and that viewers are located all over the world. The largest source of visitors is Australia, followed by the US, Great Britain and New Zealand. Since there are no user comments, it can be difficult to know the nature of the viewer's interest, but some insight can be gained simply from the number of 'views'. For this assessment, the consultant examined a 'Monthly report' from three different years and also asked ANSM personnel about their observations of visitor behaviour.

By far, the most popular part of ANSM's GAC profile is the 360° virtual tour of the Museum spaces. Focusing on collection items, in a sample month analysed the most viewed items were all surfboards. The antique Hawaiian boards consistently attract a lot of attention. Other popular surfboards include the Mark Rabbidge/Pam Burr ridge surfboard, the inflatable rubber Surfoplane, the Cheyne Horan Bells 1984 replica, all of Mark Richards Aipa boards, the Pipedream Jet Bottom surfboard, a Gill Malibu, the Stammers Story Boards, some Hall of Fame boards, Mark Richards' World Championship surfboard, several Derek Hynd boards, a Hot Buttered/Terry Fitzgerald single fin board, and a Klemm Bell high performance model Malibu surfboard that features an unusual hatchet-shaped fin.

Other than surfboards, oft-viewed items include poster and album art relating to iconic surf films (such as the *Endless Summer* movie poster, the *Evolution* movie poster, *Morning Of The Earth* Soundtrack album cover), the *Point Break* wetsuit, Silver Surfer comic books, a Newport Plus (a Sydney Boardriders club) trophy, and board wax containers. Occasionally ANSM personnel are surprised to see interest in an unexpected item like a Milo tin with surfer graphic.

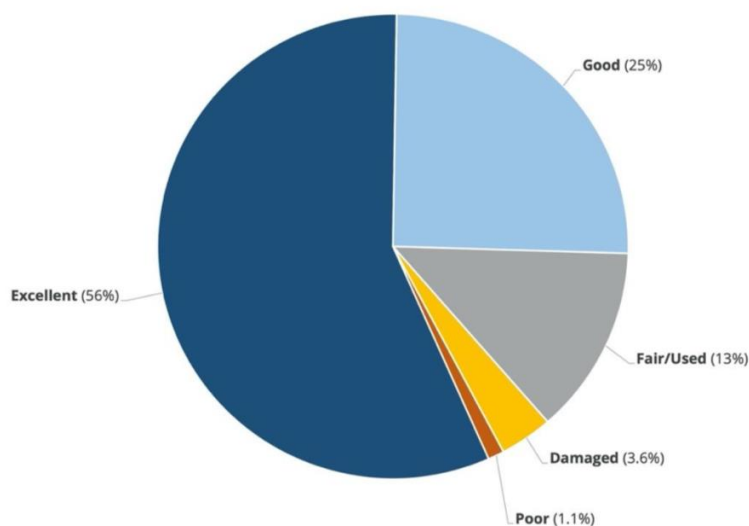
Condition of the collection

Collection items on display and in storage were examined for this assessment and, it appeared that condition across the collection appears to be generally in the range of good to excellent. Of the 6,035 listings in ANSM's Mosaic database, 2,616 items have been given a condition rating. The percentage of items with each condition rating is illustrated in the graph below.

As it shows, 81% were rated as being in Good or Excellent condition. This finding was reinforced by a physical examination of the collection, carried out during the site visit. The display environment in the Museum is even and consistent. It has no natural light access and low artificial lighting is used. It is kept very clean; the layout is orderly and the building

evidence of damage or degradation in collection items on display. The exception to this is several boards which are damaged through their original usage, in which case it is part of their background story and significance.

ANSM has one excellent storage room of reasonable size which is well set up as an Archive/Research Room. There are also several small pockets of storage space within or behind display structures in the exhibition space, which provide a reasonable storage environment but are not convenient to access. There are several building alcoves which are used to store larger and more resilient objects, like surfboards. All are cramped and difficult, even unsafe for staff to access. A few have doors which open to the outside environment, which creates a security risk and can allow ingress of



Graph: condition ratings from a sample of collection data

appears to be well-sealed and well-maintained. Most items are displayed either inside cabinets or mounted in an appropriate way on walls. There was no

moisture, dust, pests which endangers the condition of collection items.



The Archive/Research Room Storage and workspace



Three small storage niches which must be accessed from outside of Museum.

Comparative collections

Worldwide there are nearly twenty surfing museums open to the general public, and other institutions which do not focus on surfing but have important surfing-related holdings.

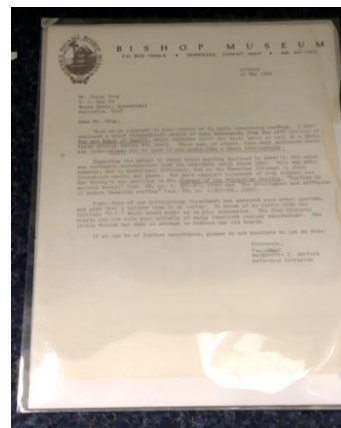
The Bernice Pauahi Bishop Museum (the State Museum of Natural and Cultural History of Hawaii) was founded in 1889 by Charles Reed Bishop in honour of his late wife, Princess Bernice Pauahi Bishop, the last descendant of the royal Kamehameha family. The Museum was established to house the extensive collection of Hawaiian objects and royal family heirlooms of the Princess, and has expanded to include millions of objects, documents and photographs about Hawaii and other Pacific island cultures. It is the largest museum in Hawaii and the premier natural and cultural history institution in the Pacific, recognized throughout the world for its cultural collections, research projects,

consulting services and public educational programs. Hawaiian traditional culture, including surfing, is well-represented in its collection. There are 42 surfboards in its collection, including the oldest known traditional surfboards (c. 1830-50s), and two boards believed to have been owned by Duke Kahanamoku.

In the ANSM archives is a 1982 letter from the Bishop Museum to Peter Troy answering his questions about the Hawaiian boards, about Hawaiian surfing and the letters 'TV' on one of the Louis Whyte boards.



DeSoto Brown, Bishop Museum curator and historian, displays a surfboard owned by Princess Ka'iulani, pictured in an adjacent portrait.



Letter from Bishop Museum to Peter Troy about ANSM's Hawaiian surfboards.

There are two smaller surf museums situated within businesses and are displays created as tourist attractions more than serious museums with collections and programs. The Honolulu Surfing Museum is located in Jimmy Buffett's *At the Beachcomber* restaurant. On a surf trip up the Californian coast, Buffet stopped into what, at the time, was a tiny Santa Barbara Surfing Museum run by surfer and antique collector James O'Mahoney. Buffet believed the collection O'Mahoney had amassed could generate far greater interest and reach a more enthusiastic audience in Hawaii. Hence the collection was shipped across to Honolulu where it formed the basis for the Honolulu Surfing Museum. It houses an array of surfing and historical artefacts, significant surfboards from the last century of surfing, and items belonging to celebrities or used in iconic films and TV, as well as a gold ring associated with Captain Cook and a rare dress owned by Rell Sunn.

The **North Shore Surf and Cultural Museum** in Haleiwa, Hawaii was founded in 1994 by two surfing memorabilia collectors. It is located within a surf shop in the North Shore Marketplace. In its collection are carved redwood board surfboards, the first motorized surfboard, and early hollow wooden boards.

Founded in 1987 by a non-surfer who loves to watch surfing, the **International Surfing Museum** is located in a 1932 restored art deco building in Huntington Beach, California. The museum's goal is to preserve the history of the surfing culture throughout the globe and is dedicated to Duke Kahanamoku. It houses collections of surfing memorabilia and culture including some

of surfing history's most significant artefacts such as one of Kahanamoku's surfboards and the Guinness World Records breaking World's Largest Surfboard. The Museum displays historic surfboards, provides information about legendary surfers, and shows classic surf films. Visitors can examine artistic surfing sculptures and hear surf music.

Founded in 1986, the **California Surf Museum** in Oceanside California has been run by volunteers for 30 years. A permanent collection which chronicles the history of surfboards and wave-riding, including significant surfboards, trophies, magazines, and rare photographs. In a facility provided by City of Oceanside, California it receives tens of thousands of annual visitors from over forty nations annually.

There are several other small surfing museums in the U.S—in Texas, Florida and New Jersey and in California at Santa Cruz, Santa Barbara, and San Clemente.

The **Museum of British Surfing** was founded by the ITV News journalist and surfing historian Pete Robinson as a non-profit organisation in 2003. It was originally an online-only UK surf heritage resource (thesurfingmuseum.co.uk) intended mainly to display Robinson's personal collection of British surfing memorabilia. Through touring exhibits it transformed into a bricks and mortar museum in in Braunton, near the North Devon coast, in a former Railway goods shed. Robinson donated his collection of surfboards and surfing memorabilia to start the museum 'as a gift to surfing in Britain' and left the project in 2015. The museum has been run since 2015 on a voluntary basis by a board of trustees. The collection includes more than 200 different designs and shapes of British

surfboards, many elaborately decorated. Some of the earliest boards, known as coffin lids, were made by Southwest undertakers and were used in the 1920s and 1930s. There are also videos and photographs including Agatha Christie with a surfboard in Waikiki, and King Edward VIII when he was Prince of Wales, also surfing at Waikiki.

Surf World Gold Coast was conceived in the mid-1990s by Daryl Barnet, owner of a vintage surf shop, and it opened its doors in June 2009. Its displays are based on the collections of Barnet and a handful of other local collectors. The collection includes over 100 surfboards dating from 1915 to the present day plus photographs, artwork, clothing and other artefacts and ephemera. This small volunteer-run surf museum, located in Currumbin, Australia, also offers education resources and education programs for schools.

The museumofsurf.com is a virtual museum of surfing history. It appears to be U.S. based and its purpose is to compile and display items from a range of different private collections online. The [Cronulla Surf Museum](#) is a website and blog which shares current and historical surf photography and images of heritage items. The aim of the site is 'to document the history of surfboard riding at Cronulla Beach, from the early days through the '70s, '80s, '90s and beyond'. Another online archive is the [Surf Film Archive](#)⁷ a volunteer venture which aims to find, restore, digitise and preserve all known Australian surf films.

The Australian National Maritime Museum in Sydney, Australia holds 234 surfing-related items - photos, journals, advertisements, a few artefacts, trophies and a handful of surfboards including two early unvarnished timber boards. Some items in common with ANSM includes another version of the figurine (pictured overleaf) and a Jet Board, albeit in yellow instead of blue and with no fin.

The National Portrait Gallery in Canberra holds 41 portraits of significant Australian surfers. The Melbourne Cricket Club Museum has a collection and personal archive relating to Frank Bearepaire, which contains material relating to Duke Kahanamoku.

The Australian Sports Museum in Melbourne holds a small number of surfing related items. Most significant of these are a photograph of Duke Kahanamoku and friends on Waikiki Beach, with a handwritten dedication to Frank Bearepaire, and the surfboard used by Layne Beachley to win her first World Championship in 1998.

There are items of surfing heritage in private collections across Australian the world. Two examples relevant to ANSM are the remaining two Louis Whyte boards. Some larger collections have been sold through surfing auctions in Australia in recent decades and others in Hawaii and other US states.

⁷ <https://www.thesurffilmarchive.com.au/>



Bronze figurine of Duke Kahanamoku in ANSM collection.



Bronze figurine of Duke Kahanamoku in Australian National Maritime Museum collection

Statement of significance for the entire collection

The ANSM Collection is the most significant collection assembled about Australian surfing and one of the finest surfing collections in the world. It is also one of Australia's best sports collections. ANSM's Collection of around 12,000 items is diverse, comprising surfboards and other surfing equipment, artworks, clothing, cultural artefacts and a comprehensive library of photographs, ephemera, books, magazines, documents and audio-visual materials.

As a whole, the Collection traces the history of surfing in Australia across more than a century. It speaks of technological change and national identity and it tracks surfing's transition from an imported cultural tradition into a counter-culture youth movement and its coming of age as a mainstream sport. Representations of surfing and beach culture in the Collection illustrate the origins of this internationally recognisable aspect of Australian identity and provide alternative perspectives on Australian society, history, and geography.

Items of high international historical significance in the ANSM Collection represent key milestones in Australian and international surfing history. Two are antique Hawaiian boards purchased from Hawaiian legend Duke Kahanamoku and the images and footage which give them context, represent the genesis of surfing in Victoria and an important moment of cross-cultural exchange in sport. These boards are supplemented by two other rare items relating to Kahanamoku, a book hand-signed by him and the menu

from a 1915 formal dinner hosted in Sydney in honour of Kahanamoku and the Hawaiian swimming team. The third is Simon Anderson's Energy Thruster, an icon in international surfing history and one of the most influential surfboards ever made.

The Collection is also historically significant for its associations with people of national and international sporting significance, such as Australians Frank Beaurepaire, Simon Anderson, Wayne Lynch, Layne Beachley, Pam Burridge, Mark Richards, Gail Couper, 'Midget' Farrelly and non-Australian champion athletes Duke Kahanamoku, Shaun Tomson and Kelly Slater. Historical significance also occurs through items associated with Bells Beach, an internationally recognised and heritage-listed surfing mecca and with the Bells Easter event, the world's longest running surf competition.

Collectively the surfboards and other surfing gear indicate a technological evolution. Some boards are evidence of cultural imports - solid timber boards and later balsa Malibus - others show the struggle to adopt and adapt new materials. Antique solid timber boards contrast with feather-light modern boards, which are easier to ride and transport. The Collection illustrates changes in materials, engineering and manufacturing, and also permits deeper understanding of the causes and impacts of these changes in society and culture. These changes were instrumental in opening up surfing to more people such as women and children, or to more of the population in cold water areas. A key related story threaded throughout the collection is the growth of surf brands and their contribution to the change from a 'do-it-

yourself' era to the global corporations of today. Two of the biggest international surf brands, Quiksilver and Rip Curl, grew out of sheds and garages around Torquay making this an important local narrative.

Another strength of the collection is the way it captures a lesser-known strand of the cultural history of Australia. Extensive photographic holdings depicting ordinary people as well as important surfing identities doing what they loved—travelling the coast, looking for waves—document the surfing lifestyle in 20th Century Australia. This lifestyle and youth movement was more than a sport, it was a cultural phenomenon, which produced many of the cultural artefacts present in the collection. The collection also documents the transformation of surfing from recreation to an organised global sport, a change largely driven by Australians. Through advertisements, toys and even food packaging, parts of the collection reveal how the ideal of surfing filtered into mainstream culture as a symbol of fun, health and freedom.

The ANSM Collection has immense social significance for the surfing community, both in Australia and internationally. This significance is enhanced when the Collection is mediated and interpreted by members of the surfing community by understanding the language and capturing the core memories of that cohort. Photographs and oral history accounts of special events and places, spark memories of people and events in surfing's past. For surfers, beloved objects like surfboards can generate emotional responses and nostalgia. Some items represent important relationships, such as with local

Indigenous Traditional Owners. Because of the international nature of surfing history and its artefacts, this surfing collection is a locus of connection for the Australian and international surfing communities. There is strong international engagement with the ANSM collection through online platforms, from Australia but also from the US, Great Britain and New Zealand. The Hall of Fame, and other iconic Museum objects on display, act as a conceptual and often a literal backdrop for the surfing industry and surfing organisations. The Hall of Fame also represents formal recognition of the sport by Australian society and the international sporting community.

For many, surfing is more than a sport; it is almost a religion. Its Hawaiian origins as a sacred and ritualised tradition are still present in modern surfing as is the widely respected philosophy of Aloha. Many have devoted their lives to surfing and are evangelical about their experiences and their connectedness to the ocean. Some scholars have described surfing as an 'aquatic nature religion' noting within it the importance of rituals, natural rhythms and reverence for the natural world. Much of the collection demonstrates the fervour and lifelong commitment made by many to surfing outside of the competitive circuit. Many items relate to Bells Beach, a site of international pilgrimage. Two traditional Hawaiian boards, a surfboard rescued in a bushfire, and an archive which tracks one man's lifetime devotion all illustrate the sacred and philosophical side of surfing.

At the core of surfing is an endless science experiment by citizen scientists, which began thousands of years ago. There is scientific significance in

collection via the cumulative knowledge through experimentation by surfers and surfer-shapers making, dreaming up and modifying board designs. The experiment is one of hydrodynamics, the physics of water flow and of materials technology. Most boards in the collection embody one step on the scientific journey with some rare boards, such as Simon Anderson's Thruster, representing a game-changing leap and world-changing moment of discovery. Another area of scientific and research value is in materials which provide a historical record of coastal places, such as Bells Beach, allowing researchers to review climate, tides and physical environments over time.

The ANSM Collection is an extremely valuable research resource for surfing history. It comprises the most comprehensive library of material on Australian surfing history and extremely valuable for surfing history in general. Key materials in the collection have been used to correct and enhance the timeline of surfing's adoption in Australia. The ANSM Collection, particularly archival material such as oral history videos, books, competition records and photographs, have been invaluable to academic researchers, authors and filmmakers conducting research about the history of surfing. Also used frequently by Museum staff, the critical value of these materials is in establishing accurate facts and timelines or in correcting previously accepted false narratives.

Artistic and aesthetic significance is found throughout this collection. The creative texts of the Stammers Story Boards have strong appeal for visitors as do iconic and imaginative surfboard art graphics by board artists like Al Dove and

Martin Worthington. A variety of board graphics, expressive of the individual creativity and identity are found throughout the surfboard collection. The other board artists, namely shapers, are also well-represented with boards by shapers of international significance. The sheer variety of forms in the boards, from a simple timber board to the complexity of the Pipedream Jet Bottom, all are reflective of this highly creative endeavour. Visitors whether surfers or non-surfers, whether onsite or online, are consistently fascinated by the variety, aesthetics and technical possibilities of surfboards. These are the most popular and engaging items with the public, closely followed by films depicting surfing. They are also fascinated by surfing in art and popular culture and drawn to the colour and boldness of surfing's visual culture. There is also immense artistic significance contained in the surfing films and images by surf photographers. On one level the difficulty and danger of capturing this sport demands artistic commitment and courage. On another level the resulting products convey the awesome beauty of the ocean and coastal landscapes and the incredible grace and athleticism of talented surfers.

The Collection includes a number of rare and unusual items, including early and unique surfboards. Items with associations to Duke Kahanamoku or which were used by world champion surfers are also reasonably rare. Almost every pre-1990s board is unique because they were made manually. Throughout the Collection provenance is well-recorded, particularly with the more significant areas or items. In some cases, the provenance is an important aspect of the item because it demonstrates relationships that exist between the

Museum and the surfing community. The condition of items is also generally good across the Collection as a result of broadly appropriate storage and display approaches.

The ANSM Collection has the capacity to narrate the history of surfing in Australia and technological change in surfing in general. It can convey important sociological themes such as Australian youth culture, sport as a locus of cultural interactions, or changes in societal attitudes to women's participation. It also offers playful visual appeal to audiences through board art, memorabilia and cultural ephemera. Visitors engage particularly well with the surfboards and with films and photographs, all of which offer an immediate and familiar way of engaging, understanding and reminiscing. The evolution of surfboards and other surf gear is also an interesting topic which the Collection can present well. The growing oral history collection offers unique opportunities for visitors to hear stories directly from the insiders of Australian surfing history.

There is great variety in the ANSM collection from small artefacts like blocks of surfboard wax to 9-foot solid timber surfboards. Hundreds of surfboards collectively tell a story of technological evolution, and the importance of constant innovation and do-it-yourself scientific experimentation which have been core aspects of surfing culture. An extensive and diverse research library of thousands of publications, images and audio-visual material is the pre-eminent resource in Australia for scholarship and study of the sport. Through the lens of surfing, this important Australian collection depicts ordinary and extraordinary Australian people and places. It holds local, national and international significance in the sport of surfing and Australian national culture.

KEY RECOMMENDATIONS

Loans/ownership

Work to clarify legal ownership of all items. Where relevant and possible, clarify with legal paperwork, either loan agreement or Deed of Gift.

- Aim to instate a loan agreement for all loans. There are many, but:
 - a. start with the most significant items, and most financially valuable
 - b. probably many agreements will be for multiple items (e.g. Quiksilver boards)
- Where possible and appropriate, seek a bequest arrangements for items which the Museum does not legally own.

Storage

Storage of large objects needs improvement. The Museum needs to be allocated a larger, cleaner and safer space to store these items, preferably space suited to storing collections or which can be fitted out and monitored. Both the current 'alcoves' and also the Research Room are overcrowded.

Other Collection Management

- Continue to tackle the cataloguing backlog
- Consider commissioning a financial valuation of the collection.

Collection development

Strengthen or continue to strengthen representation of:

- First Nations Australians in surfing and relationship with coastal country (preferably through culturally appropriate consultation).
- Women
- Culturally diverse populations
- the ocean environment and surfers as environmental activists
- continue to develop the oral history collection
- items which can be used to tackle some challenging or difficult social narratives
- materials from post 1990

Interpretation

Some key themes represented in the collection which may inform interpretation are:

- Competitive surfing, HOF
- Recreational/everyday surfing
- Surfing's arrival and dissemination in Australia
- Technological evolution
- Bells story
- Surf culture and beach culture *focusing on 60s 70s?*
- The art in surfing - the beauty of surfing (film/photo), art of board creation, film/album art and surfing in popular culture.

Staffing

Ensure that ANSM continues to have personnel with museum training and also personnel with strong personal experience and relationships in the surf industry and surf culture and community, and a passion for, surfing. Museum skills are perhaps more important for governance, collection management and back of house operations. The other set of characteristic are vital in the Museum's research and public-facing work—tours, education, social media and supporting collection access. Several researchers noted that the enthusiasm and the knowledge shown by ANSM staff whilst helping them explore and access collection were crucial to their getting value and accurate information. For visitors or online viewers, these personnel offer an *authentic* experience or encounter and chance to hear first-hand stories. It is also important to put more ongoing resources into paid cataloguing personnel to reduce the backlog and maintain museum best practice as an Accredited Museum.

PART II

DETAILED ASSESSMENT OF THE MOST SIGNIFICANT ITEMS IN THE COLLECTION

	Primary criteria (type of significance)				Comparative criteria (degree of significance)			
	Historic significance	Artistic or aesthetic significance	Scientific significance or research potential	Social or spiritual significance	Provenance	Rarity or representativeness	Condition or completeness	Interpretive capacity
Two antique Hawaiian surfboards, imported by Louis Whyte (& associated items)	✓	✓	✓	✓	✓	✓	✓	✓
Simon Anderson 'Energy Thruster' surfboard	✓	✓	✓	✓	✓	✓	✓	✓
Layne Beachley 2000 world title surfboard	✓				✓	✓	✓	✓
Snowy McAlister Collection	✓		✓	✓	✓		✓	✓
Jack Eden and Barrie Sutherland Photograph Collections	✓	✓	✓	✓	✓	✓	✓	✓
Wayne Lynch's 'Ash Wednesday' surfboard	✓	✓			✓		✓	✓

Two antique Hawaiian surfboards

Two of the most significant objects in the ANSM collection are two circa 1919 Hawaiian timber surfboards. These two heavy timber surfboards were two of four probably made by Duke Kahanamoku and purchased from him in 1919 by Geelong businessman Louis Whyte who had spent six months in Hawaii learning to surf. Native Hawaiian Duke Kahanamoku was a five-time Olympic medallist in swimming and is considered the 'father of modern surfing'. He promoted the Hawaiian tradition of surfing and Aloha culture wherever he travelled in the world and aspired for surfing to be included at the Olympics (a milestone attained a century later in 2020). Kahanamoku is considered to have had a major impact on sports, lifesaving, and combatting prejudice.

Once in Australia, Whyte transported the boards to his property in Geelong and then used them to surf along the coast between Lorne and Anglesea. The other two boards brought home by Whyte are extant but not in the ANSM collection. They are also not in the same remarkable condition as the ANSM examples. One is in a private collection and has damage and areas of loss. The other is installed in a private home as a mantelpiece which presumably has caused modification or damage.

Provenance for these boards is very reliable. The boards re-emerged and were collected in the early 1980s. Rod Brooks (champion surfer and then-President of ASA) wrote an article about Australian surfing history in the Herald newspaper. A Mrs McGillivray responded to alert him to Louis Whyte's activities and the existence of his

Hawaiian surfboards. Rod Brooks went to visit Mrs McGillivray and she agreed to donate the two boards she had in her garage for inclusion in Surfworld. Brooks contacted Vic Tantau and they agreed he was the best one to go and see her. Tantau went to Eastern Beach and collected the two boards from her home.

The boards are rare examples of Hawaiian surfboards as they were being made in the first years of the 20th Century, based upon thousands of years of Hawaiian tradition. They were purchased from Kahanamoku and possibly made him, or by another one of the Beachboys at Waikiki, providing a direct link between surfing's long heritage in Hawaii and the origins of surfing in Australia. Known as an 'Alaia' in Hawaiian language, the largest collection of this type of surfboard is in the Bishop Museum in Honolulu. These examples were made from Californian redwood due to the usual timber species being in short supply when these were created.

These objects are supplemented by important reference material, including footage and still images of the boards being used, and documentation around the story of their importation to Victoria. Collectively these items are of national significance as evidence of the earliest recorded incidence of surfing in Victoria, and early intercultural exchange occurring between internationally recognised sportspeople and their wider circle.

Simon Anderson's Energy Thruster surfboard

Australian Simon Anderson's 1981 Energy Thruster surfboard is the most significant item in the ANSM collection, after the early Hawaiian boards. Said to have changed surfing forever, this board was designed and shaped by Anderson, a professional surfer and committed innovator in board design and shaping. Anderson famously debuted and rode this new design to victory at the Rip Curl Pro in 1981. The example in ANSM is the board he used on the first day of competition, which enjoyed excellent five to seven metre waves and ideal conditions. In the surfing community, the Thruster design is considered the most game-changing and influential board design in modern surfing. Anderson's array and placement of three equal-sized fins changed the accepted norm of surfboards having one or two fins. Other elements like the position of the board's widest point were also ground-breaking, overturning the best collective design wisdom up to that point. The design was so new that Anderson was mocked (at first) for 'needing training fins'. These changes in design demanded a dramatically different style of surfing, which was more difficult, physically demanding, athletic and spectacular. Legendary Australian surfer-shaper Terry Fitzgerald described that at the event, 'Simon Anderson dismantled his opposition, highlighting the performance limitations of single and

twin fin surfboards, and showcasing the speed and control inherent in his newly developed three fin Thruster design'. Anderson has since explained that the three-finned design allowed him to maintain speed through turns, meaning he could continuously carve up and down the wave in a more exciting way than was possible on a twin or single fin board. Every surfing World Championship since 1983 has been won on a tri-fin surfboard. Called 'surfing's most copied design', and the 'grandfather of modern high-performance surfboards', by the summer of 1983 the vast majority of off-the-shelf surfboards sold in surf shops globally was essentially a copy of Anderson's Thruster. The innovation of this board, and the contemporary state of other board designs from 1981 is highlighted by eight very diverse surfboards in the ANSM collection that were ridden by other competitors in the same event. Examples of Anderson's early Thruster surfboards are not particularly rare, but this example is particularly significant for being one of the earliest Thrusters he shaped, and the actual board he rode to win Bells '81, a major internationally significant surfing event. The board has excellent provenance, with footage of Anderson using the board and evidence through the unique decals on it but is a loan rather than a permanent collection item.

Layne Beachley 2000 World Title Surfboard

ANSM holds two boards associated with internationally significant Australian surfer Layne Beachley AO. The most significant of the two was shaped by her then-partner Hawaiian surfer-shaper Ken Bradshaw. It is one of the boards Beachley rode to win the world professional surfing championship in 2000, the third of her six consecutive world pro titles. Beachley holds the record for the most successive world titles won by any individual since pro surfing's world championship tour commenced in 1976. Alongside that extraordinary achievement, Beachley also won a seventh world pro crown in 2006, plus three world masters championships in 2011, 2013 and 2018. Beachley was also a pioneering female big wave surfer and served as a board member of pro surfing throughout her competitive career. After retiring she set up a charitable foundation that ran for fifteen years, awarding more than 500 scholarships and providing mentoring support to young women, and in 2015 became the first female chairperson of Surfing Australia, a position she continues to hold. The board is highly significant as an item used by one of Australia's most significant athletes to win a major international sporting event.

Snowy McAlister Collection

C. J. 'Snowy' McAlister was an early Australian surfing champion, and one of the first Australian Surfing Hall of Fame inductee. This important sub-collection of items associated with one of Australia's earliest surfing heroes, came to the Museum via Surfing Victoria. McAlister was Australian surfboard riding champion in 1926, 1927 and 1928, the unofficial mayor of Manly and has been called the Father of Australian Surfing. For over 70 years, he travelled Australia, surfed and watched competitions and this sub-collection is an accumulation of items he gathered or generated along the way. The collection includes, two surf craft (hollow plywood and foam and fibreglass skis, McAlister's clothing (hats, caps, shorts, thongs, sunglasses), personal items (binoculars, transistor radio, typewriter) and books. But the most significant materials are a substantial number of photographs (with handwritten notes on the back), records and newspaper clippings (many with early contest results) and his own writings tracing his lifelong love of and involvement in surfing. Through this collection, McAlister has documented surfing's progression from fringe curiosity to youth movement and its subsequent evolution into a formalised sport. It is also a chronological record of McAlister's life, as a surfer from Sydney whose life was absolutely dedicated to surfing.

Jack Eden and Barrie Sutherland Collections

Jack Eden was born in 1931 and raised in Sydney. As a young surfer he began taking photographs and went on to create *Surfabout* magazine, one of Australia's first surfing magazines. His images brought recognition to surfers and beaches in Sydney's southside. An image he made of Midget Farrelly is considered one of Australia's iconic surfing images. Barrie Sutherland began surfing in the 1950s in Torquay and spent many years surfing and photographing scenes along the Great Ocean Road, as an insider of the local surfing community. As a result his portfolio includes significant images of the greatest legends and events in Australian surfing. A pioneer of water-based photography, he took the first photograph of Bell's Beach from the water. This pioneering approach produced innovative and astounding images of surfers in action.

