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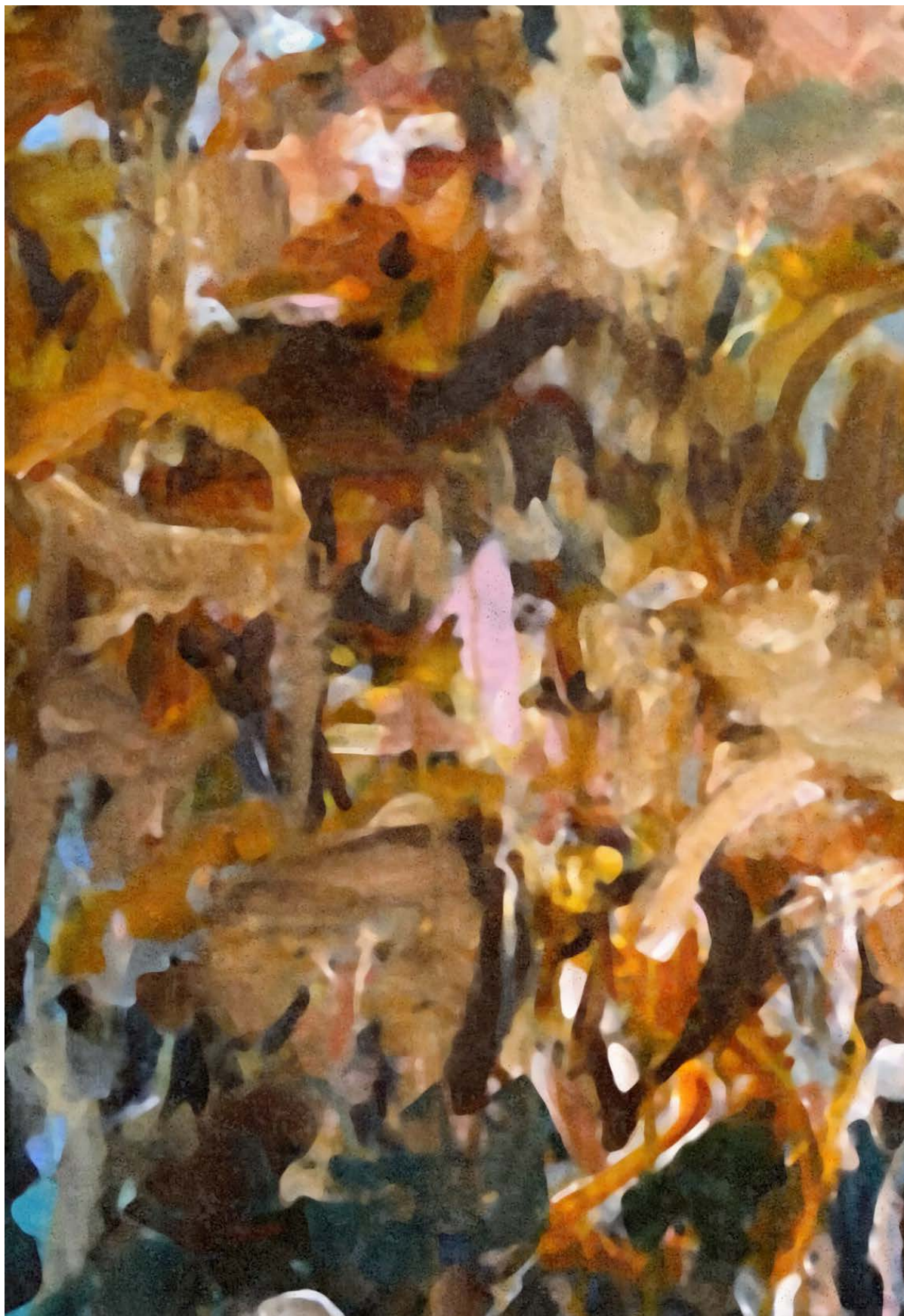
Items 8.1; 8.4; 8.5; 8.8 & 8.9 Ordinary Meeting

Thursday, 24 August 2023

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Acknowledgment of Country

Sunshine Coast Regional Council acknowledges the traditional Country of the Kabi Kabi Peoples and the Jinibara Peoples of the coastal plains and hinterlands of the Sunshine Coast and recognise that these have always been places of cultural, spiritual, social and economic significance. We wish to pay respect to their Elders – past, present and emerging – and acknowledge the important role Aboriginal and Torres Strait Islander people continue to play within the Sunshine Coast community. Council is committed to ongoing communications and consultation with the Traditional Owners and the broader Aboriginal and Torres Strait Islander community of the Sunshine Coast in the implementation of the plan.

A faint, sepia-toned topographic map of a coastal area, likely Point Cartwright Reserve and La Balsa Park, serves as the background for the page. The map shows contour lines, a coastline, and some internal features like roads or paths.

place
design
group.

iluka.

Disclaimer

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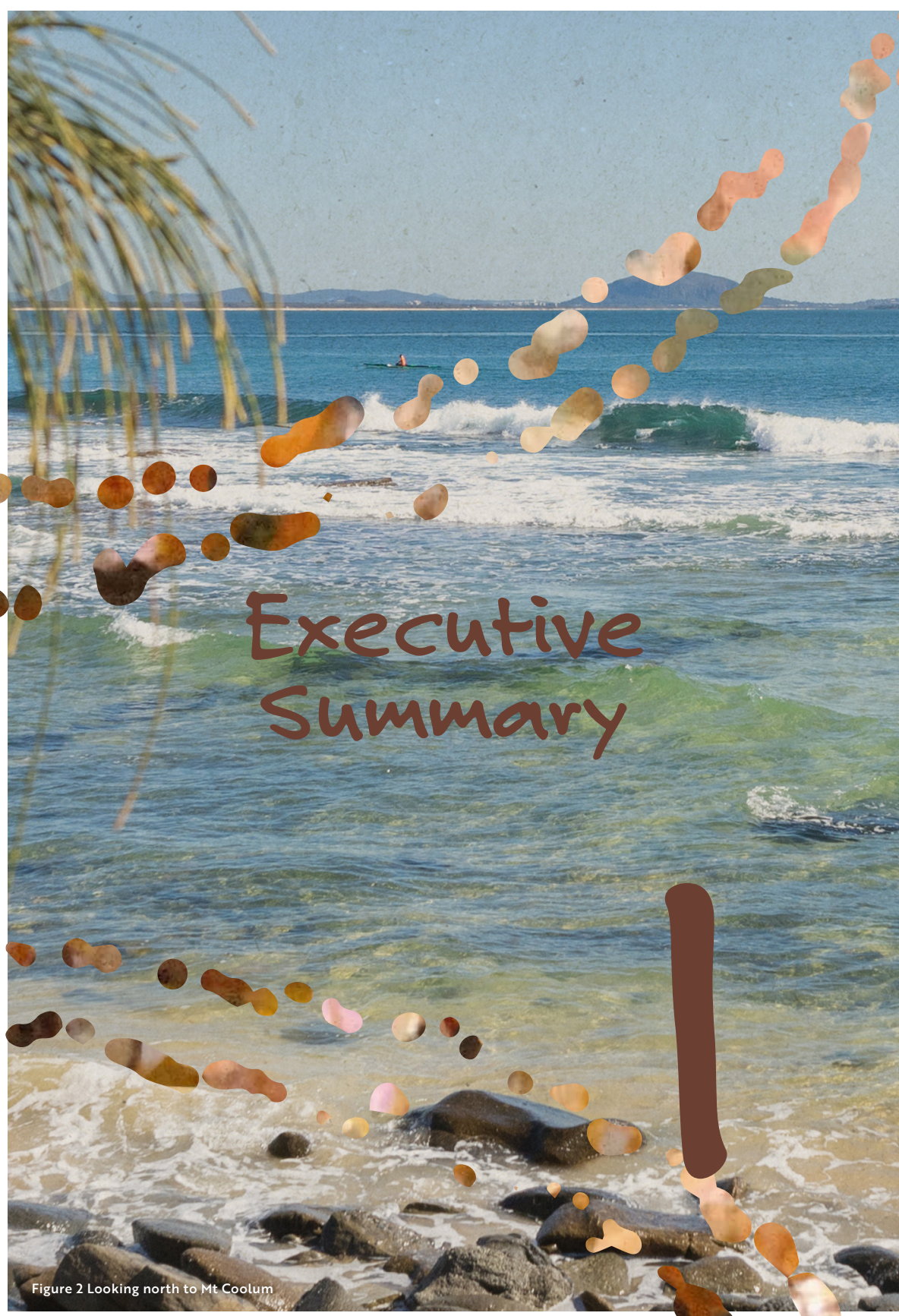
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Master Plan Vision

Resting where the Mooloolah River meets the sea, this ancient, much-loved place, has profound beauty, precious cultural heritage and important ecology.

The Point Cartwright Reserve and La Balsa Park 2041 Master Plan looks to the past, present and future with deep respect for place, and strives to reflect a coherent vision of the hopes, dreams and aspirations of a diverse community.

Unanimous agreement about the future is not the goal of the Master Plan. Rather it strives to create balance and blending of views to responsibly manage change for the enduring benefit of the place and community.

Executive Summary

Point Cartwright Reserve and La Balsa Park are much loved and used areas with significant environmental, recreational, and cultural heritage values.

Located within the small coastal neighbourhood of Buddina, the area is defined by the Pacific Ocean to the north and east, Warana to the south, Minyama to the west, and the Mooloolah River to the west and north.

In 2021, Council initiated a master plan process to guide the future use and management of this coastal area, balancing the needs of users and the environment, for all the community to enjoy.

Key challenges

An extensive Site Analysis and Place Assessment brought to light the following key challenges.

Place Character

- Infrastructure and park embellishments have been added in an ad-hoc manner over time resulting in an array of design characters and quality. This has diluted the unique qualities of the site resulting in weak and inconsistent place character.
- Unrecognised and under-appreciated cultural heritage sites have resulted in damage to attributes and missed opportunities to engender community pride and enjoyment of the parkland.

Environment and Ecology

- A lack of understanding of high value ecological areas has resulted in degradation through inappropriate access and vandalism.
- Turtle hatching areas are negatively impacted by car headlights, and public and private building lights.
- Fauna habitat including that of shore birds, is adversely impacted by uncontrolled dog use and poor collection and disposal of dog faeces.

Getting to and Around

- Paths throughout the parkland are used by walkers, runners, motorised and no-motorised cyclists, skateboarders and scooter riders. At times respectful and safe sharing of paths are not observed resulting in conflicts between users.
- There are substantial opportunities to improve equitable access throughout the parkland and surrounding streets.
- High pedestrian use areas around the Harbour Parade off-street boat trailer and carpark, Gulia Street and the Pacific Boulevard off-street carpark, do not prioritise pedestrians.
- Visitors beyond walking and cycling distance are dependent on car use and car parking as there are no other alternatives to getting to the parkland.



Figure 3 Project Site

Relaxation and Enjoyment

- Park visitation is on the increase due to population growth, putting pressure on the type and suitability of existing infrastructure.
- Some existing infrastructure is outdated and in need of renewal.
- Some existing embellishments and infrastructure have been located in an ad-hoc manner and do not enrich relaxation and enjoyment of the parkland.
- Marine recreation access and management: pressure on boat trailer parking has led to non-compliant parking at peak times and requires the boat trailer carpark to be upgraded.
- Waterway issues and management: conflict between divers and snorkellers, and boat users has resulted in an unsafe environment and requires further education and management.

Climate Resilience

- The southern parkland currently experiences flooding and is vulnerable to increased flooding in the future due to sea level rise and storm surges.
- The existing seawall in the southern parkland is nearing the end of its design life and will require replacement.
- The Buddina Beach dunes are vulnerable to erosion caused by sea level rise and storm surges and will require ongoing maintenance.
- Buddina currently experiences the impacts of heat island effect due to lack of shade.

Management and Maintenance

- Dog management and responsible dog ownership: non-compliance in dog off-leash and on-leash areas and lack of collection and disposal of dog faeces, has led to degradation of flora and fauna habitat, cultural heritage sites and for some parkland users, personal health, safety and comfort.
- Planning, design and management: the absence of a current long-term Master Plan encompassing both Point Cartwright Reserve and La Balsa Park, has made good planning, design and management and the ability to achieve appropriate funding, difficult for Councils various asset owners. In addition, a process for maintenance coordination and collaboration between Councils various asset owners is not clear resulting in ad-hoc decision making.

Executive Summary

Development of the Master Plan

The Sunshine Coast Design Strategy, alongside councils broader strategic directions, has been applied throughout the design process and underpins the Master Plan.

Findings from the Place Assessment formed a clear understanding of the parklands and distilled the key challenges to be addressed. Alongside this assessment, community and stakeholder engagement took place.

The purpose of phase 1 engagement was to understand the vision and values for the project area. While there was divergent community opinion about dog access, feedback collected clearly demonstrated that the community loves the parklands and generally wants the area to remain the same.

The following themes embody the community's values:

- **The environment**
Preserve and enhance the sites natural environmental values and scenic amenity
- **Improve awareness**
Provide education and awareness of the rich history of the site, the environmental values, and the significance of the land for Kabi Kabi People
- **Social and recreational**
Maintain social connections, exercise opportunities and pet friendly activities
- **Inclusive**
Create an inclusive place for people of all ages and abilities to enjoy

These values were used to guide the design response through a series of targeted strategies including:

- **Manage park use**
- **Enrich the place experience**
- **Prioritise places for people**
- **Embed enduring sustainability**
- **Advance healing and caring for Country**

The Master Plan strategies link cultural and environmental custodianship and climate-responsive design with social benefits to service the community's vision and values for the site.

The Master Plan design does not look to make substantial or vast changes that will alter the existing character and amenity of the place. The plan proposes sensitive, subtle, and achievable change for the purpose of improved management and protection.

The Master Plan is complimented by guidance on staging, implementation, funding and includes an Action Plan.

The Action Plan synthesises the strategies into a series of detailed, prioritised actions to deliver the Master Plans activities and built outcomes.

The Point Cartwright Reserve and La Balsa Park Master Plan envisions a 15 to 20 year process that can begin immediately.



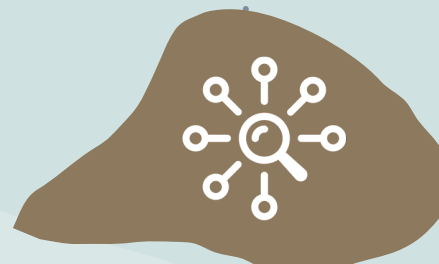
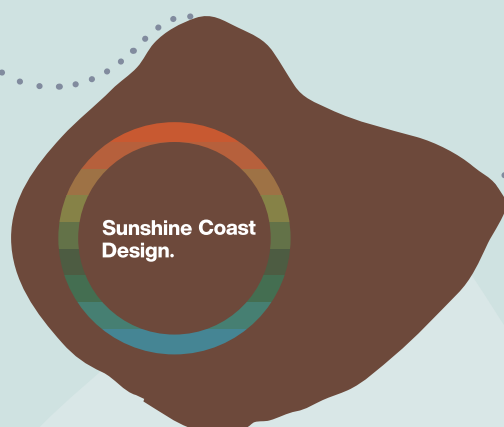
Figure 4 Sandstone

Executive Summary

The Master Plan process

Good design depends on a good process.

Design is a complex and iterative process involving: responding to strategic plans and directions, collaboration with community and stakeholders, robust research and analysis, exploration of possibilities and testing scenarios, and developing a plan for how the design will be implemented.



Sunshine Coast Design Principles

1. Work with the local climate
2. Create places that respect and incorporate landscape
3. Bring our cultures, arts and heritage to life
4. Capture and frame views and create vistas
5. Strengthen and extend a network of green corridors
6. Be inspired by the natural and built environment
7. Create shady streets that put people first
8. Create welcoming places that can be enjoyed by everyone
9. Design places to be resilient and ready for change
10. Create and add value

Place Assessment

- Site analysis
- Place character
- Environment and ecology
- Getting to and around
- Relaxation and enjoyment
- Climate change and adaptation
- Management and maintenance



Executive Summary

The Master Plan








































- | | | | |
|---|--|---|--|
|  | Site boundary |  | Paragliding launch/viewing lawn |
|  | Entry/threshold treatment |  | Decking over retaining wall and water access |
|  | Cultural/ecological interpretation opportunity |  | Outdoor shower and stair access |
|  | Exercise equipment |  | Cultural heritage protection |
|  | Kick-around space |  | Turtle habitat protection (timber louvre and vegetation screening) |
|  | Playground |  | Restricted access (barriers and planting) |
|  | Revegetated area |  | Potential Bus Loop Stop |
|  | Lookout |  | Potential ferry landing |
|  | Toilets |  | New shade tree planting and pedestrian link |
|  | Parking |  | Ramp access and terraced revetment wall |
|  | Trailer Parking |  | Formalised beach access track |
|  | New Tree |  | Existing Coastal Pathway |
|  | Revegetation Type 1 |  | 1.2m wide nature walk |
|  | Revegetation Type 2 |  | 1.8m wide connector path |
|  | Revegetation Type 3 (low planting) |  | 2m wide nature walk |
|  | Natural play area |  | 3m wide Coastal Pathway |
|  | Informal shaded picnic zone |  | 3m wide access road/Coastal Pathway |
|  | Yarning circle, timber deck |  | Existing parallel parking to remain |
|  | Terraced/seating timber deck |  | 45 Degree angle on-street parking |
| | |  | Proposed reconfiguration of off-street car parking |
| | |  | Overflow car with boat trailer parking |
| | |  | Proposed reduction of street corners to low speed radius |





Figure 7 Surf Ski off Point Cartwright

What is a Master Plan?

This Master Plan Report is a document providing a strategic framework to guide the sustainable use, improvement, maintenance and management of public land. The plan provides strategies and identifies important actions to achieve what is envisioned for the project area. These strategies and actions are guided by direction from Council plans and policies, research, expert investigations and advice, and engagement with the community, to identify an approach to sustainable future use and management of the site. A Master Plan Report also serves to consolidate information about a site and its users.

Together, this information informs the design of the Master Plan for the project area. The Master Plan is a comprehensive long-term plan illustrating an integrated approach and design direction for a site.

The Master Plan Report describes an agreed vision and provides strategic and operational direction for the improvement and management of a site for a defined period. It provides certainty for the community, community organisations, State Government agencies, utility providers and Council about what change is expected and how to manage change sustainably.

Why is a Master Plan needed?

Point Cartwright Reserve and La Balsa Park currently experience a number of challenges in how the spaces are used and managed.

In public spaces, it is not uncommon to experience conflict when people disagree on how spaces should be shared and used and when people use spaces in a way that threaten or damage the community's values such as – lifestyle, health and wellbeing, protection of history and culture, and protection of the natural environment.

As the population grows, public spaces are increasingly valuable because they provide free spaces for people to come and decompress from their stressful daily routines at home and work, either by connecting with nature, relaxing or being physically active. When public spaces are not planned, designed and managed well, they struggle to sustainably meet the recreation needs of the community, and celebrate and care for the place appropriately.

A Master Plan is needed to help balance the interests of all users of the project area including the local community, residents, businesses, visitors and asset owners responsible for caring for the site.



Figure 8
Car parking within dedicated open space



Figure 9
The Point Cartwright Reserve headland
fence with unauthorised memorial plaques



Figure 10
Degraded vegetation due
to human impacts

Purpose of the Master Plan

The purpose of the Master Plan is to guide the future use and management of this coastal area. It will not be possible to meet everyone's desires for how the space is used. This strategy seeks balance for the mutual long-term benefit of place and people.

The Master Plan's scope and process

The scope of this Master Plan is to guide the future use and management of Point Cartwright Reserve and La Balsa Park until 2041 with a proposed review every five years.

A range of engagement activities were programmed over two key stages to gain stakeholder and community feedback to assist in setting the strategies identified in this Plan.