These collections are historically and socially significant and have immense aesthetic and interpretive value. Both of these remarkable creators demonstrated initiative and passion for their sport. By pioneering water-based photography, Sutherland demonstrated artistic courage, determination and innovation.

Wayne Lynch's 'Ash Wednesday' Surfboard

This surfboard is highly significant across a range of values. It was shaped by Wayne Lynch, an internationally renowned surfer and surfboard shaper, who grew up in Lorne, Victoria. In 2006, Lynch was named by Surfing Victoria as the state's Greatest Surfer of the previous fifty years. On Ash Wednesday in 1983, fires which devastated much of the Surf Coast were heading towards Lorne when a wind change pushed the flames northeast, up the coast towards Aireys Inlet. Lynch's house was situated just north of Aireys Inlet, and his home was becoming engulfed by the fire. In the rush to leave, Wayne strapped this just-shaped and unglassed board on the roof of his car. The fire was extremely close, and all the marks on the deck of this board were created by embers landing on and burning the foam, as he sped away. The clear, unburned strips were protected by towels Lynch had used to tie the board onto the vehicle's roof. The board then sat in the Rip Curl factory before being glassed by Russell Graham. Most of Aireys Inlet was destroyed in the bushfire and Lynch lost a lot of his belongings and memorabilia. Some of Lynch's trophies which had melted and fused together in the fire were later displayed at Quiksilver company headquarters in Torquay. This unique item illustrates the dangers of life in the country areas of Australia. It was either a valued item to Lynch or it was all he could grab in a moment of extreme danger. It is a unique item with strong interpretive value, which is historically significant for its direct links to a national day of disaster and to an internationally renowned surfboard shaper and champion surfer.



6 Community Life

6.2 Updated Flag Policy

Authors Title:	Manager Community Support
General Manager:	Chris Pike, General Manager Community Life
Department:	Community Support
Division:	Community Life
Attachments:	<ol style="list-style-type: none">1. Flag Policy SC S-035 (Revised February 2022) [6.2.1 - 6 pages]2. Flag Policy SC S-035 (Revised February 2022) without mark ups [6.2.2 - 6 pages]

Officer Conflict of Interest: No officer declared a conflict of interest under the *Local Government Act 2020* in the preparation of this report.

Status: This report and attachments contain no confidential information under section 66(2) of the *Local Government Act 2020*.

Executive Summary

Subject Matter Overview

Council's Flag Policy outlines how Council meets the flag flying protocols set by other levels of government and establishes a process for determining other flags to be flown at the flag poles surrounding the Civic Centre at 1 Merrijig Drive, Torquay in support of the Council Plan.

Council has had this Policy in place since 2018 and adopted a 12 month flag flying schedule in March 2021. The Schedule outlines when Council flies flags to coincide with some of Council's events and awareness raising campaigns or where a consistent community request has been made to fly a flag.

The Policy and Schedule have proved effective in providing clarity to the community and to ensure consistency within Council with respect to the flying of flags.

There is an opportunity to bring the Policy and the Schedule into better alignment including setting the Policy and Schedule terms for multiple years to provide clarity for a longer period of time giving certainty to Council and the community for the coming years.

Outcome Statement

An updated Policy can continue to provide clarity on the flags Council flies and provides guidance on requests to fly flags at the Civic Centre.

Key benefits	Key risks
Clarity around flags that are flown and how requests to fly flags are managed.	There is reputational risk as community members may not agree with the flags that are flown.
Show support to groups, individuals and sections of the community by Council flying flags important to them.	The policy and schedule have not been the subject of direct community consultation. The schedule aligns with Council's events calendar (adopted December 2021) which in turn aligns with the Council Plan.
Help Council adhere to federal Flag Flying Protocols	
Guide and streamline decision-making and ensure consistency of approach	
Reduce the risk of decisions that are contrary to Council policy or strategy.	
Provides certainty for remainder of Council term	

Finance and Resource Implications

Review and implementation of the policy is within existing resources. The Policy reduces the likelihood of inefficiency in considering future proposals.

Community Engagement

Council's Policy and Schedule is informed by the extensive community engagement process undertaken to inform the Council Plan.

The revised Flag Policy and Schedule has not been the subject of a formal community engagement process. This is because the current Policy has served Council well and only minor changes are proposed. Based on past experience, engagement on flying flags at the Civic Centre presents a likely risk of a divisive engagement process. There is the likelihood that people Council intends to support by flying flags inadvertently experience divisive discourse in an engagement process.

Recommendation

That Council adopts the Flag Policy SCS-035 as attached in Appendix 1.

An alternate motion was shared on screen at 7:47pm to give viewers watching via the Live Stream additional context ahead of Councillor consideration of this agenda item. This motion was not voted on.

Motion

Moved Cr Hodge, Seconded Cr Gazzard

That Council adopts the Flag Policy SCS-035 as attached in Appendix 1 with the following additions to the Flag Schedule:

1. Transgender flag to be flown on the front lawn flag pole on 31 March for International Transgender Day of Visibility.
2. Transgender flag to be flown on the front lawn flag pole at half-mast on 20 November for Transgender Memorial Day.

Council Resolution

Moved Cr Wellington, Seconded Cr Allen

That Council defer debate on this item until the March Council meeting.

CARRIED 8|1

For	Against	Abstained
Cr Allen	Cr Barker	Nil
Cr Bodsworth		
Cr Gazzard		
Cr Hodge		
Cr Pattison		
Cr Schonfelder		
Cr Stapleton		
Cr Wellington		

Alternative Options

Alternative Option 1 – Adopt a different Flag Policy and Schedule

This option is not recommended by officers as this may have less alignment to community views as heard through the engagement undertaken to develop the Council Plan. This option may not recognise Council’s adopted events calendar, may not recognise community requests to fly flags and may be less considerate of community feedback and opinions of recent years. A different schedule that does not take into account these factors may not help Council’s reputation.

Alternative Option 2 – Adopt a Flag Policy without a Schedule

This option is not recommended by officers as it would provide less clarity regarding which flags are flown throughout the year. This option would not demonstrate an understanding of the regular flag requests received by Council over several years

and could be perceived as a reduction in support for particular causes or sections of the community.

Alternative Option 3 - Do not adopt a Flag Policy or Schedule

This option is not recommended by officers as this would not provide clarity and transparency about the flags to be flown

Report

Background

Surf Coast Shire Council has for many years followed the Australian Government's flag protocols to guide how flags are flown at the Civic Centre.

In 2017 Council resolved to fly the Rainbow Flag continuously from 17 May 2017 (IDAHOBIT Day) until formal acceptance of marriage equality by the Federal Government.

At the June 2017 meeting Council resolved to install two flagpoles on the south side of the Civic Centre adjacent to the car park: the 'Pond' flag pole and the 'Front Lawn' flag pole. In this resolution Council decided to fly the Rainbow Flag continuously on the Front Lawn flag pole in support of the LGBTIQ community in the Surf Coast Shire.

There was a high volume of feedback in 2017 either in support of Council's decision or against it.

Council resolved in March 2018 to continue to fly the Rainbow Flag on the Front Lawn flag pole until 24 May 2018 when it was lowered to mark the conclusion of Council's acknowledgement of IDAHOBIT Day 2018. Council also adopted the Surf Coast Shire Flag Policy – SCS 035 at this time.

The Policy outlines how Council meets the flag flying protocols set by other levels of government and establishes a process for determining other flags to be flown at the flag poles surrounding the Civic Centre at 1 Merrijig Drive, Torquay.

Council adopted a flag flying schedule in March 2021 for a period of 12 months. This was introduced to provide greater clarity and certainty in applying the policy.

Discussion

This report proposes setting the Policy and Schedule for a period of three years until February 2025. This timeframe would align the Policy and Schedule for the remaining term of this Council and allow for a review by the Council which is scheduled to be elected in October 2024. It is proposed the Schedule is contained within the Policy

demonstrating how the Policy has informed the Schedule and relevant information can be accessed together.

The review of the Policy and Schedule has included:

- Benchmarking other Victorian councils' flag policies and practices. See Table 1 below for common features of flag policies from benchmarked councils.
- Consideration of any Council decisions relating to flying flags at the Civic Centre.
- Reviewing the effectiveness of the policy in relation to considering community requests to fly flags.

Table 1 – Council flag policy benchmarking activities

	Flies flags in accordance with Aust. / State Flag Protocols	Includes a flag flying schedule	Specify flag pole location e.g. Council Offices	Includes provision for community requests	Includes provisions for flying flags at half mast	Includes provisions for flying flags of other countries / sister cities	Describes roles and responsibilities.	Term of policy
Baw Baw	✓		✓	✓		✓	5 years	
Brimbank	✓		✓	✓		✓	2 years	
Buloke	✓		✓	✓	✓		3 years	
Campaspe	✓	✓	✓	✓		✓	4 years	
City of Frankston	✓	✓	✓	✓		✓	Not stated	
City of Yarra	✓	✓	✓	✓		✓	4 years	
Colac Otway	✓		✓	✓			3 years	
Golden Plains	✓		✓			✓	1 year	
Hobsons Bay	✓		✓		✓		4 years	
Macedon	✓	✓	✓	✓	✓	✓	4 years	
Mornington Peninsula	✓		✓	✓	✓	✓	2 - 3 years	
Moreland	✓	✓	✓	✓		✓	4 years	
Moyn	✓		✓	✓		✓	4 years	

The existing policy has enabled Council to effectively manage requests to fly flags, noting that this happens infrequently.

The Policy and Schedule have been informed by gaining further understanding of issues important to the Surf Coast Shire community through the engagement process that informed the Council Plan. Regular requests to fly flags over recent years from community groups have also informed the schedule.

Much of the existing Policy is relevant and has contributed to the effective management of flags at the Civic Centre. Along with renewed terms and aligning the Policy with the Schedule there are a number of revisions included in the revised Policy. See attached draft policy for marked up changes. A summary of the changes are:

- Inclusion of Policy Principles
- Inclusion of Responsibilities
- Amended to the new Council Policy template

The proposed Schedule is the same as that was adopted by Council in March 2021 apart from one change - to fly the Aboriginal and Torres Strait Island Flags at half-mast on 26 January. This is a resolution of Council from 28 September 2021 and it signifies Council's understanding that this date is a day of sadness for many First Nations People.

A copy of the Policy including the Schedule is attached to this report as Appendix 1.

Outcome Analysis

Clarity around how flags are flown provides benefits and reduces risks for Council. Guidance for how requests to fly flags is helpful for Council and for people making requests.

An outcome of flying flags is that people draw support and strength and this is consistent with Council's focus area of Improved Mental Health and Social Connection in the Council Health and Wellbeing Plan.

Many sections of the community that are supported through the Flag Policy and Schedule have experienced marginalisation and the flying of flags helps show support for these people.

Adopting this Flag Policy helps Council adhere to federal Flag Flying Protocols. It also guides and brings consistency to decision making regarding flying flags at the Civic Centre.

Adopting and applying the Policy reduces the risk of decisions that are contrary to the position of Council. It helps achieve strategic objectives and deliver actions consistent with the Council Plan 2021-25.

The multi-year term of the Policy and Schedule helps deliver these benefits for the remaining term of Council providing certainty for Council and the community. It provides greater efficiency and continuity by reducing the need to revisit a flag schedule on an annual basis.

Flying flags has a strong symbolic element and doing so can elicit a response from the community.

This Policy and Schedule carry reputational risk as people may have different views on the flags being flown or disagree that Council should be flying a particular flag or

any of them. The Policy and Schedule seeks to balance this risk by taking into account public opinion in recent years and also weigh up the social benefit versus community opposition to a particular flag or topic.

Another risk management tool will be communicating when flags are being flown and what they symbolise through Council's communication channels.

Financial and Resource Impact Analysis

There are no significant financial and resource implications in reviewing and updating the Policy. Any work covered by this Policy will be delivered within existing resources.

Council Plan Assessment

Theme One - First Nations Reconciliation

Strategy 2 - Ensure Council decisions consider and respect Traditional Owner perspectives, culture and knowledge.

Relevant Legislation, Policy, Strategies and Plans

Council complies with the *Flags Act 1953* and the *Australian National Flag Protocols* - <https://www.pmc.gov.au/government/australian-nationalflag/australian-national-flag-protocols>

Previous Councillor and Audit and Risk Committee Consultation

This item is not within the scope of matters considered by the Audit and Risk Committee.

This item was discussed at the following Councillor briefings prior to being presented to Council for consideration. Councillor attendance at each briefing was as follows:

Councillor Briefing Date: 1 February 2022

<i>Councillor name</i>	<i>In attendance (Y/N)</i>	<i>Councillor name</i>	<i>In attendance (Y/N)</i>
<i>Cr Gary Allen</i>	<i>Y</i>	<i>Cr Liz Pattison</i>	<i>N</i>
<i>Cr Paul Barker</i>	<i>Y</i>	<i>Cr Adrian Schonfelder</i>	<i>Y</i>
<i>Cr Mike Bodsworth</i>	<i>Y</i>	<i>Cr Libby Stapleton</i>	<i>Y</i>
<i>Cr Kate Gazzard</i>	<i>N</i>	<i>Cr Heather Wellington</i>	<i>N</i>
<i>Cr Rose Hodge</i>	<i>Y</i>		



SCS-035 – Flag Policy

TRIM Reference: D22/7712 Due for Review: February 2025
Responsible Officer: Manager Community Support

Purpose

The purpose of this policy is to:

- Ensure that the flags displayed at the Surf Coast Shire Council office are flown in accordance with the flag protocol as determined by the Australian Government.
- Establish guidelines for flying other flags which are significant to the Surf Coast Shire community.

Policy Principles

- National flag protocols provide guidance for the flying of flags, particularly the Australian National Flag
- The acts of flying and lowering a flag are signs of respect and acknowledgement
- Community requests for the flying of flags will be considered in accordance with this policy

Scope

This policy applies to flying flags at the Surf Coast Shire Council office, 1 Merrijig Drive Torquay.

This policy does not apply to other Council owned community facilities or public facilities not owned by Council.

Policy

This policy outlines the way Council will fly flags. The Policy and attached Schedule aim to support the delivery of the themes of the Council plan and help achieve Council's purpose to 'help the community and environment to thrive'.

- Flags will be flown in accordance with the Australian Government Flag Protocols.
- Council will continuously fly the Australian National Flag and the Australian Aboriginal Flag on the Ceremonial flag poles and on the Front Entrance flag poles.
- Council will usually fly the Surf Coast Shire Flag on the Ceremonial flag poles and on the Front Entrance flag poles.
- When a flag needs to be removed to accommodate a celebration or event as noted below or when directed to fly an alternative flag by the Federal or State Government, the Surf Coast Shire flag will be replaced with the relevant flag for the specified event or timeframe.
- The Front Lawn flag pole and the Pond flag pole will be used to fly flags in accordance with Council's events calendar and to accommodate community requests to fly flags. It should be noted that it is not relevant for all Council events to have a flag flying.
- Flags other than those referred to in the Australian Government Flag Protocols will not fly longer than a calendar month or a maximum of 31 days.



- Council will only fly the national flags of other countries during Council sanctioned visits by dignitaries of the country.
- Council will fly flags at half-mast as a sign of mourning or sorrow on occasions. This will include occasions as advised by the Department of Premier and Cabinet – Victoria or Department of Prime Minister and Cabinet. Council may choose to fly the Surf Coast Shire flag at half-mast as sign of mourning at other times.
- ~~Flags will be flown in accordance with the Australian Government Flag Protocols.~~
- The Chief Executive Officer (CEO) will approve flags to be flown in accordance with Council's annual events calendar and this policy.
- The CEO will consider and make determinations in relation to requests from community groups or organisations to fly flags other than those relevant to Council's annual events calendar. In doing so, the CEO will have regard to Council resolutions, the Council Plan and any other relevant positions of Council. The CEO may consult the Mayor, Deputy Mayor and Councillors and/or present a report at a Council meeting should they consider the matter is complex and a prevailing Council position is not clear.
- This policy informs the Flag Flying Schedule attached as Appendix 1.

Principles	Applicable to policy	If yes, provide details
Governance Principles (Consideration of the Governance Principles under s.9 of LGA 2020)	<u>Yes</u>	<u>By supporting the community through flying flags, Council is pursuing the best outcomes for the municipal community.</u>
Community Engagement (Consideration of Community Engagement Principles under s.56 LGA 2020)	<u>Yes</u>	<u>The extensive community engagement conducted to create the Council Plan recently has informed the Schedule for flying flags.</u>
Public Transparency (Consideration of Public Transparency Principles under s.58 of LGA 2020)	<u>Yes</u>	<u>Adopting this policy at a Council meeting gives the public visibility of Council's approach</u>
Strategies and Plans (Consideration of Strategic Planning Principles under s.89 of LGA 2020)	No	
Financial Management (Consideration of Financial Management Principles under s.101 of LGA 2020)	No	
Service Performance (Consideration of Service Performance Principles under s.106 of LGA 2020)	No	

Definitions

Australian Government Flag Protocols – as outlined in “Australian flags – Part 2: The protocols for the appropriate use and the flying the flag’ or equivalent document as published by the Department of Prime Minister and Cabinet. The protocols can be viewed here:

<https://www.pmc.gov.au/government/australian-national-flag/australian-national-flag-protocols>

Council office – the Council building at 1 Merrijig Drive, Torquay

Flag pole locations are described visually in Appendix 4.2 – Council Office flag pole locations



Pond flag pole – the flag pole adjacent to the pond and its viewing platform

Front Lawn flag pole – the flag pole on the grassed area adjacent to the car park

Front Entrance flag poles – the three flag poles at the main or southern entrance to the Council office building.

Ceremonial flag poles - three flag poles on the northern side of the Council office building

Annual events calendar – Council's adopted calendar of events and awareness raising activities.

Responsibilities

CEO

The CEO is responsible for:

- Considering and approving community requests to fly flags at the Civic Centre
- Determining when to refer a request to fly flags to Council for a decision

Community Support Department

- Receiving and considering requests for the flying of flags
- Preparing Council Reports where a Council decision is required
- Conducting periodic reviews of the Flag Policy

Council Facilities Staff or Customer Service Staff

- Maintaining supply of relevant flags to ensure they are in good condition
- Based on direction from the Community Support Department, fly the flags in accordance with the Schedule and Australian Government protocols

Related Procedure

Nil







References





Australian National Flag Protocols - <https://www.pmc.gov.au/government/australian-national-flag/australian-national-flag-protocols>

Document History

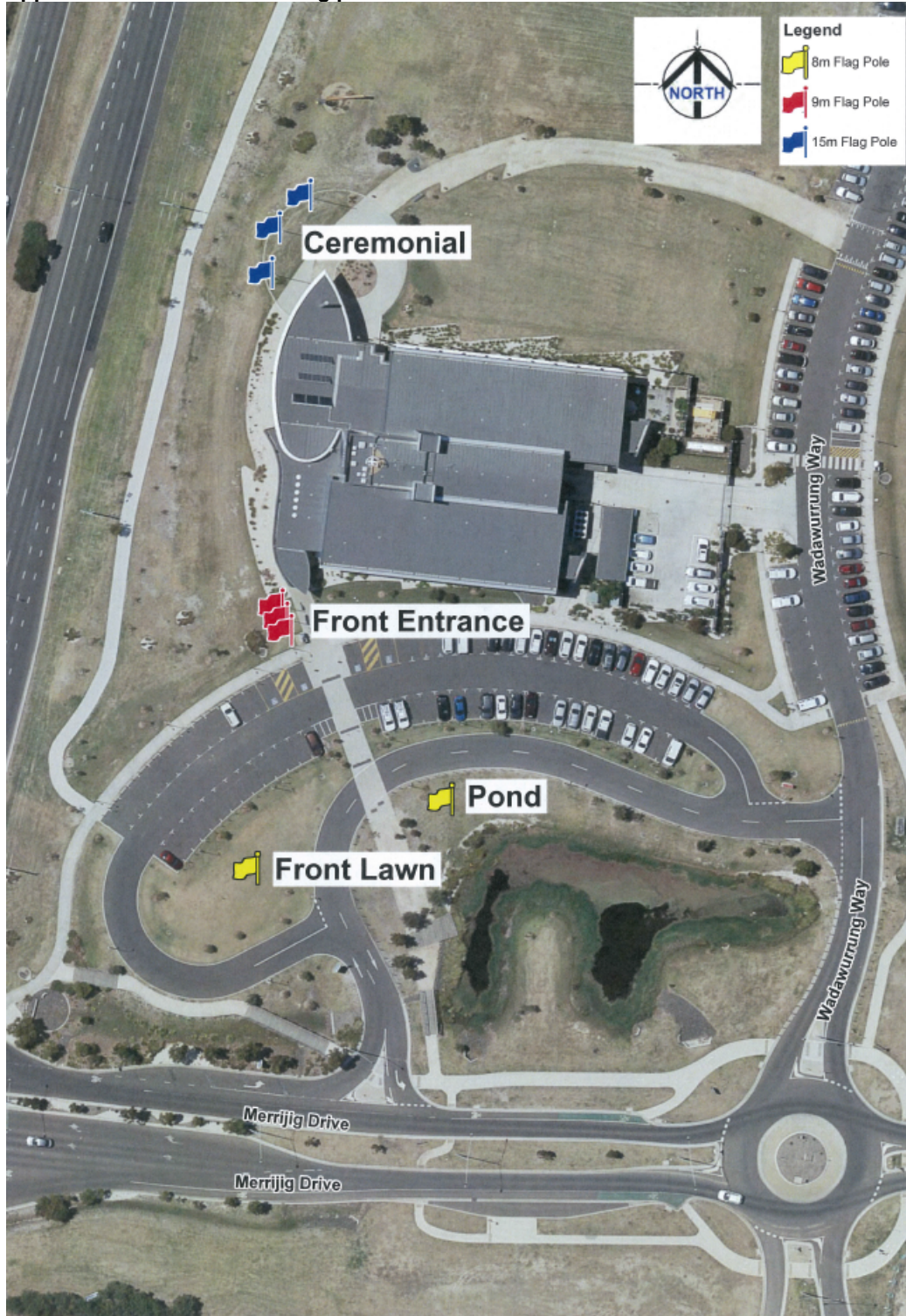
Version	Document History	Approved by – Date
<u>1</u>	<u>First flag policy</u>	<u>28 March 2018</u>
<u>2</u>	<u>Amended <i>previous version</i></u>	<u>Council Resolution – 23 July 2019XXXX 2022</u>

Appendix 1 – Flag Schedule 2022-2025

Title	Date(s) flag flies	As per National Protocols	Flag Pole(s)	Information on Cause/Request	Flag image(s)
Flags at half-mast - Anzac Day	25 April	✓	Ceremonial and Civic Centre Front Entrance	Flags are flown at half-mast until noon then at the peak until the usual time for closure of business or flags lowered.	All
RSL Flag in April to signify Anzac Day	Month of April		Front Lawn	Flown for the month to signify Anzac Day in the month of April. Requested by Torquay RSL each year since 2018.	
Rainbow Flag in May for IDAHOBIT Day (17 May)	Month of May		Front Lawn	A Council adopted event. Flying the Rainbow Flag proposed to increase from one week to the full month of May to show extended support for the various sections of the LGBTIQ+ community.	
National Sorry Day - Torres Strait Island Flag replaces Surf Coast Shire Flag -	26 May	✓	Ceremonial and Civic Centre Front Entrance	In accordance with Australian Flag Protocols. Acknowledges the history and continued effect of the forced removal of Aboriginal and Torres Strait Islander people from their families, communities and culture.	
Reconciliation Week - Torres Strait Island Flag replaces Surf Coast Shire Flag -	27 May - 3 June	✓	Ceremonial and Civic Centre Front Entrance	In accordance with Australian Flag Protocols. The dates commemorate two significant milestones in the reconciliation journey—the anniversaries of the successful 1967 referendum and the Mabo lands rights decision in 1992.	
NAIDOC Week Torres Strait Island Flag replaces Surf Coast Shire Flag -	From the first Sunday in July for 1 Week.	✓	Ceremonial and Civic Centre Front Entrance	In accordance with Australian Flag Protocols. NAIDOC Week is a celebration of the history, culture and achievements of Aboriginal and Torres Strait Islander people.	
RSL Flag - Vietnam Veterans Day (18 Aug)	Month of August		Front Lawn	Flown for the month to signify Vietnam Veterans Day. Requested by Torquay RSL each year since 2018.	

Title	Date(s) flag flies	As per National Protocols	Flag Pole(s)	Information on Cause/Request	Flag image(s)
United Nations Flag - United Nations Day	24 October	✓	Civic Centre Front Entrance	In accordance with Australian Flag Protocols. United Nations Day marks the anniversary of the commencement of the U.N. Charter.	
Remembrance Day. Flags at half-mast	11 November	✓	Ceremonial and Civic Centre Front Entrance	In accordance with Australian Flag Protocols. Flags are flown at the peak from 8am, half-mast from 10.30am to 11.02am and then at the peak after 11.02am.	All
RSL Flag - Remembrance Day	Month of November		Front Lawn	Flown for the month to signify armed forces members who have died in the line of duty. Requested by Torquay RSL each year since 2018.	
Flying Aboriginal and Torres Strait Island Flags at half-mast	26 January		Ceremonial and Civic Centre Front Entrance	Flying the Aboriginal Flag and Torres Strait Island Flags at half-mast to acknowledge the pain First Nations people feel on this day. As per Council resolution 28 September 2021	 

Appendix 2 - Council office flag pole locations





SCS-035 – Flag Policy

TRIM Reference: D22/27482 Due for Review: February 2025
Responsible Officer: Manager Community Support

Purpose

The purpose of this policy is to:

- Ensure that the flags displayed at the Surf Coast Shire Council office are flown in accordance with the flag protocol as determined by the Australian Government.
- Establish guidelines for flying other flags which are significant to the Surf Coast Shire community.

Policy Principles

- National flag protocols provide guidance for the flying of flags, particularly the Australian National Flag
- The acts of flying and lowering a flag are signs of respect and acknowledgement
- Community requests for the flying of flags will be considered in accordance with this policy

Scope

This policy applies to flying flags at the Surf Coast Shire Council office, 1 Merrijig Drive Torquay.

This policy does not apply to other Council owned community facilities or public facilities not owned by Council.

Policy

This policy outlines the way Council will fly flags. The Policy and attached Schedule aim to support the delivery of the themes of the Council plan and help achieve Council's purpose to 'help the community and environment to thrive'.

- Flags will be flown in accordance with the Australian Government Flag Protocols.
- Council will continuously fly the Australian National Flag and the Australian Aboriginal Flag on the Ceremonial flag poles and on the Front Entrance flag poles.
- Council will usually fly the Surf Coast Shire Flag on the Ceremonial flag poles and on the Front Entrance flag poles.
- When a flag needs to be removed to accommodate a celebration or event as noted below or when directed to fly an alternative flag by the Federal or State Government, the Surf Coast Shire flag will be replaced with the relevant flag for the specified event or timeframe.
- The Front Lawn flag pole and the Pond flag pole will be used to fly flags in accordance with Council's events calendar and to accommodate community requests to fly flags. It should be noted that it is not relevant for all Council events to have a flag flying.
- Flags other than those referred to in the Australian Government Flag Protocols will not fly longer than a calendar month or a maximum of 31 days.



- Council will only fly the national flags of other countries during Council sanctioned visits by dignitaries of the country.
- Council will fly flags at half-mast as a sign of mourning or sorrow on occasions. This will include occasions as advised by the Department of Premier and Cabinet – Victoria or Department of Prime Minister and Cabinet. .
-
- The Chief Executive Officer (CEO) will approve flags to be flown in accordance with Council's annual events calendar and this policy.
- The CEO will consider and make determinations in relation to requests from community groups or organisations to fly flags other than those relevant to Council's annual events calendar. In doing so, the CEO will have regard to Council resolutions, the Council Plan and any other relevant positions of Council. The CEO may consult the Mayor, Deputy Mayor and Councillors and/or present a report at a Council meeting should they consider the matter is complex and a prevailing Council position is not clear.
- This policy informs the Flag Flying Schedule attached as Appendix 1.

Principles	Applicable to policy	If yes, provide details
Governance Principles (Consideration of the Governance Principles under s.9 of LGA 2020)	Yes	By supporting the community through flying flags, Council is pursuing the best outcomes for the municipal community.
Community Engagement (Consideration of Community Engagement Principles under s.56 LGA 2020)	Yes	The extensive community engagement conducted to create the Council Plan recently has informed the Schedule for flying flags.
Public Transparency (Consideration of Public Transparency Principles under s.58 of LGA 2020)	Yes	Adopting this policy at a Council meeting gives the public visibility of Council's approach
Strategies and Plans (Consideration of Strategic Planning Principles under s.89 of LGA 2020)	No	
Financial Management (Consideration of Financial Management Principles under s.101 of LGA 2020)	No	
Service Performance (Consideration of Service Performance Principles under s.106 of LGA 2020)	No	

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Flag pole locations are described visually in Appendix 2 – Council Office flag pole locations

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The CEO is responsible for:

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- Determining when to refer a request to fly flags to Council for a decision

Community Support Department

- Receiving and considering requests for the flying of flags
- Preparing Council Reports where a Council decision is required
- Conducting periodic reviews of the Flag Policy

Council Facilities Staff or Customer Service Staff

- Maintaining supply of relevant flags to ensure they are in good condition
- Based on direction from the Community Support Department, fly the flags in accordance with the Schedule and Australian Government protocols

Related Procedure

Nil







References

Australian National Flag Protocols - <https://www.pmc.gov.au/government/australian-national-flag/australian-national-flag-protocols>

Document History

Version	Document History	Approved by – Date
1	<i>First flag policy</i>	<i>28 March 2018</i>
2	<i>Amended previous version</i>	<i>Council Resolution – XXXX 2022</i>




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Reconciliation Week - Torres Strait Island Flag replaces Surf Coast Shire Flag -	27 May - 3 June	✓	Ceremonial and Civic Centre Front Entrance	In accordance with Australian Flag Protocols. The dates commemorate two significant milestones in the reconciliation journey—the anniversaries of the successful 1967 referendum and the Mabo lands rights decision in 1992.	
NAIDOC Week Torres Strait Island Flag replaces Surf Coast Shire Flag -	From the first Sunday in July for 1 Week.	✓	Ceremonial and Civic Centre Front Entrance	In accordance with Australian Flag Protocols. NAIDOC Week is a celebration of the history, culture and achievements of Aboriginal and Torres Strait Islander people.	
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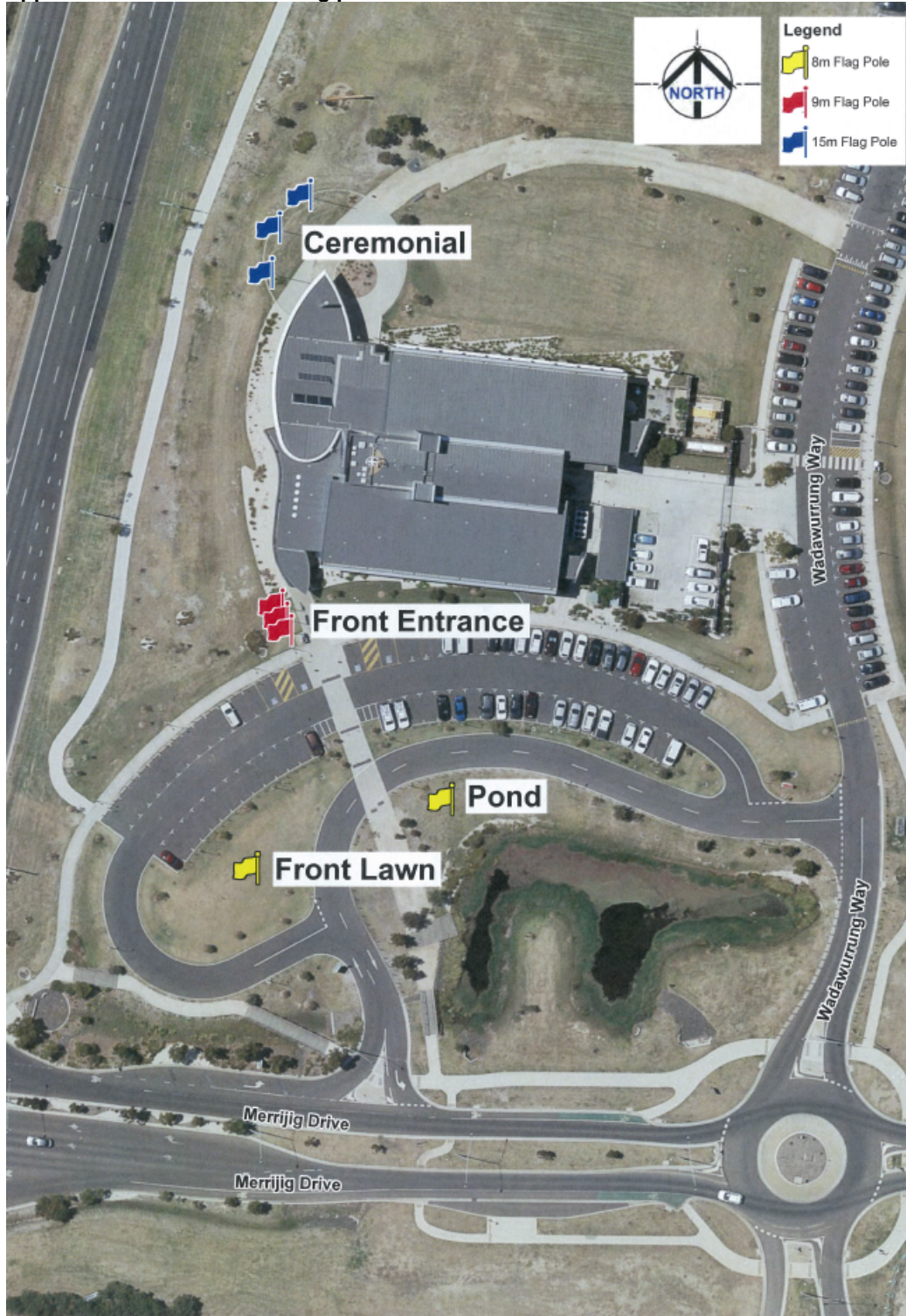


We exist to help our community and environment to thrive

COUNCIL POLICY

Title	Date(s) flag flies	As per National Protocols	Flag Pole(s)	Information on Cause/Request	Flag image(s)
United Nations Flag - United Nations Day	24 October	✓	Civic Centre Front Entrance	In accordance with Australian Flag Protocols. United Nations Day marks the anniversary of the commencement of the U.N. Charter.	
Remembrance Day. Flags at half-mast	11 November	✓	Ceremonial and Civic Centre Front Entrance	In accordance with Australian Flag Protocols. Flags are flown at the peak from 8am, half-mast from 10.30am to 11.02am and then at the peak after 11.02am.	All
RSL Flag - Remembrance Day	Month of November		Front Lawn	Flown for the month to signify armed forces members who have died in the line of duty. Requested by Torquay RSL each year since 2018.	
Flying Aboriginal and Torres Strait Island Flags at half-mast	26 January		Ceremonial and Civic Centre Front Entrance	Flying the Aboriginal Flag and Torres Strait Island Flags at half-mast to acknowledge the pain First Nations people feel on this day. As per Council resolution 28 September 2021	

Appendix 2 - Council office flag pole locations



Council Resolution

Moved Cr Allen, Seconded Cr Gazzard

That Council suspend Standing Orders at 8:05pm.

CARRIED 6|0

Crs Barker, Pattison and Wellington had turned off their cameras prior to the vote.

For

Cr Allen
Cr Bodsworth
Cr Gazzard
Cr Hodge
Cr Schonfelder
Cr Stapleton

Against

Nil

Abstained

Nil

Council Resolution

Moved Cr Bodsworth, Seconded Cr Schonfelder

That Council resume Standing Orders at 8:17pm.

CARRIED 9|0

For

Cr Allen
Cr Barker
Cr Bodsworth
Cr Gazzard
Cr Hodge
Cr Pattison
Cr Schonfelder
Cr Stapleton
Cr Wellington

Against

Nil

Abstained

Nil

6.3 Customer Experience Bi-Annual Report July to December 2021

Authors Title:	Coordinator Customer Experience
General Manager:	Chris Pike, General Manager Community Life
Department:	Community Support
Division:	Community Life
Attachments:	Nil

Officer Conflict of Interest: No officer declared a conflict of interest under the *Local Government Act 2020* in the preparation of this report.

Status: This report and attachments contains no confidential information under section 66(2) of the *Local Government Act 2020*.

Executive Summary

Subject Matter Overview

Council is committed to complete customer requests on time and to a high standard. Council seeks to understand customers' experiences using multiple sources of information including complaint data, customer request data and real time feedback metrics.

Council's Complaint Handling policy makes the commitment that a report on complaints performance will be prepared for Council twice a year.

A customer request is when a customer wants Council to provide something, generally information or a service, or similarly report an issue such as a maintenance request. Customer requests and complaints are managed through the same software system called Authority.

Council's Complaint Handling Policy defines a complaint as: 'An expression of dissatisfaction with:

- the quality of an action taken, decision made, or service provided by a member of Council staff or a contractor engaged by the Council; of
- the delay by a member of Council staff or a contractor in taking an action, making a decision or providing service; or
- a policy or decision made by Council or a member of Council staff or a contractor.

Council officers regularly investigate and review complaints, compliments and real time feedback – the latter through a platform called 'Rate it' which provides customer satisfaction ratings called the Customer Experience Score and Net Promoter Score.

In the July to December 2021 period Council’s customer experience data was as follows:

- 19,396 customer requests were registered. 92% of customer requests were completed within the nominated timeframe.
- 77 compliments were received.
- ‘Rate it’ real time customer experience metrics - Customer Experience Score of 8.7 (out of 10) from 1,955 respondents and; Net Promoter Score of +74 (scale of -100 to +100) from 831 respondents.
- 1,266 complaints were registered consisting of:
 - 845 Missed Bin Service (equating to 0.1% of total possible number of bins emptied)
 - 189 Infringement Reviews (equating to 15% of total infringements issued)
 - 137 Complaints investigated under the Complaint Handling Policy.
 - 52 Overflowing Street Bins
 - 43 Property Valuation Objections

Outcome Statement

This report demonstrates Council’s commitment to understand customers’ experiences, learn from feedback and continuously develop staff to meet, and where possible exceed customer expectations.

Key benefits	Key risks if Council did not focus on Customers’ Experience
Build trust and confidence in Council	Not doing what we say we will
Better serve the community	Not learning from complaints and less opportunity to improve the customer experience
Improve overall customer experience	
Continuous improvement culture	

Finance and Resource Implications

There are no significant financial implications in Council considering this report.

Recommendation

That Council notes the Customer Experience Bi-Annual Report for the period 1 July to 31 December 2021.

Council Resolution

Moved Cr Bodsworth, Seconded Cr Schonfelder

That Council notes the Customer Experience Bi-Annual Report for the period 1 July to 31 December 2021.

CARRIED 9|0

For	Against	Abstained
Cr Allen	Nil	Nil
Cr Barker		
Cr Bodsworth		
Cr Gazzard		
Cr Hodge		
Cr Pattison		
Cr Schonfelder		
Cr Stapleton		
Cr Wellington		

Alternative Options

Option 1 – Council does not note this report.

Officers do not recommend this option as this would not uphold the commitment in Council's Complaints Policy and there is an expectation this information will continue to be made available to the community twice annually.

Report

Background

Council has undertaken a reform program in recent years to improve the registering and management of customer requests. This has included reviewing and establishing timeframes for all customer request categories, staff training and providing improved channels for customers to lodge a request.

Council adopted the revised Complaint Handling Policy SCS-032 on 26 October 2021, the policy continues to be based on the sound guidance of the Victorian Ombudsman.

Council recognises people's right to complain, and considers complaint handling to be part of the core business of serving the community.

Council's Complaint Policy defines a complaint and outlines an open and transparent complaint handling system to ensure all complaints are handled fairly and objectively by:

- Making it easy to complain
- Responding to complaints effectively

- Learning from complaints to improve services.

A key improvement for Victorian councils is the inclusion of complaint handling in Local Government Act 2020, resulting in consistency across the sector in how councils receive, handle and respond to complaints.

A commitment in the policy states Council will receive a bi-annual report on complaints performance.

Customer requests (including complaints) are registered through a Customer Request Management (CRM) software system called Authority. The customer request management process includes:

- Customers receive a unique reference number and information on when they will receive a response from the relevant action officer.
- Council is committed to completing both customer requests and complaints within the timeframe.
- Council measures the completion rate of requests within the timeframe.

Customer experience performance is measured through a real time feedback platform, called 'Rate It'.

We measure:

- Customer Experience (CX) Score – a number on a 0 to 10 scale to understand a customer's overall experience. The overall score for a reporting period is determined by a weighted average where customers relate their experience by selecting the relevant graphic from awesome to awful.



- Net Promoter Score (NPS) is derived from determining how likely a customer will be to speak positively to others about their experience with council. This is measured on a scale of -100 to 100, categorising customers from detractors through to promoters.
- The above metrics are widely used across industries to gain an overall understanding of customer expectations, satisfaction and likelihood of positive feedback to peers about service received.

Compliments are where a customer explicitly contacts Council to provide praise, applaud or commend the service they received.

Compliments are:

- Recorded in a central register.

- Tasked as an action to the department manager to share with the team. Officers respond to the customer to acknowledge the feedback.
- Used to affirm practices or behaviours within teams and shared across teams to promote learning and improved performance in other service areas. They are used to recognise good work done by officers.

Live chat was launched in December 2020. It is a live customer request channel through Council's website. Features include:

- A human-to-human online chat to answer customer queries.
- An additional channel to lodge customer requests into our system.
- Removes the need for customers to change channel if unable to find what they're looking for on our website.
- Proactive chat, where an officer introduces themselves to the customer to initiate a chat, makes it easier and helps customers to engage with the channel.

Discussion

Customer Requests

In the July to December period 19,396 customer requests were registered through the CRM system Authority.

Of the 19,396 the highest volume areas for customer requests included:

- Waste Management (new residential bin service, bin replacement/repair or general waste enquiry)
- Civil Works (footpath, sealed and unsealed roads)
- Parks and Open Space (recreation reserves, park and tree management)
- Design and Traffic (road safety, street lights and drainage)
- Environment and Development (ranger services, planning and community safety).

92% of Customer Requests captured via the Authority (CRM) system for the period were completed within the nominated timeframe. This compares with the January to June 2021 period when 22,547 customer requests were registered and 93% of customer requested were completed in the nominated timeframe. The categories above were again the highest volume categories.

Complaints

In the July to December 2021 period 1,266 complaints were registered. The complaint data is made up of the following:

- 845 Missed Bin Service (equating to 0.05% of total bins collected)
- 137 Complaints investigated under the Complaint Handling Policy (complaints resulting from an expression of dissatisfaction from

- 189 quality, delay or failure of an action taken, decision made, or service provided by Council or its contractor).
Infringement Reviews (which equates to 15% of total infringements issued)
- 43 Property Valuation Objections
- 52 Overflowing Street Bins

This compares to the January to June 2021 period when complaints totaled 1,892. The majority of complaints in this period included 1,054 Missed Bins and 619 Infringement Reviews.

Of the 137 complaints investigated under the Complaint Handling Policy for the July to December 2021 period:

- 54 were upheld
- 22 were partially upheld
- 52 were not upheld.
- 9 complaints are still under investigation.
- 1 internal reviews of complaints were requested by customers.
- 0 complaints registered with the Victorian Ombudsman have resulted in the Ombudsman issuing Council with a proposal for action for the period.

This compares to the January to June 2021 period when 171 complaints were investigated under the Complaint Handling Policy where 65 were upheld, 24 were partially upheld, 70 were not upheld and 12 were still under investigation.

The following table provides a summary of the types of (137) complaints investigated under the Complaint Handling Policy for the period July to December 2021.

The 'Other' classification is made up of a number of un-related single complaints from across the entire business.

% of Complaints	Complaint type
50%	Other - including not satisfied with response/decision, roads/footpaths/road reserves, staff behaviour, dissatisfied with Council decision, road usage, dog complaint, still investigating.
18%	Outdoor maintenance, asset management, drainage and facilities
23%	Waste – multiple missed service, glass on road, landfill, new waste program
9%	Lack of response, time taken, inconsistent information, not kept informed, or delayed response

Where complaints were upheld (fully or partially) the following remedies were offered to customers:

- Apologies offered
- Clearer communication provided
- Returned to complete works
- Acknowledgement of concerns and advice on what actions are taken to improve performance

Officers have implemented improvements from the complaints investigated in the period, examples include:

- Identification of software developer issue with the Name and Address Register resulting in a software update to fix the issue.
- The location of signage reviewed for a certain location.
- Improved communication process with customers on matters referred to the EPA Officer for the Protection of the Local Environment.
- Update Council's website to inform the community of alternate battery drop off locations for when the Council offices are closed.
- Staff awareness in recognising when working on complex issues (that are not quickly resolved) to ensure customers are kept informed of the progress, even when progress is slow or stalled.
- Waste contractor reviewed residential kerbside routes to reduce chances of missed bin collection.
- Reminder of the importance to ensure the customer receives timely and relevant communication
- Waste contractor has installed cameras to have better monitoring of the collection system.
- Waste contractor to place a sticker on bins if they do not have 1m clearance to obstruct service.
- Waste contractor reinforcing expected behaviour with staff.
- Reminder staff to keep cool and try to find a way to help a customer, and avoid escalating an interaction with customers
- Waste contractor to ensure trucks comply with speed zones.
- Waste contractor to ensure service commences no earlier than 5am in residential areas.
- Feedback, training and performance management for staff managing complaints.

Compliments

Council registered 77 compliments for the July to December 2021 period.

Compliments are categorised as:

- 11 Waste (transfer station, contractor performance, food organics garden organics program)

- 21 Other – Customer Service, Bushfire Preparedness Permit, Council Decision
- 8 Vegetation Management
- 8 Outdoor Maintenance
- 7 Planning
- 13 Staff Appreciation
- 9 Road Maintenance

% of Compliments	Compliment Type
27%	Other – Customer Service, Bushfire Preparedness Permits and Council Decision.
10%	Planning
14%	Waste – transfer station, contractor performance, new waste program
10%	Vegetation management
17%	Staff appreciation – individual staff going above and beyond
22%	Outdoor maintenance and roads

Customer Metrics

Customer Experience Metrics – Real time data from ‘Rate It’ for the July to December period:

- Customer Experience Score of 8.7 (1,955 respondents) compared with 9.0 (2,890 respondents) for the previous six months.
- Net Promoter Score of +74 (831 respondents) compares with +72 (1,326 respondents) for the previous six months.

Community Satisfaction Survey

600 interviews commenced 1 February 2022, results to be available in June 2022.

Customer Request Channels

Customers contact Council through a variety of channels.

- In late 2018 Council developed an improved channel on Council’s website to make it easier for customers to lodge requests, provide feedback, compliments and complain. It also allows customers to upload photographs.
- The customer request channels percentages for the period were:
 1. 61% via the telephone
 2. 14% via email
 3. 21% via Council’s website
 4. 4% via other channels (e.g., face to face, via Australia Post, social media)

Council Plan Assessment

Nil

Previous Councillor and Audit and Risk Committee Consultation

This item is not within the scope of matters considered by the Audit and Risk Committee.

This item was discussed at the following Councillor briefings prior to being presented to Council for consideration. Councillor attendance at the briefing was as follows:

Councillor Briefing Date: 1 February 2022

<i>Councillor name</i>	<i>In attendance (Y/N)</i>	<i>Councillor name</i>	<i>In attendance (Y/N)</i>
<i>Cr Gary Allen</i>	<i>Y</i>	<i>Cr Liz Pattison</i>	<i>N</i>
<i>Cr Paul Barker</i>	<i>Y</i>	<i>Cr Adrian Schonfelder</i>	<i>Y</i>
<i>Cr Mike Bodsworth</i>	<i>Y</i>	<i>Cr Libby Stapleton</i>	<i>Y</i>
<i>Cr Kate Gazzard</i>	<i>N</i>	<i>Cr Heather Wellington</i>	<i>N</i>
<i>Cr Rose Hodge</i>	<i>Y</i>		

7 Place Making and Environment

7.1 SCS-027 - Planning Consultation Policy Review

Authors Title:	Practice Development Manager
General Manager:	Brendan Walsh, Acting General Manager Place Making and Environment
Department:	Planning and Compliance
Division:	Place Making and Environment
Attachments:	<ol style="list-style-type: none">1. SC S-027 Planning Consultation Policy - Updated Draft 2022 Track Changes Version [7.1.1 - 4 pages]2. SC S-027 Planning Consultation Policy - Updated Draft 2022 [7.1.2 - 4 pages]

Officer Conflict of Interest: No officer declared a conflict of interest under the *Local Government Act 2020* in the preparation of this report.

Status: This report and attachments contains no confidential information under section 66(2) of the *Local Government Act 2020*.

Executive Summary

Subject Matter Overview

The Planning Consultation Policy has undergone a periodic review and is being presented to Council for adoption in a slightly changed format as discussed in the report.

Outcome Statement

The Planning Consultation Policy has been in use since 2018 providing the framework for resolution of planning disputes over that period. The policy encourages those within the community involved in lodging objections to planning applications or submissions to planning scheme amendments to participate in a structured discussion with the proponents to explore the possibilities of finding common ground.

Since the introduction of the policy in May of 2018 to November 2021 there have been 181 planning applications with two or more objections to which the policy applies. There are four different paths used to seek to resolve objections and of these 41% have been through a consultation meeting or a height pole meeting under the policy. A further 47% of the applications went through a written exchange and response process. The remaining 12% of applications were determined by Council and were subject to the hearing of submissions consultative process.

Key benefits	Key risks
Provides an opportunity for members of the community to participate in a process that can influence the planning decisions being made. This aligns with Council's strategy 19	The policy requires council planning staff to be trained in dispute resolution and mediating outcomes. This requires an ongoing commitment and resources.

Finance and Resource Implications

The policy encourages resolution of planning concerns. When this occurs, there are direct financial benefits or savings to Council as a consequence of a Panel or Tribunal review hearing being avoided. The policy does result in staff being trained in dispute resolution techniques; however, these costs are covered in the existing training budget allocations for training of staff.

Community Engagement

The Planning Consultation Policy provides the basis for participants within the planning processes to engage in discussion to find common ground.

There is no legislative imperative or requirement for direct consultation on planning disputes beyond the statutory requirement for public notice to be given. Council, as the Responsible Authority must consider all submissions and objections to planning applications and planning scheme amendments before making a decision. Providing an opportunity for a structured conversation to take place between parties (applicants and submitters/objectors) is considered to be the most respectful approach and places the opportunity for finding "win win" outcomes or solutions to concerns in the hands of those most affected.

Recommendation

That Council adopts SCS-027 Planning Consultation Policy, as attached at Appendix 1.

Council Resolution

Moved Cr Pattison, Seconded Cr Hodge

That Council adopts SCS-027 Planning Consultation Policy, as attached at Appendix 1.

CARRIED 9|0

For	Against	Abstained
Cr Allen Cr Barker	Nil	Nil

Cr Bodsworth		
Cr Gazzard		
Cr Hodge		
Cr Pattison		
Cr Schonfelder		
Cr Stapleton		
Cr Wellington		

Alternative Options

Alternative Option 1 – Adopt the policy with additional changes beyond those recommended. This option is not recommended by officers as the policy has been working well and further changes are not thought to be necessary.

Alternative Option 2 – Not adopt the policy

This option is not recommended by officers. Council is one of the few councils that have formalised a policy to provide a clear, consistent approach and process for planning consultation. This provides greater consistency in the delivery of our planning services and certainty for those involved.

Report

Background

The Planning Consultation Policy was adopted by Council on 24 April 2018. The change to mediating resolution to planning conflicts was introduced as one of the reforms to the statutory planning service under the Planning Customer Service Program. The policy encourages the parties involved in planning disputes to resolve concerns through a structured meeting process based on the approach used by the Victorian Dispute Resolution Centre as part of the Surf Coast Shire planning service.

Discussion

The policy has been successfully in operation for three years. The response from participants has been positive. During the COVID 19 pandemic the consultation meetings have been held online by zoom which provided for more flexible meeting times and as participants were often residing in Melbourne, it provides a new level of convenience.

The on site height pole meetings were more restricted during some periods of the pandemic but again have been largely successful in reaching more acceptable planning outcomes for the community.

There is a requirement to bring the policy into the new policy format and in doing so adopt a set of guiding principles. These have been drafted and are:

- To provide a fair process to all parties that enables participants to hear each other's concerns in a safe environment
- To listen actively to each other, seeking to genuinely understand those concerns and aspirations then focus on finding solutions to the issues and not to lay blame
- To recognise that there is a value in participating in discussion with parties gaining a wider understanding and appreciation, which is a reason in itself to have tried even when resolution is not achieved

The policy is due to be readopted. It requires minor changes to include the principles and to acknowledge that meetings can be conducted online. This is an innovation that is recommended to be continued to be made available to the community as not everyone can attend meetings in person. It is also likely that as Council's meeting facilities are upgraded overtime, we will have blended meetings where some participants are able to be in person and others attend on-line.

It is considered a slight adjustment to the policy is needed at the third dot point under section 1.3 where parties will not be asked to participate in consultation:

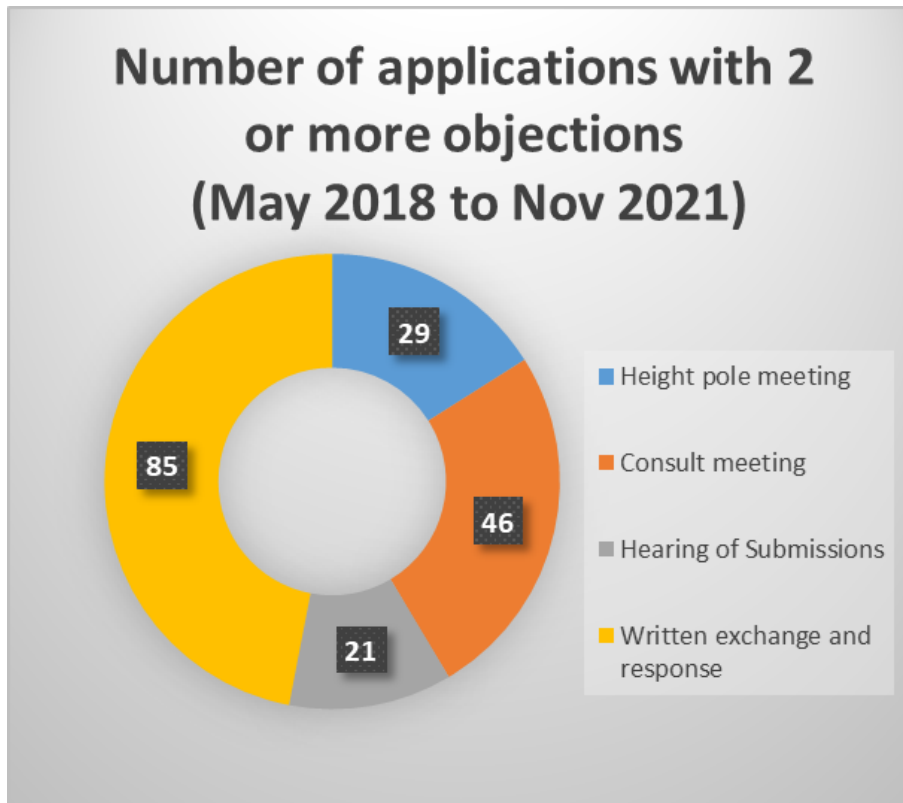
- *Where the applicant has declined to participate in the process. In this situation a consultation meeting with the remaining parties (objectors or submitters) may proceed for information purposes only.*

Information meetings have not been occurring as they do not advance an opportunity to resolve or work on the points in dispute. Instead, applicants have been asked to respond in writing to the points of concern raised by objectors / submitters and those responses have been circulated to those concerned, usually resulting in further communication and understanding or sometimes resolution. It is considered this process should be identified and referenced in the policy. In the draft policy appended to the report the third dot point has been changed to address this and included below:

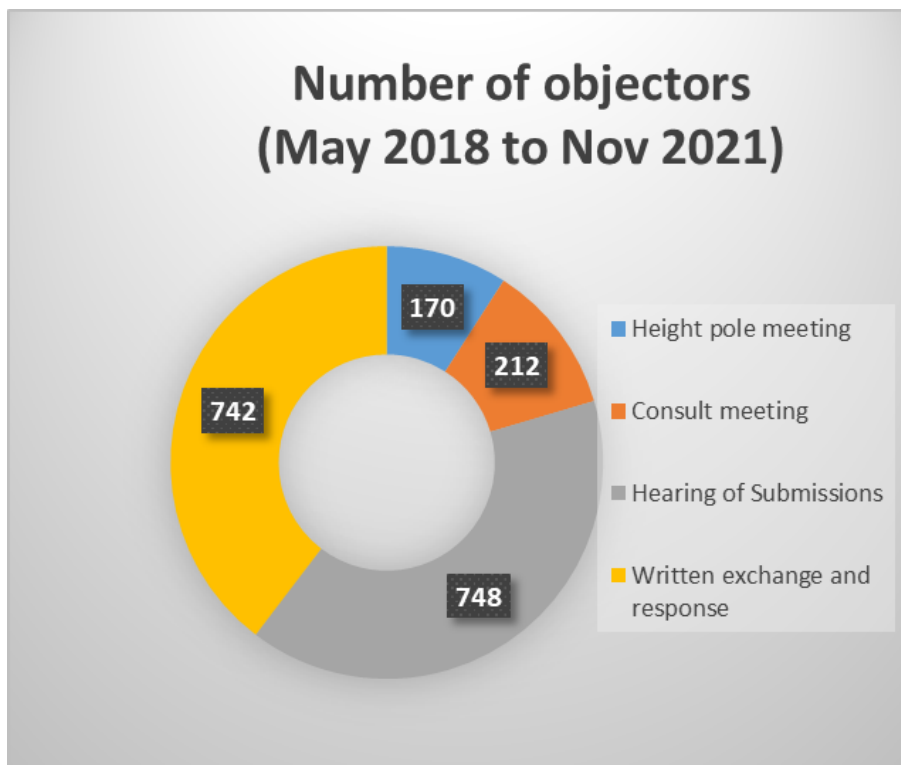
- *Where the applicant has declined to participate in the process. In this situation the applicant will be asked to respond to the concerns in writing with the response to be shared with the objecting / submitting parties who may provide comment on the response to planning officers.*

Outcome Analysis

The Planning Consultation Policy applies to applications that have two or more objections. Over the period May 2018 to November 2021 there were 181 planning applications eligible. A total of 29 went through a height pole meeting (assessing view sharing together with the community) and further 46 went through a consultation meeting. This represented 41% of the applications. The number of customers having the opportunity to experience this higher-level consultation would have been over 457 when you combine applicant and objectors together.



A further 85 applications went through the process of a written exchange of concerns and response. It is recommended that this process be acknowledged in the revised consultation policy as it is a valid means of seeking resolution to concerns when parties do not opt for a consultation meeting. There were a large number of objectors (742) that benefited from this process which supports the legislative obligations under the P&E Act to consider all objections before making a decision.



The analysis also illustrates the potential benefit of bringing a renewed focus on how Council makes planning decisions. While there were 21 applications that were determined through the Council hearing of submissions process in the period, there were 748 objectors registered and therefore interested in the decision made by Council. Future policy work could address this.