The methodology for developing this Master Plan is illustrated below:

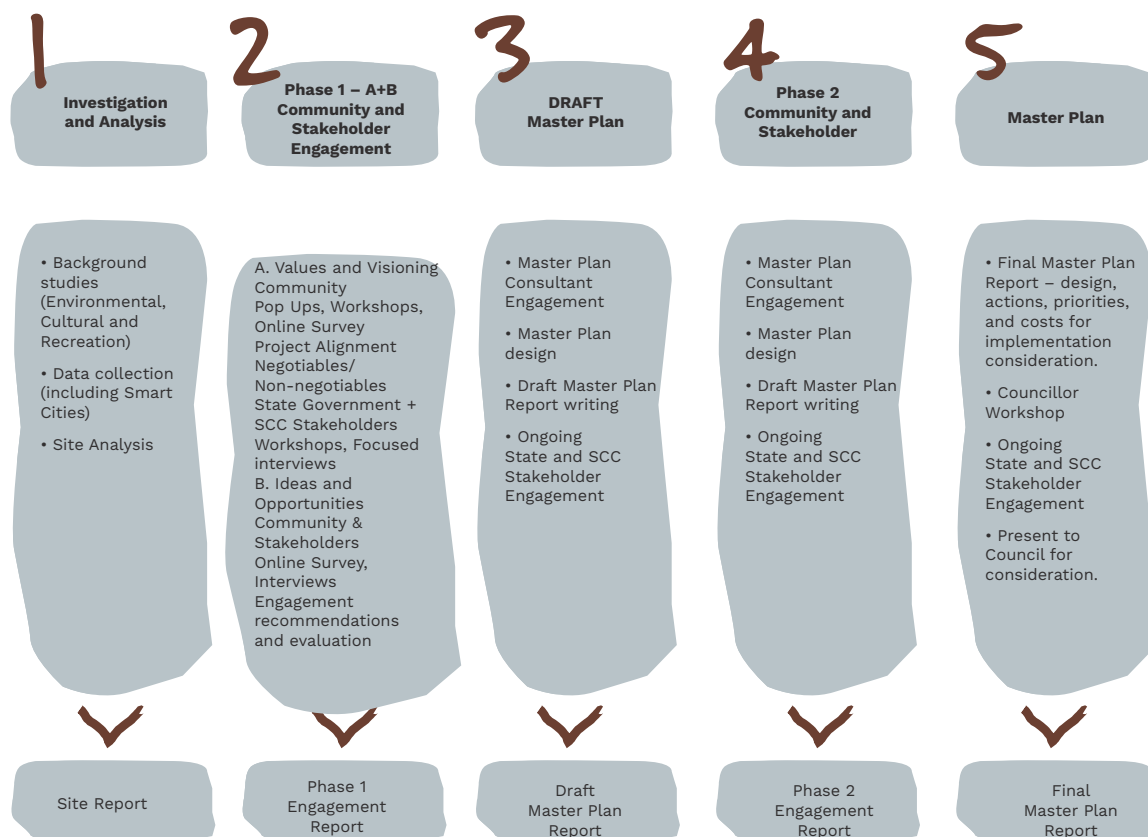


Figure 11 Master plan methodology



Historical Context

Kabi Kabi Cultural and Archaeological Context

Point Cartwright Reserve and La Balsa Park are part of the extensive cultural landscape of the Sunshine Coast. Figure 15 illustrates the network of traditional pathways across the Sunshine Coast with a pathway extending from the Maroochy River through the project area to Caloundra and many more connected to favoured campsites, Bora and ceremonial grounds. It is likely that both Sippy Creek and the Mooloolah River were traditional pathways.

Within a regional context, numerous landscape features in Kabi Kabi Country have stories and cultural significance attached to them. For example, Mount Ninderry, Mount Coolum, the Maroochy River, and Mudjimba Island to the north and north-west are all important places and landforms associated with Creation ancestors and all are inextricably linked to the Mooloolah River and its Creation ancestor, Mooloolah.

Traditionally the project area would have been in the coastal and sub coastal zones along waterways and their associated ecotones onwards to eucalypt open forests/woodlands on the lower slopes and in the valleys of the hinterland. These contain a considerable variety of potential faunal food resources. In addition, these areas would have provided a large range of floral resources utilised for both food and the construction of housing and items of material culture. Faunal remains in the project area were dominated by 'Eugarie' also known as Pipi (*Donax deltooides*) indicating utilisation of the ocean beach environment. In addition, the area contained substantial stone artefact assemblages comprised of grinding and pounding implements and a flaked tool component.



Figure 13
Sandstone cliff face

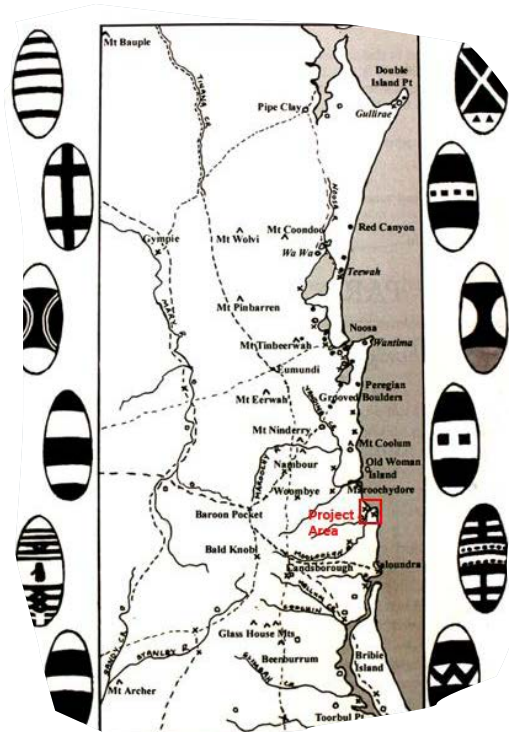


Figure 14
Map Robin Wells

Earliest assessments of the project area relate to Jackson (1939) who investigated a series of middens in the sandhills behind the beach immediately south of Point Cartwright extending to the north of Caloundra.

In addition to these middens Jackson was also shown another series of extensive middens on the banks of the Mooloolah River, 'sometimes rising in the bank to a height of 7ft above the river' (Jackson 1939:291) and composed entirely of oyster shells.

Also noted during Jackson's inspections of Point Cartwright was the presence of extensive rock engravings on the sandstone terraces off the shoreline at the base of the cliff. These, along with others at Moffat and Wickham Heads, were in the process of active erosion at the time and are now sadly absent. Specifically noted were emu, kangaroo and dingo footprints amidst many smaller bird prints, at least one human footprint and "other markings of an indefinite character" (Jackson, 1939:293). While now gone, this record is extremely noteworthy since rock art and in particular rock engravings are rare in southeast Queensland.

Several culturally significant sites are recorded within the project area on the Cultural Heritage Database and Register including shell middens, engravings, a fish trap, stone feature and several Aboriginal Intangible Place's. An Aboriginal 'Intangible Place' refers to locations that hold significant cultural heritage values related to the existence of traditional creation stories, song or story lines or places associated with restricted knowledge related to specific rites, customs or ceremony. They are places associated with traditional knowledge and cultural expressions, held collectively by Aboriginal people or a particular group of Aboriginal people, and passed down across generations with or without adaptations and evolutions in nature or practice as elements of a living culture.

Although the project area has undergone extreme change, the Kabi Kabi People have primary lore, customary and cultural rights, and obligations to their "Country", the management of "Country" and significant cultural values within it. Caring for Country is a traditional responsibility for them. Likewise, maintaining connection to spiritually significant places continue to be important for the Kabi Kabi People, and the study area is part of a culturally significant landscape.

Statement of Cultural Significance

During the Cultural Heritage Assessment, Kabi Kabi representatives offered the following as a statement of the Cultural Significance of the project area:

The project area has complex and multiple layers of cultural significance related to both residential and special use functions. Both the Mooloolah River and Point Cartwright are saturated with the essence of Kabi Kabi creation stories and the creation ancestors.

The Point Cartwright landform is of prime cultural importance in terms of ceremonial significance, being a place that could sponsor special festivities like the annual mullet and tailor runs and Pandanus festivals.

The project area is an environmental setting that provides ready access to a wide and rich range of resources, and the size, density and distribution of archaeological sites is tangible proof of the scale and intensity of these activities. This same resource diversity also supported a more mundane but no less important, daily lifestyle. Fish traps, middens, rock art, stone artefacts and quarry sites exist side by side with sites of intangible value and the whole is connected to other areas of Kabi Kabi country by traditional pathways, some of which aided and abetted the destruction of the traditional lifeway of Kabi Kabi People.

For too long we have been disconnected and we look forward to again having a deterministic voice as the Point Cartwright area continues to evolve.

Post European settlement

European settlement of the area dates back to the 1850's. Timber was the most viable and easily accessible natural resource for the new settlers as Queensland had a seemingly unlimited supply of Cedar, Maple, Mahogany, Walnut and Silky Oak, together with excellent general



Figure 15
Middens



Figure 16
Rocky foreshore

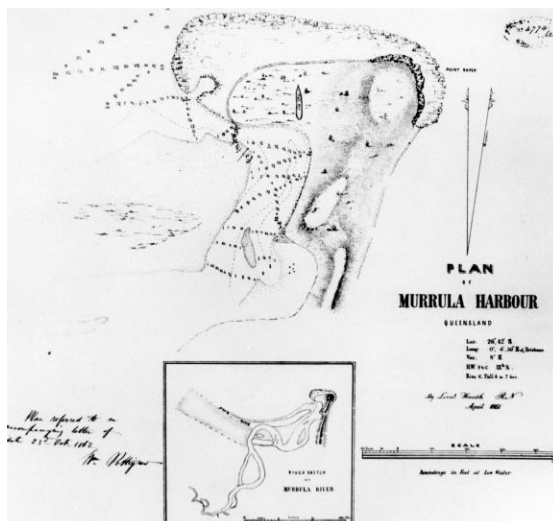


Figure 17 Lt Heath's 1861 plan of Point Cartwright (then known as Murrula Harbour).



Figure 18 Aerial photo of the study area May 1st, 1958, QAP0747038 (QImagery 2022).

Post European settlement

European settlement of the area dates back to the 1850's. Timber was the most viable and easily accessible natural resource for the new settlers as Queensland had a seemingly unlimited supply of Cedar, Maple, Mahogany, Walnut and Silky Oak, together with excellent general utility pine including Hoop, Bunya and Kauri pine.

Timber getters were often the first non-indigenous people to enter a region with exploration frequently prompted by a desire to find timber. Consequently, they entered areas where there were no roads beyond Aboriginal pathways. Rivers were the most efficient means of transporting timber, hence, timber cutting started in coastal areas near rivers with cutters only moving inland as reserves of timber became depleted.

The Maroochy area had the reputation of having the finest timber in the colony and was a particularly valuable source of timber and became a focal point for initial activity. However, the Maroochy River had a treacherous, shifting bar and the process of floating logs down the river to the open sea for gathering into rafts and towage to the Port of Brisbane for milling, was fraught with danger to workers and resulted in heavy losses of product (Heap, 1965).

In 1861, Naval Lieutenant, George Heath was commissioned by the Government to report on the state of the Maroochy River and investigate prospects for the establishment of a safe harbour.

Heath found "a very snug, perfectly land locked little harbour just inside Point Raper" inside the Murrula River (Heath 1861). Point Raper then being the name for Point Cartwright.

The first plan of Point Cartwright, shown in figure 18, was drawn in 1861 by Lieutenant Heath and shows the project area before any development. Notable features are the eastern embayment (fish trap), saddle area and lagoon and the influence of channel infilling from sand blow deposits from Buddina Beach to the Mooloolah River. The earliest aerial photographs date from 1958 and show a diminished lagoon and vegetation, and a track from Half Moon Bay to the northern foreshore. Significant change occurred over the next 10 years as illustrated in figure 20. The image shows that the east and west breakwater walls have been constructed at the river entrance and sand dredging has taken place to widen and deepen the channel. On land, a large quantity of sand has been extracted from the saddle area, removing vegetation and impacting the lagoon. The sand has been placed behind the east breakwater, infilling the natural embayment and extending the land mass to reclaim the rocky shoreline.

To the south of the spit, canal estates are under construction, filling and modifying natural wetlands and levelling sand dunes. A road extending to Point Cartwright headland is evident as is land clearing on the site where apartment buildings now stand.



Figure 19 Aerial photo from May 27th, 1971, QAP2230009 (QImagery 2022)



Figure 20 Aerial photo December 22, 2005, QAP6180009 (QImagery 2022)

Figure 21 shows that five car parks have been inserted into La Balsa Park between 1984-2005. A reservoir has also been constructed on the most elevated area of the headland and network of pathways through the remnant vegetation and along the eastern cliff top. The sand extraction area is now a grassed open space as is La Balsa Park.

In 1987 destruction of a large midden associated with dredging works on the original bank of the Mooloolah River occurred. This was associated with construction of the marine precinct of the Sunshine Coast Water Police and a mooring facility.

The point has been a beacon to shipping since 1978 when the 32m pentagonal lighthouse replaced use of the Caloundra Lighthouse.

La Balsa Park obtained its current name from the famous 1970's La Balsa expedition in which a raft made of balsa logs carrying four men and a cat, travelled from Guayaquil, Ecuador to the Sunshine Coast. The La Balsa expedition was undertaken to show that it was possible for contact to have occurred between pre-Columbian South American cultures and those of the Pacific Region.



Figure 21
Looking east to Mooloolaba



Figure 22
The La Balsa Voyage arrival



Regional Context

Located in South East Queensland, about 100 kilometers north of the Brisbane CBD, the Sunshine Coast Regional Council area is bounded by the Gympie Regional Council area in the north-west, Noosa Shire in the north-east, the Pacific Ocean in the east, the Moreton Bay Regional Council area in the south, and the Somerset Regional Council area in the south-west.

The current population is 356,059 across 2,291 sq.km. The population density 155.4 pp/sq.km.

The Sunshine Coast is a diverse region with picturesque hinterland towns, coastal urban centres, waterways, national parks, state forests, bushland, rural areas and scenic mountains. This area is the ancestral homelands of the Kabi Kabi and Jinibara peoples and is also home to an increasing number of First Nations people originating from across Queensland and Australia.

European settlement dates from the 1850s, with land used mainly for grazing and timber-getting. Population was minimal until the 1860s, when several townships were established and agriculture, including sugarcane growing, became more popular. Growth took place from the late 1850s into the early 1900s, spurred by the opening of the railway line between Brisbane and Gympie in 1891. Land was then used for fruit growing and dairy farming. Expansion continued during the 1920s and 1930s, aided by tourism and improved access. At this time the area was known as the North Coast, however, in the 1960's it was re-named the Sunshine Coast, to describe the area in a way that promoted tourism.

Significant development occurred during the post-war years, particularly from the late 1960s, with the population of the Council area increasing from about 21,000 in 1947 to about 36,000 in 1971. Rapid growth took place during the 1970s and 1980s, with the population rising to about 98,000 in 1986. The population grew by over 79,000 people between 2011 and 2021 and is forecast to grow to over 500,000 people by 2041.

Major infrastructure investments including the Sunshine Coast Airport Expansion, University of the Sunshine Coast, Maroochydore City Centre, Sunshine Coast University Hospital and international broadband submarine cable, the future Mass Transit System, and specific areas designated for more dense urban growth have all been designed to support sustainable prosperity for the Sunshine Coast.

Local Context

Point Cartwright Reserve and La Balsa Park are located within the small coastal neighbourhood of Buddina, the most northerly suburb of the Kawana Waters locality. The area is defined by the Pacific Ocean to the north and east, Warana to the south, Minyama to the west, and the Mooloolah River to the west and north.

Buddina is distinctive for its dual water frontage and the Point Cartwright, rising from the dunes to punctuate the headland. Point Cartwright boasts expansive views to Mount Ninderry, Mount Coolum, Mudjimba Island and the north and south coastline. The parkland is linked into the Coastal Pathway extending from Coolum in the north to Bells Creek in the south.

Buddina is situated on a low sand dune system and coastal floodplain within the Mooloolah River catchment. As a result, the area is relatively flat and close to sea level. The natural landform and landscape were intact until the early 1960's when substantial alteration took place to shape the canal system and residential housing estate.

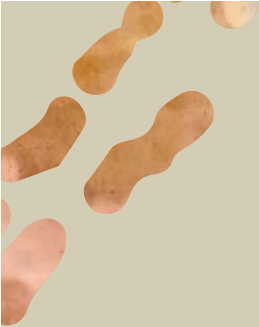
The suburb has a busy local café opposite La Balsa Park, a small shopping village, Parkana Shops, and a Primary School. Beyond the suburb, the community has access to a Surf Life Saving Club, community library, community garden, major shopping centre and additional schools, in Kawana Waters.

The area has a mix of housing types, including single houses, townhouses and apartments, with over 70 per cent being single detached dwellings. The local population was recorded as 4,236 in the 2021 Australian Bureau of Statistics Census with the median age being 43 years.



Figure 24 Local Map





This chapter encompasses a summary of the relevant state and local planning instruments, policies, local laws and manuals, that the Master Plan is required to be informed by. In addition, ownership, tenure and management responsibilities are explained.

Guiding strategies and plans

Sunshine Coast Regional Council has developed three long-term strategic documents to inform corporate and operational planning and delivery including the:

- Environment and Liveability Strategy 2017 (ELS)
- Regional Economic Development Strategy 2013 – 2033 (REDS); and the
- Community Strategy 2019 – 2041 (CS)

These documents have been carefully reviewed and reflected in the Point Cartwright and La Balsa Park Master Plan. In addition to the three regional strategies, other key Council documents, including the Operational Plan, the Sunshine Coast Design Strategy 2020 and the Recreation Parks Plan 2021-2031, have been considered and incorporated in the development of the Master Plan.

Environment and Liveability Strategy 2017

The Environment and Liveability Strategy provides long-term strategic direction to shape the region by guiding growth and delivering the transformational change required to maintain a healthy environment and liveable Sunshine Coast until 2041. The strategy focuses on the preservation and enhancement of the natural environment and the liveability of the region, enabling a good quality of life for all residents and supporting a strong economy in an accessible and well-connected built environment. The Environment and Liveability Strategy identifies a governance framework for delivery, a range of council services central to the delivery of the strategy, and 26 transformational actions delivered through five strategic pathways to actively respond to the drivers of change. The preparation of this Master Plan is in accordance with - Our Environment and Liveability, Strategic Pathway 2. Protection and enhancement of our natural assets and distinctive landscapes.

Regional Economic Development Strategy 2013-2033

The Regional Economic Development Strategy provides a 20-year blueprint for sustainable economic growth across the Sunshine Coast region. The strategy establishes a pathway through a changing economy, including becoming a part of the global economy while respecting the region's local character. It focuses on high value industries, investment in talent and skills and a collaborative approach to growth. There are strong synergies with the Environment and Liveability Strategy, and therefore this Master Plan, which both seek to support a transition to a smarter, innovative and more sustainable region while protecting the environment and liveability. The Master Plan acknowledges how vibrant public spaces and recreation opportunities attract skilled workers to the Sunshine Coast and support the tourism, sport and leisure industry.

Community Strategy 2019-2041

Council's Community Strategy provides long-term social direction that builds on the region's positive social attributes - Sunshine Coast communities are engaged, diverse and resilient. The strategy provides pathways to four distinct outcomes, each focused on ensuring that people are included, treated with respect and provided with equitable opportunities throughout the region. Recreation parks play a vital role in the delivery of these outcomes by promoting healthy lifestyles and ensuring that people and places are connected.

Recreation Parks Plan 2021-2031

The Sunshine Coast Recreation Parks Plan outlines the strategic direction for recreation parks across the region. The plan is supported by two technical documents that provide additional planning tools to ensure consistent and sustainable development of these public spaces. The first supporting document contains technical guidelines and additional locational criteria for park infrastructure. A second technical document provides geographic and demographic information on each of the 31 localities of interest in the Sunshine Coast Regional Council region as well as the mapping which shows the current provision of key park infrastructure.





Sunshine Coast Design Strategy 2020

Sunshine Coast Design is a resource to help plan and design buildings, parks, public spaces, streets and neighbourhoods on the Sunshine Coast by using a set of simple and accessible values and design principles.

The Strategy, created using a co-design process with the Sunshine Coast community, was developed to encourage a place-based design approach to protect and enhance all that is loved about the Sunshine Coast.

The four values are:

We love our climate

We live within and cherish our landscape

We treasure our ocean, beaches and waterways

We are a community of communities

These values can be realised through applying the 10 Sunshine Coast design principles to guide planning and design of parkland.

The design principles are:

- 1 Work with the local climate
- 2 Create places that respect and incorporate landscape
- 3 Bring our cultures, arts and heritage to life
- 4 Capture and frame views and create vistas
- 5 Strengthen and extend a network of green corridors
- 6 Be inspired by the natural and built environment
- 7 Create shady streets that put people first
- 8 Create welcoming places that can be enjoyed by everyone
- 9 Design places to be resilient and ready for change
- 10 Create and add value



Relationship with other planning documents

In addition, the Master Plan is guided by the following Sunshine Coast Council strategies, policies, local laws and manuals.

- State Controls Local Gov Act
- Sunshine Coast Planning Scheme 2014
- Coastal Hazard Adaptation Strategy
- Sunshine Coast Integrated Transport Strategy
- Coastal Pathway Linear Open Space Master Plan 2017
- Environmental Reserves Network Management Plan 2017
- Sunshine Coast Active Transport Plan 2011-2031
- Sunshine Coast Arts Plan 2018-2038
- Sunshine Coast Street Tree Master Plan 2018
- Sunshine Coast Heritage Plan 2021
- Sunshine Coast Parking Management Plan 2017
- Sunshine Coast Reconciliation Action Plan 2021-2022
- Sunshine Coast Recreation Trail Plan 2012
- Urban Public Lighting Master Plan 2016
- Place Assessment 2020
- Access And Inclusion Policy 2011
- Community Land and Complementary Commercial Activity Policy 2017
- Community Safety Policy 2014
- Local Law No. 2 (Animal Management) 2011
- Regional Wayfinding Signage Manual 2011

Previous Master Plans

La Balsa Park Landscape Plan 2015

Sunshine Coast Regional Council prepared a Landscape Plan for La Balsa Park in 2015 based on the local community's issues and requests. The plan encompassed upgrades to amenities, parking, lighting, paths, picnic seating and barbecues, shelters, playgrounds, planting and signage.