Financial and Resource Impact Analysis

The Planning Consultation Policy provides a way of considering community concerns expressed in submissions to planning scheme amendments through a structured conversation when appropriate to address minor concerns. When submissions are resolved, it can avoid triggering the need for an expensive formal planning panel hearing (which are a compulsory stage in the process) unless concerns are addressed. Resolving concerns without a need for a formal panel leads to financial savings.

The policy can also assist in avoiding matters proceeding to the Victorian Civil and Administrative Tribunal (VCAT) from time to time allowing parties to reach agreement without the expense of legal proceedings at VCAT. This again is a saving to Council.

The policy requires planning staff to be trained in dispute resolution and mediating outcomes. This cost is able to be met within the existing training budget and does not require an increase in funding levels. The facilities and equipment necessary to deliver the service are in place as part of the normal functioning of the organisation.

Council Plan Assessment

Theme Seven - Accountable and Viable Council

Strategy 19 - Improve Council's credibility as a trusted decision maker through meaningful engagement. The rationale behind this strategy is that the community should have the ability to influence decisions that affect them. While this policy has been in place since 2018 and predates the current Council Plan, it is well aligned with the new direction of the Council.

Relevant Legislation, Policy, Strategies and Plans

The *Planning and Environment Act 1987 (P&E Act)* provides the legislative framework for the planning system in Victoria. Community consultation occurs under the provisions with the public notice or exhibition of planning applications and planning scheme amendments. There is no legislative imperative or direction to have a policy or have to an approach modeled on dispute resolution. It is however regarded as a "best practice response" in the industry and is an approach also used by VCAT.

The *Local Government Act 2020 (LG Act)* requires Council to adopt a communications policy that can implement the principles for community engagement set out in the LG Act. According Council has adopted SCS-017 Community Engagement Policy.

In accordance with Council's Community Engagement Policy SCS-017, there are five levels of engagement being inform, consult, involve, collaborate and empower. Under the Planning Consultation Policy, the engagement level can vary depending on the outcome reached by the parties involved. Specific examples of the relevance of each engagement level in SCS-017 to the Planning Consultation Policy have been included below.

- *Inform - Provide news and information to the community to help them understand.* For some planning applications there is such a divergence of views that reconciliation is unlikely. In situations like that the process of bringing the parties together can provide an opportunity for the sharing of information and providing answers to questions so that both parties are better informed. While this might not lead to acceptance or any resolution, it does serve to involve and educate the community about the proposal, the planning controls in the Surf Coast Planning Scheme and about the planning process including decision making.
- *Consult - Ask for feedback on a matter.* When we are able to bring the parties to a planning dispute together, we can achieve better planning outcomes as this provides the council planner and the decision maker with a more fulsome understanding of the concerns and aspirations. Relying on interpreting the

concern from a written objection or the planning merit of a proposal is somewhat reliant on the skill of the author as to how well it has been composed or presented. When direct consultation occurs the opportunity for clarification is evident, leading to a better understanding of how much weight should be given to the planning arguments put forward by either side.

- *Involve - Work together with the community toward a jointly agreed outcome.* Planning decisions should never be pre-determined. It is important to keep an open mind when engaging. Valid planning concerns or objections, or compliant developments that might not be supported by a party (for example as the proposal may be creating a desired planning change), are worth discussing together as it provides an educative benefit and is a respectful way of hearing the concerns of our community.
- *Collaborate - Work together with the community toward a jointly agreed outcome.* A consultation meeting is most successful when objections / submissions are sometimes withdrawn or the concern is addressed through a change in the proposal or conditions being placed on any planning approval. These are examples of when a collaborative decision is reached between the parties.
- *Empower - Place final decision making in the hands of the public and build their capacity to deliver change.* This level of the Community Engagement Policy can not apply to the Planning Consultation Policy because of the planning legislative framework. Decision making cannot be delegated to individuals in the community.

The readoption of this policy (with the minor changes) will not impact on the Human Rights Charter obligations.

Previous Councillor and Audit and Risk Committee Consultation

This item is not within the scope of matters considered by the Audit and Risk Committee.

This item was reported to the 9 November 2021 Councillor briefing and was listed for noting prior to being presented to Council for consideration. Councillors in attendance at the briefing were as follows:

Councillor Briefing Date: 9 November 2021

<i>Councillor name</i>	<i>In attendance (Y/N)</i>	<i>Councillor name</i>	<i>In attendance (Y/N)</i>
<i>Cr Gary Allen</i>	<i>Y</i>	<i>Cr Liz Pattison</i>	<i>Y</i>
<i>Cr Paul Barker</i>	<i>Y</i>	<i>Cr Adrian Schonfelder</i>	<i>Y</i>

<i>Cr Mike Bodsworth</i>	<i>Y</i>	<i>Cr Libby Stapleton</i>	<i>Y</i>
<i>Cr Kate Gazzard</i>	<i>N</i>	<i>Cr Heather Wellington</i>	<i>N</i>
<i>Cr Rose Hodge</i>	<i>Y</i>		

This item was not directly reported to the 18 January 2022 Councillor briefing but was referenced within the Planning Policy Framework presentation to that meeting. Councillors in attendance at the briefing were as follows:

Councillor Briefing Date: 18 January 2022

<i>Councillor name</i>	<i>In attendance (Y/N)</i>	<i>Councillor name</i>	<i>In attendance (Y/N)</i>
<i>Cr Gary Allen</i>	<i>Y</i>	<i>Cr Liz Pattison</i>	<i>Y</i>
<i>Cr Paul Barker</i>	<i>Y</i>	<i>Cr Adrian Schonfelder</i>	<i>Y</i>
<i>Cr Mike Bodsworth</i>	<i>Y</i>	<i>Cr Libby Stapleton</i>	<i>N</i>
<i>Cr Kate Gazzard</i>	<i>N</i>	<i>Cr Heather Wellington</i>	<i>N</i>
<i>Cr Rose Hodge</i>	<i>Y</i>		



SCS-027 Planning Consultation Policy

TRIM Reference: D21/206366 Due for Review: 23 November 2024
Responsible Officer: Manager Planning and Compliance

Purpose

To promote and support the use of consultation and mediation in the management of planning disputes in Surf Coast Shire where there are objections and submissions to planning applications, development plans and planning scheme amendments to resolve concerns.

To improve the customer experience for those in our community who may participate in the planning system as objectors, submitters, supporters, owners or applicants within the relevant planning processes under the Planning and Environment Act 1987.

Policy Principles

To provide a fair process to all parties that enables participants to hear each other's concerns in a safe environment.

To listen actively to each other, seeking to genuinely understand those concerns and aspirations then focus on finding solutions to the issues and not to lay blame.

To recognise that there is a value in participating in discussion with parties gaining a wider understanding and appreciation of each other's concerns or aspirations, which is a reason in itself to have tried even when resolution is not achieved.

Scope

This policy applies to:

- (a) Planning applications lodged with council where two or more objections have been received against the proposal.
- (b) Development plans where submissions have been received that do not support the plan and consultation / mediation are considered to be an appropriate way of addressing the concerns prior to council considering the plan.
- (c) Planning scheme amendments where submissions have been received that do not support the amendment or aspects of the amendment and formal mediation is considered to be an appropriate way of addressing the concerns prior to council referring the submission to an independent panel.

Application

The policy applies to Councillors, employees of Surf Coast Shire Planning and Development Department, applicants, owners, objectors and submitters involved in the statutory planning assessment processes under the Planning and Environment Act 1987.

Policy

Surf Coast Shire Council is committed providing an opportunity for parties to amicably participate in planning with the intention to resolve planning disputes between the parties through mediation.

The following provisions apply:



1. General Provisions

- 1.1 Planning Consultation meetings are conducted on a “without prejudice” basis.
- 1.2 Parties will be invited to attend a planning consultation meeting or a height pole meeting when:
 - There are view impacts which require assessment and a height pole meeting is required.
 - There are two or more objections received to a planning application.
 - The type of submissions received to a development control plan would benefit from parties being brought together for a mediated conversation.
 - The type of submissions received to a planning scheme amendment would benefit from parties being brought together for a mediated conversation.
- 1.3 Parties will not be asked to participate in consultation / mediation:
 - If a height pole meeting occurs on the site and the view sharing and character are the main issues of concern.
 - Where matters of difference are adequately resolved in discussions carried out as a normal part of the application assessment process. (e.g. where there is a single objection/submission and the planner is able to resolve the matter).
 - Where the applicant has declined to participate in the process. ~~In this situation a consultation meeting with the remaining parties (objectors and submitters) may proceed for information purposes only.~~ **In this situation the applicant will be asked to respond to the concerns in writing with the response to be shared with the objecting / submitting parties who may provide comment on the response to planning officers.**
 - When the objections to an application do not relate to statutory grounds that can be considered.
 - If it has been decided that the matter is to be considered formally through the hearing of submissions process for determination by Council.
 - Where a planning application has been assessed and recommended for refusal due to multiple compliance failures with the Surf Coast Planning Scheme and the Manager for Planning and Development is supportive of the refusal.
 - Where there is a perceived threat of violence or abusive behaviour.
- 1.4 The facilitator will be a Council Officer trained in mediation or for larger matters an external facilitator / mediator may be appointed by Manager Planning and Development.
- 1.5 When consultation meetings are held during office hours at the Surf Coast Shire office they will generally be on Monday from 10am to 11:30am, Monday at 3pm to 4:30pm or Wednesday at 3pm to 4:30pm. Consultation meetings can be held via an online forum platform at other times.
- 1.6 Consultation meetings are not open to the public. Representation and attendance is to be only by invitation to the parties involved.
- 1.7 All parties attending must have the authority to make decisions on behalf of the individual they are representing.
- 1.8 Where the owner is not the applicant, the owner is expected to attend and actively participate in order to directly assist with the discussion between the parties involved, unless authority to make decisions has been given to the applicant under clause 1.7.
- 1.9 Legal representatives and or other consultants who are not applicants or who have not directly lodged an objection on behalf of a party may not take part in discussion but may attend as observers. This is to facilitate direct discussion between with the parties. The facilitator may use their discretion to provide opportunity for parties to seek advice from legal representatives and or other consultants who are present as observers.
- 1.10 When the objection is in the form of a petition, only a nominee petitioner will be invited to attend the meeting.
- 1.11 All parties are to agree to the ground rules for behaviour.

2. Roles

- 2.1 **Facilitator:** To chair the meeting and control the mediation process so that the participants can have a constructive conversation. The facilitator / mediator must act impartially and not become involved in debating the content or planning merits in the discussion.
- 2.2 **Planning Officer:** To be the technical expert available to respond to planning questions to assist the conversation. They are to be the scribe and recorder of actions. This role will normally be filled by the planning officer assessing the application.
- 2.3 **Councillors:** To be as an observer when in attendance.



3. Limitations

- 3.1 By participating, all parties agree that the council or the facilitator / mediator shall not be liable for any act or admission arising from the planning consultation whether involving negligence or not.
- 3.2 Council will meet its administrative costs and any external mediator's fees. Any costs incurred by the parties in preparing, presenting or attending the consultation meeting will be the responsibility of the individual parties concerned.

4. Meeting procedures

The mediation process is to be based on the Dispute Settlement Centre of Victoria process and consist of:

1. *Identifying the parties*, determining their preparedness to use mediation and whether the dispute is suitable for mediation
2. *Establishing ground rules* and the roles of the mediator and technical expert
3. *Describing the problem* through uninterrupted opening statements from the parties
4. *Naming the issues* through setting the agenda for discussion
5. *Exploring the issues and underlying interests* through direct discussion between the parties
6. *Exploring the options* for resolution / settlement of the dispute
7. *Coming to agreements where possible*

The planning consultation meeting procedures are detailed in the Planning Consultation Management Procedure.

Local Government Act 2020 Principles

Principles	Applicable to policy	If yes, provide details
Governance Principles (Consideration of the Governance Principles under s.9 of LGA 2020)	Yes	The planning consultation policy provides a frame work to respond to planning disputes in a way that provides opportunity for the parties to achieve acceptable planning outcomes together.
Community Engagement (Consideration of Community Engagement Principles under s.56 LGA 2020)	Yes	The policy provides a clearly defined scope and objectives are framed within the policy principles. The consultation policy provides the basis for participants within the planning processes to engage in discussion to find common ground.
Public Transparency (Consideration of Public Transparency Principles under s.58 of LGA 2020)	Yes	In line with accepted practice in dispute resolution, meetings are not open to the public but are open to all who are directly affected being parties to the planning dispute. Councillors are able to attend as observers.
Strategies and Plans (Consideration of Strategic Planning Principles under s.89 of LGA 2020)	No	
Financial Management (Consideration of Financial Management Principles under s.101 of LGA 2020)	No	
Service Performance (Consideration of Service Performance Principles under s.106 of LGA 2020)	Yes	The Planning Consultation Policy is considered best practise and has been developed in response to the continuous improvement of the planning service.

Definitions

Applicant: A person/group/organisation that has signed and submitted a planning application to Council.



Consultation	An opportunity for information sharing.
Facilitator:	A neutral, independent and suitably qualified/experienced person selected by the Manager Planning and Development to assist all parties involved in a dispute. If the person is a council officer; that person should not have been previously involved with the planning application. A trained mediator will be considered to be a facilitator.
Height Pole Meeting:	An onsite meeting scheduled to understand the view impacts of a planning application. Height poles are erected prior to the meeting under the supervision of a licensed surveyor to enable a potential view impact to be considered by the parties.
Mediation:	A form of assisted negotiation between parties to a dispute.
Objector:	A person/group/organisation that has signed and submitted an objection to a planning application.
Owner:	The owner of a property that is the subject of a planning application or development plan.
Parties:	Any person involved in a consultation / mediation process being an applicant, owner, objector, submitter, supporter or a Council Officer.
Planning Officer:	The Council Officer who is responsible for assessing the planning application.
Submitter:	A person/group/organisation that has signed and made a submission to a development plan or a planning scheme amendment.
Supporter:	A person/group/organisation that has signed and submitted a letter of support to a planning application or a planning scheme amendment.

Related Procedure

- Planning Consultation Management Procedure

References

<Include other documentation, e.g. Legislation, Policies, Standards, Forms, etc.>

- How to get the Best out of Planning: A Guide to Facilitation Meetings

Document History

Version	Document History	Approved by – Date
1	<i>Adopted</i>	<i>Council Resolution – 24 April 2018</i>
2	<i>Amended</i>	<i>Council Resolution – Under Consideration</i>



SCS-027 Planning Consultation Policy

TRIM Reference: D21/206366 Due for Review: 23 November 2024
Responsible Officer: Manager Planning and Development

Purpose

To promote and support the use of consultation and mediation in the management of planning disputes in Surf Coast Shire where there are objections and submissions to planning applications, development plans and planning scheme amendments to resolve concerns.

To improve the customer experience for those in our community who may participate in the planning system as objectors, submitters, supporters, owners or applicants within the relevant planning processes under the Planning and Environment Act 1987.

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This policy applies to:

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- (b) Development plans where submissions have been received that do not support the plan and consultation / mediation are considered to be an appropriate way of addressing the concerns prior to council considering the plan.
- (c) Planning scheme amendments where submissions have been received that do not support the amendment or aspects of the amendment and formal mediation is considered to be an appropriate way of addressing the concerns prior to council referring the submission to an independent panel.

Application

The policy applies to Councillors, employees of Surf Coast Shire Planning and Development Department, applicants, owners, objectors and submitters involved in the statutory planning assessment processes under the Planning and Environment Act 1987.

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 - Where the applicant has declined to participate in the process. In this situation the applicant will be asked to respond to the concerns in writing with the response to be shared with the objecting / submitting parties who may provide comment on the response to planning officers.
 - When the objections to an application do not relate to statutory grounds that can be considered.
 - If it has been decided that the matter is to be considered formally through the hearing of submissions process for determination by Council.
 - Where a planning application has been assessed and recommended for refusal due to multiple compliance failures with the Surf Coast Planning Scheme and the Manager for Planning and Development is supportive of the refusal.
 - Where there is a perceived threat of violence or abusive behaviour.
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- 1.11 All parties are to agree to the ground rules for behaviour.

2. Roles

- 2.1 *Facilitator:* To chair the meeting and control the mediation process so that the participants can have a constructive conversation. The facilitator / mediator must act impartially and not become involved in debating the content or planning merits in the discussion.
- 2.2 *Planning Officer:* To be the technical expert available to respond to planning questions to assist the conversation. They are to be the scribe and recorder of actions. This role will normally be filled by the planning officer assessing the application.
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- 3.1 By participating, all parties agree that the council or the facilitator / mediator shall not be liable for any act or admission arising from the planning consultation whether involving negligence or not.
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7. *Coming to agreements where possible*

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Local Government Act 2020 Principles

Principles	Applicable to policy	If yes, provide details
Governance Principles (Consideration of the Governance Principles under s.9 of LGA 2020)	Yes	The planning consultation policy provides a frame work to respond to planning disputes in a way that provides opportunity for the parties to achieve acceptable planning outcomes together.
Community Engagement (Consideration of Community Engagement Principles under s.56 LGA 2020)	Yes	The policy provides a clearly defined scope and objectives are framed within the policy principles. The consultation policy provides the basis for participants within the planning processes to engage in discussion to find common ground.
Public Transparency (Consideration of Public Transparency Principles under s.58 of LGA 2020)	Yes	In line with accepted practice in dispute resolution, meetings are not open to the public but are open to all who are directly affected being parties to the planning dispute. Councillors are able to attend as observers.
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Financial Management (Consideration of Financial Management Principles under s.101 of LGA 2020)	No	
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Mediation:	A form of assisted negotiation between parties to a dispute.
Objector:	A person/group/organisation that has signed and submitted an objection to a planning application.
Owner:	The owner of a property that is the subject of a planning application or development plan.
Parties:	Any person involved in a consultation / mediation process being an applicant, owner, objector, submitter, supporter or a Council Officer.
Planning Officer:	The Council Officer who is responsible for assessing the planning application.
Submitter:	A person/group/organisation that has signed and made a submission to a development plan or a planning scheme amendment.
Supporter:	A person/group/organisation that has signed and submitted a letter of support to a planning application or a planning scheme amendment.

Related Procedure

- Planning Consultation Management Procedure

References

<Include other documentation, e.g. Legislation, Policies, Standards, Forms, etc.>

- How to get the Best out of Planning: A Guide to Facilitation Meetings

Document History

Version	Document History	Approved by – Date
1	<i>Adopted</i>	<i>Council Resolution – 24 April 2018</i>
2	<i>Amended</i>	<i>Council Resolution – Under Consideration</i>

7.2 Climate Emergency Response Plan Quarterly Update - October-December 2021

Authors Title:	Coordinator Environmental Sustainability
General Manager:	Brendan Walsh, Acting General Manager Place Making and Environment
Department:	Environment & Sustainability
Division:	Place Making and Environment
Attachments:	1. Climate Emergency Quarterly Report October - December 2021 [7.2.1 - 10 pages]

Officer Conflict of Interest: No officer declared a conflict of interest under the *Local Government Act 2020* in the preparation of this report.

Status: This report and attachments contains no confidential information under section 66(2) of the *Local Government Act 2020*.

Executive Summary

Subject Matter Overview

Surf Coast Shire Council declared a climate emergency in 2019, acknowledging the need for more urgent and extensive action to reduce emissions and respond to local climate change impacts. The Climate Emergency Corporate Response Plan 2021-2031 (the Plan) is Council’s 10-year commitment for climate action. The Plan, along with an accompanying 2021 – 2023 Climate Emergency Action Plan, was adopted by Council at the 24 June 2021 Council Meeting. Delivery of the 2021 – 2023 Action Plan is on track with 15% of actions completed, 72% of actions on track to be delivered within the two year time frame of the Action Plan and 13% subject to funding or delayed.

Outcome Statement

The purpose of this report is to provide a quarterly update (October 2021 – December 2021) on the progress of Council’s Climate Emergency Corporate Response Plan 2021 – 2031. Regular updates provide transparency and accountability on how we are progressing on our climate action commitments.

<i>Key benefits</i>	<i>Key risks</i>
Provides Council and the community with a report on the organisation’s progress to: <ul style="list-style-type: none"> mitigate the impacts of climate change through greenhouse gas emissions reductions; 	<ul style="list-style-type: none"> That Council or its community considers it is not doing enough to mitigate its climate change impacts, adapt to changes or supporting staff and the community to respond to the climate emergency.

Key benefits	Key risks
<ul style="list-style-type: none"> • adapt to the impacts of climate change that Council and the community are already experiencing and will continue to increasingly experience (e.g. extreme weather events), and; • mobilise staff and the community to respond to the climate emergency. 	<ul style="list-style-type: none"> • The Victorian Government’s ‘Local Government Climate Change Adaptation Roles and Responsibilities under Victorian legislation – guidance for local government decision-makers’ (2020) outlines climate change risks to communities, along with risks associated with inaction.

Finance and Resource Implications

The Plan commits Council to developing an action plan every two years. Most actions will be delivered with existing allocated resources with 13% of actions in the current Action Plan subject to funding (eg grants).

Community Engagement

The Plan focuses on Council’s corporate climate emergency response, including our approach and actions for engaging our communities and preparing them to respond to our changing climate. In accordance with Council’s Community Engagement Policy SCS-017, the engagement level specifically for this quarterly progress report is ‘Inform’. A community update will be shared via Council’s website, social media, and the Towards Environmental Leadership website.

The pandemic continues to make community engagement challenging. We expect to increase our community engagement activities in 2022

Recommendation

That Council notes the quarterly progress report on the Climate Emergency Corporate Response Plan 2021 – 2031 as attached at Appendix 1.

Council Resolution

Moved Cr Gazzard, Seconded Cr Bodsworth

That Council notes the quarterly progress report on the Climate Emergency Corporate Response Plan 2021 – 2031 as attached at Appendix 1.

CARRIED 9|0

For	Against	Abstained
Cr Allen	Nil	Nil

Cr Barker		
Cr Bodsworth		
Cr Gazzard		
Cr Hodge		
Cr Pattison		
Cr Schonfelder		
Cr Stapleton		
Cr Wellington		

Alternative Options

Alternative Option 1 – That Council does not note the quarterly progress report on the Climate Emergency Corporate Response Plan 2021 – 2031.

This option is not recommended by officers as it would not fulfil Council's commitment to report quarterly. It would also hamper the ability to effectively communicate and acknowledge the achievements delivered to date.

Report

Background

Surf Coast Shire Council declared a climate emergency in 2019, responding to significant petitioning from our community. Council made its declaration at the 27 August 2019 Council Meeting, acknowledging the need for more urgent and extensive action to reduce emissions and respond to local climate change impacts. The Climate Emergency Corporate Response Plan 2021-2031 (the Plan) is Council's 10 year commitment for climate action. Six goals are set out in the Plan:

- Goal 1 – Our organisation is carbon neutral
- Goal 2 – Our organisation generates, stores and uses renewable electricity
- Goal 3 – Our organisation is adapting well to a changing climate
- Goal 4 – Our organisation aligns with Registered Aboriginal Parties Country Plans
- Goal 5 - Our organisation facilitates and empowers community-led responses to the climate emergency
- Goal 6 - Our organisation is a climate emergency leader

The Plan, along with an accompanying 2021 – 2023 Climate Emergency Action Plan (the Action Plan), was adopted by Council at the 24 June 2021 Council Meeting. The Action Plan has 67 actions across the areas of mitigation, adaptation and mobilisation, as well as 10 identified advocacy priorities. Delivery of the Plan is shared, with departments across the organisation responsible for various actions. We are committed to reporting quarterly to Councillors and the community on our progress.

Discussion

The [World Meteorological Organization \(WMO\) recently declared](#) that the last seven years were the seven hottest years on record. 2021 was the 6th hottest year on record, despite the cooling influences of La Niña. Our Climate Emergency Corporate Response Plan 2021-2031 is Council’s 10 year commitment for climate action and seeks to:

- mitigate the impacts of climate change by doing everything we can to cut our greenhouse gas emissions;
- adapt to the impacts of climate change that we are already experiencing and will continue to increasingly (e.g. extreme weather events), and;
- mobilise staff and the community to respond.

Delivery of the Action Plan remains a priority and good progress toward our six goals has been made. 15% of actions have been completed, 72% of actions are on track to be delivered within the two year time frame of the Action Plan, and 13% are subject to funding or delayed.

Outcome Analysis

The following table provides highlight actions delivered in the reporting period from October – December 2021 against the objectives outlined under our six goals. It also includes significant measures which were implemented in the previous reporting period, such as our transition to 100% renewable electricity for Council operations.

Goal 1 – Our organisation is carbon neutral		
Objectives	Status	Actions this quarter
Reduce GHG emissions	On track	<ul style="list-style-type: none"> • An Environmentally Sustainable Council Facilities Policy was developed and adopted, which will reduce the emissions associated with Council’s facilities (M5*) • Council’s corporate Greenhouse Gas Emissions profile is being updated and will be finalised next quarter so we can track our progress.
Offset all of Council’s residual greenhouse gas emissions	On track	<ul style="list-style-type: none"> • The process for becoming a certified carbon neutral organisation using the Australian Government’s Climate Active certification is underway. A key challenge is rapidly rising cost of suitable carbon offsets (M1, M2) • Revenue continues to be collected from the landfill carbon levy. The levy will need to increase to account for rising offset prices.

		<ul style="list-style-type: none"> • Planning is underway to establish a community carbon offset demonstration site at Lake Modewarre (M6)
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Goal 2 – Our organisation generates, stores and uses renewable electricity

Objectives	Status	Highlight actions this quarter
Increase the renewable energy generation and storage capacity each year at Council sites and facilities	On track	<ul style="list-style-type: none"> • Design and planning is underway for the next lot of solar installs. Winchelsea Community House is the next location planned to occur following roof replacement in coming months. Budget bid submitted to continue this program in 2022-23. (M12)
Consume only renewable electricity and avoid consuming electricity and fuels from fossil sources	On track	<ul style="list-style-type: none"> • Grant submission successful to install four new electric vehicle charging stations across the shire (M11) • Assessments complete and recommendations being considered for energy efficiency and gas transition works in the civic precinct (M14)

Goal 3 – Our organisation is adapting well to a changing climate

Objectives	Status	Highlight actions this quarter
Update Council's draft Climate Change Adaptation Plan	Delayed	<ul style="list-style-type: none"> • Review to commence early 2022 (A1)
Update the Surf Coast Shire Strategic Bushfire Management Plan	On track	<ul style="list-style-type: none"> • New plan has been developed and will be adopted formally at the regional level next quarter (A2)
Update the Surf Coast Shire Heatwave Plan	On track	<ul style="list-style-type: none"> • Annual review in progress (A3)

Other adaptation actions		<ul style="list-style-type: none"> • Budget bids submitted to expand Council's street tree program in hinterland areas at risk of urban heat impacts (A9) and to improve sustainable water use (A19) • Site surveys have confirmed African Weed Orchid to be a new and emerging weed to our Shire. Ongoing monitoring and adaptation to occur. (A18)
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Goal 4 – Our organisation aligns with Registered Aboriginal Parties Country Plans

Objectives	Status	Highlight actions this quarter
Work in partnership with local Registered Aboriginal Parties in the management of Council land	On track	<ul style="list-style-type: none"> • Work continues with Wadawurrung Traditional Owners to review and amend the heritage listing for Bells Beach Surfing Recreation Reserve with an application to amend the listing submitted to Heritage Victoria in December 2021. These culturally significant sites are under threat from climate change impacts .(MO11)
Protect culturally significant sites on Council managed land under threat from climate change impacts	On track	<ul style="list-style-type: none"> • Opportunities being explored with Wadawurrung to include traditional knowledge in the Karaaf environmental assessment report and involve Wadawurrung new NRM team in future environmental monitoring of Karaaf. (MO11)
Involve representatives of local Registered Aboriginal Parties in Council-initiated climate change and environmental advisory groups, and in relevant decision making processes	On track	<ul style="list-style-type: none"> • The CECRP aligns with Country Plans (C4) • Looking for opportunities to engage RAPs in mobilisers and other programs (MO1)
Council's Reconciliation Action Plan and processes recognise and elevate Aboriginal and Torres Strait Islander peoples' knowledge	On track	<ul style="list-style-type: none"> • Reflect Reconciliation Action Plan drafted including with reference to Traditional Owner Country Plans (C4)

and abilities in the context of the climate emergency.		
Goal 5 - Our organisation facilitates and empowers community-led responses to the climate emergency		
Objectives	Status	Highlight actions this quarter
Deliver the Council endorsed role in, and approach to, community action for the climate emergency response	On track	<ul style="list-style-type: none"> • Three climate action projects supported through small grants, incl. an EV charging station at Moriac, a Climate Revolution Summit led by Surfers for Climate, and the development of a locally based ecological footprint calculator led by Surf Coast Energy Group (SCEG). Three community garden improvement projects were also supported, helping to improve local food production, which has both climate mitigation and adaptation benefits (MO1, MO6, MO9) • Youth for Climate 2021 program completed. Six participants aged 14-21 learned new skills around climate adaptation, strengthened community connections and feelings of empowerment. Victorian Government Engage! funding has been secured to continue the program in 2022 (MO4) • Funding provided towards the establishment of a new B Corp chapter on the Surf Coast (MO12)
Goal 6 - Our organisation is a climate emergency leader		
Objectives	Status	Highlight actions this quarter
The actions in this Climate Emergency Action Plan 2021-2023 and future plans are delivered	On track	<ul style="list-style-type: none"> • 15% actions completed • 72% actions on track • Budget bids submitted for actions: A9, A19, M12

Advocate for climate emergency policy improvements at regional, state and national levels	On track	<ul style="list-style-type: none"> Urgent reduction in greenhouse gas emissions and strong emissions reductions targets included in Council's advocacy priorities.
Reaffirm and/or establish new formal partnerships with other organisations for mutual progress on climate action	On track	<ul style="list-style-type: none"> Supported the incorporation of the Barwon South West Climate Alliance. (C10) Continue to engage with the Climate Emergency Australia network. (C10) Continued working with Monash University and SCEG on the Active Energy Precincts project exploring community batteries and micro-grid opportunities.

*these letters/numbers correspond to the action number in Climate Emergency Response Action Plan 2021-2023

Financial and Resource Impact Analysis

The Plan commits Council to developing an action plan every two years. Most actions will be delivered with existing allocated resources with 13% of actions in the current Action Plan subject to funding (eg. grants). Officers continue to seek grants from a variety of source organisations to deliver actions subject to funding.

Council Plan Assessment

Theme One - First Nations Reconciliation

Strategy 1 - Work with Traditional Owners and other Aboriginal and Torres Strait Islander people in our community to achieve reconciliation.

Theme Two - Healthy Connected Community

Strategy 5 - Make it easier for people to move around our towns and in nature without relying on cars

Theme Three - Environmental Leadership

Strategy 7 - Protect significant habitats, landscapes and biodiversity Strategy.

Strategy 8 - Reduce greenhouse gas emissions to limit the impacts of climate change.

Strategy 9 - Divert more material from the waste stream.

Strategy 10 - Adapt to a changing climate.

The suite of 67 actions in the Action Plan relates to many of the Council Plan Strategies, predominantly Strategy 8: Reduce greenhouse gas emissions to limit the impacts of climate change, and Strategy 10: Adapt to a changing climate.

Relevant Legislation, Policy, Strategies and Plans

The Climate Emergency Corporate Response Plan 2021 – 2031 relates to Section 9(2c) of the Local Government Act 2020: ‘the economic, social and environmental sustainability of the municipal district, including mitigation and planning for climate change risks, is to be promoted’.

The Plan aligns with and complements the Council Plan, and actions contained within it do not exceed Council’s legislative power.

Local governments have roles and responsibilities to take action on climate change under Victoria’s Climate Change Act 2017. Our Plan aligns with Victoria’s Climate Change Strategy – the Government’s long-term vision and approach to climate change – including targets to reduce emissions by 28-33 per cent by 2025 and 45-50 per cent by 2030.

Previous Councillor and Audit and Risk Committee Consultation

This item is not within the scope of matters considered by the Audit and Risk Committee.

This item was discussed at the following Councillor briefing prior to being presented to Council for consideration. Councillor attendance at the briefing was as follows:

Councillor Briefing Date: 8 February 2022

Councillor name	In attendance (Y/N)	Councillor name	In attendance (Y/N)
Cr Gary Allen	Y	Cr Liz Pattison	Y
Cr Paul Barker	Y	Cr Adrian Schonfelder	Y
Cr Mike Bodsworth	Y	Cr Libby Stapleton	Y
Cr Kate Gazzard	Y	Cr Heather Wellington	N
Cr Rose Hodge	Y		



SURF COAST SHIRE COUNCIL

Climate Emergency Corporate Response Plan 2021-2031

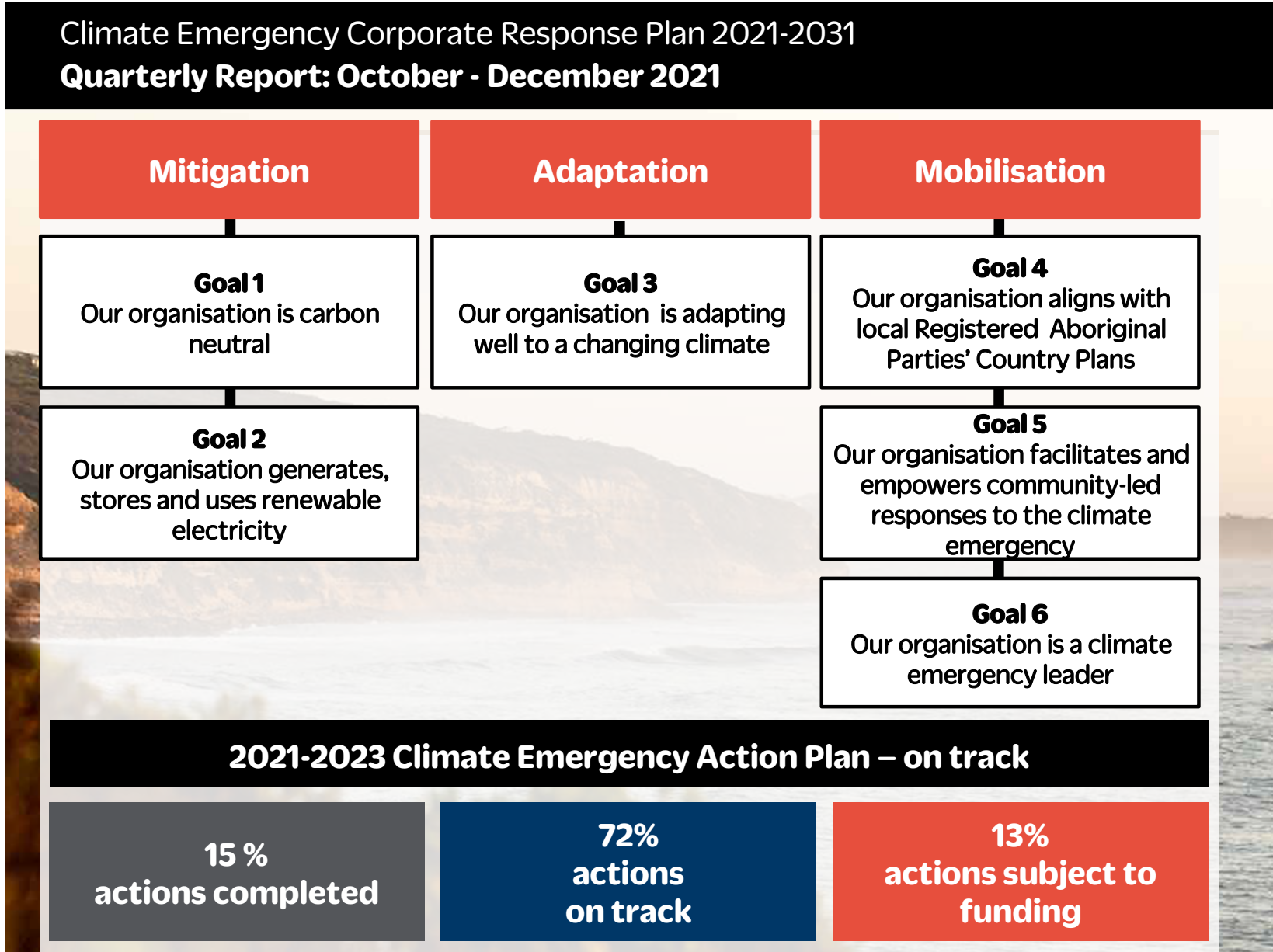


Quarterly Reporting
October – December 2021

Council Meeting 22 February 2022

Climate Emergency Corporate Response Plan 2021-2031 Quarterly Report: October – December 2021

- The [World Meteorological Organization \(WMO\) recently declared](#) that the last 7 years were the 7 hottest years on record. 2021 was the 6th hottest year on record, despite the cooling influences of La Niña.
- Our Climate Emergency Corporate Response Plan 2021-2031 is Council's 10 year commitment for climate action and seeks to:
 - mitigate the impacts of climate change by doing everything we can to cut our greenhouse gas emissions;
 - adapt to the impacts of climate change that we are already experiencing and will continue to increasingly experience (e.g. extreme weather events), and;
 - mobilise staff and the community to respond.
- The Climate Emergency Action Plan 2021-2023 has 67 actions across our focus areas of mitigation, adaptation and mobilisation, as well as 10 identified advocacy priorities.
- Delivery of the Plan is shared, with departments across the organisation responsible for various actions.
- We are committed to reporting quarterly to EMT, Councillors and the community on our progress and will continue to engage across the organisation to maintain momentum and to share our highlights and challenges
- The following slides provide an update on highlight actions delivered this reporting period (October – December 2021), noting that many significant measures were implemented in the previous reporting period, such as our transition to 100% renewable electricity.



Climate Emergency Corporate Response Plan 2021-2031 Mitigation Goals



Goal 1 – Our organisation is carbon neutral

Objectives	Status	Actions this quarter
Reduce GHG emissions	On track	<ul style="list-style-type: none"> An Environmentally Sustainable Council Facilities Policy was developed and adopted, which will reduce the emissions associated with Council’s facilities (M5) Council’s corporate Greenhouse Gas Emissions profile is being updated and will be finalised next quarter so we can track our progress.
Offset all of Council’s residual greenhouse gas emissions	On track	<ul style="list-style-type: none"> The process for becoming a certified carbon neutral organisation using the Australian Government’s Climate Active certification is underway. A key challenge is rapidly rising cost of carbon offsets (M1, M2) Revenue continues to be collected from the landfill carbon levy. The levy will need to increase to accommodate rising offset prices. Planning is underway to establish a community carbon offset demonstration site at Lake Modewarre (M6)

*these letters/numbers correspond to the action number in Climate Emergency Response Action Plan 2021-2023



Climate Emergency Corporate Response Plan 2021-2031

Mitigation Goals



Goal 2 – Our organisation generates, stores and uses renewable electricity

Objectives	Status	Highlight actions this quarter
Increase the renewable energy generation and storage capacity each year at Council sites and facilities	On track	<ul style="list-style-type: none"> Design and planning is underway for the next lot of solar installs. Winchelsea Community House is the next planned location, install planned to occur following roof replacement in coming months. Budget bid submitted to continue this program in 2022-23. (M12)
Consume only renewable electricity and avoid consuming electricity and fuels from fossil free sources	On track	<ul style="list-style-type: none"> Grant submission successful to install four new electric vehicle charging stations across the shire (M11) Assessments complete and recommendations being considered for energy efficiency and gas transition works in the civic precinct (M14)



Climate Emergency Corporate Response Plan 2021-2031 Adaptation Goals



Goal 3 – Our organisation is adapting well to a changing climate

Objectives	Status	Highlight actions this quarter
Update Council's draft Climate Change Adaptation Plan	Delayed	<ul style="list-style-type: none"> Review to commence early 2022 (A1)
Update the Surf Coast Shire Strategic Bushfire Management Plan	On track	<ul style="list-style-type: none"> New plan has been developed and will be adopted formally at the regional level next quarter (A2)
Update the Surf Coast Shire Heatwave Plan	On track	<ul style="list-style-type: none"> Annual review in progress (A3)
Other adaptation actions		<ul style="list-style-type: none"> Budget bids submitted to expand Council's street tree program in hinterland areas at risk of urban heat impacts (A9) and to improve sustainable water use (A19) Site surveys have confirmed African Weed Orchid to be a new and emerging weed to our Shire. Ongoing monitoring and adaptation. (A18)



Climate Emergency Corporate Response Plan 2021-2031 Mobilisation Goals



Goal 4 – Our organisation aligns with Registered Aboriginal Parties Country Plans

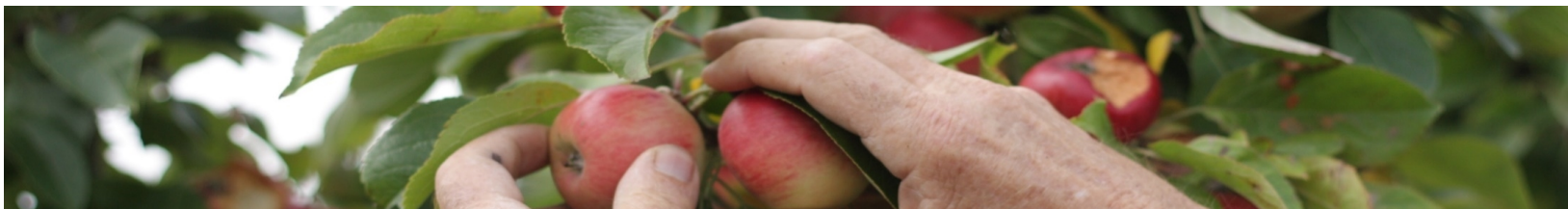
Objectives	Status	Highlight actions this quarter
Work in partnership with local Registered Aboriginal Parties in the management of Council land	On track	<ul style="list-style-type: none"> Work continues with Wadawurrung Traditional Owners to review and amend the heritage listing for Bells Beach Surfing Recreation Reserve with an application to amend the listing submitted to Heritage Victoria in December 2021. These culturally significant sites are under threat from climate change impacts. (MO11)
Protect culturally significant sites on Council managed land under threat from climate change impacts	On track	<ul style="list-style-type: none"> Opportunities being explored with Wadawurrung to include traditional knowledge in the Karaaf environmental assessment report and involve Wadawurrung new NRM team in future environmental monitoring of Karaaf. (MO11)
Involve representatives of local Registered Aboriginal Parties in Council-initiated climate change and environmental advisory groups, and in relevant decision making processes	On track	<ul style="list-style-type: none"> The CECRP aligns with Country Plans (C4) Looking for opportunities to engage RAPs in mobilisers and other programs. (MO1)
Council's Reconciliation Action Plan and processes recognise and elevate Aboriginal and Torres Strait Islander peoples' knowledge and abilities in the context of the climate emergency.	On track	<ul style="list-style-type: none"> Reflect Reconciliation Action Plan drafted including with reference to Traditional Owner Country Plans. (C4)

Climate Emergency Corporate Response Plan 2021-2031 Mobilisation Goals



Goal 5 - Our organisation facilitates and empowers community-led responses to the climate emergency

Objectives	Status	Highlight actions this quarter
<p>Deliver the Council endorsed role in, and approach to, community action for the climate emergency response</p>	<p>On track</p>	<ul style="list-style-type: none"> • Three climate action projects supported through small grants, incl. an EV charging station at Moriac, a Climate Revolution Summit led by Surfers for Climate, and the development of a locally based ecological footprint calculator led by Surf Coast Energy Group. Three community garden improvement projects were also supported, helping to improve local food production, which has both climate mitigation and adaptation benefits. (MO1, MO6, MO9) • Youth 4 Climate 2021 program completed, empowering 6 participants aged 14 -21 to develop and use skills in climate adaptation. The Youth 4 Climate film was screened at the community Creative Change Outdoor Film Night on 10 December 2021. Funding has been secured to continue the program in 2022. (MO4) • Supported and participated in the Great Ocean Road Communities Network 'Climate Change and Coastal Erosion' webinar series (MO1) • Funding provided towards the establishment of a new B Corp chapter on the Surf Coast. (MO12)



Climate Emergency Corporate Response Plan 2021-2031 Mobilisation Goals



Goal 6 - Our organisation is a climate emergency leader

Objectives	Status	Highlight actions this quarter
The actions in this Climate Emergency Action Plan 2021-2023 and future plans are delivered	On track	<ul style="list-style-type: none"> 15% actions completed 72% actions on track Budget bids submitted for actions: A9, A19, M12
Advocate for climate emergency policy improvements at regional, state and national levels	On track	<ul style="list-style-type: none"> Urgent reduction in greenhouse gas emissions and strong emissions reductions targets included in Council's advocacy priorities.
Reaffirm and/or establish new formal partnerships with other organisations for mutual progress on climate action	On track	<ul style="list-style-type: none"> Supported the incorporation of the Barwon South West Climate Alliance. (C10) Continue to engage with the Climate Emergency Australia network. (C10) Continued working with Monash University and SCEG on the Active Energy Precincts project exploring community battery and micro-grid opportunities.



Climate Emergency Corporate Response Plan 2021-2031

Coming up



Here's some of what's coming up in 2022:

- Finalise the update of Council's corporate greenhouse gas emissions profile
- Complete the Climate Active Carbon Neutral Organisation accreditation process and purchase carbon offsets
- Develop resources to support compliance with Council's Environmentally Sustainable Design (ESD) for Council Buildings Policy
- Further solar installs, solar/battery monitoring improvements, energy efficiency upgrades and gas transition works
- Install public electric vehicle (EV) charging stations at 4 locations across the shire (Lorne, Anglesea, Aireys Inlet and Winchelsea)
- Grant application to install EV charging capabilities for Council's fleet
- Support partnership projects with the Barwon South West Climate Alliance, and the Barwon South West Community Powerhub
- Develop and deliver the 2022 community climate mobiliser program
- Continue supporting community climate action projects



7.3 Enabling Tourism Fund Projects

Authors Title:	Matt Taylor
General Manager:	Brendan Walsh, Acting General Manager Place Making and Environment
Department:	Economic Development Arts and Tourism
Division:	Place Making and Environment
Attachments:	Nil

Officer Conflict of Interest: No officer declared a conflict of interest under the *Local Government Act 2020* in the preparation of this report.

Status: This report and attachments contains no confidential information under section 66(2) of the *Local Government Act 2020*.

Executive Summary

Subject Matter Overview

The Victorian Government Enabling Tourism Fund (ETF) provides an opportunity for councils to secure grants up to \$500,000 for strategic tourism infrastructure projects that will improve the quality of customer experience, increase visitor yield, repeat visitation, dispersal and length of stay.

The objective of the ETF is to accelerate high-potential tourism initiatives through the explorative and market-testing phase and facilitate projects towards investment-ready status. Eligible activities include business case development, feasibility studies, master planning or detailed design.

Officers are proposing two priority projects to be submitted under the ETF program:

- A Torquay Town Centre Public Domain Plan with a total cost of \$220,000 (seeking \$170,000 grant funding with a \$50,000 Council contribution); and
- The Anglesea Mountain Bike Trail Network Planning and Detailed Design project with a total cost of \$300,000 (seeking \$240,000 with a \$60,000 Council contribution).

With the ability to secure up to \$500,000 at a 4:1 ratio the ETF presents an excellent funding opportunity for Council to progress these projects to an investment ready status. There are no other priority tourism projects that are eligible for this funding opportunity considered to be commencement ready at this time.

Outcome Statement

The purpose of this report is to authorise two projects to be submitted under the Enabling Tourism Fund (ETF) program:

- A Torquay Town Centre Public Domain Plan with a total cost of \$220,000 (seeking \$170,000 grant funding with a \$50,000 Council contribution); and
- The Anglesea Mountain Bike Trail Network Planning and Detailed Design project with a total cost of \$300,000 (seeking \$240,000 with a \$60,000 Council contribution).

Securing the funding will enable two key projects on Council’s advocacy list to complete necessary planning and costing work and be advanced to an investment ready stage.

Key beneficiaries of progress on these projects include businesses and operators within Torquay, Anglesea and the broader Surf Coast Shire who will benefit from increased visitation, overnight stays and spending.

Council’s first priority for funding under the ETF is the Torquay Town Centre Public Domain Plan.

Torquay Town Centre Public Domain Plan Project

Key benefits	Key risks
<p><u>Economic Benefits</u></p> <ul style="list-style-type: none"> • Projects identified in the Torquay Town Centre Urban Design Framework will be scoped to a shovel ready status accelerating their ability to be implemented. • Strengthening of the Torquay town centre as a key destination for visitors and residents. • A Public Domain Plan for the Torquay Town Centre. • Support economic transition, diversification and recovery by investing in the public realm aspects of the Torquay Town Centre to stimulate future private investment. 	<p>A risk of Council not pursuing the funding application is that it would forego an opportunity to attract funding towards a project that will deliver adopted actions identified in the Torquay Town Centre Urban Design Framework. Not securing funds would delay the ability of Council to deliver the project to an investment ready status and slow down the implementation of the strategy.</p> <p>It is rare to have a grant fund with a funding ratio of 4:1 as well as enabling planning phase work to be funded. Future funding program opportunities may not have the level of leverage or the ability to fund projects still in the planning phase.</p>
<p><u>Social & Cultural Benefits</u></p> <ul style="list-style-type: none"> • A town centre that is connected and easily accessible. 	

<ul style="list-style-type: none"> • Community and Traditional Owner affirmation of the detailed designs. • Identification of spaces for sculptural treatments. 	
<p><u>Environmental Benefits</u></p> <ul style="list-style-type: none"> • Production of detailed concept of infrastructure plans incorporating environmentally sustainable and universal design principles. • Enhanced connection and integration of key natural assets – Torquay foreshore and Taylor Park. 	

Anglesea Mountain Bike Trail Network Planning and Detailed Design Project

Key benefits	Key risks
<p><u>Economic Benefits</u></p> <ul style="list-style-type: none"> • Economic benefits within both the implementation and operational phases include local expenditure and short-term job creation/support. 	<p>A risk of Council not pursuing a funding application is that it would forego an opportunity to attract funding towards a project that will deliver adopted actions identified in the Anglesea Mountain Bike Trail Network Concept Plan and the Growing Adventure Tourism in the Barwon South West Strategy. Not securing funds would delay the ability of Council to deliver the project to an investment ready status and slow down the implementation of the strategy.</p>
<p><u>Social and Health Benefits</u></p> <ul style="list-style-type: none"> • Improved health outcomes through physical activity. • Improved health outcomes through socialisation with family and friends • Accessibility with easy level trails for all abilities 	
<p><u>Environmental Benefits</u></p> <ul style="list-style-type: none"> • Increased advocacy for the environment • Closure and rehabilitation of unnecessary trails • Reduce building of illegal trails 	

Finance and Resource Implications

Council's first priority for funding under the ETF is the Torquay Town Centre Public Domain Plan.

Should both projects be successful they will require financial contributions from Council.

- The \$220,000 Torquay Town Centre Public Domain Plan will have a \$50,000 contribution from Council (seeking \$170,000 from the ETF) to be funded from the Adopted Strategy Reserve, with \$825,000 currently available aligned to this project. This is seen as an excellent use of the funds as it has a high degree of financial leverage and will bring a number of projects to an investment ready position.
- The \$300,000 Anglesea Mountain Bike Trail Network Planning and Detailed Design will have a \$60,000 contribution from Council (seeking \$240,000 from the ETF). Council's contribution will be sourced from the Adopted Strategy Reserve. Following the completion of the 'Growing Adventure Tourism in the Barwon South West Strategy' in 2015, \$100,000 was allocated for the future implementation of recommendations.

Community Engagement

This report is to approve the submission of two applications for potential funding under the Victorian Government ETF. It does not contain consultation. Both projects involved significant amounts of community consultation in their respective formative stages.

Recommendation

That Council:

1. Submits the following applications under the Victorian Government's Enabling Tourism Fund:
 - 1.1. Torquay Town Centre Public Domain Plan which has a total cost of \$220,000 with a \$50,000 contribution from Council sourced from the Adopted Strategy Reserve (Torquay Town Centre Project).
 - 1.2. Anglesea Mountain Bike Trail Network Planning and Detailed Design which has a total cost of \$300,000 with a \$60,000 contribution from Council sourced from the Adopted Strategy Reserve (Growing Adventure Tourism Project).
2. Authorises the Chief Executive Officer to sign the Enabling Tourism Fund agreements on behalf of Council in the event the applications are successful.
3. Notes that the outcome of funding applications for these two projects in the Victorian Government's Fast Track Infrastructure Fund is not yet known and in the event that they are successful this submission will be withdrawn.

Council Resolution

Moved Cr Bodsworth, Seconded Cr Pattison

That Council:

1. Submits the following applications under the Victorian Government's Enabling Tourism Fund:
 - 1.1. Torquay Town Centre Public Domain Plan which has a total cost of \$220,000 with a \$50,000 contribution from Council sourced from the Adopted Strategy Reserve (Torquay Town Centre Project).
 - 1.2. Anglesea Mountain Bike Trail Network Planning and Detailed Design which has a total cost of \$300,000 with a \$60,000 contribution from Council sourced from the Adopted Strategy Reserve (Growing Adventure Tourism Project).
2. Authorises the Chief Executive Officer to sign the Enabling Tourism Fund agreements on behalf of Council in the event the applications are successful.
3. Notes that the outcome of funding applications for these two projects in the Victorian Government's Fast Track Infrastructure Fund is not yet known and in the event that they are successful this submission will be withdrawn.

CARRIED 8|1

For	Against	Abstained
Cr Allen Cr Bodsworth Cr Gazzard Cr Hodge Cr Pattison Cr Schonfelder Cr Stapleton Cr Wellington	Cr Barker	Nil

Alternative Options

Alternative Option 1 – Do not authorise the submission of the \$220,000 Torquay Public Domain Plan application and \$300,000 Anglesea Mountain Bike Trail Network Planning and Detailed Design under the Victorian Government's Enabling Tourism Fund program.

This option is not recommended by officers as it would forego an opportunity to attract external funding towards projects identified in the adopted Torquay Town Centre UDF and Growing Adventure Tourism in the Barwon South West Strategy and delay their progression to an investment ready status.

Report

Background

The Victorian Government will help revitalise and grow Victorian tourism after the impacts of bushfires and the global pandemic, with a roadmap outlined in the Visitor Economy Recovery and Reform Plan (VERRP).

The Tourism Infrastructure Program (TIP) is a key part of the VERRP and is developing and delivering a strong pipeline of demand-driving tourism infrastructure projects. This includes a focus on strengthening public infrastructure to enable private investment and to facilitate the development of new tourism products.

The TIP comprises three separate funds:

- Flagship Projects – \$149 million;
- Regional Tourism Investment Fund (RTIF) – \$150 million; and
- Enabling Tourism Fund (ETF) – \$10 million.

The ETF fund delivers grants of up to \$500,000 per project, focusing on four growth sectors – nature, epicurean, arts and culture, and First Peoples' led experiences.

The ETF will accelerate high-potential tourism initiatives through the explorative and market-testing phase and facilitate projects towards investment-ready status.

To be eligible for funding under the ETF, an activity must drive the investment readiness of a project that creates new tourism infrastructure and/ or a significant enhancement that builds on existing infrastructure. Eligible activities include business case development, feasibility studies, master planning or detailed design.

The program provides a 4:1 funding ratio, it is possible for Council to submit more than one proposal and is expected to be a highly competitive funding program.

The objectives of ETF are:

- Build a strong pipeline of demand-driving public and private tourism infrastructure projects and progress them towards investment-ready status
- Develop strategic tourism infrastructure projects that will increase visitation, improve quality of customer experience, and increase visitor yield and length of stay
- Develop projects that broaden Victoria's tourism offering, and support and encourage year-round visitation and dispersal across regional Victoria
- Leverage and facilitate private sector investment, including through strengthening public tourism infrastructure.

The ETF process requires an application to be submitted to the competitive round prior to 11:59pm on Friday 4 March 2022. If successful, projects are to be delivered by June 2023.

Discussion

With the ability to secure up to \$500,000 at a 4:1 ratio the Enabling Tourism Fund (ETF) presents an excellent funding opportunity for Council to progress suitable projects to an investment ready stage.

The Fund will be highly competitive and as such projects must be able to demonstrate clear outcomes against the following evaluation criteria:

CRITERIA	DESCRIPTION	WEIGHTING
<i>1 – Tourism outcomes and objectives of the project</i>	<i>Assesses how well the project meets the objectives and outcomes of ETF.</i>	<i>35%</i>
<i>2 – Impact of the activity on the investment readiness of the project</i>	<i>Assesses how the proposed activity will accelerate the project towards investment-ready status.</i>	<i>25%</i>
<i>3 – Strategic alignment</i>	<i>Assesses how well the project meets the strategic direction of Victoria’s visitor economy and the regional project location.</i>	<i>25%</i>
<i>4 – Organisational capability and approach</i>	<i>Assesses the financial viability of the organisation and its capacity to deliver the outcomes associated with the activity.</i>	<i>10%</i>
<i>5 – Need for funding and value for money</i>	<i>Assesses whether there is a strong argument for government support and whether the activity represents value for money for the Victorian community.</i>	<i>5%</i>

Based on the above criteria two applications are proposed to be submitted under the ETF including:

Torquay Town Centre Public Domain Plan

Project Outline

The Torquay town centre is a major visitor destination which receives over 1 million visitors each year.

The Torquay Town Centre Public Domain Plan will enable the scoping, costing and detailed design of key projects identified on public land in the Torquay Town Centre

Urban Design Framework (UDF), bringing them to a shovel ready status for potential future funding and strengthening the visitor experience.

The UDF was adopted in December 2017 after significant community consultation and provides a clear vision for the Torquay Town Centre, including design principles to guide future development. This framework in part guides the development of the built form and 'public realm' - which includes infrastructure, streets, parks and other public spaces.

Regional Development Victoria (RDV) provided funding and partnered with Council to deliver the UDF which identifies 13 Key Directions to achieve the vision.

The projects identified in the Torquay Town Centre Urban Design Framework are an adopted Council advocacy priority.

The initial overall cost estimate for projects in the Torquay Town Centre project is over \$12.35 million. As such, there is a need to secure external investment to reduce the financial burden on Council to achieve the UDF ambitions. There is also a need to obtain more accurate delivery costs and concept plans.

Since its adoption in 2017 two projects have secured external funding:

- Connecting Torquay Town Centre: Secured \$500,000 of an overall \$1 million project from the Regional Infrastructure Fund.
- Torquay Wayfinding: Secured \$175,000 of an overall \$350,000 project from the Growing Suburbs Fund.
- Work is also commencing on a Council funded intersection treatment at Bristol Road and Pearl Street.

Given the town centre's proximity to the foreshore and Taylor Park, the project has been discussed with officers from the Great Ocean Road Coast and Parks Authority.

Scope of Works

The Public Domain Plan scope of work/ objectives include:

- Complete detailed concept design of infrastructure that is costed in the Town Centre including:
 - Provision of a landscaping plan including species selection and landscape recommendations on canopy, shade, planter boxes etc.
 - Activation options of streets (such as Gilbert Street) and public areas with wider footpaths for outdoor dining and events
 - Uniform lighting options with recommendations on smart controls and flexibility
 - Affirming a consistent palette of materials and design elements for footpath treatments

- Identifying potential public art spaces to celebrate and reveal local stories
- Integrated lighting, quality furniture and pavements.
- Confirm the direction of Gilbert Street with one way traffic flow (UDF indicates towards foreshore)
- Confirm intersection treatments Bristol & Pearl – Zeally Bay Rd & Esplanade - Gilbert St & Esplanade
- Investigate and cost up underground service provisions (future proofed) along Gilbert Street for upgrade as part of any above ground improvements
- Audit of roads, nature reserves and footpaths undertaken on identified corridors to establish tree planting and streetscape capacity (including type and location)
- Audit open spaces and assess their capability and required infrastructure to enhance their use as an event or gathering space
- Undertake community consultation.