Point Cartwright Master Plan 2002

In 2002, Caloundra City Council and Anembo Consultants prepared the Point Cartwright Master Plan making recommendations regarding: strategic planning, recreation design, natural resource management and social development.

Many of the recommendations from both plans have been initiated. This Master Plan recognises the good work to date and incorporates the relevant planning, design and management direction from both the La Balsa Park Landscape Plan 2015 and the Point Cartwright Master Plan 2002.

Master Plan 2023-2033 related studies

To support the master planning process, specialist background reports have been undertaken to further investigate the cultural heritage, environmental and recreation value of the site.

In 2022 the following reports were received:

Point Cartwright and La Balsa Park Cultural Heritage Survey Report for the Kabi Kabi First Nations Aboriginal Corporation and Sunshine Coast Council by Converge Heritage and Community.

Point Cartwright Reserve and La Balsa Park Master Plan Project Environmental Values Report by Future-Plus Environmental.

Point Cartwright Reserve and La Balsa Park Recreation Values Report by ROSS Planning Pty Ltd.

The reports each made a series of recommendations for the future planning, protection and development of the parklands. These recommendations are included in the Place Assessment chapter of this Master Plan Report.

Ownership and Management

La Balsa Park and Point Cartwright Reserve are owned by the Queensland Government and designated as Reserves under the control of Sunshine Coast Regional Council as trustee. Point Cartwright Reserve is comprised of two allotments, both designated as Reserve for Recreation and Scenic Purposes. La Balsa Park is also comprised of two allotments, one designated as Reserve for Parks and Gardens, and the other Reserve for Park and Recreation. Council classifies the combined parklands as a district level recreation park. Most of the site is zoned Open Space.

Council's Planning Scheme identifies (6.2.14.2 Purpose and overall outcomes) the purpose of the Open space zone code is to:

Provide open space and park functions which are associated with the safe and comfortable public use of those areas. The zone may also accommodate open space required for drainage or amenity purposes. Where required to meet community needs, development may include shelters, amenity facilities, picnic tables, and playgrounds and infrastructure to support safe access and essential management.

The range of existing uses are generally consistent with this purpose.

Sunshine Coast Regional Council Business Areas managing the parkland include:

Civil Asset Management

The Civil Asset Management branch are the operational custodian for pathways, boardwalks, car parks, boat trailer park etc.

Environmental Operations

The Environmental Operations Branch are the operational custodian for the natural area's assets both hard and soft elements, as well as the manager of the ongoing maintenance and rehabilitation of parts of the site.

Parks and Gardens

The Parks and Gardens Branch are the operational custodian for the landscape recreation assets both hard and soft elements, as well as the manager of the ongoing maintenance of these assets.

Response Services

The Response Services Branch manage the sites local laws including dog management and permits.

Property Management

The Property Management Branch are the operational custodian for the four amenity buildings. The Land Management Branch will advise on land related matters between Council and the State Government.

Transport Infrastructure Management

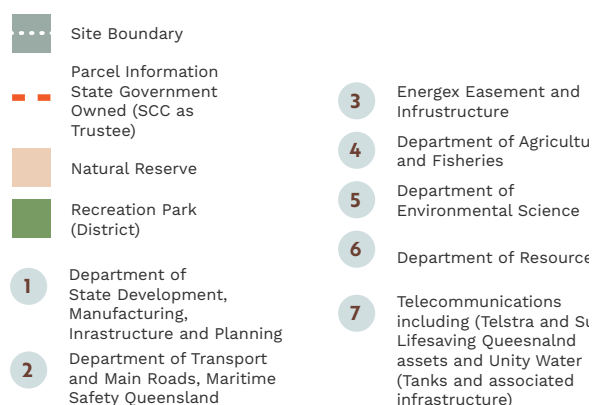
The Transport Infrastructure Management branch is responsible for the car parking network, footpath network, public lighting and sustainable transport.

Figure 27 illustrates state authorities responsible for waterways and infrastructure.

Operated by the Australian Maritime Safety Authority, Point Cartwright Light is an active lighthouse located on Point Cartwright. It marks the entrance to the northwest channel, a deep-water channel into Moreton Bay and the Port of Brisbane and provides guidance into the Mooloolaba Harbour. The land is leased from Sunshine Coast Council.

Point Cartwright Reservoir is operated by Unity Water and leased from Sunshine Coast Council. An easement provides access through the Pacific Boulevard car park to the reservoir.

Energex have an area of underground easement in La Balsa Park.





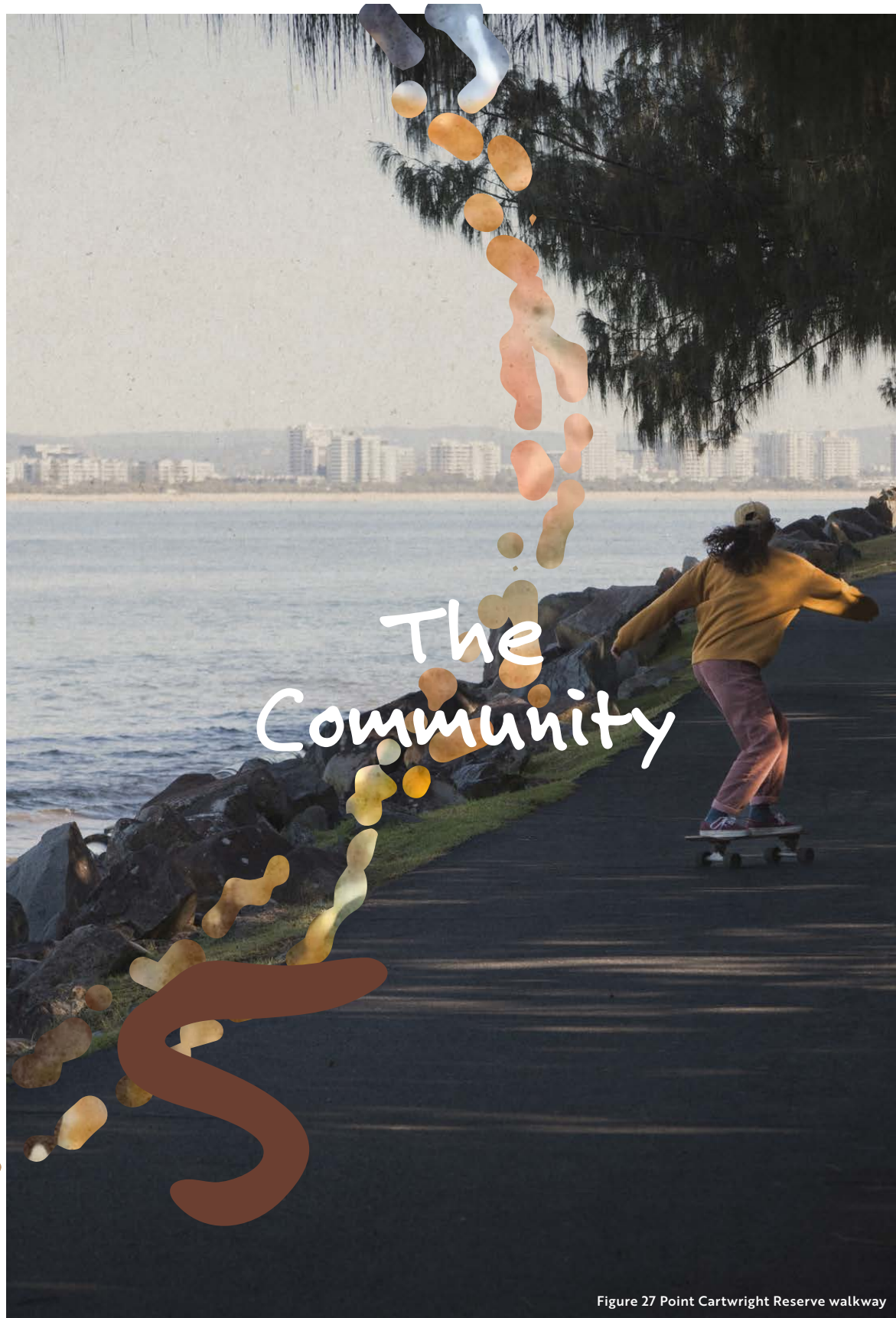


Figure 27 Point Cartwright Reserve walkway

The following chapter presents a snapshot of the local community and how they currently use the parkland based on community feedback, Australian Bureau of Statistics Census data and on-site activity data. This chapter also provides insights into future population and use.

The Local Community

In the 2021 census, the population of Buddina was 4,236 people consisting of 2,105 males and 2,025 females. The highest per cent of the population are aged between 35-49 years. Of the labour force population, 96% is employed. Only 17.7% of the local population were born overseas making Buddina a relatively non-diverse area.

The total number of dwellings were 2,025 with the highest percentage being single detached dwellings. The portion of the population rent is 29%, with the remainder being homeowners or purchasers. The highest percentage of household type was couples without children.

Local concerns

There are several community groups active in the area indicating that a portion of the community are highly motivated in the desire to help shape the future of the area. These include:

La Balsa Bow Wows

A group for the Sunshine Coast community and four-legged friends who love walking around Point Cartwright. They advocate for dog access to Point Cartwright and share news and social activities online.

Friends of Buddina

Friends of Buddina is a volunteer community group formed in 2019. They aim to share information about social, economic, environmental and land use development issues that impact residents, visitors and neighbouring communities.

The Beach Matters Group

The Beach Matters Group is a community group who aims to protect and preserve healthy and clean Sunshine Coast beaches.

The Point Cartwright Care Group Inc.

The group runs the 'Save Point Cartwright' campaign. Their aim is to protect Point Cartwright Reserve from future development, keep it a natural place and prevent further degradation of the reserve by managing the reserve as a conservation park and advocating to change State Government land use zoning to Environmental Management and Conservation.

Turtle Care Group

The volunteer Turtle Care group is facilitated by Sunshine Coast Council's Environmental Operations Branch. The aim of the Turtle Care volunteer program is to implement an ongoing marine turtle monitoring program for nesting activity on the Coast's beaches.



Users of Point Cartwright Reserve and La Balsa Park

Together, La Balsa Park and Point Cartwright Reserve offer a set of unique recreation experiences that are utilised by the local community, the wider Sunshine Coast community and tourists visiting the Sunshine Coast. The ability to enjoy scenic walks in a natural setting, run, ride, barbecue, picnic, play, and exercise, swim, surf, fish, dive, snorkel, boat and hang glide – all from an area where on-leash and off-leash dog activities are permitted, (and all within a heavily developed residential area), is quite unusual. It is this large scope of activities and population pressures that has led to conflicts between users and uses.

Council undertook an Activity Data Study in 2021 and 2023 to better understand parkland users, uses and conflicts. The study focused on four types of users: adults, children, dogs and cyclists, and utilised four data collection methods. These methods and key findings are summarised.

Field Survey – on the ground observation for 24hrs

Field survey data was collected from September 2-5, October 11-14 in 2021 and again from Mar 17-20 in 2023. Human monitoring at fixed points to purposefully collect data at 7am and 1pm has provided an opportunity to characterise the recreational activity occurring in the Point Cartwright Reserve and La Balsa Park.

Figures numbered clockwise starting with top left:

Figure 28 Viewing area - looking south along Buddina Beach

Figure 29 Mobility scooter in La Balsa park

Figure 30 Viewing area at Point Cartwright Headland looking east to Mooloolaba

Figure 31 Half Moon Bay

Council officers counted the number of adults, children, wheels (bicycles, skateboards, scooters etc.), and dogs passing through the La Balsa Park entry to Point Cartwright Reserve and the Pacific Boulevard entry to Point Cartwright Reserve. Counts were grouped over periods of 10 minutes to match the observations being recorded by the Wi Fi counting devices.

Key findings:

- The average ratio of adults to children is 89%/11%
- The average ratio of adults to wheels is 92%/8%
- The average ratio of adults to dogs is 80%/20%
- Comparison of field survey results across 2021 and 2023 yielded very similar ratios for adults, children, wheels and dogs.

Wi-Fi n-counters – over 644 days

WiFi hotspot (nCounter) data was collected over 644 days from September 2021 to June 2023. Silent WiFi hotspot (nCounter) anonymously counts devices moving nearby. Two counters were installed, one at the La Balsa Park entry to Point Cartwright Reserve and second at the Pacific Boulevard entry to Point Cartwright Reserve. This longitudinal dataset allows investigation of changes in patterns over time.

Key findings:

- Visitation has increased in peak holiday periods and off-peak holiday periods indicating that visitation increase is due to local population growth as well as increased holiday visitors
- The busiest month is January
- In January 2022 visitation was 84,296 compared to 89,044 in January 2023
- The average people visiting per day (over 644 days - Sept 2021 to June 2023) was 1271
- The maximum people visiting per day (NYE 2022) was 3729.

Strava Metro - crowd sourced over 1 year

A crowd sourced dataset produced from the Strava 'app' built for iOS and Android devices. Both cycling and walk/run views are displayed as Heatmap, or activity attributes can be analysed on individual segments including people aged:

- 13-19
- 20-34
- 35-53
- 55-64
- 65+

Key findings:

- The largest cohort (50%) using the parkland while using the Strava App are aged between 35-54.
- The smallest cohort (2.65%) using the parkland while using the Strava App are aged 65+.

Google Popular Times – crowd sourced

A crowd sourced dataset produced by Google generated from aggregated and anonymised Location History Data, from people who have opted in to turn this setting on from their Google account. Measured at 1-hour intervals.

Key findings:

- The most popular time to visit the parkland on the weekend is between 3-4pm and between 11-12pm on weekdays.



Figure 32 Picnicking and barbecuing in La Balsa Park

Future population and use

The population of the Sunshine Coast Local Government Area is forecast to grow to over 500,000 people by 2041. A growing population will mean that the number of people seeking outdoor recreation and play opportunities will increase within the catchment. If not managed appropriately, this could lead to further degradation of the existing assets, inappropriate use of areas of high cultural heritage and/or ecological value and continued user conflicts.

Participation trends

Ongoing research conducted by SportAUS highlights a clear move away from formal sport participation while physical activity and recreation have increased significantly (by more than 20% since 2001). Participation in walking and fitness/gym have increased the most. There are few formal sports/activities undertaken across the project area. For those activities reported by SportAUS, significant participation increases have been highlighted at a national level for adults in air sports, cycling, fishing, paddle sports and surfing since 2017. Increases in participation in air sports and fishing have also been observed for children. These findings support reports for increasing demand for space for car and trailer parking across the project area.

Convenience

Our society is becoming increasingly convenience orientated. People desire the flexibility to do activities when it suits. This desire has contributed to an increasing trend in 'no strings attached' participation. Results from the 2021 AusPlay Focus Report indicated that the COVID-19 pandemic had a significant impact on organised sport due to restrictions on community gatherings. By contrast, there has been a national increase in adult participation in physical activity, and with higher frequency per week being driven by women.

Walking for recreation remained the most participated in activity, and jogging was almost as popular, followed by cycling, bushwalking and swimming. Most of these more popular activities are available across the parklands.



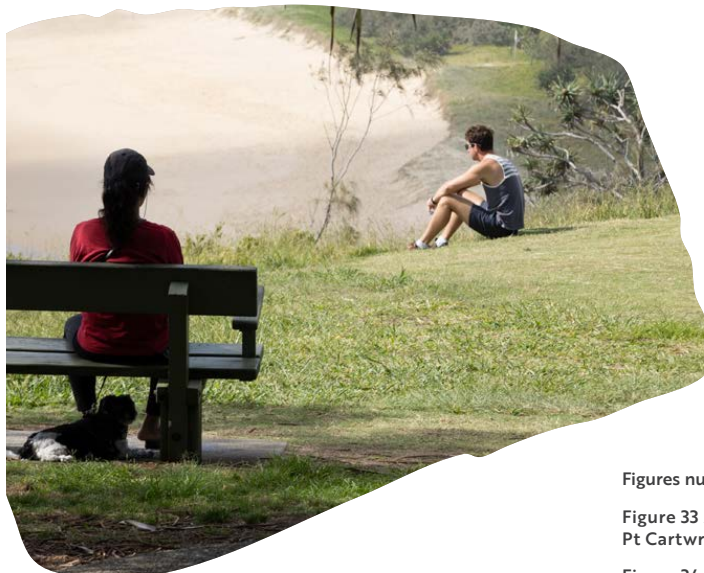
Increasing health and environmental awareness

People are becoming increasingly concerned about their health, with conditions such as obesity and heart disease on the rise. With the trend of small residential blocks and higher density living, people have less contact with the outdoors (including backyards). A significant body of knowledge now exists as evidence that residents with good access to the natural environment report a higher quality of life. Additionally, at societal level, there is growing awareness of the environment and the challenges it is facing, such as climate change and urban growth. This has facilitated a growth in visitation to various natural areas. A term referred to as 'returning to nature' has emerged, where people feel the desire to become connected to the natural environment in an effort to escape their modern lifestyles.

COVID-19 and dog ownership

The COVID-19 pandemic resulted in a substantial boom in pet ownership in Australia. Nationally, 69% of households now own a pet, up from 61% at the start of the pandemic. This increase has largely been led by a surge in dog ownership, with over a million additional dogs being brought into Australian households since 2019. Companionship is by far the most common reason for wanting a dog.

These significant increases in dog ownership are resulting in higher demand for dog parks and dog on- and off-leash areas. Point Cartwright Reserve and the surrounding foreshore areas are some of the more popular areas for recreation with dogs across the Sunshine Coast. Dog clubs from outside the region are also known to undertake group activities within the study area.



Figures numbered left to right:

Figure 33 Aerial photograph looking south over Pt Cartwright Reserve and La Balsa Park

Figure 34 The Coastal Pathway is a popular link through the site that connects with the regional open space network

Figure 35 The open spaces offer a variety of experiences

Figure 36 Places to exercise and socialise dogs are in high demand across the region

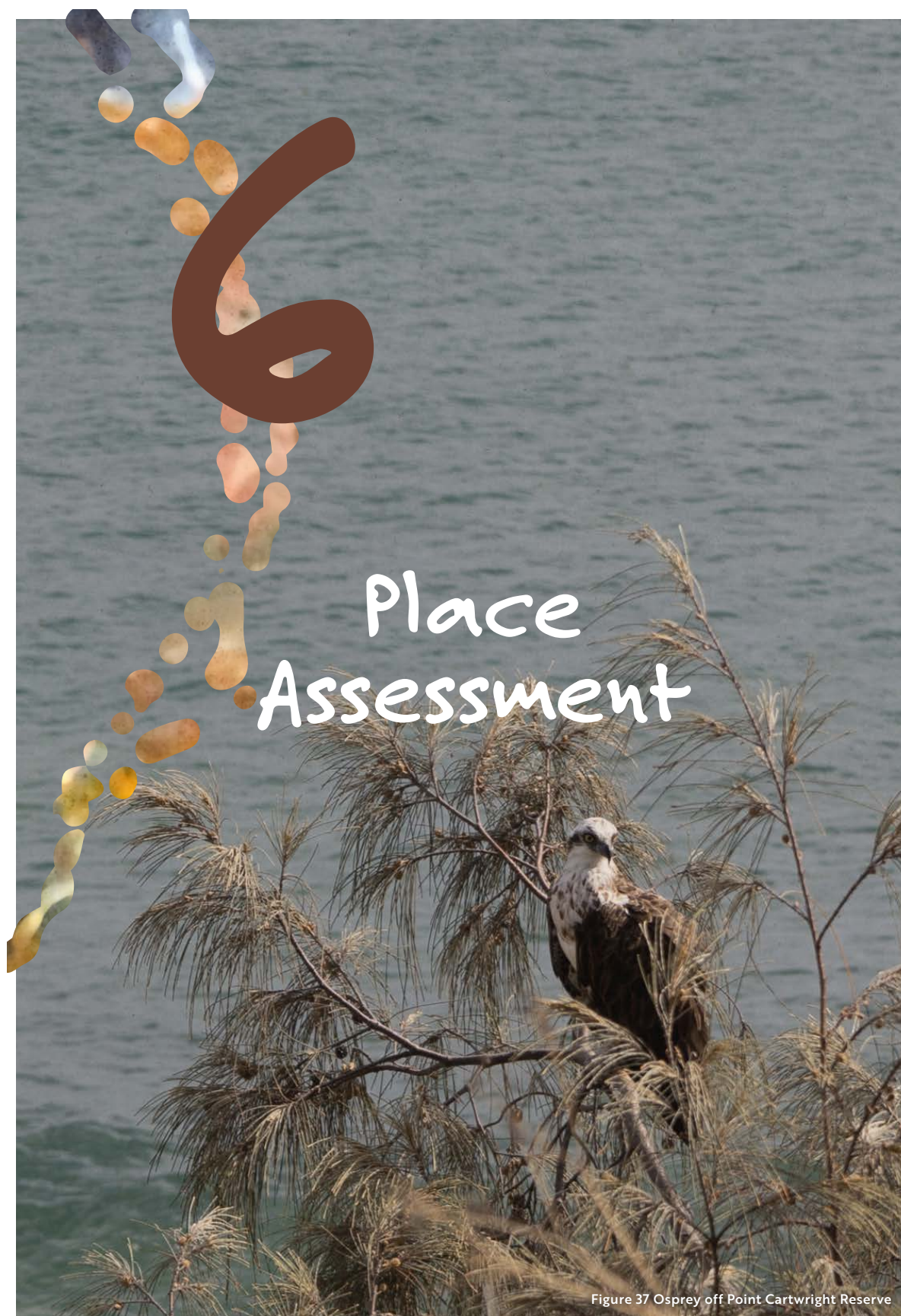


Figure 37 Osprey off Point Cartwright Reserve

This chapter brings together an assessment of the physical site with all the other considerations outlined in the previous chapters, to form a clear picture of the challenges and opportunities for the Master Plan.

Site Analysis

Climate

The Sunshine Coast experiences a sub-tropical climate with long summers that are warm, muggy, wet and partly cloudy; and winters that are short, cool, and mostly clear. Over the course of the year, temperatures typically vary from 10°C to 28°C and are rarely below 5°C or above 35°C.

The site faces north, affording sunrises from the ocean to the east and sunsets over the river to the west.

Prevailing winds are from the south-east. The site also experiences north and south-west winds. The site's dual water address means that visitors have opportunities to enjoy cool breezes off the water.

The average yearly rainfall is 600mm over 48 days.

Geology

The project area lies within Land Zone 2: Coastal Dunes - Quaternary coastal dunes and beach ridges; and Land Zone 12: hills and lowlands on granitic rocks.

The general area is dominated by numerous Jurassic period igneous intrusions into older sedimentary sandstones resulting in their uplift to form scattered and isolated hills and mountains. Point Cartwright is an eroded remnant of one of these features.

Topography

Point Cartwright, characterised by sandstone terraces at the shoreline, rock outcrops and cliffs, is at the very northern end of Kawana Beach.
















High cliffs provide spectacular views of Mooloolaba, the Mooloolah River mouth, Mount Colum, Mount Ninderry and Mudjimba Island to the north and Kawana Beach to the south. The site's natural landform creates features that are an essential part of the local character.

To the east, a well-defined dunal system runs north south defining the area's coastal edge, and the low-lying land to the west fronts the Mooloolah River.

Both Point Cartwright Reserve and La Balsa Park's topography have been modified through sand extraction. Sand was mined from the central area on Point Cartwright Reserve and used to fill the area east of the western breakwater and sand dunes in La Balsa Park were trimmed and leveled.

Regional Ecosystem

The Regional Ecosystem Description Database search identifies that the project area lies within Bioregion 12: Southeast Queensland Bioregion. From a biogeographic perspective, the project area lies within the Gympie Block province of the Southeast Queensland bioregion (Sattler and Williams 1999:12). This province comprises low, hilly landscapes on old sedimentary rocks, metamorphic's and intermediate and basic volcanics with scattered acid volcanic intrusions. The relatively fertile soils associated with the intermediate basic volcanics support extensive patches of Araucarian notophyll and microphyll rainforest and mixed eucalypt forests. Ironbark woodlands replace the mixed eucalypt forests in areas of low rainfall (Sattler and Williams 1999, p. 12/6).

-  Site Boundary
-  Summer Solstice Sun Path
-  Winter Solstice Sun Path
-  Prevailing Winds
-  Contours
-  Landsborough Sandstone Headland and Rock Outcrops
-  Views
-  Coastal Dune
-  Seawall
-  Deep Water Access
-  Remnant Vegetation
-  District Park
-  Nature Reserve
-  Shorebird Habitat
-  Turtle Nesting



Place Character

Cultural Heritage

The parkland holds profound cultural heritage importance. Although the site has experienced substantial alterations dating from the 1960's, much of the cultural and ecological value is intact.

There are several Tangible and Intangible Places outlined in the Point Cartwright and La Balsa Park Cultural Heritage Survey Report for the Kabi Kabi First Nations Aboriginal Corporation and Sunshine Coast Council. Converge 2022.

The report made the following recommendations:

Recommendation 1

Protection and management of archaeological sites.

Recommendation 2

Broader consultation.

- Seek additional layers of significance to identify unidentified issues of cultural concern.

Recommendation 3

Cultural interpretation and revitalisation opportunities.

- Signage, public art, guided tours, revegetation, cultural revitalisation.
- Opportunity for Kabi Kabi people to outline the traditional use and significance values of the precinct.
- Recommended that collaborative talks be undertaken to explore the full range of initiatives and further develop those that Kabi Kabi People feel are appropriate.

It is important to note that the identification of an Aboriginal area or object of significance is determined because of the area or objects significance in Aboriginal tradition and its history, including the contemporary history. Importantly, the area around a place or object may also be considered part of that place or object. It is also not necessary for the area to contain markings or physical evidence to be of significance i.e., it might be a story place. Historical archaeological sites include those places or objects involving the activities of non-Aboriginal peoples. In Queensland such sites are protected under provisions of the Queensland Heritage Act 1992 (Qld).





Place Character

Local character

There are several landscape character precincts within the parklands, ranging from closed forests to open forests, open grassed areas with shady trees, coastal dunes, rocky headland and shrubland. These precincts provide a range of diverse landscape experiences for the community to appreciate.

Throughout the parklands, there is a wide array of design characters and quality seen in the collection of the amenity buildings, shade structures, furniture, pathway finishes and planting palette. Some elements such as the sandstone block seats and timber and gravel access stairs feel very appropriate and complimentary to the natural local character while others, such as exotic planting beds in La Balsa Park (carpark 3) and brown brick barbecues, could be 'anywhere'.

Views

The project area features multiple and varied views looking within the site and looking out to significant Creation story Sunshine Coast landmarks including Mudjimba Island, Mount Coolum, and Mount Ninderry, give visitors a strong sense of where they are and an appreciation for how the parkland fits in the greater coastline, the Mooloolah River system and this part of land, sea and sky Country.

Art, Interpretation and Memorials

The Point Cartwright Reservoir is registered on the Silo Art Trail. The reservoir was painted in 2016 and 2022 with a seascape mural by artists Joel Fergie and Travis Vinson (Brightsiders).

Point Cartwright also features a collection of memorial plaques mounted to the coastal fence rail at the headland lookout. The majority of plaques have been installed without Council permission. Some visitors feel that the memorial plaques are morbid and make the headland feel like a cemetery while others find the plaques add meaning to the place.

There are further memorial plaques that have been illegally installed onto the cliff faces. These plaques are at odds with the majestic beauty and cultural significance of the ancient cliff faces.

The La Balsa raft voyage is marked by a sign and concrete pad featuring the crews' footprints, set in 1970.

A new addition to the parkland is the 2020 Pente Poets Hinterland to Headland Poetry Trail along Half Moon Bay which has been sponsored by Sunshine Coast Council. Poems have been carved into large format sandstone blocks/seats along the trail providing the visitors with a new experience connecting to nature and the arts.

Most of the interpretation/education signage relates to fauna and flora information and is of low quality.



Figures numbered from bottom left to top right:

Figure 40 *Casuarina equisetifolia*

Figure 41 Sandstone rock shelf

Figure 42 Point Cartwright foreshore

Figure 43 *Banksia integrifolia*

Figure 44 Surf off Point Cartwright

Figure 45 Fossilised plant material in rocks

Figure 46 Point Cartwright lighthouse and water tower



Key Challenges Place Character

- Unrecognised and under-appreciated cultural heritage sites and remnant ecology have resulted in damage to attributes and missed opportunities to engender community pride and enjoyment of the parkland.
- Infrastructure and park embellishments have been added in an ad-hoc manner over time resulting in an array of design characters and quality. This has diluted the unique qualities of the site resulting in weak and inconsistent place character.

Environment and Ecology

Vegetation

The Point Cartwright Reserve Regeneration Works Plan (2014) currently guides management and maintenance of the reserve including revegetation, restoration and weed treatment programs.

The 2022 Environmental Values Report undertaken by by Future-Plus Environmental, assessed that the project area contains five Vegetation Communities (VC).

Vegetation Community 1

L. suaveolens & *C. glauca* closed forest on Landsborough Sandstone with rainforest elements.

Two species listed as CEEVNT under the The Nature Conservation Act 1992 were encountered during vegetation assessments including:

- *Parastolochia praevenosa* (Richmond birdwing butterfly vine) – ‘near threatened’. Eight vines were encountered with recruitment evident (seedling plant); and
- *Muraya crenulata* (Smyrell's clausena) – ‘endangered’. One plant was encountered.

From information available, it is likely that both of these species have been planted between 2002 – 2014 due to their absence in historical local records and outside their known distribution and preferred habitat areas. Despite this, they provide ecological value to the site and should be protected and enhanced.

Vegetation Community 2

Closed wind-sheared shrubland, *Casuarina equisetifolia* woodland to open woodland with mid-dense to closed shrub layer and patches of grassland (plus herbaceous plants) on Landsborough Sandstone on seaward side of the headland.

The survey found that the shrubland and grassland patches at Point Cartwright retain a diversity of native species despite competition from habitat-modifying invasive species.

Vegetation Community 3

Closed microphyll vine forest growing on foredune (Regional Ecosystem 12.2.2)

Regional Ecosystem 12.2.2 forms part of the littoral rainforest and coastal vine thickets of eastern Australia threatened ecological community (TEC).

Littoral Rainforest and Coastal Vine Thickets of Eastern Australia are listed as a Critically Endangered Ecological Community under the Environment Protection and Conservation Act 1999

Vegetation Community 4











Macaranga tanarius + *Banksia*, *Acacia* & *Casuarina* sp. regeneration area.

This area is mapped as Regional Ecosystem 12.2.14 (foredune complex) but may have formed part of the Regional Ecosystem 12.2.2 vegetation community prior to the clearing/disturbance associated with construction of the break walls and channel realignment in the 1960s. This area has since been subject to bush regeneration works to redevelop a canopy.

Vegetation Community 5

Strand and foredune complex on beach and dunes.

The Environment Protection and Biodiversity Conservation Act 1999, Protected Matters Report

-  Site Boundary
-  Turtle Nesting Beach
-  Nudibranch
-  Shorebird
-  Vegetation Community 1
Vegetation complex of exposed rocky headlands
-  Vegetation Community 2
Vegetation complex of exposed rocky headlands
-  Vegetation Community 3
Foredune complex
-  Vegetation Community 4
Foredune complex
-  Vegetation Community 5
Strand and fore dune complex
-  Riparian Protection Area



Environment and Ecology

Figures numbered from left to right:

Figure 48 Brush turkey

Figure 49 Vegetation Community 5. Strand and fore dune complex on beach and dunes

Figure 50 Turtle hatchling, Buddina Beach

Figure 51 Loggerhead turtle

Figure 52 Vegetation Community 3 Closed microphyll vine forest



Habitat

Due to its unique geographical location, bounded by the Pacific Ocean and the Mooloolah River, varied topography and geology, the Point Cartwright Reserve and its immediate surrounds contain a unique mosaic of habitats worth restoring and protecting. There are 5 distinct vegetation communities across the site that provide habitat to a range of flora and fauna, some of which is critically endangered and nationally significant.

The Ocean facing foreshore including the north facing beach, rocky foreshore and Buddina beach are all mapped as significant sea turtle nesting areas by Queensland Government. The rocky foreshore is also mapped as Shorebird habitat by Sunshine Coast Council.

The Point Cartwright Reserve and Buddina Beach dune habitat include a number of areas, mapped by Queensland Government as Matters of state environmental significance (MSES), including:

- MSES high ecological significance wetlands – the entire rocky foreshore area
- MSES wildlife habitat (endangered or vulnerable) – Buddina beach dunal habitat
- MSES wildlife habitat (special least concern animal) – all naturally vegetated parts of the site
- MSES wildlife habitat (sea turtle nesting areas) – all ocean facing parts of the site
- MSES regulated vegetation (category B – endangered or of concern)
- MSES regulated vegetation (essential habitat) – Buddina Beach dune vegetation

An independent assessment of the closed microphyll vine forest growing on foredune (RE 12.2.2) found that is met the diagnostic criteria and condition thresholds for the Littoral Rainforest and Coastal Vine Thickets of Eastern Australia Threatened Ecological Communities (TEC)

Littoral Rainforest

Littoral Rainforest and Coastal Vine Thickets of Eastern Australia are listed as Critically Endangered under the Environment Protection and Conservation Act 1999

The National Recovery Plan for the Littoral Rainforest and Coastal Vine Thickets of Eastern Australia Ecological Community (DEE 2019) provides guidance on strategies and actions to reduce threats to this TEC, that are recommendations of this master plan, including;

- Reducing feral animal activity
- Reducing pathogens and disease
- Reducing damage caused by recreation uses
- Rehabilitation and restoration of the vegetation structure
- Increasing connectivity and natural buffers
- Engaging with the public to Promote the values of Littoral Rainforest
- Seek funding applications for management and rehabilitation activities
- Fine-scale mapping of Littoral Rainforest
- Establish baseline conditions at local and regional scales and compare these against the condition thresholds
- Monitor and evaluate patches at regular (maximum 5 yearly) intervals

The significance of the habitat areas is proven by the fauna that uses the site including a range of international migratory and resident shorebirds, EPBC listed birds including the Eastern Osprey, Wandering Tattler, various Terns, endangered Loggerhead Turtles, and a globally significant diversity of Nudibranchs. There are also threatened and endangered plant species present on the site.



Sea turtles

There are only seven recognised species of sea turtle surviving in the world today.

Queensland's coast has some of the most important marine turtle nesting sites in the world.

The main species nesting on Sunshine Coast beaches are the endangered loggerhead turtle and, less frequently, the green turtle.

Given that Australia's eastern population of nesting loggerheads comprises only around 500 nesting females, the Sunshine Coast population continues to be a small but important sub-population.

Loggerheads lay between 95-150 eggs, depending on which geographic region they belong to. In Australia the average clutch size is 127 eggs although this can vary considerably between individual nests. Females nesting on the Sunshine Coast usually nest at intervals of 10-14 days and incubation can vary from 56-90 days, although in an average summer it is usually around 63 days.

The conservation status of the Loggerhead turtle, *Caretta caretta* is:

- Nature Conservation Act 1992: Endangered
- Environment Protection and Biodiversity Conservation Act 1999: Endangered
- IUCN Red List of Threatened Species: Endangered

The South Pacific Loggerhead subpopulation is listed as Critically Endangered on the IUCN Red List.

The Sunshine Coast Turtle Nesting Technical Report (2005 – 2016) details the nesting populations of loggerhead turtles (*Caretta caretta*) and green turtles (*Chelonia mydas*). Buddina Beach contains one of the highest numbers of nest sites on the Sunshine Coast, this is due to the landform including a high dune system that creates a dark land silhouette.

The northern extremity of Buddina beach is a particularly popular nesting site. However, due to variable erosion and ground water discharge from the headland, the nests are commonly relocated south of Beach Access #201 where they are monitored and protected by TurtleCare volunteers.

Threats

Major threats to loggerhead turtle populations include climate change, marine debris -entanglement and ingestion, chemical and terrestrial discharge, light pollution and fisheries bycatch. Other threats include feral animal predation, habitat modification and boat strike.

- Climate change impacts appear to be affecting nesting sand temperatures with changes in hatchling sex ratios and emergence success and increased extreme weather events resulting in erosion of nesting sites.
- Light pollution: Lights from coastal development results in changed light horizons, which causes increased mortality of hatchlings when they move towards stronger light sources inland instead of the low horizon out at sea. There is also a decline in the recruitment of new adults to nesting populations on lit beaches as they avoid brightly illuminated beaches.
- Crab pots: Loggerhead turtles get tangled and drown in commercial and recreational crab pots and their float lines. Trap types that cause an impact include round crab pots, collapsible pots, and spanner crab traps.

The turtle nesting beaches within the project area are mapped by the Queensland Government as Significant. Managing and monitoring the turtle nests require very high levels of effort from council and community volunteers. The outcomes of the masterplan aim to reduce existing impacts on the turtle nesting areas, mitigate concentration of impacts and reduce light pollution from the general project area.

Shorebirds

Shorebirds, also known as waders, are a diverse group of birds commonly seen feeding in intertidal areas or on the fringes of wetlands.

Shorebirds make up about ten percent of Australia's species of birds and are the world's most threatened group of birds.

Migratory shorebirds

The Sunshine Coast is an important non-breeding habitat in the East Asian-Australasian Flyway, which is one of only eight international routes taken by migratory birds.

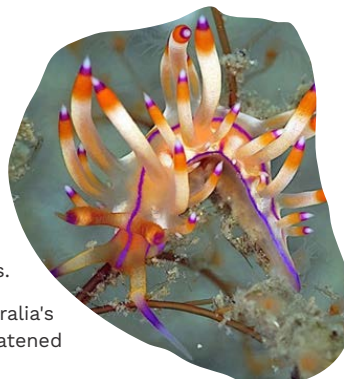
About two thirds of the Sunshine Coast's shorebird species migrate from the Northern Hemisphere each year, some travelling distances up to 15,000 kilometres one way.

Migratory shorebirds spend the summer in Australia feeding, recovering from the long migration, and readying themselves for the return flight. Any disturbance to the birds during this time limits their ability to gain essential weight and energy. Even short disturbances add up and impact on their return journey, breeding success, and survival.

Resident shorebirds

The Sunshine Coast has a population of resident shorebirds. Some of the most recognisable species include the pied and sooty oystercatchers, the beach stone-curlew and the red-capped plover. The beach stone-curlew and the sooty oystercatcher are less common. Resident shorebirds do not migrate to breed, and the Sunshine Coast provides nesting habitat for them on dunes along the beaches and on rocky headlands. However, nesting success of resident shorebirds on the Sunshine Coast is unknown and likely to be low due to high disturbance and potentially high predation and egg/chick destruction rates.

Point Cartwright Reserve is considered a high value roosting and (potential) nesting location for resident and migratory shorebirds, including conservation significant species.



Surveys conducted by volunteers of the Queensland Wader Study Group have recorded several Environment Protection and Biodiversity Conservation Act 1999 listed birds within the area, including the Wandering tattler (*Tringa incana*) and Eastern osprey (*Pandion cristatus*). Surveys by council officers regularly observed Sooty Oystercatchers, for which the Point Cartwright Reserve is a potential nesting habitat. In addition, searches on eBird found a total of 112 bird species identified at Point Cartwright Reserve and 28 species at La Balsa Park in 2022 (although this list is not limited to only shorebirds).

In 2022, the Queensland Government published Guidelines for Local Government dog off leash areas in State Marine Parks which provides valuable guidance and evidence based data to assist Local Governments in planning and managing dog off leash areas in State Marine Parks. While Point Cartwright is not a designated State Marine Park, the research, evidence and assessment processes are valuable and applicable to this site.

Point Cartwright can be considered as a High Value area*, based on the following site-based assessment:

- Identified high tide roost site
- Presence of nesting species (Sooty Oystercatcher)
- Presence of conservation significant species (Wandering Tattler, Terns), and
- Distance to other suitable shorebird roost areas

*Based on the Guidelines for Local Government dog off leash areas in State Marine Parks. Queensland Government 2022



Figures numbered from left to right:

Figure 53 Nudibranch, Mooloolah River

Figure 54 Crested turn, Point Cartwright foreshore

Figure 55 Wandering Tattler

Threats

All shorebirds are protected by state and federal law.

Shorebirds are very easily disturbed by close activity. A disturbance is any action that interrupts the breeding, feeding or resting of shorebirds. For example, causing a shorebird to take flight represents a significant disturbance.

Disturbance by human recreational activities and free-roaming dogs are probably the biggest threats to foraging and roosting migratory shorebirds at Point Cartwright.

There is strong evidence about the negative effects of dogs on shorebirds—and striking a balance between recreational demand and protection of wildlife is a significant challenge. For example, dogs that are allowed to run about off-lead cover considerably more ground than the route of a footpath, so their effects can be widespread (Priestman 2017).

The distance at which a bird becomes vigilant or alert is referred to as the alarm initiation distance (AID). The distance at which shorebirds fly as a result of disturbance is referred to as the flight initiation distance (FID). In general, the AID of the bird is twice the FID (Lilleyman 2016).

A review of international and local research studies that assessed the response of shorebirds to the presence of dogs and human stimuli clearly indicated that dogs elicit a greater response from shorebirds than humans walking alone. Other common themes included the that FIDs were species dependent, longer for migratory birds and that the larger the birds were more sensitive to threats.

Marine Mammals

Point Cartwright is considered a popular sighting point due to its broad ocean views. The seasonal migration of Humpback whale (*Megaptera novaeangliae*) runs from June to early October and is a highlight of the tourism calendar. Dolphin and turtle spotting in the water are also popular.

Marine Invertebrates

Nudibranch's (Noo-di-brahnk) are an order of Gastropoda that commonly occur in shallow waters and are famed for their diversity in size, colouring, and shape. The lower reaches of the Mooloolah River have long been established as a popular diving area for marine enthusiasts. Local dive groups have documented the species of Nudibranchs found within the Mooloolah River for over seven years. In total, 610 species of Nudibranch have been found along the shores of La Balsa Park. With only 3000 species known worldwide this number is quite extensive in a small area.