Cost Estimate

- \$220,000

Proposed Funding Split

- DJPR - \$170,000
- Council - \$50,000

Council's contribution will be sourced from the Adopted Strategy Reserve. At its June 2020 meeting, Council resolved the following as part of considering the Torquay Wayfinding Project:

5. *Allocates \$50,000 from the Adopted Strategy Reserve for the purpose of designing additional Torquay Town Centre projects to a shovel ready state in accordance with the Urban Design Framework and notes that this will include elements of community consultation.*

Anglesea Mountain Bike Trail Network Planning and Detailed Design

Project Outline

The 'Anglesea Mountain Bike Trail Network Concept Plan' report was endorsed by the Project Control Group in April 2021 and was endorsed by Council at the July 2021 Council Meeting. The report provides key actions for implementation with Council as the lead agency. The project to be submitted to the ETF will implement these key actions.

Land Managers (Parks Victoria and DELWP) and Traditional Owners (Wadawurrung) require detailed vegetation and cultural heritage assessments to be completed in order to provide approval for the concept network. The assessments

are essential to determine the viability of new and informal trails, which in turn will enable the determination of the feasibility of the overall trail network. This work would include identification of ecological or cultural values in areas that trails are proposed for.

With Land Manager approval, a detailed design and Quantity Surveyor's cost estimate can be produced, making the project investment-ready. This will provide the necessary level of design for a construction tender when the project receives capital funding.

An economic impact assessment will provide stakeholders with an evaluation of the potential for the project to contribute to the local economy through increased visitation, overnight stays and spending. Preliminary investigations suggest the impact could be significant.

The 'Growing Adventure Tourism in the Barwon South West Strategy' (2015) identifies two regional priorities within the Surf Coast: 1) the Surf Coast Walk and 2) the Anglesea MTB Network.

Council's Economic Development Strategy 2021-2031 identifies the Surf Coast Walk and Anglesea Mountain Bike Trail network as a high priority to deliver high quality, place appropriate infrastructure for our active outdoor lifestyle (Action 1.2d, p27).

Continuing to support these two priorities will help to achieve a regional vision to: *'be recognised as Victoria's premier trail destination with a range of trails and cycling touring routes that offer exceptional natural [off-peak] adventure experiences'*.

Scope of Works

- Completion of a vegetation assessment to meet land manager requirements, including geotechnical investigations.
- Completion of a cultural heritage assessment to meet land manager requirements.
- Completion of a detailed design and Quantity Surveyor's cost estimate.
- Completion of an economic impact assessment.

Cost Estimate

- \$300,000

Proposed Funding Split

- DJPR - \$240,000
- Council - \$60,000

The Council contribution will be sourced from the Adopted Strategy Reserve (ASR). Following the completion of the 'Growing Adventure Tourism in the Barwon South West Strategy' in 2015, \$100,000 was quarantined for the implementation of recommendations. Please note, the previous commitment via the Investment Fast Track Fund was \$40,000. Current market conditions and advice on other trail projects indicate a higher total amount may be required hence the request for an additional \$20,000 from the \$100,000 being held in the ASR.

Initial discussions have been held with DJPR officers with positive feedback received on both projects.

It should be noted that both projects currently have funding submissions for consideration under the Investment Fast Track Fund. While no formal feedback has been received regarding the success of these applications there is a requirement to complete projects by 30 June 2022. It would not be possible to commence and complete either project in the remaining timeframe.

There are no other priority tourism projects that are eligible for this funding opportunity considered to be commencement ready at this time.

Outcome Analysis

The purpose of this report is to authorise two projects to be submitted under the Enabling Tourism Fund (ETF) program:

- A Torquay Town Centre Public Domain Plan with a total cost of \$220,000 (seeking \$170,000 grant funding with a \$50,000 Council contribution); and
- The Anglesea Mountain Bike Trail Network Planning and Detailed Design project with a total cost of \$300,000 (seeking \$240,000 with a \$60,000 Council contribution).

Securing the funding will enable projects on Council's advocacy list to complete necessary planning and costing work and be advanced to a status ready to be seek investment for implementation.

Key outcomes of the projects are as follows:

Torquay Town Centre Public Domain Plan

- Development of a Public Domain Plan for the Torquay Town Centre
- Production of detailed public realm concepts and infrastructure
- Costed plan of works (as a whole and identification of smaller project stages) with recommended staging sequence
- Community affirmation of detailed designs
- Identification of suitable public art and event/ gathering spaces in the Town Centre

- Investment ready status of key projects contained in the UDF.

Anglesea Mountain Bike Trail Network Planning and Detailed Design Outcomes

- Understand the feasibility of new and informal trails in the proposed network
- Understand the feasibility of the overall trail network
- Understand the ecological and cultural heritage implications of the proposed trail alignments
- Understand the required vegetation offsets and/or cultural heritage avoidance measures that have to be implemented in order to proceed
- Understand any required changes to the network based on the detailed assessments
- Apply all learnings to a detailed design of the network, including understanding the estimated associated costs
- Understand the economic viability of the proposed trail network, including the projected economic impact to the region post-construction.

Key benefits of the projects are as follows:

Torquay Town Centre Public Domain Plan

The project is expected to generate sustained benefits in areas of social, economic and infrastructure upon completion. These outcomes are in direct alignment to the Torquay Town Centre UDF and are as follows:

- Enhanced connectivity between key precincts
- Sustaining of 765 tourism-related jobs
- Job creation - unquantified as yet – as part of construction phases
- Strengthening of the Torquay town centre as a key precinct for community.
- Trader stability due to increased visitation and expenditure
- Enhanced community and visitor experience and amenity
- Greater integration of the town centre with the foreshore and Taylor Park.

Anglesea Mountain Bike Trail Network Planning and Detailed Design

Economic Benefits

- Economic benefits of Implementation: the expenditure of the proposed implementation cost of \$1,621,046 to \$2,501,942 will lead to a total economic benefit ranging between \$3,017,000 to \$4,629,000 and short-term job creation of between 12 to 18 jobs.
- Economic benefits of operational phase: The potential benefits during the operational phase include a 10% growth scenario would deliver an estimated \$24m benefit to the local economy and support a total of 122 jobs.

Social and Health Benefits

- Improved health outcomes through physical activity
- Improved health outcomes through socialisation with family and friends

- Improved connections throughout Anglesea
- Increased desirability and liveability of the area
- More activities for young people
- Connection to the natural environment
- Safety through improved rider skills and awareness
- Accessibility with easy level trails for all abilities.

Environmental Benefits

- Increased advocacy for the environment
- Closure and rehabilitation of unnecessary trails
- Reduce building of illegal trails
- Removal of off-road vehicles
- Decrease in rubbish dumping.

Key beneficiaries of progress on these projects include businesses and operators within Torquay, Anglesea and the broader Surf Coast Shire who will benefit from increased visitation, stays and spending.

A risk of Council not pursuing the funding applications is that it would forego an opportunity to attract funding towards projects that will deliver adopted actions identified in the Torquay Town Centre Urban Design Framework, Anglesea Mountain Bike Trail Network Concept Plan and Growing Adventure Tourism in the Barwon South West Strategy.

Not securing funds would delay the ability of Council to progress the projects to a commencement or shovel ready stage and slow down the implementation of the strategies.

Financial and Resource Impact Analysis

Should both projects be successful they will require financial contributions from Council.

- The \$220,000 Torquay Town Centre Public Domain Plan will have a \$50,000 contribution from Council (seeking \$170,000 from the ETF) to be sourced from the Adopted Strategy Reserve (Torquay Town Centre Project), with \$825,000 currently aligned to this project. This is seen as an excellent use of the funds as it has a high degree of financial leverage and will bring a number of projects to an investment ready position.
- The \$300,000 Anglesea Mountain Bike Trail Network Planning and Detailed Design will have a \$60,000 contribution from Council (seeking \$240,000 from the ETF) to be sourced from the Adopted Strategy Reserve (Growing Adventure Tourism Project). Following the completion of the 'Growing Adventure Tourism in the Barwon South West Strategy' in 2015, \$100,000 was allocated for the future implementation of recommendations.

Both projects can be delivered with existing Officer resources.

Future infrastructure improvement outcomes that eventuate from the Torquay Town Centre Public Domain Plan will be Council assets and maintained and renewed as such. The Anglesea Mountain Bike Trail Network is predominantly on Crown land that will be managed by Parks Victoria and the Great Ocean Road Coast and Parks Authority. Given the potential significant economic impact of a network to the Anglesea and Surf Coast regions, Council may consider a contribution to annual maintenance of the network at some stage in the future.

The ETF Guidelines stipulate that projects must be completed by 30 June 2023. Both projects are able to be delivered within this timeframe.

It should be noted that the outcome of funding applications for these two projects in the Victorian Government's Fast Track Infrastructure Fund is not yet known and in the event that they are successful this submission should be withdrawn.

Council Plan Assessment

Theme Two - Healthy Connected Community

Strategy 3 Facilitate the provision of social infrastructure and open space to enable healthy lifestyles.

Theme Four - Sustainable Growth

Strategy 13 - Support tourism and events that encourage people to stay longer and appreciate and care for this place.

As a major visitor destination at the start of the Great Ocean Road Torquay receives over 1 million visitors each year. The Torquay Town Centre PDP is about encouraging more people, different uses, different times and alternative transport.

The PDP will support the staged implementation of projects to activate the Town Centre and encourage people to meet and extend their time spent in the space.

Expenditure figures provided by Spendmapp reveal visitors expend more money each year in Torquay than local residents. A vibrant, town centre will play a key role in ensuring dwell time by visitors is extended and as a consequence greater expenditure take place, in particular by those whose primary purpose was to visit the beach.

Anglesea Mountain Bike Trail Network has great potential to provide a significant economic impact to the region through increased stays and spending in Anglesea and the wider Surf Coast region. The benefits to the wider region, where riders will be attracted to come and play, stay, relax and enjoy, and travel to play some more,

will be a great support to the tourism industry. The project will encourage increased visitation and extended length of stay by MTB riders year-round to Anglesea and the Surf Coast – essential for the local economy, particularly in a post-COVID-19 recovery given how local businesses have suffered throughout the pandemic with dramatically reduced tourist numbers.

Relevant Legislation, Policy, Strategies and Plans

Both projects are identified in strategic documents adopted by Council.

The Torquay Public Domain Plan will accelerate the status of several projects identified in the Torquay Town Centre Urban Design Framework, which was adopted by Council in December 2017.

Further, the Torquay Public Domain Plan will achieve a number of actions within the Surf Coast Economic Development Strategy 2021 –2031 (adopted October 2021) under Goal 1.2 Connected and inspiring places:

- *1.2a Develop thriving precincts within towns, in collaboration across Council and other agencies such as GORCAPA that support and connect the whole community to access, live, visit and play.*
- *1.2b Influence, develop and cost 'shovel ready' projects in our public realm and town centres to maximise potential grant funding opportunities.*

The Anglesea Mountain Bike Trail Network Planning and Detailed Design will implement key actions from the 'Anglesea Mountain Bike Trail Network Concept Plan' report endorsed by Council at the July 2021 Council Meeting. The project is strongly linked to the 'Growing Adventure Tourism in the Barwon South West Strategy' (2015) which identifies two regional priorities within the Surf Coast:

- 1) the Surf Coast Walk and
- 2) the Anglesea MTB Network.

Continuing to support these two priorities will help to achieve a regional vision to: *'be recognised as Victoria's premier trail destination with a range of trails and cycling touring routes that offer exceptional natural [off-peak] adventure experiences'*.

The project also aligns with the Surf Coast Economic Development Strategy 2021 – 2031 under:

- *Goal 1.2 Connected and inspiring places:*
 - *1.2d Deliver high quality, place-appropriate infrastructure for our active outdoor lifestyle including: – Prioritising the Surf Coast Walk and Anglesea MTB Trails identified in the Barwon South West Regional Trails Master Plan 2009. and;*
- *Goal 2.1 Slow and purposeful tourism:*

- 2.1d Support tourism opportunities that deliver a quality, low impact, year-round experience.

Previous Councillor and Audit and Risk Committee Consultation

This item is not within the scope of matters considered by the Audit and Risk Committee.

This item was discussed at the following Councillor briefings prior to being presented to Council for consideration. Councillor attendance at each briefing was as follows:

Councillor Briefing Date: 8 February 2022

<i>Councillor name</i>	<i>In attendance (Y/N)</i>	<i>Councillor name</i>	<i>In attendance (Y/N)</i>
<i>Cr Gary Allen</i>	<i>Y</i>	<i>Cr Liz Pattison</i>	<i>Y</i>
<i>Cr Paul Barker</i>	<i>Y</i>	<i>Cr Adrian Schonfelder</i>	<i>Y</i>
<i>Cr Mike Bodsworth</i>	<i>Y</i>	<i>Cr Libby Stapleton</i>	<i>Y</i>
<i>Cr Kate Gazzard</i>	<i>Y</i>	<i>Cr Heather Wellington</i>	<i>N</i>
<i>Cr Rose Hodge</i>	<i>Y</i>		

7.4 Local Roads and Community Infrastructure Program - Overview

Authors Title:	Recreation Development Officer
General Manager:	Brendan Walsh, Acting General Manager Place Making and Environment
Department:	Integrated Planning
Division:	Place Making and Environment
Attachments:	Nil

Officer Conflict of Interest: No officer declared a conflict of interest under the *Local Government Act 2020* in the preparation of this report.

Status: This report and attachments contains no confidential information under section 66(2) of the *Local Government Act 2020*.

Executive Summary

Subject Matter Overview

The Local Roads & Community Infrastructure (LRCI) Program was announced by the Australian Government on 22 May 2020. The program supports local councils to deliver priority local road and community infrastructure projects, supporting jobs and the resilience of local economies and communities. The funding aims to stimulate growth and employment in local communities following the impacts of COVID-19.

The LRCI Program have advised Council that all Phase 1 and 2 projects must be complete by 30 June 2022 or any incomplete projects may no longer be considered eligible and the funding allocated to those projects would need to be returned. This report provides an overview of the current status of the delivery of the Phase 1, Phase 2 and Phase 3 projects and considers options relating to higher risk projects including the Torquay Scouts Extension and Moriac Lions Park Upgrade projects.

The Torquay Scouts Extension Project is experiencing a financial risk with an unfavourable tender outcome \$151,653 (excluding GST) above the available budget. The Moriac Lions Park Upgrade project is experiencing an environmental risk due to potential site contamination which, along with a VicTrack lease renewal in progress means the project cannot be delivered prior to 30 June 2022.

Outcome Statement

The purpose of this report is to authorise officers to seek a redirection of the LRCI funds from the Moriac Lions Park Upgrade project to the Torquay Scouts Extension Project to fund the shortfall and enable this to be completed. The Moriac Lions Park project cannot be delivered prior to 30 June 2022 due to land tenure issues and potential site contamination, which are the subject of ongoing investigations. This

redirection approach will positively impact the Torquay Scouts as their project will be completed, however it will create disappointment for the Moriac community as their project won't be delivered under the Phase 2 LRCI program funding round. Given the current issues with the Moriac project the proposal will ensure the completion of one key project, rather than being unable to complete either and needing to return the LRCIP funds aligned to each project. Officers recommend that subject to the potential contamination issues being resolved with VicTrack, the Moriac Lions Park Upgrade Project be considered as part of Council's 2022-23 annual budget process and the project also be prioritised for application in any future eligible funding programs.

Key benefits	Key risks
Does not require any additional Council funds. Tender price is secured. Request for redirection of funds should be expedited as we have a commencement ready project.	Timing of LRCI program unknown – requires approval before 8 March for held tender price (this is a risk).
Scouts project would be delivered ahead of 30 June deadline so grant funding is not lost.	Potential reputational damage for not immediately delivering the Moriac Lions Park Upgrade project through the LRCIP Phase 2 round (Officers recommending that subject to the potential contamination issues being resolved with VicTrack, the Moriac Lions Park Upgrade Project be considered as part of Council's 2022-23 annual budget process and the project also be prioritised for application in any future eligible funding programs).
Scouts project progresses without any reputational damage.	
Removes risk of Moriac project and funds not being delivered by 30 June and needing to be returned. Allows time to complete investigation relating to site contamination and VicTrack lease renewal.	

Finance and Resource Implications

The proposed approach will see the Moriac Lions Park Upgrade project funds redirected to the Torquay Scouts Extension project with no additional funds required for that project to be completed. The existing staffing resources will manage the project delivery. The facility is leased to Scouts Victoria by Council as Committee of Management on behalf of the Department of Environment, Land, Water and Planning. The facility is a Council asset and the extension will be maintained and renewed by Council as required. Officers recommend that subject to the potential

contamination issues being resolved with VicTrack, the Moriac Lions Park Upgrade Project be considered as part of Council's 2022-23 annual budget process and the project also be prioritised for application in any future eligible funding programs.

Community Engagement

Both the Moriac Lions Park Upgrade project and Torquay Scouts Extension project have involved consultation with community members. The Moriac Lions Park Upgrade project has included engagement with the Moriac Community Network and Moriac Community Action Group. The Torquay Scouts Extension project has included collaboration with the Torquay Scouts throughout the design process, and through the project to date (receipt of tenders).

Recommendation

That Council:

1. Notes that of the 20 projects funded in Phases 1 and 2 of the Local Roads and Community Infrastructure Program;
 - 1.1. 18 have either been completed or are expected to be completed prior to 30 June 2022.
 - 1.2. The Moriac Lions Park Project cannot be delivered prior to 30 June 2022 due to land tenure issues and potential site contamination, which are the subject of ongoing investigations.
 - 1.3. The Torquay Scouts Extension Project has proven to be more complex than anticipated and an unfavourable tender result was received that has contributed to a total budget shortfall of \$151,653 (excluding GST).
2. Notes that Federal Government officers have advised Council that all Phase 1 and 2 projects must be completed by 30 June 2022 or may no longer be considered eligible and the funding allocated to each incomplete project would need to be returned.
3. Authorises the Chief Executive Officer to seek approval from the Local Roads and Community Infrastructure Program Manager to redirect \$160,400 from the Moriac Lions Park Upgrade Project to the Torquay Scouts Extension Project to be delivered by 30 June 2022.
4. Notes that, subject to the potential contamination issues being resolved with VicTrack, the Moriac Lions Park Upgrade Project will be considered as part of Council's 2022-23 annual budget process with the project also being prioritised for application in any future eligible funding programs.
5. Notes that officers will continue to communicate with the Moriac Community Network and Moriac Community Action Group about the decision and next steps for the Moriac Lions Park Upgrade project.

Council Resolution

Moved Cr Schonfelder, Seconded Cr Bodsworth

That Council:

1. Notes that of the 20 projects funded in Phases 1 and 2 of the Local Roads and Community Infrastructure Program;
 - 1.1. 18 have either been completed or are expected to be completed prior to 30 June 2022.
 - 1.2. The Moriac Lions Park Project cannot be delivered prior to 30 June 2022 due to land tenure issues and potential site contamination, which are the subject of ongoing investigations.
 - 1.3. The Torquay Scouts Extension Project has proven to be more complex than anticipated and an unfavourable tender result was received that has contributed to a total budget shortfall of \$151,653 (excluding GST).
2. Notes that Federal Government officers have advised Council that all Phase 1 and 2 projects must be completed by 30 June 2022 or may no longer be considered eligible and the funding allocated to each incomplete project would need to be returned.
3. Authorises the Chief Executive Officer to seek approval from the Local Roads and Community Infrastructure Program Manager to redirect \$160,400 from the Moriac Lions Park Upgrade Project to the Torquay Scouts Extension Project to be delivered by 30 June 2022.
4. Notes that, subject to the potential contamination issues being resolved with VicTrack, the Moriac Lions Park Upgrade Project will be considered as part of Council's 2022-23 annual budget process with the project also being prioritised for application in any future eligible funding programs.
5. Notes that officers will continue to communicate with the Moriac Community Network and Moriac Community Action Group about the decision and next steps for the Moriac Lions Park Upgrade project.

CARRIED 9|0

For	Against	Abstained
Cr Allen	Nil	Nil
Cr Barker		
Cr Bodsworth		
Cr Gazzard		
Cr Hodge		
Cr Pattison		
Cr Schonfelder		
Cr Stapleton		
Cr Wellington		

Alternative Options

Alternative Option 1 – Allocate additional funds (\$151,653) to ensure completion of Torquay Scouts Project.

This option is not recommended by officers as it would require \$86,653 from the Accumulated Unallocated Cash Reserve and exhaust the current balance of the Project Savings account of \$65,000. The Moriac Lions Park Upgrade project cannot

be delivered by the project deadline and Council would have to return \$160,400 in LRCI funding, and cover incurred project expenses.

Alternative Option 2 – Cancel the Torquay Scouts Project.

This option is not recommended by officers as it would require Council to return project funds of \$348,818 to the LRCI program as officers would be unlikely to be able to plan, secure approval and deliver another project before 30 June 2022. Further, this option would require a \$52,877 allocation from the Accumulated Unallocated Cash Reserve or Project Savings to cover project funds already expended.

Report

Background

The Local Roads & Community Infrastructure (LRCI) Program was announced by the Australian Government on 22 May 2020. The program supports local councils to deliver priority local road and community infrastructure projects, supporting jobs and the resilience of local economies and communities. The funding aims to stimulate growth and employment in local communities following the impacts of COVID-19.

Council has been able to choose which projects to nominate for funding (similar to the Roads to Recovery Program), and the Department has assessed nominated projects against the eligibility requirements in the Program Guidelines and projects have been approved as long as all eligibility requirements were met. Projects have not been required to include a co-contribution but where Council has leveraged such contributions, it has stretched the available funding further to deliver more projects.

In Phase 1 Council received \$1,051,060 for 8 projects to be completed by 30 June 2021 (subsequently extended by LRCI to 30 June 2022). The projects selected by Council were approved at the 19 January 2021 meeting.

In Phase 2 Council received \$1,581,159 for 12 projects to be completed by 31 December 2021 (subsequently extended by LRCI to 30 June 2022). The projects selected by Council were approved at the 28 July 2020 meeting.

In Phase 3 Council received \$2,102,120 for 2 projects to be completed by 30 June 2023. The projects selected by Council were approved at the 14 December 2021 meeting.

Discussion

As shown in the following table, Officers are in the process of delivering 17 projects, with 3 projects complete.

Project	Project Delivered	Project On Track	Project At Risk
Phase 1			
Deans Marsh Reserve – Fitness Equipment (\$18k)	Y		
Surf Coast Tennis Club – Pathway Connection (\$31k)	Y		
Winchelsea Industrial Estate – Mousely, Road Upgrade (\$450k)	Y		
Winchelsea Gathering Space (\$135k)		Y	
Coogoorah Park Playground Upgrade (\$295k)		Y	
Wurdale Hall Stage 2 Upgrade (\$50k)		Y	
Bob Pettitt Bike Park Upgrade (\$30k) (LRCIP redirection approved from Ocean Acres Reserve – BMX track)		Y	
Torquay Scouts Building Extension (\$348,818)			Y
Phase 2			
Great Ocean Views Reserve Activation Stage 2 (\$36k)		Y	
Spring Valley Informal Ball Games (\$42k)		Y	
Torquay Football Club Interchange Upgrade (\$60k)		Y	
Mt Moriac Oval Goal Netting (\$30k)		Y	
Connewarre Reserve Riding Arena (\$60k)		Y	
Mt Moriac Oval 1 Drainage and Irrigation Upgrade (\$250k)		Y	
Eastern Reserve Oval 1 Drainage and Irrigation Upgrade (\$250k)		Y	
Camp Rd Anglesea Traffic Management Improvements (\$230k)		Y	
Pearl Street and Gilbert Street Torquay Intersection Improvements (\$253k)		Y	
Lorne School Traffic Management Improvements Stage 2 (\$345k)			Y
Bingley Parade Anglesea Traffic Management Improvements (\$60k)			Y
Moriac Lions Park Upgrade (\$160,400)			Y
Phase 3			
Multi Arts Facility (MAC) Refurbishment (\$1.4m)		Y*	
Blackgate Road/Horseshoe Bend Road Intersection Upgrade (\$752k)		Y*	

* Awaiting LRCIP approval to progress Multi Arts Centre Refurbishment Project and Horseshoe Bend / Blackgate Rd Intersection Upgrade.

Projects At Risk

Project	Risk	Comment
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Torquay Scouts Extension	High financial risk. Tender unfavourable at \$151,653 over the available budget.	Project complexity was underestimated (design and then construct methodology) requiring additional PM and contingency. Base cost is 33% higher than available budget but consistent with current market conditions (feedback from other LGA's).
Moriac Lions Park Upgrade	Will not be delivered prior to 30 June 2022. Has not progressed due to potential land contamination and VicTrack lease renewal. EPA changes (1 Jul 2021) now places liability for contamination on tenant.	Environmental assessment in progress, communicating with community.
Bingley Parade Anglesea Traffic Management Improvements	Moderate timing risk and strategies in place to address these. In the final design phase and requiring community consultation on potential control treatments.	Notification to LRCI and working through final design phase.
Lorne School Traffic Improvements Stage 2	Moderate timing risk and strategies in place to address these. Design has been released for community consultation. Tree removal requires a planning permit.	Notification to LRCI. Planning permit for vegetation removal advertised in February, response will confirm timing of works.

Outcome Analysis

The purpose of this report is to authorise officers to seek a redirection of the LRCI funds from the Moriac Lions Park Upgrade project to the Torquay Scouts Extension Project to fund the shortfall and enable this important work to be completed. The Moriac Lions Park project cannot be delivered prior to 30 June 2022 due to land tenure issues and potential site contamination, which are the subject of ongoing investigations. This redirection approach will positively impact the Torquay Scouts as their project will be completed, however it will create disappointment for the Moriac community as their project won't be delivered under the Phase 2 LRCI program funding round. Given the current issues with the Moriac project the proposal will ensure the completion of one key project, rather than being unable to complete either and needing to return the LRCIP funds aligned to each project. Officers recommend that subject to the potential contamination issues being resolved with VicTrack, the Moriac Lions Park Upgrade Project be considered as part of Council's 2022-23 annual budget process and the project also be prioritised for application in any future eligible funding programs.

The following table provides a comprehensive overview of the options, pros, cons and community impact.

	Option 1 – Seek re-direction of LRCIP funds from Moriac Lions Park to Torquay Scouts Extension project	Option 2 - Allocate additional funds	Option 3 - Cancel Torquay Scouts project
Description	<p>Seek re-direction of LRCIP funds from Moriac Lions Park project (\$160,400) to the Torquay Scouts Extension project due to potential site contamination.</p> <p>Note: Legal advice including environmental assessment in progress. This project cannot be delivered by 30 June 2022 with current issues to be resolved including VicTrack lease renewal that places liability for contamination on tenant since EPA changes that came into effect from 1 July 2021.</p>	<p>Increase budget from AUCR and Project Savings to allow project to progress.</p> <p>Note: \$65k project savings from Moriac Netball Pavilion to be returned via January 2022 transfer table.</p>	<p>Cancel project and return funds to LRCIP.</p> <p>Note: Requires \$52,877 allocation from AUC or Project Savings to cover project funds already spent.</p>
Cost	\$151,653 (LRCIP funds)	\$151,653 (SCS funds – AUCR \$86,653, Project Savings \$65,000)	\$52,877 (SCS funds)
Pros	<p>Does not require any additional Council funds. Project progresses without any reputational damage. Tender price is secured. Request for redirection of funds should be expedited as we have a commencement ready project. Scouts project would be delivered ahead of 30 June deadline so grant funding is not lost. Removes risk of Moriac funds not being delivered by 30 June and needing to be returned. Allows time to complete</p>	<p>Project progresses without any reputational damage. Tender price is secured. Any additional project savings would be returned to source. Project will be delivered ahead of 30 June deadline.</p>	<p>Removes risk of not meeting LRCIP deadline.</p>

	Option 1 – Seek re-direction of LRCIP funds from Moriac Lions Park to Torquay Scouts Extension project	Option 2 - Allocate additional funds	Option 3 - Cancel Torquay Scouts project
	investigation relating to site contamination and VicTrack lease renewal. Subject to contamination issues being resolved with VicTrack the project can be considered in the 2022-23 annual budget process and prioritised in future eligible funding programs.		
Cons	Timing of LRCIP unknown – requires approval before 8 March for held tender price (this is a risk). Potential reputational damage for not immediately delivering the Lions Park project.	Requires an additional allocation of Council funds. Moriac Lions Park project cannot be delivered by 30 June (avoid returning LRCIP \$160,400).	Requires \$348,818 in grant funds to be returned plus a \$52,877 allocation to cover expended project funds.
Community Impact	Deliver Scouts project as agreed. Only time delay, however need to manage community disappointment in Moriac and continue to work through contamination issues with VicTrack.	Deliver Scouts project as agreed. Future Lions Park Upgrade project funding not guaranteed.	Council reputational damage, angst from Scouts. Future Scouts project funding and timing unknown.

Financial and Resource Impact Analysis

As highlighted above, 20 projects have been funded in Phase 1 and 2 of the local Roads and Community Infrastructure Program and 18 have either been completed or are expected to be completed prior to 30 June 2022. The financial implications of the three options to expend all LRCIP funds prior to the deadline are noted in the previous table. The proposed approach will see the Moriac Lions Park Upgrade project funds redirected to the Torquay Scouts Extension project with no additional funds required for the project to be completed. The two alternative options will create a cost to Council through either the Accumulated Unallocated Cash Reserve or Project Savings. The existing staffing resources will manage the project delivery. The facility is leased to Scouts Victoria by Council as Committee of Management on behalf of the Department of Environment, Land, Water and Planning. The facility is a

Council asset and the extension will be maintained and renewed by Council as required.