Recommendations

Retention of vegetated areas

Vegetation Community's 1 and 4 have been modified through regeneration efforts over the years. These areas should be preserved and improved through supplementary planting, weed control and restricted access as a matter of priority.

Weed treatment, bush revegetation and restoration

Further monitoring and weed control.

Increasing fauna habitat values

Installation of fauna nest boxes, installation of an osprey platform, consideration of unprotected fauna.

Construction of new headland track/stairway

A track be formalised connecting beach to headland, the others closed and rehabilitated.

Construction of exclusion fencing

Exclusion fencing and revegetation of bike trails.

Dog access

The requirement for all dogs to be on leads and to remain with their owners while on the headland would assist in improving and preserving fauna and flora values associated with vegetation within the reserve

Shorebirds

Based on its high value habitat, and potential for improvement, it is recommended that the mapped shorebird habitat around Point Cartwright should be protected, where dogs are prohibited from High Value areas, and the requirement for all dogs to be on leads and to remain with their owners while within the reserve would assist in improving and preserving ecological values

Getting to and Around

The Coastal Pathway accommodates shared pedestrian and cycle access to the site. There are currently no separated cycle on-road travel lanes and no access to public transport in the area resulting in visitors beyond walking and recreation cycling distance, or ability, being dependent on car use and car parking. There are five separate off-street car parks within designated public open space that not only dominate, but fragment what could be continuous open space along the foreshore.

In general pedestrian links into the parkland via the surrounding street network do not prioritise pedestrians.

The Coastal Pathway runs through the project area providing good access for the community to enjoy the greater Coastal Pathway network. The southern link at La Balsa Park does not meet current design standards however, there is a planned upgrade to define this connection. Through the reserve, the Coastal Pathway also requires upgrading and widening to align with the required provision of a shared path pedestrian/cycle that is safe, accessible and meets the volume of foot and cycle traffic of local and neighbouring communities. To the north, the current link across Pacific Boulevard also requires better definition to improve safety.

La Balsa Park has only the Coastal Pathway running along the eastern foreshore and lacks east/west connections from on-street car parking to the foreshore. Within Point Cartwright Reserve, the circulation network includes a series of paths that circumnavigate and crisscross the space. These could be improved to better align with desire lines and to define and control the range of experiences throughout the parkland, for example, a wide high use edge path contrasting with more narrow intimate paths through bushland. There are several informal goat tracks through erosion prone and protected areas that will need to be revegetated to protect from further degradation or formalised to provide safe access.

Members of the community have expressed safety concerns around high cycle, skateboard and scooter speeds conflicting with pedestrian use. In addition, there is ample evidence of damage to valuable cultural heritage and ecological areas caused by off-track biking.















-  Site Boundary
-  Beach Access
-  Pedestrian Crossing
-  Pedestrian Refuge
-  Beach Walk
-  Coastal Pathway (shared bicycle and pedestrian path)
-  Pedestrian Foothpath
-  Through Block Access
-  On-Street Car Parking
-  Off-street car park
-  Boat Trailer Parking
-  Accessible Car Parking
-  Motorcycle Parking
-  Bicycle Parking





Figure 57 Erosion caused by informal 'goat tracks'



Figure 58 Existing Coastal Pathway



Figure 59 Damage to vegetation caused by mountain bikers

Getting to and Around

Car Parking Analysis

Existing car parking areas, including on-street and off-street car parking provide 331 spaces.

AREA	Off Street	On Street
1 Harbour Pde Boat Ramp	43	-
2 Harbour Pde 1	20	-
3 Harbour Pde 2	19	-
4 Harbour Pde 3	29	-
Harbour Pde - east side	-	45
Harbour Pde - west side	-	74
Gulai Street	-	12
5 Point Cartwright car park	46	-
6 Pacific Blvd	29	14
TOTAL (331)	186	145

Key Challenges Getting to and Around

- Visitors beyond walking and cycling distance or ability, are dependent on car use and car parking as there are no other alternatives to getting to the parkland.
- High pedestrian use areas around the Harbour Parade off-street boat trailer and carpark, Gulai Street and the Pacific Boulevard off-street carpark do not prioritise pedestrians.
- There are substantial opportunities to improve equitable access throughout the parkland and surrounding streets.
- Paths throughout the parkland are used by walkers, joggers, and motorised and no-motorised cyclists, skateboarders and scooter riders. At times respectful and safe sharing of paths are not observed resulting in conflicts between users.



Relaxation and Enjoyment

Together, La Balsa Park and Point Cartwright Reserve offer a set of unique recreation experiences that are utilised by the local community, the wider Sunshine Coast community and tourists visiting the Sunshine Coast. They provide for a range of activities including walking, running, riding, barbecuing, picnicking, playing, and exercising, swimming, surfing, fishing, diving, snorkeling, boating and hang gliding.

La Balsa Park and Point Cartwright Reserve are often viewed by users as one 'site'. However, up to this point, Council has planned and developed the two parks as separate areas providing largely different experiences.

Point Cartwright Reserve has been left as mainly natural open space with limited embellishments. Other than two toilet facilities, the space includes limited seating, no picnic shelters and no barbecues.

In contrast, La Balsa Park has been heavily embellished with barbecues, picnic shelters of varying sizes, uncovered picnic tables, an array of seating, two toilet facilities and three play nodes across the length of the park. As a result, the park is very popular as a site for family outings and all forms of celebrations.





















Dog on-leash and off-leash areas are very popular in the parkland and the community is equally divided on the future of dog use in the parkland.

Dog owners place a high value on their ability to access the parkland.

Other members of the community believe that there is too much access to off-leash areas, noting the presence of faeces, and poor behaviour of dogs and owners.

Dog companionship has many benefits for individual wellbeing and for connecting with other members of the community. Training, exercise and socialisation are very important parts of a healthy dog's life, and it is acknowledged that all these needs can be met on a lead while in the park.

The Boat Ramp is particularly popular for offshore fishers and the boat trailer park is regularly filled to capacity.

-  Site Boundary
-  Beach Access
-  Running
-  Walking
-  Wheels - Ride/Skate/Scooter
-  Picnicking
-  Swimming
-  Snorkelling
-  Surfing
-  Boating
-  Fishing
-  Fauna Watching
-  Hang Gliding
-  Fish Cleaning
-  Shelter
-  Picnic Table
-  Seat
-  Barbecue
-  Playground
-  Lookout
-  Public Carpark
-  Boat Trailer Park
-  Toilets
-  Dog Off Leash 4pm-8am
-  Dog Off Leash All Time
-  Commercial Permit Area (Fitness Trainers)



Relaxation and Enjoyment

Recommendations

The Point Cartwright Reserve and La Balsa Park Recreation Values Report by ROSS Planning 2022 made the following recommendations:

Paths, tracks and trails

- Formalise the desire line short cuts toward the lighthouse end of Point Cartwright Reserve.
- Construct an additional formal track link from the sealed path down to the rocky headland up toward the lighthouse end of Point Cartwright Reserve. The one close to Buddina beach is preferred.
- Construct a formal track leading from the lighthouse to the fenced grass area at the headland end of Point Cartwright Reserve (and close and rehabilitate the other existing goat tracks in this area).
- Restrict inappropriate access to the unsealed tracks and trails (and the heavily vegetated areas).

Play and picnic

- Retain the existing range of play and picnic facilities (with La Balsa Park heavily embellished and Point Cartwright Reserve sparingly embellished).

Activities with dogs

- Reduce the amount of area available for off-leash dog activities at Point Cartwright Reserve to the existing beach section only (Beach access 198 to 201). The current Point Cartwright Reserve area (including Half Moon Bay) are to be converted to on-leash only areas). Dogs will be prohibited from environmentally sensitive environments.

Additional uses

Continue to monitor formal bookings for celebrations such as weddings. Current levels of bookings are appropriate. However, if these uses increase significantly a capped system may be required.

Water-based recreation elements, uses and experiences

Fishing

- Retain the existing embellishments supporting fishing opportunities.

Boating and paddling

- Investigate opportunities to expand and upgrade the parking area for the La Balsa Park boat ramp.

Swimming, snorkeling and diving

- Ensure opportunities for swimming, snorkeling and diving are not diminished through future development.

Surfing

- Formalise one track link from the sealed path down to the rocky headland up toward the lighthouse end of Point Cartwright Reserve.

Air-based recreation elements, uses and experiences

Hang gliding and paragliding

- Continue to approve hang gliding and paragliding from Point Cartwright Reserve (assuming Civil Aviation Authority approvals remain in-place). No additional infrastructure is required to support this use.



Figures numbered from top to bottom:

Figure 63 Generic park furniture at Point Cartwright Reserve

Figure 64 Ad hoc park infrastructure

Figure 65 Existing playground

Figure 66 Mixture of structures



Key Challenges Relaxation and Enjoyment

- Park visitation is on the increase due to population growth, putting pressure on the type and suitability of existing infrastructure.
- Some existing infrastructure is outdated and in need of renewal.
- Some existing embellishments and infrastructure have been located in an ad-hoc manner and do not enrich relaxation and enjoyment of the parkland.
- High dog use and poor behaviour of dogs and owners conflicts with the cultural, ecological and recreation values of the site.

Climate Change and Resilience

The project area is highly susceptible to the impacts of climate change.

The eastern coastal dune system establishes a natural defence and protection against coastal erosion. This system is increasingly exposed to open coastal and human erosion and the impacts of climate change.

The low-lying and highly altered environment along the river edge is at risk from future impacts of climate change. The southern parkland currently experiences flooding and is vulnerable to increased flooding in the future due to sea level rise and storm surges.

The existing seawall in the southern parkland is nearing the end of its design life and will require replacement.

Safe passage into the Mooloolaba Harbour is an ongoing requirement for recreation and commercial boat users. Maritime Safety Queensland continue to dredge the sand shoal to achieve 2.5m water depth.

Buddina currently experiences the impacts of heat island effect due to lack of shade. Mapping shows that only 20.8% of Buddina benefits from shade generated by tree canopy. Of this, 5.5% is in open space and 1.2% is in streets. Increased tree canopy will reduce the impacts of heat island effect for the community.

Key Challenges Climate Changes and Resilience

The southern parkland currently experiences flooding and is vulnerable to increased flooding in the future due to sea level rise and storm surges.

- The existing seawall in the southern parkland is nearing the end of its design life and will require replacement.
- The Buddina Beach dunes are vulnerable to erosion caused by sea level rise and storm surges and will require ongoing maintenance.
- Buddina currently experiences the impacts of heat island effect due to lack of shade cover.

Figure 67 La Balsa Park revetment wall



Figure 68 Point Cartwright Reserve erosion



- Site Boundary
 - Seawall
 - Coastal Dune
 - Landsborough Sandstone Headland and Rock Outcrops
- Overland Flow Extents:
- Current Overland Flow Extent 1 in 100 years
 - Future Overland Flow Extent 1 in 100 Years
- Flood Extents:
- Current Flood Extent (1 in 100 years)
 - Future Flood Extent (1 in 100 years)
- Erosion Prone Area 2100:
- Tidal Areas (HAT) based on 0.8m SLR
 - Open Coastal Erosion (1% AEP) 2100

Energy services company to the reservation.

Energex have an area of underground easement in La Balsa Park.

Management and Maintenance

La Balsa Park and Point Cartwright Reserve are owned by the Queensland Government and designated as Reserves under the control of Sunshine Coast Regional Council as trustee. Point Cartwright Reserve is comprised of two allotments, both designated as Reserve for Recreation and Scenic Purposes. La Balsa Park is also comprised of two allotments, one designated as Reserve for Parks and Gardens, and the other Reserve for Park and Recreation. Council classifies the combined parklands as a district level recreation park.

Several State Government departments are share management responsibilities within the project area. these include:

- Department of State Development, Manufacturing, Infrastructure and Planning (DSDILP) - for planning and engagement processes etc.
- Department of Transport and Main Roads (TMR), Maritime Safety Queensland (MSQ) - for safe harbour access, boat ramps, navigable waterways etc.
- Department of Agriculture and Fisheries (DAF) - for marine plants, access to fisheries resources, dedging impacts etc.
- Department of Environmental Science (DES) - for coastal processes, revetment walls etc.
- Department of Resources (DoR) - for mapped vegetation etc.

Operated by the Australian Maritime Safety Authority, Point Cartwright Light is an active lighthouse located on Point Cartwright. It marks the entrance to the northwest channel, a deep-water channel into Moreton Bay and the Port of Brisbane and provides guidance into the Mooloolaba Harbour. The land is leased from Sunshine Coast Council.

Point Cartwright Reservoir is leased from Sunshine

Site Boundary

Parcel Information

State Government Owned (SCC as Trustee)

Natural Reserve

Recreation Park (District)

Dog Off Leash (All the time)

Dog Off Leash (4:00PM - 8:00PM)

1 Department of State Development, Manufacturing, Infrastructure and Planning

2 Department of Transport and Main Roads, Maritime Safety Queensland

3 Energex Easement and Infrastructure

4 Department of Agriculture and Fisheries

5 Department of Environmental Science

6 Department of Resources

7 Telecommunications including (Telstra and Surf Lifesaving Queensland assets and Unity Water (Tanks and associated infrastructure)

8 AMSA - Australian Maritime Safety Authority (Functioning Lighthouse)





Management and Maintenance

Maritime Safety Queensland

Figure 70 illustrates state authorities responsible for waterways and infrastructure including Maritime Safety Queensland's eastern and western breakwaters at the mouth of the Mooloolah River.

To maintain a safe navigable entrance for boats, the Mooloolaba Harbour and entrance training walls, including the eastern breakwater on the west side of Point Cartwright, were built by Maritime Safety Queensland (MSQ) in the late 1960's. Since that time, sand shoaling events, where sand accretes to form a shoal (like a sand bar), have occurred regularly in the entrance channel. The shoal decreases the water depths making navigation more hazardous. To counter this, MSQ conduct sand dredging to remove the sand shoal by pumping the sand onto Mooloolaba Beach. In 2014, MSQ undertook investigations to determine a long-term solution. A 60m extension to the eastern breakwater, to intercept most of the sand before it enters the channel, was determined as the preferred option. It is noted that this area of the site is controlled by MSQ.

As stakeholders, the community and Sunshine Coast Regional Council continue to be informed as the project progresses.

Dog Management

Point Cartwright Reserve and La Balsa Park are popular places for people to exercise their dogs. Field survey results suggest almost 1 in 5 uses each week involve dogs.

Figure 70 shows that dogs are allowed off-leash at all times across much of the headland and south across Buddina beach. Additionally, between 4pm and 8am dogs can be off-leash across the outer perimeter of the headland and south through Half Moon Bay.

It is also important to recognise that while the sites are popular for exercising dogs, there are also large parts of the community that would like to see the presence of dogs managed more tightly by Council. This is particularly the case for Point Cartwright Reserve where much of the headland is designated off-leash at all times and Half Moon Bay, where off-leash activities are allowed at restricted times.



Key reasons, cited by those seeking reduced dog activity, include:

- potential harm to cultural heritage sites
- potential harm to important flora and fauna
- public health concerns (resulting from dog faeces)
- noise-related impacts from barking
- potential for inappropriate interactions (attacks) between dogs and park users.

Figures numbered from left to right:

Figure 73 Environmental education signage

Figure 74 Stabilized gravel steps

Figure 75 Timber boardwalk

Figure 76 Dog exercise

Key Challenges Management and Maintenance

- The absence of a current long-term Master Plan encompassing both Point Cartwright Reserve and La Balsa Park, has made good planning, design and management and the ability to achieve appropriate funding difficult. In addition, a process for maintenance coordination and collaboration between Councils various asset owners is not clear resulting in ad-hoc decision making.
- State ownership of the marine channel and their requirements to provide a safe navigable harbour will have unknown effects on the edge of the study area.
- Marine recreation access and management: pressure on boat trailer parking has led to non-compliant parking at peak times and requires the boat trailer carpark to be upgraded.
- Conflict between divers and snorkelers, and boat users has resulted in an unsafe environment and requires further education and management.
- Dog management and responsible dog ownership: non-compliance in dog off-leash and on-leash areas and lack of collection and disposal of dog faeces, has led to degradation of flora and fauna habitat, cultural heritage sites and for some parkland users, personal safety.



Figure 77 Residential apartments

This chapter summarises engagement methods and activities used to gain insights from the community about their vision, values and issues, in order to guide the development of the Master Plan.

"

I feel so lucky that
I get to enjoy this
stunning place evreyday!
I love looking after the turtles
and caring for the bush,
catching up with my friends...
and my dog ABOLUTELY loves
catching up with her friends
too!

"

Phase 1 Community Engagement

Community Reference Group

At the initiation of the master planning process in 2021, Council called for Expressions of Interest to form a Community Reference Group. The purpose of the group was to provide a forum to ensure community views and needs were represented and provided, to guide Council in the planning and management of the project area.

The groups' role was to bring local knowledge and individual skills and passion to help guide the project, and to share progress with their family, friends, colleagues, and neighbours.

The group consisted of an independent chair, appointed by Council, Councillor representation, and 10 community representatives appointed through the Expression of Interest process.

Members were chosen based on a range of interest areas and demographics to ensure a diverse representation of the Sunshine Coast community.

The group met officially four times over an 18 month period, with unofficial and informal group meetings and information sharing along the way. Unfortunately, throughout the engagement process, several members resigned. The remaining members are primarily active members of the Point Cartwright Care Group Inc.



Figure 78 Pop up in the park

Have Your Say Phase 1

From the 29 November 2021 to 9 January 2022, the community were invited to share their values and future vision for the Point Cartwright Reserve and La Balsa Park area.

Through a community workshop, school visioning workshop, park pop-up events, an online and hardcopy survey and a social media campaign, the community were asked:

- how people travel to these open spaces
- how frequently they visit Point Cartwright Reserve and La Balsa Park and when they visit
- main reasons they visit Point Cartwright Reserve and La Balsa Park
- what they love about Point Cartwright Reserve and La Balsa Park
- what they see as an issue with how the open spaces are used and managed
- ideas about the future of Point Cartwright Reserve and La Balsa Park.

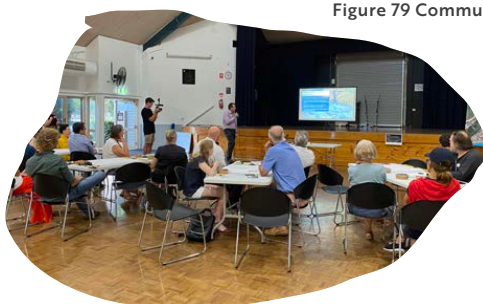
These activities resulted in:

- 2350 on-line survey responses
- 100 plus community members speaking to the project team at three pop up sessions at La Balsa Park
- 30 attendees at the community workshop at Kawana Community Hall
- 25 attendees at the school workshop and visioning session
- 830 signatures submitted to Council via a petition to retain the dog areas.

The engagement process:

- gathered significant feedback, insight and understanding
- increased community awareness of the project
- provided multiple inclusive and accessible options to be involved.

Figure 79 Community Workshop



Summary of findings

Analysis of community and stakeholder feedback about what they 'love' about Point Cartwright Reserve and La Balsa Park indicated the following values:

- natural environment and beauty
- dog and pet access and friendliness
- peaceful character of the space
- opportunities for recreation, exercise and active transport.

Analysis of community and stakeholder feedback about what they consider to be 'issues' with the use and management of Point Cartwright Reserve and La Balsa Park indicated the following issues:

- dog and dog owner behavior
- traffic management and parking
- adequate park infrastructure
- management and maintenance of the spaces.

Analysis of community and stakeholder feedback about what they would like to 'see' at Point Cartwright Reserve and La Balsa Park in the future indicated the following vision elements:

- improved management and maintenance of the spaces
- maintained dog access with improved behavior of dogs and dog owners
- preserved and restored natural environment with community education to improve awareness of the environmental values of the spaces
- improved park infrastructure.

Feedback collected clearly demonstrated that the community loves the parklands. The most popular response on three of four survey questions on issues and vision of the area were that people have no issues with the space and would like it to remain the same.



Figure 80 Buddina Primary School Workshop

It is important to acknowledge when responding to 'issues' about how the parkland is managed and maintained, participants also requested additional park infrastructure including paths, seating, barbecues and shade and upgrades to playgrounds; and that this will inherently result in 'change'. A key challenge for the Master Plan is to incorporate change sensitively to improve what the community love and value about the parkland.

Another key challenge for the Master Plan is divergent community opinion about dog access. Analysis of community and stakeholder feedback indicates a strong response from participants who want dog access to be retained coupled with a strong response from participants who want to minimise this access. Analysis also indicates that the issues participants raised in relation to dog access relate to dog and dog owner behavior.



Figure 81 Pop up in the park

Phase 2 Community Engagement

Have Your Say Phase 2

From the 5 June to July 2023, the community were invited to have their say on the draft master plan for Point Cartwright Reserve and La Balsa Park area.