Officers recommend that subject to the potential contamination issues being resolved with VicTrack, the Moriac Lions Park Upgrade Project be considered as part of Council's 2022-23 annual budget process and the project also be prioritised for application in any future eligible funding programs.

Council Plan Assessment

Theme Two - Healthy Connected Community

Strategy 3 Facilitate the provision of social infrastructure and open space to enable healthy lifestyles.

All projects will fulfill the LRCI program aim to support local councils to deliver priority local road and community infrastructure projects, supporting jobs and the resilience of local economies and communities. The proposed approach will see the Torquay Scouts Extension project proceed which will provide the following benefits:

- Support growth of the Scouts Club which has 84 youth members (Venturers, Scouts, Joeys and Cubs) and 12 leaders
- Support broader community use of the building (currently 6 days per week) including Karate, church group and casual hire bookings (i.e. birthday parties)
- Address safety issues relating to existing mezzanine storage access (steep ladder)
- Address DDA compliance issues relating to entry pathway and door, foyer and toilet facilities
- Increase storage which will support increased use of the facility
- Capitalise on the significant community contribution to the project of \$20,000.

Relevant Legislation, Policy, Strategies and Plans

Each of the projects will effectively be brought forward from post 2021-22 work plans, a key component of the Program Guidelines, and will contribute directly to stimulating the local economy and increasing employment opportunities.

This Council report seeks to provide maximum transparency regarding the approach for the best outcome for projects under the LRCI Program and is subject to Council affirmation at an open Council Meeting.

Consultation in each project has been guided by Council's Capital Works Community Engagement Policy SCS-025.

Eleven of the recommended projects were investigated through Council's Community Project Development Process and previously received by Council and

recommended to be considered for funding in future project prioritisation and budget processes or as grant opportunities arise.

Under the Road Management Act, Council has a responsibility to provide a road network which is 'as safe for road users as is reasonably practicable'. Applying for this funding opportunity aligns to Council's Road Safety Strategy 2016-2021 and contribute to a much safer road network.

Previous Councillor and Audit and Risk Committee Consultation

This item is not within the scope of matters considered by the Audit and Risk Committee.

This item was discussed at the following Councillor briefings prior to being presented to Council for consideration. Councillor attendance at each briefing was as follows:

Councillor Briefing Date: 8 February 2022

<i>Councillor name</i>	<i>In attendance (Y/N)</i>	<i>Councillor name</i>	<i>In attendance (Y/N)</i>
<i>Cr Gary Allen</i>	<i>Y</i>	<i>Cr Liz Pattison</i>	<i>Y</i>
<i>Cr Paul Barker</i>	<i>Y</i>	<i>Cr Adrian Schonfelder</i>	<i>Y</i>
<i>Cr Mike Bodsworth</i>	<i>Y</i>	<i>Cr Libby Stapleton</i>	<i>Y</i>
<i>Cr Kate Gazzard</i>	<i>Y</i>	<i>Cr Heather Wellington</i>	<i>N</i>
<i>Cr Rose Hodge</i>	<i>Y</i>		

Councillor Briefing Date: 13 July 2021 (LRCIP Phase 3)

<i>Councillor name</i>	<i>In attendance (Y/N)</i>	<i>Councillor name</i>	<i>In attendance (Y/N)</i>
<i>Cr Gary Allen</i>	<i>Y</i>	<i>Cr Liz Pattison</i>	<i>Y</i>
<i>Cr Paul Barker</i>	<i>Y</i>	<i>Cr Adrian Schonfelder</i>	<i>Y</i>
<i>Cr Mike Bodsworth</i>	<i>Y</i>	<i>Cr Libby Stapleton</i>	<i>Y</i>
<i>Cr Kate Gazzard</i>	<i>Y</i>	<i>Cr Heather Wellington</i>	<i>N</i>
<i>Cr Rose Hodge</i>	<i>Y</i>		

Councillor Briefing Date: 12 January 2021 (LRCIP Phase 2)

<i>Councillor name</i>	<i>In attendance (Y/N)</i>	<i>Councillor name</i>	<i>In attendance (Y/N)</i>
<i>Cr Gary Allen</i>	<i>Y</i>	<i>Cr Liz Pattison</i>	<i>Y</i>
<i>Cr Paul Barker</i>	<i>Y</i>	<i>Cr Adrian Schonfelder</i>	<i>Y</i>
<i>Cr Mike Bodsworth</i>	<i>Y</i>	<i>Cr Libby Stapleton</i>	<i>Y</i>
<i>Cr Kate Gazzard</i>	<i>Y</i>	<i>Cr Heather Wellington</i>	<i>Y</i>
<i>Cr Rose Hodge</i>	<i>Y</i>		

Councillor Briefing Date: 7 July 2020 (LRCIP Phase 1)

<i>Councillor name</i>	<i>In attendance (Y/N)</i>	<i>Councillor name</i>	<i>In attendance (Y/N)</i>
<i>Cr David Bell</i>	<i>Y</i>	<i>Cr Brian McKiterick</i>	<i>N</i>
<i>Cr Martin Duke</i>	<i>Y</i>	<i>Cr Tony Revell</i>	<i>Y</i>
<i>Cr Clive Goldsworthy</i>	<i>Y</i>	<i>Cr Margot Smith</i>	<i>Y</i>
<i>Cr Rose Hodge</i>	<i>Y</i>	<i>Cr Heather Wellington</i>	<i>N</i>
<i>Cr James McIntyre</i>	<i>Y</i>		

7.5 Torquay Jan Juc Developer Contributions Plan - Payment of Works in Kind Credits to Developer

Authors Title:	Manager Assets and Engineering
General Manager:	Brendan Walsh, Acting General Manager Place Making and Environment
Department:	Assets and Engineering
Division:	Place Making and Environment
Attachments:	Nil

Officer Conflict of Interest: No officer declared a conflict of interest under the *Local Government Act 2020* in the preparation of this report.

Status: This report and attachments contains no confidential information under section 66(2) of the *Local Government Act 2020*.

Executive Summary

Subject Matter Overview

The developer of the Quay2 development has undertaken Works In Kind within the estate under the Torquay Jan Juc Development Contributions Plan. Council is required to credit the developers for the works undertaken being the design of the intersection of Surf Coast Highway and Coombes Road, the relocation of power and payment of Department of transport fees.

Outcome Statement

The purpose of this report is to authorise officers to make payment of the Works in Kind credits to developers for the Torquay Jan Juc Development Contributions Plan.

Key benefits	Key risks
Council meets its obligations to pay for works under the Torquay Jan Juc Development Contributions Plan	Council fails to meet its legal obligations and is subjected to legal action by the developer.

Finance and Resource Implications

Council allocates funds annually to the delivery of projects under the Torquay Jan Juc DCP. There is currently a live project to deliver these works.

Community Engagement

Community engagement was undertaken as part of the development and adoption of the Torquay Jan Juc Development Contributions Plan.

Recommendation

That Council authorises the Chief Executive Officer to make payments for Works In Kind for works carried out under the Torquay Jan Juc Development Contributions Plan to the developers or developers' representatives of 1505 & 1535 Surf Coast Highway (Quay2) - Planning Permit 12/0281 of up to \$400,000 (plus GST)

Council Resolution

Moved Cr Barker, Seconded Cr Hodge

That Council authorises the Chief Executive Officer to make payments for Works In Kind for works carried out under the Torquay Jan Juc Development Contributions Plan to the developers or developers' representatives of 1505 & 1535 Surf Coast Highway (Quay2) - Planning Permit 12/0281 of up to \$400,000 (plus GST)

CARRIED 9|0

For	Against	Abstained
Cr Allen	Nil	Nil
Cr Barker		
Cr Bodsworth		
Cr Gazzard		
Cr Hodge		
Cr Pattison		
Cr Schonfelder		
Cr Stapleton		
Cr Wellington		

Alternative Options

Alternative Option 1 – Not authorise the CEO to approve payment of Works In Kind funds to the developers.

This option is not recommended by officers as this would leave Council open to legal action from the developers for not compensating them for works undertaken

Report

Background

Council has in place the Torquay Jan Juc Development Contributions Plan (DCP). Through this plan a number of infrastructure items are to be delivered throughout Torquay and Jan Juc that have a direct nexus to the growth in population within the

DCP catchment area. These projects are funded through a combination of Council funds and levies collected from developers within the catchment area. For the most part Council delivers the infrastructure projects directly however there is also the option for the developers to projects through agreement as “Works In Kind”. When developers deliver projects as Works In Kind Council is required to repay to the developer Council’s contribution to the specific infrastructure projects.

Discussion

Council budgeted to deliver works for the construction of the intersection of Surf Coast Highway and Coombes Road as part of project RD03 of the Torquay Jan Juc Development Contributions Plan (DCP). The developer of 1505 & 1535 Surf Coast Highway (Quay2) under Planning Permit 12/0281 has undertaken the design works for the intersection as well as relocating power services and paying required fees to the department of transport. At the time of writing this report the final plans have been submitted to DoT and the parties are awaiting final approval. The final costs for the works undertaken by the developer is estimated to be in the order of \$360,000 to \$380,000.

These works are required under the DCP and funded from a combination of Council funds and from various developers. Council is therefore obligated to make payment to the developer of Quay2 for Works In Kind undertaken by them under project RD03.

Outcome Analysis

Works have been undertaken by developer within the Quay2 development as Works In Kind under the Torquay Jan Juc DCP and Council has an obligation to compensate the developers for the works undertaken.

Financial and Resource Impact Analysis

Council allocates funds annually to the delivery of projects under the Torquay Jan Juc DCP. A project budget for RD03 Surf Coast Highway / Coombes Road Intersection Upgrade has been adopted.

Council Plan Assessment

Theme Two - Healthy Connected Community

Strategy 3 Facilitate the provision of social infrastructure and open space to enable healthy lifestyles.

The delivery of these projects allow access to the community to pathway networks, playgrounds and open space.

Relevant Legislation, Policy, Strategies and Plans

These works are in line with the Council adopted Torquay Jan Juc DCP. The Planning and Environment Act outlines the requirements of Council to credit works undertaken as Works In Kind.

Previous Councillor and Audit and Risk Committee Consultation

This item is not within the scope of matters considered by the Audit and Risk Committee.

This item was discussed at the following Councillor briefings prior to being presented to Council for consideration. Councillor attendance at each briefing was as follows:

Councillor Briefing Date: 8 February 2022

Councillor name	In attendance (Y/N)	Councillor name	In attendance (Y/N)
Cr Gary Allen	Y	Cr Liz Pattison	Y
Cr Paul Barker	Y	Cr Adrian Schonfelder	Y
Cr Mike Bodsworth	Y	Cr Libby Stapleton	Y
Cr Kate Gazzard	Y	Cr Heather Wellington	N
Cr Rose Hodge	Y		

8 Strategy and Effectiveness

8.2 Project Budget Adjustments and Cash Reserve Transfers - February 2022

Author's Title:	Coordinator Management Accounting
General Manager:	Lenny Jenner, Acting General Manager Strategy & Effectiveness
Department:	Finance
Division:	Strategy and Effectiveness
Attachments:	Nil

Officer Conflict of Interest: No officer declared a conflict of interest under the *Local Government Act 2020* in the preparation of this report.

Status: This report and attachments contains no confidential information under section 66(2) of the *Local Government Act 2020*.

Executive Summary

Subject Matter Overview

This report contains proposed project budget adjustments and cash reserve transfers for Council ratification and approval. The report presents the funding sources for all adjustments, and breaks the project budgets adjustments into categories including: existing projects requiring adjustment, project closures, new projects to be initiated, CEO approved transfers under delegation or corrections to prior reports presented to Council.

Outcome Statement

The purpose of this report is to present the project budget adjustments and cash reserve transfers for Council approval and the project budget adjustments and cash reserve transfers endorsed by the Executive Management Team for Council ratification.

Finance and Resource Implications

This report contributes to Council's financial management principles by recording the allocation and movement of project funds that may impact on current and future budgets.

Community Engagement

This report contributes to public transparency by ensuring that the allocation and movement of project funds is made available to the community.

Recommendation

That Council:

1. Approves the project budget adjustments and ratifies the project budget adjustments endorsed by the Executive Management Team outlined in Tables 1 to 8 of this report.
2. Approves the net changes to cash reserves resulting from the project budget adjustments listed in this report:

Funding Sources	Transfers From / (To) Reserve
Nil	-
Grand Total	-

Council Resolution

Moved Cr Bodsworth, Seconded Cr Schonfelder

That Council:

1. Approves the project budget adjustments and ratifies the project budget adjustments endorsed by the Executive Management Team outlined in Tables 1 to 8 of this report.
2. Approves the net changes to cash reserves resulting from the project budget adjustments listed in this report:

Funding Sources	Transfers From / (To) Reserve
Nil	-
Grand Total	-

CARRIED 9|0

For	Against	Abstained
Cr Allen	Nil	Nil
Cr Barker		
Cr Bodsworth		
Cr Gazzard		
Cr Hodge		
Cr Pattison		
Cr Schonfelder		
Cr Stapleton		
Cr Wellington		

Alternative Options

Alternative Option 1 – Not approve transfers as recommended

This option is not recommended by officers because transfers are necessary to allow ongoing delivery and closure of projects that have been through a series of governance checks.

Alternative Option 2 – Adopt officer recommendation

This option is recommended by Officers as the project budgets and cash reserve transfers supports the implementation of Council's strategies and objectives.

Report

Background

The project budget adjustments presented in this February report relate to the 2021-22 financial year. All figures in this report are exclusive of GST.

Discussion

The following project adjustments, detailed in Table 1 and 2, are required where it has been identified that projects require adjustments to their approved budgets to allow achievement of project scope and objectives; or there is a request to adjust project scope. The project adjustments in Table 1 have been endorsed at an Executive Management Team meeting.

Table 1 – For Council Ratification - Projects Requiring Adjustment

Project Name	Funding Source	Basis for Variation	Project Allocation \$
Mt Moriac Reserve Netball Tennis Pavilion	Contribution	Recognise funds contributed by the Moriac Football Netball Club. Life of project budget now \$910k.	10,000
Mt Moriac Reserve Netball Tennis Pavilion	Project Savings Account	Project is nearing conclusion and Sponsor has approved early return of funds to savings while retaining adequate funds for remaining works and contingency. Life of project budget now \$845k.	(65,000)

Table 2 – For Council Approval - Projects Requiring Adjustment

Project Name	Funding Source	Basis for Variation	Project Allocation \$
Mt Moriac Reserve Oval 1 Goal Net	Project Account	Transfer \$30k budget allocated in Active Play Capital Renewal Program to the Local Roads and Community Infrastructure funded project for the same purpose/scope delivery. Net \$0 cost to Council.	-

The following budget transfers, detailed in Tables 3 and 4, are newly initiated projects, Table 3 projects have been endorsed at an Executive Management Team meeting.

Table 3 – For Council Ratification – New Projects

Project Name	Funding Source	Basis for Variation	Project Allocation \$
Development of Concept Plans for a Safe Cycling Corridor, Torquay	Grant Funded	Funding agreement executed with TAC under their Local Government Program.	30,000

Table 4 – For Council Approval – New Projects

Project Name	Funding Source	Basis for Variation	Project Allocation \$
Nil			

The following project closures, detailed in Table 5, have been endorsed at an Executive Management Team meeting.

Table 5 – For Council Ratification – Closed Projects

Project Name	Funding Source	Basis for Variation	Project Allocation \$
Anglesea Mountain Bike Park and Trails Concept Planning	Project Savings Account	Scope complete and savings can be returned to source. Life of project cost \$70,846.	(2,264)

Projects in Table 6 have been endorsed under Council delegation by the Chief Executive Officer.

Table 6 – For Council Ratification – CEO Approved Transfers

Project Name	Funding Source	Basis for Variation	Project Allocation \$
Nil			

Projects in Table 7 reflect corrections or adjustments to prior reports presented to Council.

Table 7 – For Council Approval – Corrections to Prior Reports

Project Name	Funding Source	Basis for Variation	Project Allocation \$
Nil			

Table 8 – Accumulated Unallocated Cash Reserve Movement

Accumulated Unallocated Cash Reserve	2021-22	2022-23	2023-24	2024-25
	\$'000	\$'000	\$'000	\$'000
Opening Balance	3,493	3,074	2,341	743
Budgeted Annual Surplus/(Deficit)	50	(1,018)	(1,598)	(3,312)
Transfer for Adopted Projects Funded	(465)	285	-	-
Net Allocations During Year (From)/To	(5)	-	-	-
New Allocations Proposed	-	-	-	-
Closing Balance *	3,074	2,341	743	(2,569)

Accumulated Unallocated Cash Reserve	2021-22
	\$'000
Net Allocations During Year (From)/To	
Eastern Reserve Land Purchase - Deposit Refund	25
Winchelsea Leisure Time Centre Rectification Works	(30)
Net Allocations (From)/To	(5)
New Allocations Proposed	
Nil	-
Total New Net Allocations (From)/To	-

*Note: Includes budgeted annual surplus/(deficit) as per Adopted Budget 2021-22.

Outcome Analysis

In providing a balance between smooth project delivery and ensuring Council involvement in decision making on material scope changes or new projects to be initiated, the Executive Management Team are being presented on a fortnightly basis for its endorsement project budget adjustments of a straight forward nature; such as allocating grant funding to a projects. Transfers relating to material scope changes or new projects not already approved by Council are presented to Council for approval. Transfers endorsed by the Executive Management Team are presented to Council for ratification. This process ensures that Councillors have the decision on major changes and are kept informed of all project budget changes; allowing for smooth project delivery. The report also provides transparency for the community.

Financial and Resource Impact Analysis

This report contributes to Councils financial management principles by recording the allocations and movements of project funds that may impact on the budget, current and future, and the achievement the Council Plan strategies and objectives.

Council Plan Assessment

Theme Seven - Accountable And Viable Council

Strategy 18 - Establish a sustainable financial position.

Relevant Legislation, Policy, Strategies and Plans

Under the Local Government Act 2020, this report contributes to:

- Financial viability by ensuring Council approves and is well informed about the allocation and movement of project funds to achieve the best outcomes for the municipal community;
- Public transparency by ensuring that the allocation and movement of project funds is made available to the community;
- Financial management principles by recording the allocation and movement of project funds that may impact on the budget, current and future; and
- Service performance for project delivery by considering the allocation and movement of project funds for successful project outcomes.

Previous Councillor and Audit and Risk Committee Consultation

This monthly Council Report item is not within the scope of matters considered by the Audit and Risk Committee and does not require presentation at Councillor briefings.

8.3 Instrument of Appointment and Authorisation - Planning and Environment Act 1987

Authors Title:	Governance Officer
General Manager:	Lenny Jenner, Acting General Manager Strategy & Effectiveness
Department:	Governance
Division:	Strategy and Effectiveness
Attachments:	<ol style="list-style-type: none"> 1. Instrument of Appointment and Authorisation - Planning and Environment Act 1987 [8.3.1 - 1 page] 2. Instrument of Appointment and Authorisation - Planning and Environment Act 1987 - Tracked Changes [8.3.2 - 1 page]

Officer Conflict of Interest: No officer declared a conflict of interest under the *Local Government Act 2020* in the preparation of this report.

Status: This report and attachments contains no confidential information under section 66(2) of the *Local Government Act 2020*.

Executive Summary

Subject Matter Overview

The purpose of this report is to seek Council’s endorsement for authorised officers under the Planning & Environment Act 1987 through the updated Instrument of Authorisation and Appointment (‘the instrument’). This request results from recent staff appointments.

Outcome Statement

By authorising the relevant officers to perform their duties under the Planning and Environment Act 1987, Council will ensure these officers have the required authority to carry out their roles within legislated requirements.

Key benefits	Key risks
Officers are authorised to carry out their duties.	If the updated instrument is not authorised by Council, officers will not be able to exercise the powers under the relevant legislation which will prevent Councils ability to enforce a variety of matters.

Finance and Resource Implications

There are no finance or resource implications arising from this report.

Community Engagement

Not applicable.

Recommendation

That Council:

1. Authorises the instrument of authorisation as attached at Appendix 1, appointing the Council officers listed on the instrument of authorisation as authorised officers under the Planning and Environment Act 1987.
2. Authorises the Chief Executive Officer to execute the instrument by affixing the common seal in accordance with Local Law No. 2 of 2020 Common Seal and Miscellaneous Penalties.
3. Notes that the instrument comes into force immediately upon execution and remains in force until Council determines to vary or revoke it.
4. Authorises that the previous instrument, dated 25 January 2022, is revoked.

Council Resolution

Moved Cr Bodsworth, Seconded Cr Wellington

That Council:

1. Authorises the instrument of authorisation as attached at Appendix 1, appointing the Council officers listed on the instrument of authorisation as authorised officers under the Planning and Environment Act 1987.
2. Authorises the Chief Executive Officer to execute the instrument by affixing the common seal in accordance with Local Law No. 2 of 2020 Common Seal and Miscellaneous Penalties.
3. Notes that the instrument comes into force immediately upon execution and remains in force until Council determines to vary or revoke it.
4. Authorises that the previous instrument, dated 25 January 2022, is revoked.

CARRIED 9|0

For	Against	Abstained
Cr Allen	Nil	Nil
Cr Barker		
Cr Bodsworth		
Cr Gazzard		
Cr Hodge		
Cr Pattison		
Cr Schonfelder		
Cr Stapleton		
Cr Wellington		

Alternative Options

Alternative Option 1 – Not endorse the updated instrument

This option is not recommended by officers as it will limit the authorisations and authority of selected officers.

Report

Background

Officers are appointed as authorised officers to exercise statutory powers under various Acts and regulations. Appointments of authorised officers are to individual staff members.

The appointment of authorised officers under the Planning and Environment Act 1987 cannot be delegated and must be made through resolution of Council.

Discussion

Officers authorised to act under the Planning and Environment Act 1987 have authorisation to enter sites, gather evidence or serve legal notices, etc. if required, as appropriate to their level of experience and qualifications.

The specific authorisations provided through this instrument include:

1. under section 147(4) of the Planning and Environment Act 1987 – appointment as an authorised officer for the purposes of the Planning and Environment Act 1987 and the regulations made under that Act; and
2. under section 313 of the Local Government Act 2020 authorisation generally to institute proceedings for offences against the Act and/or any regulations.

The attached instrument has been reviewed and updated to reflect recent staff changes.

Outcome Analysis

If officers are not appropriately authorised, they will not have the legal authority to perform key aspects of their role which would result in a lack of enforcement across the Shire. If officers act without the correct authority, actions can also be challenged and invalidated on that basis, and the officers may be personally liable.

There are no identified Workplace Health and Safety implications associated with this report.

Financial and Resource Impact Analysis

All appointed officers need the relevant authorisation under the Planning and Environment Act 1987 to be able to carry out their enforcement roles.

Council Plan Assessment

Theme Seven - Accountable And Viable Council

Strategy 19 - Improve Council's credibility as a trusted decision maker through meaningful engagement.

Relevant Legislation, Policy, Strategies and Plans

The appointment of authorised officers under the Planning and Environment Act 1987 ensures Council is compliant with the legislation and that officers are able to carry out their enforcement roles.

Previous Councillor and Audit and Risk Committee Consultation

Not applicable.



Instrument of Appointment and Authorisation (*Planning and Environment Act 1987*)

In this instrument "officer" means –

Adam Lee	Leah Protyniak
Andrew Hewitt	Luke Shanhun
Anthony (Tony) Rolfs	Melinda (Mindy) Vardy
Barbara Noelker	Michelle Warren
Ben Hynes	Nick Helliwell
Ben Schmied	Rhonda Gambetta
Bianca Wilkin	Rhiannan Glenister
Brendan Walsh	Robert Page
Carol Mitchell	Robert Pitcher
Claire Cowan	Robert (Rob) Wandell
Daniel Gorell	Rochelle Humphrey
Donna Groves	Samantha Natt
Emma Monteath	Sarah Farrer
Guy Price	Shaan Briggs
Isabelle Spinks	Shaun Barling
Jason Scammell	Tim Waller
Jayde Whitten	Tracey Simmons
Jennifer Davidson	Trevor Doueal
John Bauer	Wayne Sandars
Karen Campbell	William (Bill) Cathcart
Karen Hose	Zac Van Grondelle

By this instrument of appointment and authorisation Surf Coast Shire Council -

1. under s 147(4) of the *Planning and Environment Act 1987* - appoints the officers to be authorised officers for the purposes of the *Planning and Environment Act 1987* and the regulations made under that Act; and
2. under s 313 of the *Local Government Act 2020* authorises the officers either generally or in a particular case to institute proceedings for offences against the Acts and regulations described in this instrument.

It is declared that this instrument -

- (a) comes into force immediately upon its execution;
- (b) remains in force until varied or revoked.

This instrument is authorised by a resolution of the Surf Coast Shire Council pursuant to the Council resolution dated 22 February 2022.

*The COMMON SEAL of SURF COAST
SHIRE COUNCIL was affixed in the
presence of:*)
)
)

.....
Chief Executive Officer

.....
Mayor/Deputy Mayor

.....
Date

.....
Date



Instrument of Appointment and Authorisation (*Planning and Environment Act 1987*)

In this instrument "officer" means –

Adam Lee	Leah Protyniak
Andrew Hewitt	Luke Shanhun
Anthony (Tony) Rolfs	Melinda (Mindy) Vardy
Barbara Noelker	Michelle Warren
Ben Hynes	Nick Helliwell
Ben Schmied	Rhonda Gambetta
Bianca Wilkin	Rhiannan Glenister
Brendan Walsh	Robert Page
Carol Mitchell	Robert Pitcher
Claire Cowan	Robert (Rob) Wandell
Daniel Gorell	Rochelle Humphrey
Donna Groves	Samantha Natt
Emma Monteath	Sarah Farrer
Guy Price	Shaan Briggs
Isabelle Spinks	Shaun Barling
Jason Scammell	Tim Waller
Jayde Whitten	Tracey Simmons
Jennifer Davidson	Trevor Doueal
John Bauer	Wayne Sandars
Karen Campbell	William (Bill) Cathcart
Karen Hose	Zac Van Grondelle

By this instrument of appointment and authorisation Surf Coast Shire Council -

1. under s 147(4) of the *Planning and Environment Act 1987* - appoints the officers to be authorised officers for the purposes of the *Planning and Environment Act 1987* and the regulations made under that Act; and
2. under s 313 of the *Local Government Act 2020* authorises the officers either generally or in a particular case to institute proceedings for offences against the Acts and regulations described in this instrument.

It is declared that this instrument -

- (a) comes into force immediately upon its execution;
- (b) remains in force until varied or revoked.

This instrument is authorised by a resolution of the Surf Coast Shire Council pursuant to the Council resolution dated [25 January 22 February](#) 2022.

The COMMON SEAL of SURF COAST)
SHIRE COUNCIL was affixed in the)
presence of:)

.....
Chief Executive Officer

.....
Mayor/Deputy Mayor

.....
Date

.....
Date

8.4 Municipal Association of Victoria Rules Review Discussion Paper

Author's Title:	Coordinator Governance
General Manager:	Lenny Jenner, Acting General Manager Strategy & Effectiveness
Department:	Governance
Division:	Strategy and Effectiveness
Attachments:	Nil

Officer Conflict of Interest: No officer declared a conflict of interest under the *Local Government Act 2020* in the preparation of this report.

Status: This report and attachments contains no confidential information under section 66(2) of the *Local Government Act 2020*.

Executive Summary

Subject Matter Overview

The Municipal Association of Victoria (MAV) is a state peak organisation representing local Councils and has membership of all 79 Councils in Victoria.

In November 2021, the MAV released a Discussion Paper signalling the start of the review of the MAV's Rules of Association (the Rules).

The Discussion Paper poses several important considerations for the MAV Board and its member councils, including the role of the Board, the position of President and the purpose and operation of State Council.

Member councils have been requested to provide feedback on the Discussion Paper, which will contribute to the shaping of the Directions Paper that will articulate proposed changes to the MAV Rules. Feedback to the Discussion Paper from member Councils is due no later than Monday 28 February 2022.

Outcome Statement

Providing feedback on the Discussion Paper provides Council with the opportunity to influence the Directions Paper and the operations of the MAV.

Key benefits	Key risks
Council contributing to the Discussion Paper will provide the opportunity to influence the directions paper.	Council's views not being taken into consideration during the review process could have a negative impact that affects the municipality.

Finance and Resource Implications

There are no finance and resource implications with this report.

Community Engagement

Community engagement with this report is not applicable.

Recommendation

That Council:

1. Supports the efforts of the Municipal Association of Victoria to modernise its Rules of Association as reflected in the MAV Rules Discussion Paper.
- 2.
3. Requests the CEO to communicate Council's support to the MAV by 28 February 2022 and include a copy of this item of the 22 February 2022 Council Meeting minutes to draw the MAV's attention to Council's preferences regarding specific aspects of the Discussion Paper.

Council Resolution

Moved Cr Schonfelder, Seconded Cr Hodge

That Council:

1. Supports the efforts of the Municipal Association of Victoria to modernise its Rules of Association as reflected in the MAV Rules Discussion Paper.
- 2.
3. Requests the CEO to communicate Council's support to the MAV by 28 February 2022 and include a copy of this item of the 22 February 2022 Council Meeting minutes to draw the MAV's attention to Council's preferences regarding specific aspects of the Discussion Paper.

CARRIED 9|0

For	Against	Abstained
Cr Allen Cr Barker Cr Bodsworth Cr Gazzard Cr Hodge Cr Pattison Cr Schonfelder Cr Stapleton Cr Wellington	Nil	Nil

Alternative Options

Alternative Option 1 – Does not endorse the MAV discussion paper feedback. This option is not recommended by officers as the views of the Shire will not be represented during the formulation of the Directions Paper.