Phase two involved conducting one-on-one meetings with key community representatives as well as the online component. Council's 'Have Your Say' website provided educational information about the reserve, presenting the draft master plan in an easily understandable format, and hosting a survey to collect feedback. The feedback received from the community influenced the refinement of guiding strategies, design responses, and recommendations for the master plan.

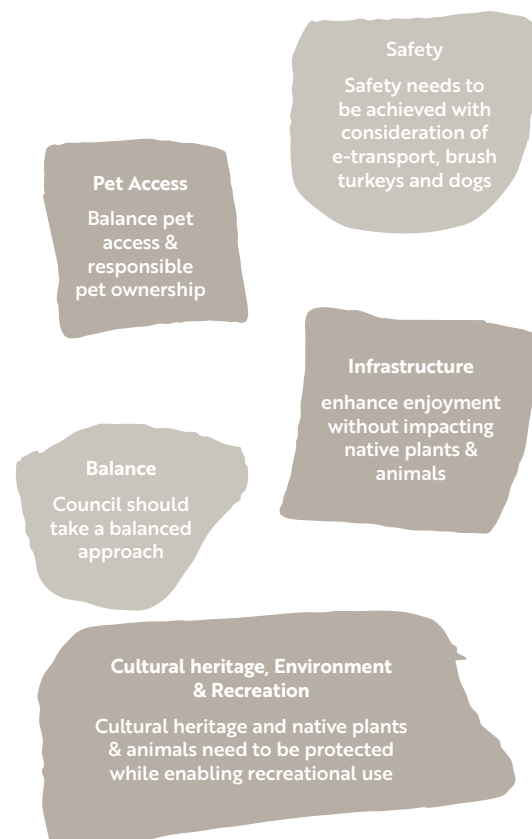
The survey was well-promoted through various communication channels, and participants were provided with key documents such as expert reports on environmental and recreational values, the draft master guiding strategies, illustrative plans and information on proposed changes to pet access.

In total, 1509 survey responses and 87 email responses were received. The majority of respondents were between the ages of 45-54, and there was a higher level of female participation. The feedback was analysed and grouped into themes and sub-themes to capture community views.

Summary of findings

The overarching message from the community feedback is the importance of a balanced approach in the design and management of the area. The community expressed their passion for the area but had competing desires and opposing views regarding its use, protection, and preservation.

One significant theme was the need to balance pet access and responsible pet ownership. There were some interest groups that expressed no support for any pet access changes while other groups wanted to see reduced access or no pet access to the Reserve. The community expressed interest in suitable pet access while raising concerns about proposed changes to dog access locations and control. Equitable access for all community members, including those with mobility issues, was emphasised.



Concerns were also raised about proposed infrastructure, such as the location of the barge platform at La Balsa, which some felt could impact native plants and animals. Safety issues related to e-transport, brush turkeys, and dogs were also highlighted by the community.

Cultural heritage and environmental protection were important to the community, with a focus on protecting nesting marine turtles and improving habitat. The community supported measures such as low-growing vegetation to allow hang/paragliding and the closure of unauthorised/goat trails.

There were no major objections for the broader draft master plan proposal which includes improvements to the park infrastructure, car parking, vegetation restoration and tree planting.



Guiding themes

Engagement feedback has been grouped into four themes in order to distil the community's values and visions to guide the Master Plan.



**The environment -
preserve and enhance
the sites natural
environmental values and
scenic amenity**



**Improve awareness -
provide education and
awareness of the rich history
of the site, the environmental
values, and the significance of
the land for Kabi Kabi People**

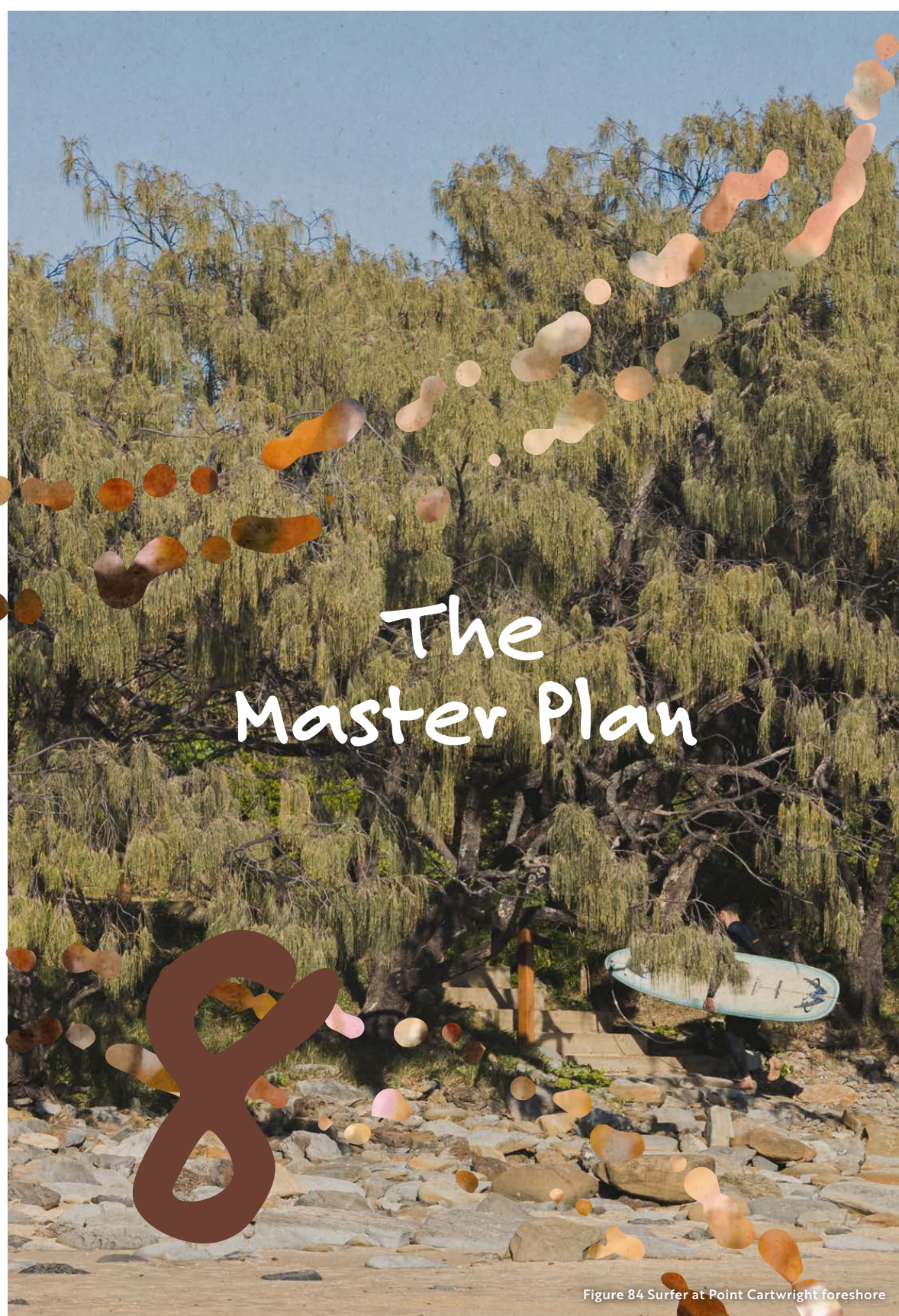
Figure 83 Community Values Diagram



Social and recreational -
maintain social connections,
exercise opportunities and
pet friendly activities



Inclusive -
create an inclusive place for
people of all ages and abilities
to enjoy





Vision

Point Cartwright Reserve and La Balsa Park have a wonderful array of coastal landscapes and boast rich cultural heritage.

It is an inclusive place for community to connect, appreciate natural beauty, enjoy recreation activities and take part in the preservation and restoration of this valuable cultural and natural environment.

The Master Plan Strategies

Strategy 1

Manage park use

Why?

The parkland plays an important role providing a relaxing and inviting atmosphere where people can come and decompress from their stressful daily routines at home and work, either by relaxing or being physically active. Equally important are the parklands' complex and multiple layers of cultural significance and ecological value.

In public spaces, it is not uncommon to experience conflict when people disagree on how spaces should be shared and used and when people use spaces in a way that threatens or damages the natural environment. The key challenges for the parkland include dog activity management, population growth, climate change, protection of turtle hatching areas, shorebird and Nudibranch habitat, safe diving and snorkelling, damage to cultural sites, damage to vegetation and sustainable asset management.

It will not be possible to meet everyone's desires for how the parkland is used. This strategy seeks balance for the mutual long-term benefit of place and people.

How?

- S.1.1 Amend dog access throughout the reserve to protect the ecology, cultural heritage, reduce park user conflicts and improve amenity (eliminating unattended dog waste).
- S.1.2 Retain dog access through the park and reserve and change to be on-leash at all times.
- S.1.3 Restrict dog access to certain areas to protect ecology and cultural heritage.
- S.1.4 Provide a new 3 metre wide Coastal Pathway in La Balsa Park to accommodate shared pedestrian and cycle use.
- S.1.5 Link the new section of the Coastal Pathway with the coastal pathway network at Gulai Street for clearer navigation through Buddina.
- S.1.6 Encourage reduced cycle, scooter, and skateboard speeds throughout the parkland to minimise pedestrian and cycle conflicts; and impose some 'path only' use to protect

the ecology and cultural heritage.

- S.1.7 Improve safety and accessibility by clearly delineating spaces for pedestrians and spaces for vehicles, introducing additional pedestrian crossing points, and reducing traffic speeds.
- S.1.8 Manage light spill from the Pacific Boulevard residential towers and car park to protect turtle nesting areas.
- S.1.9 Define areas for special uses and events.

What happens if we do nothing?

If the recreation needs of the community are not balanced with the long-term need to protect and enhance cultural heritage and the ecology, the parklands existing value will continue to be degraded.

Strategy 2

Enrich the place experience

Why?

While the parkland is already a much loved and well used destination, the exceptional history and ecological qualities of the site are not well known and appreciated. Gaining a better understanding of these qualities through knowledge sharing will help foster community pride, delight and respect, enriching the experience of this special place.

The history and qualities of the area can be reflected through the design of infrastructure. This will help to strengthen its distinctive character and identity, ensuring its look and feel is unique.

How?

- | | | | |
|--------|---|--|--|
| S.2.1 | Reveal and share the place story at arrival points, gateways, lookouts, and special places. | | |
| S.2.2 | Provide a cultural and ecological education area in the heart of the reserve to educate the community, elevating the cultural and environmental significance of the reserve. | | |
| S.2.3 | Strengthen the place character through design of infrastructure, built form and furniture elements, and selection of materials and planting. | | |
| S.2.4 | Establish a clear and accessible pedestrian pathway network. | | |
| S.2.5 | Improve existing lookouts and create more opportunities to highlight and enjoy views. | | |
| S.2.6 | Locate tables and seating in a variety of landscape character settings across the parkland to increase the range of possible experiences and appreciation of the place. | | |
| S.2.7 | Enhance playgrounds with interpretive | | |
| | | | elements, educating children about the reserve and its surroundings while increasing play value. |
| S.2.8 | Enhance community awareness and appreciation of this unique place by incorporating interpretation and education to deepen understanding and enrich experiences throughout the reserve and park. | | |
| S.2.9 | Elevate the environmental and cultural significance by implementing a statement/interpretation/experience at the reserve entrances, enhancing awareness and respect. | | |
| S.2.10 | Improve connection to the Mooloolah River with accessible river viewing platforms at La Balsa Park. | | |
| S.2.11 | Retain the existing informal hang gliding and paragliding headland launch area. | | |

The Master Plan Strategies

Strategy 3

Prioritise places for people

Why?

Population growth puts pressure on existing amenities, infrastructure, housing and services. It is critical to plan well so that we can shape sustainable growth and maintain all that we love about living on the Sunshine Coast.

Parks, reserves and open spaces are especially valuable as they give the community a place to be active and relax for free, whether it's walking, swimming, socialising or connecting with nature.

People visiting the reserve and parkland get there by walking, cycling, or driving. The main method of transport is by car and these visitors park in one of five off-street car park areas. While these are well used, they could be better configured to utilise the open space along the foreshore, while maintaining convenient access.

This long-term Master Plan provides the opportunity to advance a solution to the community's future transport needs in balance with their need for high quality open space.

How?

- S.3.1 Reconfigure the car park at the end of Pacific Boulevard to improve pedestrian accessibility and safety. Screen vehicle headlight impacts on the turtle nesting beach.
- S.3.2 Reconfigure the Gulai off-street car park to make better use of the space, improving pedestrian accessibility and safety.
- S.3.3 Reclaim valuable parkland by reconfiguring the two southern off-street car parks in La Balsa Park to on-street angle parking arrangement increasing high value parkland area for all to enjoy.
- S.3.4 Provide open 'kick and throw' lawn areas for recreation and exercise
- S.3.5 Reconfigure Harbour Parade off-street boat trailer and car park to improve efficiency, improve function, reduce conflict and improve pedestrian safety.

- S.3.6 Improve water access by integrating an accessible terraced revetment wall and ramp at Half Moon Bay to increase accessibility and activation.
- S.3.7 Provide opportunities for sustainable recreation activities within the reserve, park and surrounding area e.g. hang gliding launch lawn, nudiebranch diving.
- S.3.8 Improve comfort and equity through design of accessible paths, park infrastructure, built form and furniture elements, motorised and non-motorised vehicle parking.
- S.3.9 Improve east-west pedestrian links from Buddina Beach to the Mooloolah River
- S.3.10 Allow for the future transport needs for the community by incorporating active and public transport and reduced car reliance.
- S.3.11 Investigate the feasibility of a frequent bus loop and a ferry connection to Mooloolaba spit.

What happens if we do nothing?

If parkland is not prioritised for the community's recreation use, car parking will continue to dominate and fracture valuable public open space and the community's recreation needs will be adversely impacted.

Proposed Car Parking

The Master Plan concept design reconfigures car parking areas to better utilise valuable open space by removing two off street car park within La Balsa Park, and by maximising car parking in existing areas.

Proposed car parking areas, including on and off street car parking, provide 304 spaces

AREA	Off Street	On Street
Harbour Pde Boat Ramp	53	3
Harbour Pde 1	-	13
Harbour Pde 2	-	15
Harbour Pde 3	34	-
Harbour Pde - east side	-	45
Harbour Pde - west side	-	50
Gulai Street	-	18
Point Cartwright car park	52	-
Pacific Blvd	21	14
TOTAL (318)	160	158



Figure 85 Existing section through Harbour Parade car park 2



Figure 86 Proposed section through Harbour Parade car park 2

The Master Plan Strategies

Strategy 4

Embed resilience and adaptation

Why?

Whether rapid or gradual, change is a fact of life on the Sunshine Coast, as it is across the planet. Responding to climate changes is one of the many challenges that need to be planned for.

Good planning, design and construction, and plant species and material selection, play a critical role in reducing the projects 'whole of life' costs and long-term sustainability.

How?

- S.4.1 Design a new seawall that can be adapted to accommodate sea level rise, as well as raise park levels to minimise impacts to valuable open space
- S.4.2 Where necessary, raise park levels in the southern parkland to future proof valuable open space and assets.
- S.4.3 Maintain and enhance the Buddina Beach dunes and dunal vegetation to reduce coastal erosion and the impacts of climate change.
- S.4.4 Increase shade and tree canopy coverage to reduce heat island effect to create comfortable places for recreation, walking and cycling.
- S.4.5 Integrate water sensitive designs through the parkland that improve water quality.
- S.4.6 Prioritise good planning, design and construction; and select endemic vegetation species and robust materials suitable to the local climate and place character.

What happened if we do nothing?

Ignoring the impacts of climate changes will result in a loss of useable open space, safe entry into the Mooloolaba Harbour and poor health outcomes.

Strategy 5

Advance healing and caring for Country

Why?

Indigenous Australians are the oldest continuing living culture in the world. The richness of this culture(s) is something we can all take pride in as a nation. The parkland holds profound cultural heritage importance and features high value fauna and flora. Although the site has experienced substantial alterations dating from the 1960's, much of the cultural and ecological value is intact.










































How?

- | | | | |
|-------|---|-------|--|
| S.5.1 | Work with the Traditional Custodians of this land to improve land management, foster cultural awareness and respect the significance of this place. | S.5.6 | Close off goat tracks within the reserve removing human presence allowing ecological regeneration. |
| S.5.2 | Create a long-term management and maintenance framework for the parkland. Bring together relevant Council areas with community volunteer groups to support Indigenous Land Management activities. | S.5.7 | Establish environmental protection areas prohibited to pets to minimise impacts to endangered migratory shorebirds and other vulnerable flora and fauna. |
| S.5.3 | Raise awareness and deepen appreciation of this place by providing learning and education opportunities throughout the reserve and park. | S.5.8 | Establish designated dog on-leash areas to minimise impacts on other vulnerable flora and fauna in the reserve. |
| S.5.4 | Provide interpretation elements such as signage and art, as well as activities like a yarnning circle, sound trails, cultural tours, and volunteer programs. | | |
| S.5.5 | Reconnect fragmented vegetation patches by revegetation, providing increased continuous habitat for vulnerable flora and fauna within the reserve. | | |

What happens if we do nothing?

The cultural heritage and remnant vegetation attributes are currently at risk of being damaged and/or lost. If they are not protected future generations will not have the opportunity to enjoy them.

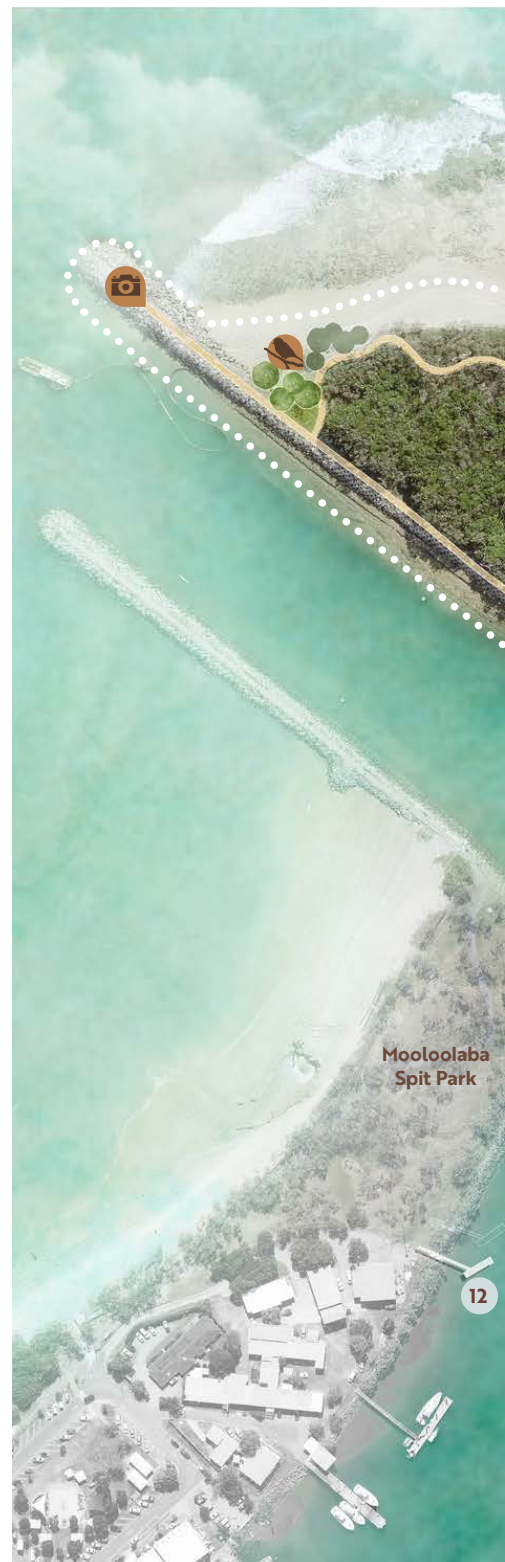
The Master Plan

	Site boundary		Paragliding launch/viewing lawn
	Entry/threshold treatment		Decking over retaining wall and water access
	Cultural/ecological interpretation opportunity		Outdoor shower and stair access
	Exercise equipment		Cultural heritage protection
	Kick-around space		Turtle habitat protection (timber louvre and vegetation screening)
	Playground		Restricted access (barriers and planting)
	Revegetated area		Potential Bus Loop Stop
	Lookout		Potential ferry landing
	Toilets		New shade tree planting and pedestrian link
	Parking		Ramp access and terraced revetment wall
	Trailer Parking		Formalised beach access track
	Tree		Existing path
	Revegetation Type 1		1.2m wide nature walk
	Revegetation Type 2		1.8m wide connector path
	Revegetation Type 3 (low planting)		2m wide nature walk
	Natural play area		3m wide Coastal Pathway
	Informal shaded picnic zone		3m wide maintenance access road/ Coastal Pathway
	Yarning circle, timber deck		Existing parallel parking to remain
	Terraced/seating timber deck		45 Degree angle on-street parking
			Proposed reconfiguration of off-street car parking
			Overflow car with boat trailer parking
			Proposed reduction of street corners to low speed radius






















The Master Plan Area 1

- | | | | | |
|---|--|---|----|--|
|  | Site boundary |  | 9 | Turtle habitat protection (timber louvre and vegetation screening) |
|  | Entry/threshold treatment |  | 10 | Restricted access (barriers and planting) |
|  | Cultural/ecological interpretation opportunity |  | 12 | Potential ferry landing |
|  | Exercise equipment |  | 14 | Ramp access and terraced revetment wall |
|  | Playground |  | 15 | Formalised beach access track |
|  | Revegetated area |  | 16 | Existing path |
|  | Lookout |  | 17 | 1.2m wide nature walk |
|  | Toilets |  | 18 | 1.8m wide connector path |
|  | Parking |  | 19 | 2m wide nature walk |
|  | New Tree |  | 20 | 3m wide Coastal Pathway |
|  | Revegetation Type 1 |  | 21 | 3m wide maintenance access road/Coastal Pathway |
|  | Revegetation Type 2 |  | 22 | Existing parallel parking to remain |
|  | Revegetation Type 3 (low planting) |  | 24 | Proposed reconfiguration of off-street car parking |
|  | 1 | | | |
|  | 2 | | | |
|  | 3 | | | |
|  | 4 | | | |
|  | 5 | | | |
|  | 8 | | | |




















The Master Plan Area 2

-  Site boundary
-  Entry/threshold treatment
-  Cultural/ecological interpretation opportunity
-  Exercise equipment
-  Kick-around space
-  Playground
-  Toilets
-  Parking
-  Tree
-  Natural play area
-  Informal shaded picnic zone
-  Outdoor shower and stair access
-  Potential Bus Loop Stop
-  Potential ferry landing
-  Existing Coastal Path
-  3m wide Coastal Pathway
-  3m wide access road/
Coastal Pathway
-  Existing parallel parking to remain
-  Proposed reconfiguration
of off-street car parking



















The Master Plan Area 3

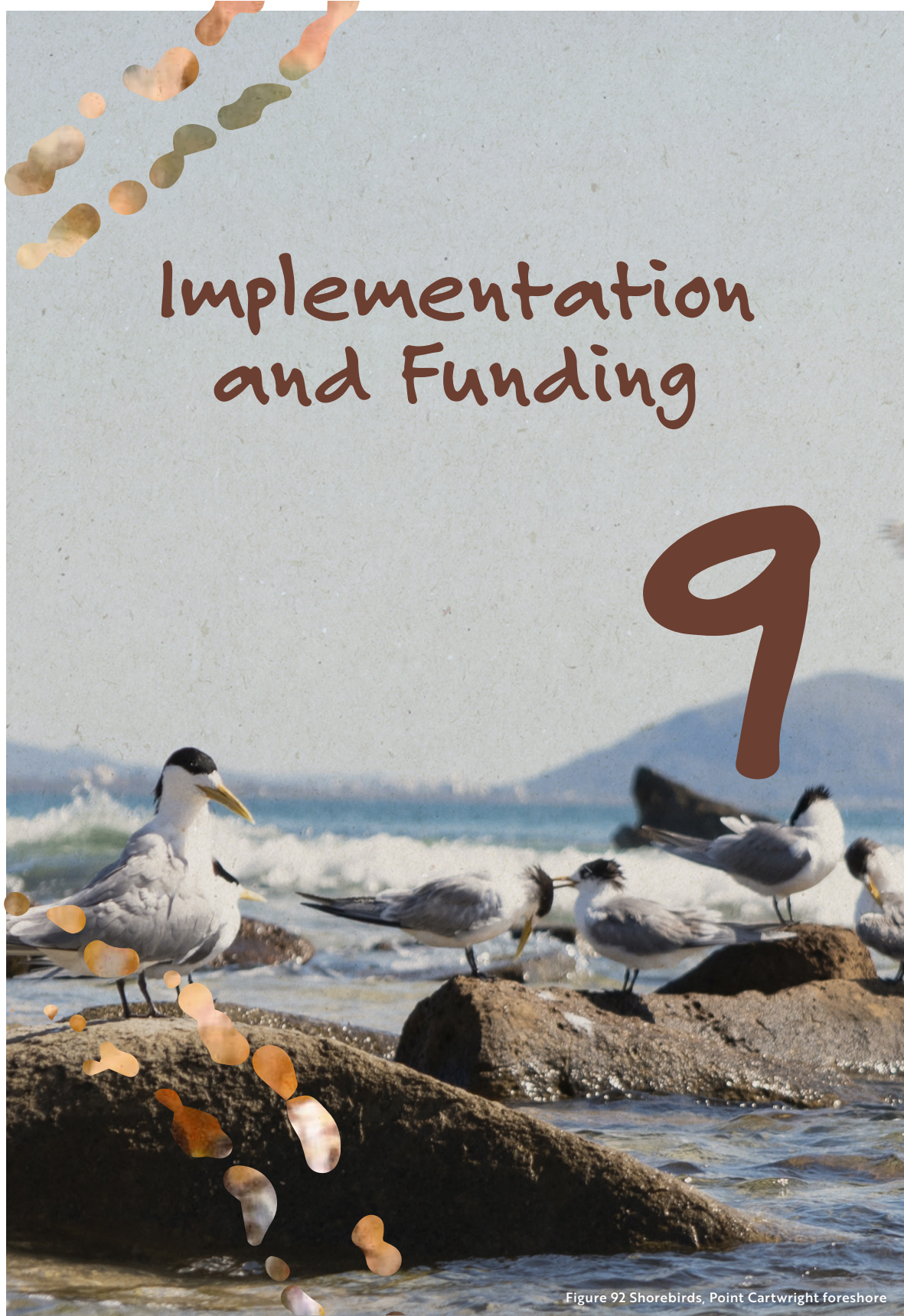
-  Site boundary
-  Kick-around space
-  Playground
-  Parking
-  Tree
-  2 Informal shaded picnic zone
-  6 Decking over retaining wall and water access
-  7 Outdoor shower and stair access
-  11 Potential Bus Loop Stop
-  13 New shade tree planting and pedestrian link
-  20 3m wide Coastal Pathway
-  22 Existing parallel parking to remain
-  23 45 Degree angle on-street parking
-  24 Proposed reconfiguration of off-street car parking
-  26 Proposed reduction of street corners to low speed radius



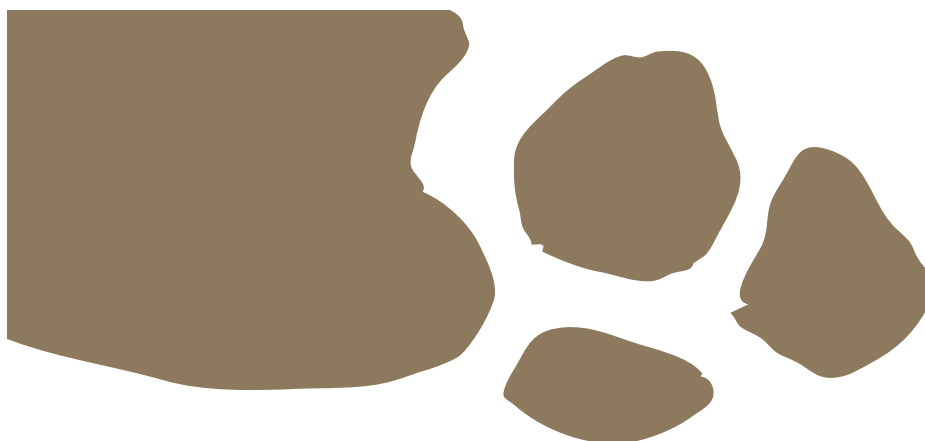
The Master Plan Area 4

-  Site boundary
-  Entry/threshold treatment
-  Playground
-  Toilets
-  Parking
-  Trailer Parking
-  Tree
-  Informal shaded picnic zone
-  Decking over retaining wall and water access
-  New shade tree planting and pedestrian link
-  3m wide Coastal Pathway
-  Existing parallel parking to remain
-  45 Degree angle on-street parking
-  Proposed reconfiguration of off-street car parking
-  Overflow car with boat trailer parking
-  Proposed reduction of street corners to low speed radius









Measuring Success

To effectively implement the Action Plan performance indicators are required to demonstrate that the desired outcomes from the Master Plan have been achieved. It is essential that the strategies and actions of this plan can be measured by some means.

For this purpose, the following activities are considered practical survey methods of monitoring the progress and performance of the Action Plan:

Surveys

Carry out surveys and questionnaires periodically (approximately every five years) accompanied by a survey of user numbers in various parts of the area; qualitative and quantitative in nature. The survey/questionnaire should establish any changes in park usage, visitor experience and perceptions etc. Additionally, web surveys can be undertaken to request feedback on the implementation of programs and management strategies.

Register of correspondence

Review of letters, emails and community requests received each year (positive and negative) on various subjects related to the parklands. This register can be used to indicate general trends and changes in issues and opportunities and the management of the spaces.

Photographic survey

Taken at key and consistent locations every five years to establish degrees of change (either positive or negative). This could be compared with aerial photographs reviewed every five years.

Review and Monitoring

If the Master Plan is to remain relevant in the future, it is essential that its implementation is reviewed on a regular basis to ensure any relevant changes are incorporated.

Changes which may need to be addressed include new legislation, changes in community values, project priorities, funding resources and new opportunities for future upgrades. Given that community desires and expectation change over time, this Master Plan also needs to have some flexibility to adapt to any changes of circumstance. As such, review of the plan allows for the values to be redefined over time.

In line with the outcomes described in the Action Plan, it is recommended that the Master Plan be reviewed in the following sequences and time spans.

Annually

Review progress of Action Plan.

Two years

Review management and administration structures and update priorities.

Five years

Major review of all values based on revised analysis and issues and amended planning legislation. Review outcomes against survey information, photographic record and register of correspondence.

Council funding for implementing the Master Plan will

Funding

either be allocated for:

- future asset renewal works through the Capital Works Program
- maintenance and management of the parklands through the Operational Works Program

Funding is currently provided through Council's 10 year budget allocation.

Funding of the more substantial changes (included in the long-term plan) are subject to securing additional funding.

Additional funding options which may be investigated include:

- State and Federal Grants
- Partnerships with community groups or businesses

The amount of funding through these streams is difficult to anticipate as it is dependent on grant programs and partnerships.



Figure 93 Osprey, Point Cartwright



Figure 94 Coastal Banksia

Action Plan

The Action and Implementation Plan outlines the actions associated with the Master Plan strategies and identifies timeframe, delivery responsibility, cost, benefit and prioritisation.

Master Plan strategies and actions

The plan includes a list of detailed actions recommended to deliver the five Master Plan strategies.

1. Manage park use
2. Enrich the place experience
3. Prioritise places for people
4. Embed enduring sustainability
5. Advance healing and caring for Country

Time

Timeframe is defined in the following categories.

Short

1-5 years

Medium

5-10 years

Long

10+ years

Cost Estimate

The cost of an action is classified in the following categories.

Low

\$0-\$150k

Medium

\$151k-\$500k

High

\$501k+

Benefit

High Benefit

High benefit is when the proposed action has a profound impact on the broad community, disadvantaged user group, or the environment. It means that the project will significantly improve the well-being and quality of life for a group or the environment. For example, it could involve the development of infrastructure that enhances accessibility for people with disabilities or implementing initiatives that have a substantial positive impact on the environment.

Medium Benefit

Medium benefit is when a smaller user group stands to benefit from the project, even though the majority may not experience a significant impact. This category typically involves more localised or specific improvements that cater to specific needs. For example, it could include a playground upgrade to benefit children and families or implementing conservation measures that protect a specific species within an ecosystem.

Low Benefit

Low benefit is when the existing situation is acceptable but could be improved. It means that the proposed action or solution would bring about refinements or enhancements. For example, it could involve resealing a car park.

Priority Factors

Additional factors that influence the prioritisation of projects or assets based on specific circumstances or conditions. For example for scheduled asset renewals when an asset is at end of life or if a policy position increases priority.

Priority

High Priority

High priority indicates that the proposed action offers significant benefits while the associated costs remain within an acceptable range. This means that the potential positive impact outweighs the expenses involved, making it a top priority for allocation of resources.

Medium Priority

Medium priority signifies that the benefits derived from the proposed action or solution justify the costs involved, although they may not be as pronounced as in high-priority cases. The balance between cost and benefit is moderate, indicating a reasonable investment of resources to achieve meaningful outcomes. Projects or actions classified as medium priority warrant attention and resources but may require further evaluation to determine the optimal allocation.

Low Priority

Low priority indicates that the benefits derived from the proposed action or solution may not be significant enough to justify the associated costs. While there may be some advantages, the overall value gained does not outweigh the expenses incurred. Projects or actions classified as low priority may be considered for implementation only if resources become available after higher priority initiatives are addressed.

Action Plan

Strategy	Action/Task
1. Manage park use	<p>Undertake local law amendment process to amend dog access throughout the reserve to balance protection ecology, cultural heritage, recreation and to reduce park user conflicts and improve safety and amenity.</p> <p>Prepare detailed design and costing for a new 3 metre wide Coastal Pathway in La Balsa Park to accommodate safe shared pedestrian and cycle use.</p> <p>Prepare detailed design and costing for a Coastal Pathway link between La Balsa Park and Buddina Foreshore Reserve at beach access 201 (Gulai Street) providing an accessible link in the coastal pathway network.</p> <p>Prepare detailed design and costing for a new 3 metre wide Coastal Pathway through Point Cartwright Reserve to accommodate safe shared pedestrian and cycle use.</p> <p>Prepare detailed design and costing for new nature trails in Point Cartwright Reserve that includes restricted access to vegetated areas and decommissioning undesirable goat tracks.</p> <p>Prepare detailed design and costing for lighting upgrade to public lighting in La Balsa Park to meet National Pollution Guidelines for Wildlife.</p> <p>Undertake waste management assessment with recommendations for services provided in the reserve and park.</p> <p>Continue shared path user behaviour campaigns to ensure safe shared path use taking into consideration transport modes and conflicts with other users.</p> <p>Plan and implement measures to manage light spill from the Pacific Boulevard residential towers and car park to protect turtle nesting areas.</p>
2. Enrich the place experience	<p>Develop signage and wayfinding strategy including entry statement concept design, cost estimate, interpretive educational elements. This action will require capital funding for delivery.</p> <p>Prepare detailed design for a cultural and ecological education area in the heart of the reserve to educate the community, elevating the cultural and environmental significance of the reserve. This action will require capital funding for delivery.</p> <p>Prepare furniture, finishes and planting design guideline to strengthen the place character through design of infrastructure, built-form and furniture elements, and selection of materials and planting.</p> <p>Prepare detailed design for playgrounds with interpretive elements, educating children about the reserve and surroundings while increasing play value.</p> <p>Prepare detailed design for accessible river viewing platforms (x2) in La Balsa Park to improve connection to Mooloolah River. This action will require capital funding for delivery.</p> <p>Locate tables and seating in a variety of landscape character settings across the parkland to increase the range of possible experiences and appreciation of the place.</p>

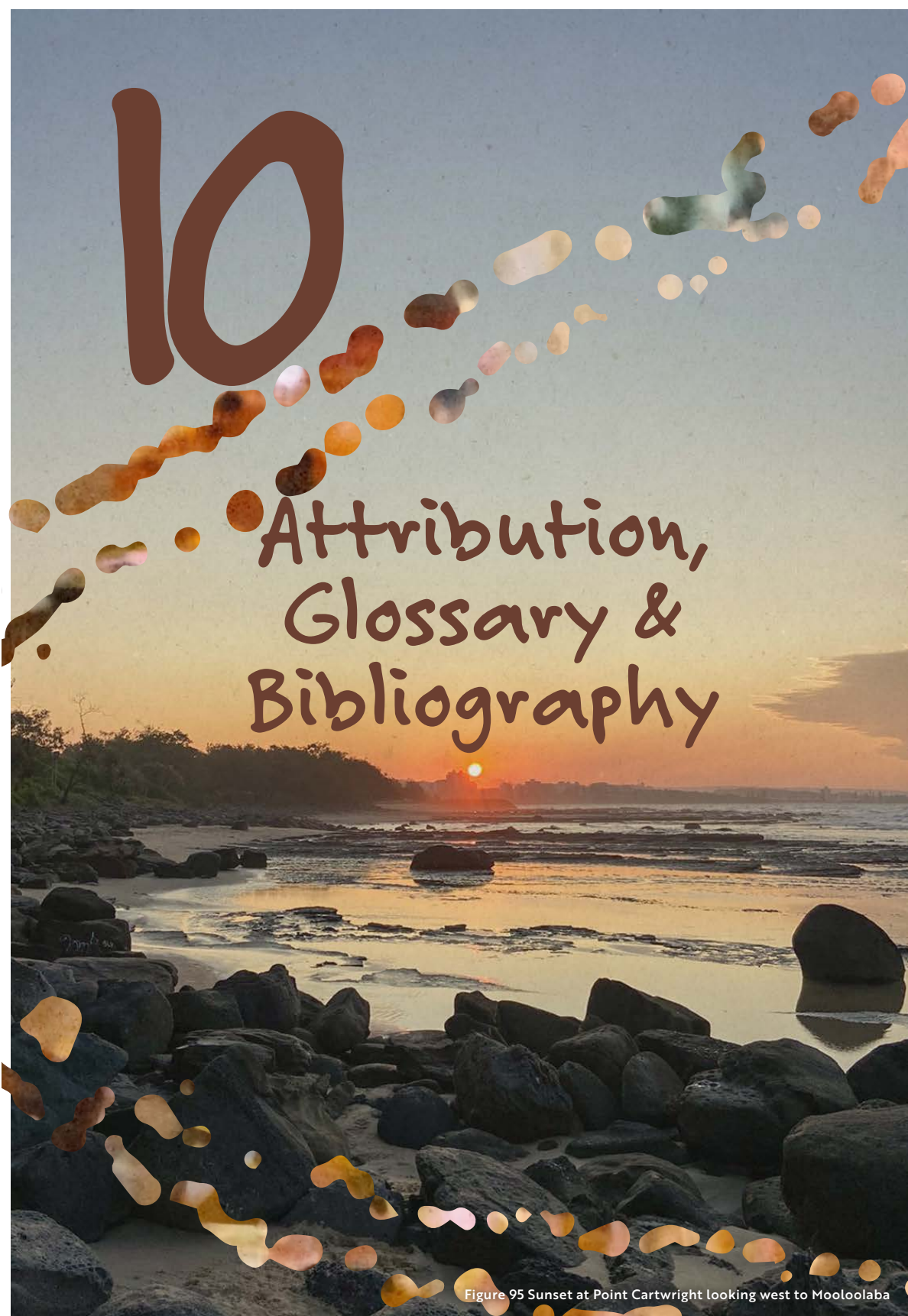
The Action Plan has been developed with relevant parts of Council. Implementation will be based on future availability of resources, funding and detailed design outcomes.