Report

Background

In November 2021, the MAV released a Discussion Paper signalling the start of the review of the MAV's Rules of Association. The Rules were previously reviewed in 2006 and amended in 2013.

This review of the MAV Rules will be undertaken in three stages. The first stage commenced with the release of the Discussion Paper. The MAV are currently consulting with Member Councils and feedback is due by 28 February 2022.

Feedback from member Councils will inform a Directions Paper which will specify the proposed rule changes. Member Councils will be consulted and have the opportunity to provide further feedback during the second consultation phase. This feedback will be due by 27 May 2022.

The MAV State Council will consider the Directions Paper on 24 June 2022 with a final decision on the changes to be considered at State Council on 16 September 2022.

Discussion

The purpose of the MAV Rules Discussion Paper is to prompt member Councils to consider the information and questions posed in the Paper and provide feedback to the MAV on the need to change the MAV Rules and highlight any specific matters or issues that need to be given particular attention by the MAV in developing the Directions Paper (stage 2).

Two workshops with Surf Coast Shire Councillors have been held, the first on 8 February 2022 with representatives from the MAV and the second held on 15 February 2022 with topic expert Philip Shanahan providing information and responding to Councillors' questions. During these discussions, Council were supportive of the MAV efforts to review its Rules in order to become a more effective, influential, agile and contemporary organisation.

The discussions at briefings indicated a preference for:

- The President – two year and four year term

- A two year term for the President, Council was also open to a four year term if there was a mechanism in the MAV Rules for member Councils to replace an existing President.
- The notion of a two year membership commitment in order to ensure the council of the elected President remained a member of the MAV for their term of office.
- The inclusion of skilled based board members to complement board members elected from member councils.
- Each Member Council having one vote.
- Motions that are presented at MAV State Council having a formal resolution of Council.
- Limiting the number of years an individual Councillor can serve as an MAV Board member (eg. No more than 8 years).
- A reduction in the number of motions considered by MAV State Council to ensure MAV is effective, strategic and targeted in its work.

Outcome Analysis

Providing formal feedback on the MAV Rules Discussion Paper will allow for the views of the Council to be considered.

Financial and Resource Impact Analysis

Not applicable.

Council Plan Assessment

Theme Seven - Accountable And Viable Council

Strategy 19 - Improve Council's credibility as a trusted decision maker through meaningful engagement.

Previous Councillor and Audit and Risk Committee Consultation

This item is not within the scope of matters considered by the Audit and Risk Committee.

This item was discussed at the following Councillor briefings prior to being presented to Council for consideration. Councillor attendance at each briefing was as follows:

Councillor Briefing Date: 15 February 2022

<i>Councillor name</i>	<i>In attendance (Y/N)</i>	<i>Councillor name</i>	<i>In attendance (Y/N)</i>
<i>Cr Gary Allen</i>	<i>Y</i>	<i>Cr Liz Pattison</i>	<i>Y</i>
<i>Cr Paul Barker</i>	<i>Y</i>	<i>Cr Adrian Schonfelder</i>	<i>Y</i>
<i>Cr Mike Bodsworth</i>	<i>Y</i>	<i>Cr Libby Stapleton</i>	<i>Y</i>
<i>Cr Kate Gazzard</i>	<i>Y</i>	<i>Cr Heather Wellington</i>	<i>N</i>
<i>Cr Rose Hodge</i>	<i>Y</i>		

Councillor Briefing Date: 8 February 2022

<i>Councillor name</i>	<i>In attendance (Y/N)</i>	<i>Councillor name</i>	<i>In attendance (Y/N)</i>
<i>Cr Gary Allen</i>	<i>Y</i>	<i>Cr Liz Pattison</i>	<i>Y</i>
<i>Cr Paul Barker</i>	<i>Y</i>	<i>Cr Adrian Schonfelder</i>	<i>Y</i>
<i>Cr Mike Bodsworth</i>	<i>Y</i>	<i>Cr Libby Stapleton</i>	<i>Y</i>
<i>Cr Kate Gazzard</i>	<i>N</i>	<i>Cr Heather Wellington</i>	<i>N</i>
<i>Cr Rose Hodge</i>	<i>Y</i>		

8.5 Conflict of Interest Records

Authors Title:	Governance Officer
General Manager:	Lenny Jenner, General Manager Strategy & Effectiveness
Department:	Governance
Division:	Strategy and Effectiveness
Attachments:	<ol style="list-style-type: none">1. Conflict of Interest Record - Meetings conducted under the auspices of Council - Councillor Briefings - 18 January 2022 [8.5.1 - 2 pages]2. Conflict of Interest Record - Meetings conducted under the auspices of Council - Councillor Briefings - 25 January 2022 [8.5.2 - 1 page]3. Conflict of Interest Record - Meetings conducted under the auspices of Council - Councillor Briefings - 1 February 2022 [8.5.3 - 2 pages]4. Conflict of Interest Record - Meetings conducted under the auspices of Council - Anglesea Bike Ride - 2 February 2022 [8.5.4 - 1 page]5. Conflict of Interest Record - Meetings conducted under the auspices of Council - Councillor Briefings - 8 February 2022 [8.5.5 - 2 pages]6. Conflict of Interest Record - Meetings conducted under the auspices of Council - Anglesea Community Action Network - 9 February 2022 [8.5.6 - 1 page]

Officer Conflict of Interest: No officer declared a conflict of interest under the *Local Government Act 2020* in the preparation of this report.

Status: This report and attachments contains no confidential information under section 66(2) of the *Local Government Act 2020*.

Executive Summary

Subject Matter Overview

This report presents all conflict of interest records received since the previous Council meeting. Conflict of interest records are required in accordance with the *Local Government Act 2020* (the Act), and inform Council and the community of any conflicts of interest which have been declared by Councillors at meetings held under the auspices of Council which are not Council meetings.

Summary

The Local Government Act 2020 (the Act) outlines requirements for Councillors to declare and manage conflicts of interests. By disclosing conflicts of interests and following the prescribed procedures, Councillors engage in practices that promote the integrity and transparency of decision-making.

The attached conflict of interest records are prepared in accordance with the Act and Council's Governance Rules. The Act outlines that the procedure for disclosing conflicts must be included within the Governance Rules and Chapter 3 of these rules prescribes that a record of any meeting held under the auspices of Council must be kept and presented to the next possible Council meeting.

Meetings held under the auspices of Council may include (but are not limited to) Councillor briefings or forums, advisory committee meetings, public consultations and site meetings (including meetings the Council arranges jointly with other organisations). These records replace the previous requirements for 'Assemblies of Councillors' under the Local Government Act 1989

Outcome Statement

This standing report for each Council meeting ensures full public transparency of any conflicts of interest declared by Councillors during meetings conducted under the auspices of Council.

<i>Key benefits</i>	<i>Key risks</i>
Public transparency is promoted and statutory compliance is achieved.	By presenting this information the risk of non-compliance with the legislation and Governance Rules is mitigated.

Finance and Resource Implications

Not applicable.

Community Engagement

Not applicable.

Recommendation

That Council notes the conflict of interest records as presented in the attached appendices for the following meetings:

1. Councillor Briefings - 18 January 2022
2. Councillor Briefings - 25 January 2022
3. Councillor Briefings - 1 February 2022
4. Councillor Briefings - 2 February 2022
5. Councillor Briefings - 8 February 2022
6. Anglesea Community Action Network - 9 February 2022

Council Resolution

Moved Cr Allen, Seconded Cr Gazzard

That Council notes the conflict of interest records as presented in the attached appendices for the following meetings:

1. Councillor Briefings - 18 January 2022

2. Councillor Briefings - 25 January 2022
3. Councillor Briefings - 1 February 2022
4. Councillor Briefings - 2 February 2022
5. Councillor Briefings - 8 February 2022
6. Anglesea Community Action Network - 9 February 2022

CARRIED 9|0

For	Against	Abstained
Cr Allen Cr Barker Cr Bodsworth Cr Gazzard Cr Hodge Cr Pattison Cr Schonfelder Cr Stapleton Cr Wellington	Nil	Nil

Alternative Options

1. That Council does not note the conflict of interest records. (This option is not recommended as it will affect compliance with the legislation and Governance Rules.)

Report

Background

Conflict of interest records are required to be presented to Council in accordance with the *Local Government Act 2020* and Council's Governance Rules. These records replace the requirement under the *Local Government Act 1989* to present an Assembly of Councillors to Council.

Discussion

In undertaking their roles, Councillors will often attend a variety of meetings and other forums associated with the performance of their duties. In the interest of transparency and good conduct, it is essential that the public is made aware of these meetings through records presented in the Council meeting agenda.

Outcome Analysis

Publication of these records is an important part of the overall management of conflicts of interest. By making these records publicly available through the Council meeting agenda, the municipal community is made aware that interests are managed effectively and elected representatives are performing their roles in a way that is consistent with the requirements within the legislation.

Financial and Resource Impact Analysis

Not applicable.

Council Plan Assessment

Theme Seven - Accountable And Viable Council

Strategy 19 - Improve Council's credibility as a trusted decision maker through meaningful engagement.

Relevant Legislation, Policy, Strategies and Plans

The publication of these records is required in accordance with section 131 of the *Local Government Act 2020*, and Chapter 3 of Council's Governance Rules.

Previous Councillor and Audit and Risk Committee Consultation and Presentation to Briefings

Not applicable.



Conflict of Interest Record Meetings conducted under the auspices of Council

Section 131 of the Local Government Act 2020 and Chapter 3 of Council's Governance Rules

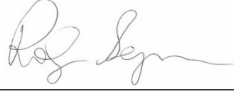
Description of Meeting: Conflict of Interest Record - Meetings Conducted Under the Auspices of Council - Councillor Briefings – 18 January 2022
Responsible Officer: Chief Executive Officer
Date: 18 January 2022
In Attendance: Yes (✓) No (X)

Councillors		Officers	
Cr. Libby Stapleton, Mayor	X	Chief Executive Officer - Robyn Seymour	✓
Cr. Liz Pattison, Acting Mayor	✓	General Manager Environment & Development - Ransce Salan	✓
Cr. Gary Allen	✓	General Manager Culture & Community - Chris Pike	✓
Cr. Paul Barker	✓	Acting General Manager Governance & Infrastructure - John Bertoldi	✓
Cr. Mike Bodsworth	✓	Acting Manager Planning and Development - Karen Hose	✓
		Acting Coordinator Governance - Jake Brown	✓
Cr. Kate Gazzard	X	Coordinator Community Health & Development - Shannon Fielder	✓
Cr. Rose Hodge	✓	Coordinator Events - Sarah Korakis	✓
Cr. Adrian Schonfelder	✓	Coordinator Human Resources - Brady Curran	✓
Cr. Heather Wellington	X	Coordinator Governance - Liberty Nash	✓
		Coordinator Recreation Planning - Jarrod Westwood	✓
		Coordinator Statutory Planning - Ben Schmied	✓
		Governance Officer - Julie Morales	✓
		Health and Wellbeing Advisor - Monika Stevanja	✓
		Manager Economic Development - Matt Taylor	✓
		Manager Governance and Risk - Sasha Tarasin	✓
		Manager People and Culture – Leanne Perryman	✓
		Manager Planning and Development - Bill Cathcart	✓
		Manager Social Infrastructure Planning - Shaan Briggs	✓
		Property Officer - Sheree Seiffert	✓
		Recreation Development Officer - Paul Elshaug	✓

MEETING COMMENCED	10:10am	MEETING CONCLUDED	2:06pm
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Matters considered at the meeting
1. Major Event Opportunity
2. Key Planning Policies Discussion
3. Potential Sale of Cypress Lane Torquay
4. Community & Civic Precinct Masterplan Review 2022 - Community Engagement
5. Gender Equality Action Plan
6. CEO Employment Matters Committee - Reappointment of Chair
7. Council Electoral Structure Review
8. Reports Coming to the January Council Meeting
9. Councillor Topics



Councillor Conflict of Interest Disclosures		
Councillor	Left Meeting (Y/N)	Classification and nature of interest(s) disclosed
Nil		
Responsible Officer Signature: 		Print Name: Robyn Seymour
To be completed on conclusion of session and provided to Governance Officer.		

Governance Rules, Chapter 3, Clause 3

3.1. At a meeting under the auspices of Council that is not a meeting of the Council or delegated committee, the Chief Executive Officer must ensure that a written record is kept of—

- a) the names of all Councillors and members of Council staff attending;
- b) the matters considered;
- c) any conflict of interest disclosures made by a Councillor attending under subclause 3.3;
- d) whether a Councillor who has disclosed a conflict of interest as required by subclause 3.3 leaves the meeting.

3.2. The Chief Executive Officer must ensure that the written record of a meeting held under this clause is, as soon as practicable—

- a) reported at a meeting of the Council; and
- b) incorporated in the minutes of that Council meeting.

Auspices of the Council

Any meeting that is organised, sponsored or otherwise facilitated by the council should be treated as an 'auspiced' meeting. Council auspiced meetings may include, but are not limited to:

- regular councillor briefings or forums,
- other briefing meetings,
- committees other than a delegated or community asset committee (such as advisory committees),
- public consultations, and
- site meetings (incl. include meetings the council arranges jointly with other organisations).



Conflict of Interest Record Meetings conducted under the auspices of Council

Section 131 of the Local Government Act 2020 and Chapter 3 of Council's Governance Rules

Description of Meeting: Conflict of Interest Record - Meetings Conducted Under the Auspices of Council - Councillor Briefings – 25 January 2022
Responsible Officer: Chief Executive Officer
Date: 25 January 2022
In Attendance: Yes (✓) No (X)

Councillors		Officers	
Cr. Libby Stapleton, Mayor	X	Chief Executive Officer - Robyn Seymour	✓
Cr. Liz Pattison, Deputy Mayor	✓	General Manager Culture & Community - Chris Pike	✓
Cr. Gary Allen	✓	Acting General Manager Environment & Development - Rowena Frost	✓
Cr. Paul Barker	✓	Acting General Manager Governance & Infrastructure - John Bertoldi	✓
Cr. Mike Bodsworth	✓	Coordinator Governance - Jake Brown	✓
Cr. Kate Gazzard	✓	Coordinator Governance - Liberty Nash	✓
Cr. Rose Hodge	✓	Governance Officer - Julie Morales	✓
Cr. Adrian Schonfelder	✓		
Cr. Heather Wellington	X		

MEETING COMMENCED	9:30am	MEETING ADJOURNED	11:02am
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Matters considered at the meeting
1. Agenda Review
2. Quarterly Council Resolutions Report - Oct - Dec 2021
3. Monthly Finance Report - Dec 2021
4. Digital Transformation Program Update - #52 - Jan 2022
5. Water Quality Analysis of North Torquay Drainage Network - Dec 2021
6. Monthly Program Status Report Update - Dec 2021
7. Councillor Topics

Councillor Conflict of Interest Disclosures		
Councillor	Left Meeting (Y/N)	Classification and nature of interest(s) disclosed
Nil		

Responsible Officer Signature:	Print Name: Robyn Seymour
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To be completed on conclusion of session and provided to Governance Officer.

Governance Rules, Chapter 3, Clause 3

3.1. At a meeting under the auspices of Council that is not a meeting of the Council or delegated committee, the Chief Executive Officer must ensure that a written record is kept of—

- the names of all Councillors and members of Council staff attending;
- the matters considered;
- any conflict of interest disclosures made by a Councillor attending under subclause 3.3;
- whether a Councillor who has disclosed a conflict of interest as required by subclause 3.3 leaves the meeting.

3.2. The Chief Executive Officer must ensure that the written record of a meeting held under this clause is, as soon as practicable—

- reported at a meeting of the Council; and
- incorporated in the minutes of that Council meeting.

Auspices of the Council

Any meeting that is organised, sponsored or otherwise facilitated by the council should be treated as an 'auspiced' meeting. Council auspiced meetings may include, but are not limited to:

- regular councillor briefings or forums,
- other briefing meetings,
- committees other than a delegated or community asset committee (such as advisory committees),
- public consultations, and
- site meetings (incl. include meetings the council arranges jointly with other organisations).



Conflict of Interest Record Meetings conducted under the auspices of Council

Section 131 of the Local Government Act 2020 and Chapter 3 of Council's Governance Rules


Description of Meeting: Conflict of Interest Record - Meetings Conducted Under the Auspices of Council - Councillor Briefings – 1 February 2022
Responsible Officer: Chief Executive Officer
Date: 1 February 2022
In Attendance: Yes (✓) No (X)

Councillors		Officers	
Cr. Libby Stapleton, Mayor	✓	Chief Executive Officer - Robyn Seymour	✓
Cr. Gary Allen	✓	General Manager Community Life - Chris Pike	✓
Cr. Paul Barker	✓	Acting General Manager Place Making & Environment - Brendan Walsh	✓
Cr. Mike Bodsworth	✓	Acting General Manager Strategy & Effectiveness - Lenny Jenner	✓
Cr. Kate Gazzard	X	Acting Manager Planning and Development - Karen Hose	✓
Cr. Rose Hodge	✓	Arts Development Officer - Harriet Gaffney	✓
Cr. Liz Pattison	X	Coordinator Community Emergency Management - Sharna Whitehand	✓
Cr. Adrian Schonfelder	✓	Coordinator Customer Experience - Virginia Morris	✓
Cr. Heather Wellington	X	Coordinator Design and Traffic - Mark Gibbons	✓
		Coordinator Environmental Health - Adam Lee	✓
		Coordinator Statutory Planning - Ben Schmied	✓
		Coordinator Waste Management - Neil Brewster	✓
		Governance Officer - Julie Morales	✓
		Manager Assets & Engineering - John Bertoldi	✓
		Manager Community Relations - Damian Waight	✓
		Manager Economic Development - Matt Taylor	✓
		Manager Environment & Community Safety - Rowan Mackenzie	✓
		Manager Facilities and Open Space Operations - Travis Nelson	✓
		Manager Governance & Risk - Sasha Tarasin	✓
		Principal Strategic Planner - Samantha Natt	✓
		Principal Strategic Planner - Tim Waller	✓
		Procurement Services Officer - Eleanor Crofts	✓
		Property Officer - Sheree Seiffert	✓

MEETING COMMENCED	10:09am	MEETING CONCLUDED	1:17pm
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Matters considered at the meeting
1. Surf Coast Heritage
2. Potential Sale of Cypress Lane Torquay
3. Planning Scheme Amendment GC183 - Implementation of Stage 2C of the Surf Coast Shire Heritage Study
4. Customer Experience Bi-Annual Report July to December 2021
5. Updated Flag Policy
6. Planning & Development Quarterly Update - October-December 2021
7. Award of Contract T22-013 Clearance of Public Bins & Street Cleaning



8. Barwon Water Regional Renewable Organics Network - Waste Supply Agreement		
9. Update on the Impact and Response to the Flooding Event in Surf Coast Shire		
Councillor Conflict of Interest Disclosures		
Councillor	Left Meeting (Y/N)	Classification and nature of interest(s) disclosed
Nil		
Responsible Officer Signature: 		Print Name: Robyn Seymour
To be completed on conclusion of session and provided to Governance Officer.		

Governance Rules, Chapter 3, Clause 3

3.1. At a meeting under the auspices of Council that is not a meeting of the Council or delegated committee, the Chief Executive Officer must ensure that a written record is kept of—

- a) the names of all Councillors and members of Council staff attending;
- b) the matters considered;
- c) any conflict of interest disclosures made by a Councillor attending under subclause 3.3;
- d) whether a Councillor who has disclosed a conflict of interest as required by subclause 3.3 leaves the meeting.

3.2. The Chief Executive Officer must ensure that the written record of a meeting held under this clause is, as soon as practicable—

- a) reported at a meeting of the Council; and
- b) incorporated in the minutes of that Council meeting.

Auspices of the Council

Any meeting that is organised, sponsored or otherwise facilitated by the council should be treated as an 'auspiced' meeting. Council auspiced meetings may include, but are not limited to:

- regular councillor briefings or forums,
- other briefing meetings,
- committees other than a delegated or community asset committee (such as advisory committees),
- public consultations, and
- site meetings (incl. include meetings the council arranges jointly with other organisations).



Conflict of Interest Record Meetings conducted under the auspices of Council

Section 131 of the Local Government Act 2020 and Chapter 3 of Council's Governance Rules

Description of Meeting: Conflict of Interest Record - Meetings Conducted Under the Auspices of Council - Councillor Briefings – 2 February 2022
Responsible Officer: Manager Economic Development Arts and Tourism – Matt Taylor
Date: 2 February 2022
In Attendance: Yes (✓) No (X)

Councillors		Officers	
Cr. Libby Stapleton, Mayor	✓	Manager Economic Development Arts and Tourism – Matt Taylor	✓
Cr. Gary Allen	✓	Events Coordinator – Sarah Korakis (post ride coffee only)	✓
Cr. Paul Barker	✓		
Cr. Mike Bodsworth	✓		
Cr. Kate Gazzard	X		
Cr. Rose Hodge	X		
Cr. Liz Pattison	✓		
Cr. Adrian Schonfelder	✓		
Cr. Heather Wellington	X		

MEETING COMMENCED	8:45am	MEETING CONCLUDED	11:30am
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Matters considered at the meeting
1. Discussion on Cadel Evans Great Ocean Road Race and Race Torquay
2. Discussion on impacts of COVID-19 on event and future of event

Councillor Conflict of Interest Disclosures					
Councillor	Left Meeting (Y/N)	Classification and nature of interest(s) disclosed			
Nil					
<table style="width: 100%;"> <tr> <td style="width: 35%;">Responsible Officer Signature:</td> <td style="width: 30%; text-align: center;"></td> <td style="width: 35%;">Print Name: Matt Taylor</td> </tr> </table>			Responsible Officer Signature:		Print Name: Matt Taylor
Responsible Officer Signature:		Print Name: Matt Taylor			
To be completed on conclusion of session and provided to Governance Officer.					

Governance Rules, Chapter 3, Clause 3

- 3.1. At a meeting under the auspices of Council that is not a meeting of the Council or delegated committee, the Chief Executive Officer must ensure that a written record is kept of—
- a) the names of all Councillors and members of Council staff attending;
 - b) the matters considered;
 - c) any conflict of interest disclosures made by a Councillor attending under subclause 3.3;
 - d) whether a Councillor who has disclosed a conflict of interest as required by subclause 3.3 leaves the meeting.
- 3.2. The Chief Executive Officer must ensure that the written record of a meeting held under this clause is, as soon as practicable—
- a) reported at a meeting of the Council; and
 - b) incorporated in the minutes of that Council meeting.

Auspices of the Council

Any meeting that is organised, sponsored or otherwise facilitated by the council should be treated as an 'auspiced' meeting. Council auspiced meetings may include, but are not limited to:

- regular councillor briefings or forums,
- other briefing meetings,
- committees other than a delegated or community asset committee (such as advisory committees),
- public consultations, and
- site meetings (incl. include meetings the council arranges jointly with other organisations).



Conflict of Interest Record Meetings conducted under the auspices of Council

Section 131 of the Local Government Act 2020 and Chapter 3 of Council's Governance Rules


Description of Meeting: Conflict of Interest Record - Meetings Conducted Under the Auspices of Council - Councillor Briefings – 8 February 2022
Responsible Officer: Chief Executive Officer
Date: 8 February 2022
In Attendance: Yes (✓) No (X)

Councillors	✓	Officers	✓
Cr. Libby Stapleton, Mayor	✓	Chief Executive Officer - Robyn Seymour	✓
Cr. Gary Allen	✓	General Manager Community Life - Chris Pike	✓
Cr. Paul Barker	✓	Acting General Manager Place Making & Environment - Brendan Walsh	✓
Cr. Mike Bodsworth	✓	Acting General Manager Strategy & Effectiveness - Lenny Jenner	✓
Cr. Kate Gazzard	✓	Arts Development Officer - Harriet Gaffney	✓
Cr. Rose Hodge	✓	Coordinator Economic Development - Simon Loone	✓
Cr. Liz Pattison	✓	Coordinator Environmental Sustainability - Lauren Watt	✓
Cr. Adrian Schonfelder	✓	Coordinator Governance - Jake Brown	✓
Cr. Heather Wellington	X	Coordinator Recreation Planning - Jarrod Westwood	✓
		Coordinator Visitor Centres & Australian National Surfing Museum - Kim Biggs	✓
		Governance Officer - Julie Morales	✓
		Manager Assets & Engineering - John Bertoldi	✓
		Manager Community Relations - Damian Waight	✓
		Manager Economic Development - Matt Taylor	✓
		Manager Environment and Community Safety - Rowan Mackenzie	✓
		Manager Governance and Risk - Sasha Tarasin	✓
		Manager Social Infrastructure Planning - Shaan Briggs	✓
		Property Officer - Sheree Seiffert	✓
		Recreation Development Officer - Paul Elshaug	✓

MEETING COMMENCED	10:09am	MEETING CONCLUDED	2:13pm
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Matters considered at the meeting
1. Overview of the MAV Rules, Process, Purpose and Role
2. Climate Emergency Corporate Response Plan Quarterly
3. Surf Coast Cultural Centre Design Concept and Business Case
4. Enabling Tourism Fund
5. Local Roads and Community Infrastructure Program Overview
6. Council Owned Land
7. Torquay Jan Juc Developer Contributions Plan - Payment of Works in Kind Credits to Developer
8. Reports Coming to the February Council Meeting
9. Councillor Topics



Councillor Conflict of Interest Disclosures		
Councillor	Left Meeting (Y/N)	Classification and nature of interest(s) disclosed
Nil		
Responsible Officer Signature: 		Print Name: Robyn Seymour
To be completed on conclusion of session and provided to Governance Officer.		

Governance Rules, Chapter 3, Clause 3

3.1. At a meeting under the auspices of Council that is not a meeting of the Council or delegated committee, the Chief Executive Officer must ensure that a written record is kept of—

- a) the names of all Councillors and members of Council staff attending;
- b) the matters considered;
- c) any conflict of interest disclosures made by a Councillor attending under subclause 3.3;
- d) whether a Councillor who has disclosed a conflict of interest as required by subclause 3.3 leaves the meeting.

3.2. The Chief Executive Officer must ensure that the written record of a meeting held under this clause is, as soon as practicable—

- a) reported at a meeting of the Council; and
- b) incorporated in the minutes of that Council meeting.

Auspices of the Council

Any meeting that is organised, sponsored or otherwise facilitated by the council should be treated as an 'auspiced' meeting. Council auspiced meetings may include, but are not limited to:

- regular councillor briefings or forums,
- other briefing meetings,
- committees other than a delegated or community asset committee (such as advisory committees),
- public consultations, and
- site meetings (incl.include meetings the council arranges jointly with other organisations).



Conflict of Interest Record Meetings conducted under the auspices of Council

Section 131 of the *Local Government Act 2020* and Chapter 3 of Council's Governance Rules

Description of Meeting: Anglesea Community Action Network (monthly)
Responsible Officer: Rob McVernon/Sally Sneddon
Date: 9 February 2022
In Attendance: Yes (✓) No (X)

Councillors		Officers	
Cr. Gary Allen	x	Volunteer Advisor - Rob McVernon	✓
Cr. Paul Barker	x	Community Development Advisor - Sally Sneddon	✓
Cr. Mike Bodsworth	✓		
Cr. Kate Gazzard	x		
Cr. Rose Hodge	x		
Cr. Liz Pattison	x		
Cr. Adrian Schonfelder	x		
Cr. Libby Stapleton	✓		
Cr. Heather Wellington	x		

MEETING COMMENCED	1:00pm	MEETING CONCLUDED	1:55pm
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Matters considered at the meeting
1. Coogoorah Park playground
2. Surf Coast Aquatic Centre
3. Surf Coast Cultural Centre
4. Anglesea Resale Shed
5. International Women's Day
6. Council advocacy
7. Update on storm repair works
8. Friends of Anglesea River
9. Barwon Water ground water pumping test
10. Community group updates
11. Actions arising from last meeting

Councillor Conflict of Interest Disclosures		
Councillor	Left Meeting (Y/N)	Classification and nature of interest(s) disclosed
Nil		
Responsible Officer Signature: <i>S Sneddon</i>		Print Name: Sally Sneddon
To be completed on conclusion of session and provided to Governance Officer.		

Governance Rules, Chapter 3, Clause 3

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- a) the names of all Councillors and members of Council staff attending;
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9 Urgent Business

Nil.

10 Closed Section

Council Resolution

Moved Cr Gazzard, Seconded Cr Bodsworth

That Council, pursuant to section 66(1) and 66(2)(a) of the *Local Government Act 2020*, close the meeting to members of the public at 9:18pm to resolve on matters pertaining to items that deal with information that is confidential in accordance with section 3(1) of the Act, as follows:

CARRIED 9|0

For	Against	Abstained
Cr Allen	Nil	Nil
Cr Barker		
Cr Bodsworth		
Cr Gazzard		
Cr Hodge		
Cr Pattison		
Cr Schonfelder		
Cr Stapleton		
Cr Wellington		

10.1 Award of Contract T22-013 Clearance of Public Bins & Street Cleaning

Pursuant to sections 3(1) and 66(5) of the *Local Government Act 2020*, the information contained in this report is confidential because it contains Council business information being information that would prejudice the Council's position in commercial negotiations.

10.2 Extension of Contract T22-019 Dry Plant and Equipment Hire

Pursuant to sections 3(1) and 66(5) of the *Local Government Act 2020*, the information contained in this report is confidential because it contains private commercial information, being information provided by a business, commercial or financial undertaking that relates to trade secrets.

10.3 Event Sponsorship Funding Opportunity

Pursuant to sections 3(1) and 66(5) of the *Local Government Act 2020*, the information contained in this report is confidential because it contains Council business information being information that would prejudice the Council's position in commercial negotiations.

11 Close of Meeting

The Council Meeting - 22 February 2022 closed at 09:34 pm.