Item	Who		Cost Estimate	Benefit	Priority Factors	Priority
	Group	Branch			(end of life asset renewals, policy position)	
	Civic Governance	Civic Governance	Low	High		High
	Built Infrastructure	Parks and Gardens	Low	Medium		Medium
	Built Infrastructure	Parks and Gardens	Low	Medium		Medium
	Built Infrastructure	Parks and Gardens	Low	Medium		Medium
	Built Infrastructure/ LaNA	Parks and Gardens/ Environmental Operations	Low	High		High
	Built Infrastructure/ LaNA	Transport Infrastructure Management	Low	High		High
	LaNA	Waste & Resource Management	Low	Medium		Medium
	Built Infrastructure	Sustainable Transport Services	Low	Medium		Medium
	LaNA	Environmental Operations	Medium	Medium		Medium
	Built Infrastructure/ LaNA	Environmental Operations/ Parks and Gardens	Low	High		High
	Built Infrastructure/ LaNA	Environmental Operations/ Parks and Gardens	Low	High		High
	Built Infrastructure	Parks and Gardens	Low	Medium		Medium
	Built Infrastructure	Parks and Gardens	Low	High	*	High
	Built Infrastructure	Parks and Gardens	Medium	Medium		Medium
	Built Infrastructure	Parks and Gardens	Low	High	*	High

Action Plan

Strategy	Action/Task
3. Prioritise places for people	<p>Undertake parking study and prepare recommendations for car parking changes.</p> <p>Prepare detailed design for Harbour Parade off-street boat trailer and carpark to make best use of the space improving accessibility maximising parking and space for planting.</p> <p>Prepare detailed design for a terraced revetment wall and ramp at Half Moon Bay to increase accessibility and activation. This action will require capital funding for delivery.</p> <p>Prepare detailed design for upgrade to park infrastructure to meet current council standards for accessibility consolidating the barbeques, and some park furniture under new shelters.</p> <p>Prepare detailed design for exercise equipment that meets the community needs.</p> <p>Prepare detailed design to improve east-west pedestrian links from Buddina Beach to the Mooloolah River via Illawong Street.</p> <p>Investigate traffic calming devices & crossing points in the surrounding road network to encourage slower vehicle speeds and promote pedestrian priority.</p> <p>Prepare detailed design for central amenities building upgrade to improve accessibility and openness.</p> <p>Prepare Regional Dog Exercise Areas (DEA) Network Plan</p> <p>Investigate future sustainable transport opportunities for the community by incorporating active and public transport and reduced car reliance.</p>
4. Embed enduring sustainability	<p>Prepare detailed design for a new seawall that can be adapted to accommodate sea level rise, as well as raise park levels to minimise impacts to valuable open space.</p> <p>Maintain and enhance the Buddina Beach dunes and dunal vegetation to reduce coastal erosion and the impact of climate change and people through education and signage.</p> <p>Prepare detailed design for additional tree planning in the reserve and park to increase shade and tree canopy coverage to reduce heat island effect to create comfortable places for recreation, walking and cycling.</p> <p>Prepare detailed design for water sensitive urban design initiatives through the parkland that improve storm water runoff quality.</p> <p>Undertake a comprehensive Flora and Fauna Survey and Assessment of the area identified as Littoral Rainforest and Vine Thicket of Eastern Australia Ecological Community</p> <p>Undertake an education campaign in conjunction with the relevant State departments to raise awareness of State legislation regarding foraging and harvesting of shells and fossils on the rocky foreshore areas</p> <p>Prepare a plan of how to manage the Littoral Rainforest and Vine Thicket Ecological Community in accordance with the National Recovery Plan</p>
5. Advance healing and caring for Country	<p>Undertake further cultural heritage investigations to contribute to the interpretation strategy, including the creation of an intellectual property (IP) agreement, incorporate anthropological insights.</p> <p>Prepare Cultural Heritage Management Plan (part 7 of Cultural Heritage Act) with detailed design for cultural protection mitigation measures.</p> <p>Work with the Traditional Custodians of this land to improve land management, foster cultural awareness and respect the significance of this place.</p> <p>Prepare detailed design for revegetation areas to reconnect fragmented vegetation patches, providing increased continuous habitat for vulnerable flora and fauna within the reserve.</p> <p>Create a long-term management and maintenance framework for the parkland. Bring together relevant Council areas with community volunteer groups to support Indigenous Land Management activities. Noting that this is not a current service provided by EO for this category of environment reserve, but could be implemented with appropriate resourcing and support.</p> <p>Benchmark, survey and report the recovery of habitat and biodiversity through Bushland Operational Assessment methodology on a 5 yearly basis</p> <p>Continue to engage with Kabi Kabi Elders to gain knowledge of additional layers of significance.</p>

Item	Who		Cost Estimate	Benefit	Priority Factors	Priority
	Group	Branch			(end of life asset renewals, policy position)	
	Built Infrastructure	Transport Infrastructure Management	Low	Low		Low
	LaNA	Environmental Operations	Medium	High	*	High
	LaNA	Environmental Operations	Medium	Medium		Medium
	Built Infrastructure	Parks and Gardens	Low	High	*	High
	Built Infrastructure	Parks and Gardens	Low	Medium	*	Medium
	Built Infrastructure	Parks and Gardens	Low	Medium		Medium
	Built Infrastructure	Parks and Gardens	Low	Medium		Medium
	Business Performance	Property	Low	Medium		Medium
	Built Infrastructure	Parks and Gardens	Low	Medium		Medium
	Built Infrastructure	Transport Infrastructure Management	Low	Medium		Medium
	Customer & Planning Services	Strategic Infrastructure Planning & Policy	Low	Medium		Medium
	LaNA	Environmental Operations	Low	High		High
	Built Infrastructure	Parks and Gardens	Low	High		High
	Customer & Planning Services	Strategic Infrastructure Planning & Policy	Low	Medium		Medium
	LaNA	Environmental Operations	Low	Medium		Medium
	LaNA	Environmental Operations	Low	High		Medium
	LaNA	Environmental Operations	Low	Medium		Medium
	LaNA	Environmental Operations	Medium	High		High
	LaNA	Environmental Operations	Low	High		High
	Economic & Community Development / LaNA	First Nations Partnerships / Environmental Operations	Medium	High		High
	LaNA / Built Infrastructure	Environmental Operations / Parks and Gardens	Low	High		High
	LaNA / Built Infrastructure	Environmental Operations / Parks and Gardens	Low	High		High
	LaNA	Environmental Operations	Low	High		High
	Economic & Community Development / LaNA	Community Development / Environmental Operations	Low	High		High



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Attribution

Shane Hastings, Michael Blair, Erin Johnston, ROSS Planning, Converge Heritage, Place Design Group



Glossary

Caring for Country

Caring for country centres on the relationships between Indigenous peoples and their country, which includes their lands, waters, plants, animals, heritage, culture, ancestors, laws, religions and more.

Country

Country is the term often used by Aboriginal peoples to describe the lands, waterways and seas to which they are connected. The term contains complex ideas about law, place, custom, language, spiritual belief, cultural practice, material sustenance, family and identity.

Ecotones

Areas of steep transition between ecological communities, ecosystems, and/or ecological regions along an environmental or other gradient. Ecotones occur at multiple spatial scales and range from natural ecotones between ecosystems and biomes to human-generated boundaries.

Embayment

A recess in a coastline forming a bay.

Design life

The design life of a component or product is the period of time during which the item is expected by its designers to work within its specified parameters; in other words, the life expectancy of the item.

Intangible cultural heritage

A practice, representation, expression, knowledge, or skill considered by UNESCO to be part of a place's cultural heritage.

Nudibranch

Nudibranchs are a group of soft-bodied marine gastropod molluscs that shed their shells after their larval stage. They are noted for their often extraordinary colours and striking forms, and they have been given colourful nicknames to match, such as "clown", "marigold", "splendid", "dancer", "dragon", and "sea rabbit". Currently, about 3,000 valid species of nudibranchs are known.

Regional Ecosystem

Regional ecosystems are vegetation communities in a bioregion that are consistently associated with a particular combination of geology, landform and soil.

Shared path

Where people walking and cycling are moving at speed and sharing space. A shared path is recommended to be 3m wide to allow two people to walk side by side and a bicycle rider to pass with adequate operating space and clearance.

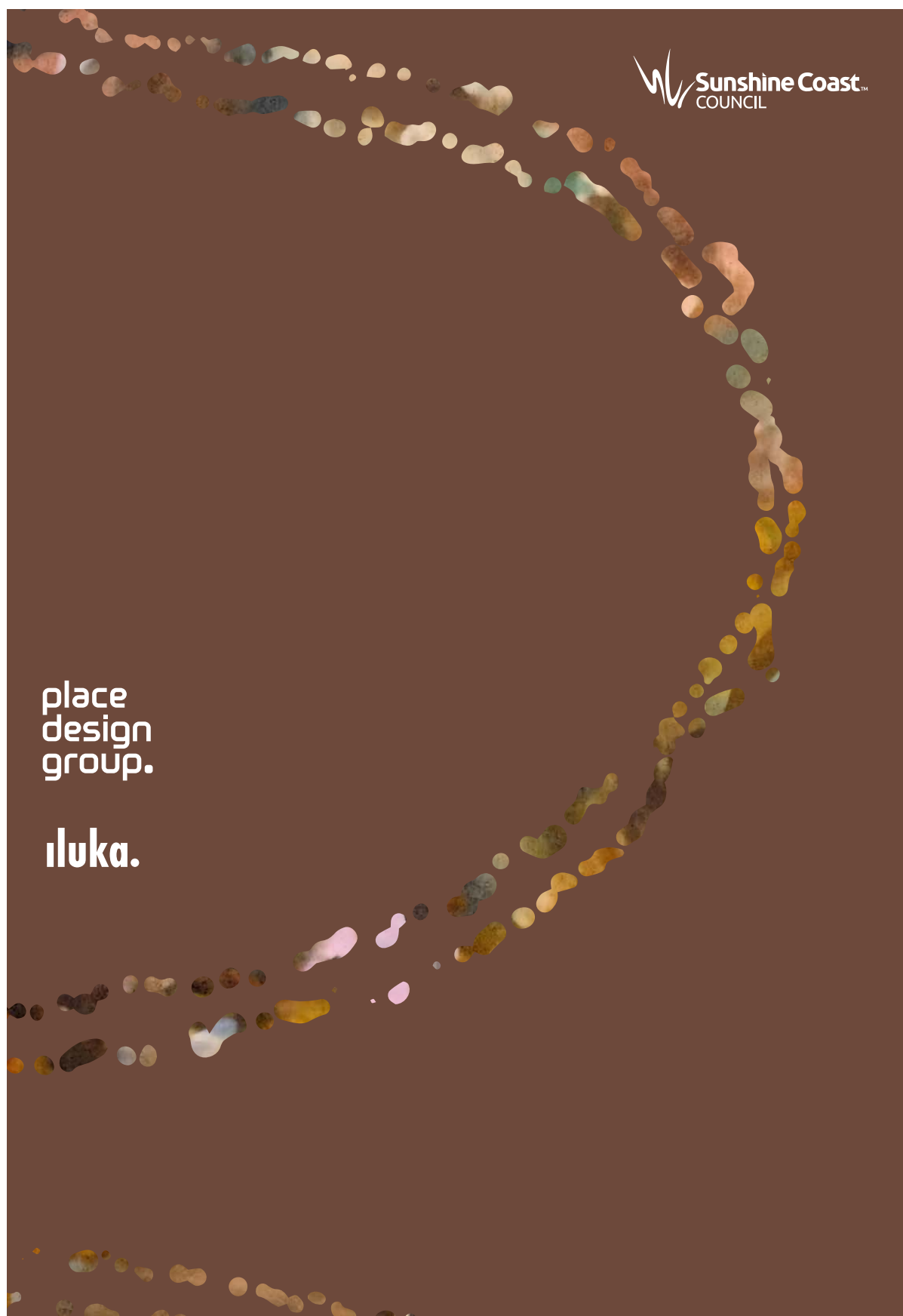
Tangible cultural heritage

Physical artefacts produced, maintained and transmitted intergenerationally in a society. It includes artistic creations, built heritage such as buildings and monuments, and other physical or tangible products of human creativity that are invested with cultural significance in a society.

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Point Cartwright Reserve and
La Balsa Park Master Plan - Illustrative Plan

Date: August 2023
Issue: P9

place
design
group.



Legislative Considerations relating to Dog Access

There are several Local, State and Commonwealth statutes relevant to the master planning site and the management of dog access.
Where there are inconsistencies, Commonwealth laws prevail over state laws which prevail over local laws.

Legislative Act	Hierarchy	Objects / Purpose of the Act relating to the Point Cartwright Reserve and La Balsa Park master plan	Point Cartwright Reserve and La Balsa Park Site Context	Present Day Threats	Best Practice Considerations and Proposed Response
Environment Protection and Biodiversity Conservation Act 1999 (EPBC Act)	Federal	<p>The Environment Protection and Biodiversity Conservation Act 1999 (EPBC Act) is Commonwealth legislation that protects Matters of National Environmental Significance (MNES) such as Ramsar areas, threatened species, migratory species and ecological communities. Any action that may have an impact on MNES must be referred to the Commonwealth government for assessment.</p> <p>Australia also has agreements with the Governments of Japan, China and the Republic of Korea for the protection of migratory birds and their important habitat areas. Australia is also a member of the East Asian-Australasian Flyway Partnership and signatory to the Convention on the Conservation of Migratory Species of Wild Animals (Bonn Convention). All of Australia's migratory shorebird species are listed on Appendix II of the Bonn Convention, the Eastern Curlew and Great Knot are also listed on Appendix I. All listed migratory birds and their habitats are therefore matters protected under the EPBC Act.</p>	<p>Fauna</p> <p>Point Cartwright Reserve and adjoining parts of the master plan site are known habitat for a variety of fauna that uses the site including a range of international migratory and resident shorebirds. EPBC listed birds include the Eastern Osprey, Wandering Tattler and various Terns.</p> <p>The ocean facing sandy beaches are known nesting habitat endangered EPBC listed Loggerhead Turtles. Given that Australia's eastern population of nesting loggerheads comprises only around 500 nesting females, the Sunshine Coast population continues to be a small but important sub-population. The South Pacific Loggerhead subpopulation is listed as Critically Endangered on the International Union for Conservation of Nature (IUCN) Red List.</p> <p>Point Cartwright Reserve is considered a high value roosting and potential nesting location for resident and migratory shorebirds, including conservation significant species.</p> <p>Flora</p> <p>An independent assessment of the closed microphyll vine forest growing on foredune (RE 12.2.2) found that it is met the diagnostic criteria and condition thresholds for the Littoral Rainforest and Coastal Vine Thickets of Eastern Australia Threatened Ecological Communities (TEC). Littoral Rainforest and Coastal Vine Thickets of Eastern Australia are listed as Critically Endangered under the Environment Protection and Conservation Act 1999.</p>	<p>Numerous studies have found that dog walking can significantly reduce the diversity and abundance of fauna (particularly birds) of an area (Banks and Bryant 2007).</p> <p>Shorebirds are very easily disturbed by close activity.</p> <p>Foreshore dog off-leash areas not placed in suitable locations can cause direct and indirect impacts (i.e. cumulative impacts) such as:</p> <ul style="list-style-type: none">- Disturbance to roosting, feeding and breeding shorebirds;- Impacts to sensitive intertidal habitats (e.g. marine plants and coral) from trampling;- Litter and animal waste <p>Disturbance by human recreational activities and free-roaming dogs are probably the biggest threats to foraging and roosting migratory shorebirds at Point Cartwright.</p> <p>A review of international and local research studies that assessed the response of shorebirds to the presence of dogs and human stimuli clearly indicated that dogs elicit a greater response from shorebirds than humans walking alone.</p> <p>Dog faeces were noted throughout the reserve during field surveys, including within the vegetated areas. Research has demonstrated that input of nutrients from dog faeces, specifically nitrogen and phosphorus, may have considerable influence on the area's biodiversity, ecosystem functioning and subsequent restoration goals (Frenne et al 2022). Given the unique vegetation communities within Point Cartwright Reserve, the high faecal influx may increase the risk of weed invasion and slow and/or hinder revegetation and rehabilitation efforts.</p> <p>Dog faeces are regularly observed on the rocky foreshore which contaminate the habitat of food sources of conservation significant species.</p>	<p>It is highly unusual for a site to be recognised for its environmental and cultural heritage values, yet also seen as an important dog off-leash area.</p> <p>In 2022, the Queensland Government published Guidelines for Local Government dog off-leash areas in State Marine Parks which provides valuable guidance and evidence based data to assist Local Governments in planning and managing dog off-leash areas in State Marine Parks. While Point Cartwright is not a designated State Marine Park, the research, evidence and assessment processes are valuable and applicable to this site. This evidence based guideline recommends that where dog exercise areas are located near valuable shorebird habitat, a 300m buffer should be provided to mitigate the impacts of dogs on wildlife.</p> <p>The requirement for all dogs to be on leads and to remain with their owners while on the headland, and away from sensitive habitat, would assist in protecting EPBC listed flora and fauna.</p> <p>Master Plan Recommendations</p> <ul style="list-style-type: none">- Undertake comprehensive Flora and Fauna survey- Prepare a management plan for the Critically Endangered Littoral Rainforest and Vine Thicket Ecological Community in accordance with the National Recovery Plan- Bushland restoration and revegetation to connect fragmented vegetation and improve habitat- Local Law amendment to prohibit dog access from habitat of EPBC listed species - typical- Recommend on-leash dog access to areas adjoining habitat areas- Ongoing management and mitigation measures to existing off-leash area between BA198 and BA201 to minimise impact to turtle nesting areas and adjacent shorebird habitat- Restrict access to vegetated areas and decommission undesirable goat tracks- Plan an implement measures to manage light pollution- Develop an educational interpretive signage to raise community awareness- Prepare detailed design for a cultural and ecological education to raise awareness
Nature Conservation Act 1992 (NCA)	State	<p>The Nature Conservation Act 1992 (NCA) provides for the protection and listing of species and the declaration and management principles of protected areas. All shorebird species are protected and several species of shorebird are listed as endangered and vulnerable. Under the NCA a person must not take (or attempt to take) a protected animal, such as a shorebird or brush turkey, unless the person is an authorised person or the taking is authorised. 'Take' includes, but is not limited to pursue, lure, remove, catch, injure, harm, or kill.</p> <p>Under the Nature Conservation (Animals) regulation 2020, tampering with an animal breeding place that is being used by a protected animal to incubate or rear the animals offspring is an offence. Tamper, with and animal breeding place, means damage, destroy, mark, move or dig up the breeding place.</p>	<p>All plant and vertebrate species native to Queensland (excluding most fish) are protected under the Nature Conservation Act 1992.</p> <p>The Point Cartwright Reserve and Buddina Beach dune habitat include a number of areas, mapped by Queensland Government as Matters of state environmental significance (MSES), including:</p> <ul style="list-style-type: none">- MSES high ecological significance wetlands – the entire rocky foreshore area- MSES wildlife habitat (endangered or vulnerable) – Buddina beach dunal habitat- MSES wildlife habitat (special least concern animal) – all naturally vegetated parts of the site- MSES wildlife habitat (sea turtle nesting areas) – all ocean facing parts of the site- MSES regulated vegetation (category B – endangered or of concern)- MSES regulated vegetation (essential habitat) – Buddina Beach dune vegetation	<p>During the master planning process a number of threats have been identified that relate to the Nature Conservation Act and managing dog access. These include:</p> <ul style="list-style-type: none">- Habitat degradation caused by dogs <p>The smell of dog urine in natural areas and parks can have various impacts on native animals:</p> <p>Disruption of Behaviour: The strong scent of dog urine can alter the behaviour of native animals, causing them to avoid areas where they detect the presence of dogs. This can lead to changes in foraging patterns, nesting sites, and overall movement, potentially affecting their survival and reproduction.</p> <p>To mitigate these impacts, it's important for dog owners to be mindful of where their pets are allowed off-leash, clean up after them promptly, and avoid letting dogs urinate in sensitive natural areas or near habitats of native wildlife.</p> <ul style="list-style-type: none">- Land and Water pollution from animal waste and general litter including dog waste bags- Weed dispersal by dogs- Wildlife disturbance by dogs <p>Many native Australian animals are attacked by domestic dogs each year. Dog attacks can often be fatal, making them a common cause of death for many native species.</p> <ul style="list-style-type: none">- chasing wildlife- Noise pollution dogs	<p>Under the NCA native plants, animals and their habitats are protected and threats to their protection should be adequately mitigated.</p> <p>An animals breeding place must not be tampered with, this includes Brush Turkeys for example.</p> <p>Dog off-leash areas must not be established in areas where shorebird nesting occurs, and a 300m buffer should be provided to mitigate Alarm Initiation Distance (AID) and Flight Initiation Distance (FID)</p> <p>Dog off-leash areas should not be placed near high value shorebird habitat where it is likely to disturb shorebirds. The notion that migratory shorebirds can continue indefinitely to move to other habitats as their normal feeding, staging or roosting areas become unusable is erroneous.</p> <p>Master Plan Recommendations</p> <ul style="list-style-type: none">- Undertake comprehensive Flora and Fauna survey- Prepare a management plan for the Critically Endangered Littoral Rainforest and Vine Thicket Ecological Community in accordance with the National Recovery Plan- Bushland restoration and revegetation to connect fragmented vegetation and improve habitat- Local Law amendment to prohibit dog access from habitat of EPBC listed species - typical- Recommend on-leash dog access to areas adjoining habitat areas- Ongoing management and mitigation measures to existing off-leash area between BA198 and BA201 to minimise impact to turtle nesting areas and adjacent shorebird habitat- Restrict access to vegetated areas and decommission undesirable goat tracks- Plan an implement measures to manage light pollution- Develop an educational interpretive signage to raise community awareness- Undertake a waste management review
Aboriginal Cultural Heritage Act 2003	State	<p>The main purpose of this Act is to provide effective recognition, protection and conservation of Aboriginal cultural heritage.</p> <p>All Aboriginal cultural heritage in Queensland is protected under the Aboriginal Cultural Heritage Act 2003 (ACH), and penalty provisions apply for any unauthorised harm.</p> <p>The ACH Act establishes a Cultural Heritage duty of care which provides that: "a person who carries out an activity must take all reasonable and practicable measures to ensure the activity does not harm Aboriginal Cultural Heritage." It is an offence to fail to comply with the duty of care.</p> <p>This applies whether or not such places are recorded in an official register and whether or not they are located in, on or under private land. Therefore, Aboriginal cultural heritage which may occur in the project area is protected under the terms of the Aboriginal Cultural Heritage Act 2003 even if DSDSATSIP has no records relating to it.</p>	<p>The Point Cartwright Reserve includes a number of registered cultural heritage sites and the area itself holds cultural heritage value as an intangible place.</p>	<p>During the master planning process a number of threats have been identified that relate to the Aboriginal Cultural Heritage Act. Cultural Values often overlap with environmental values. These include:</p> <ul style="list-style-type: none">- Habitat degradation caused by humans and dogs (see above)- Land and water pollution caused by animal waste and general litter- Wildlife disturbance caused by dogs <p>Currently, dogs have uncontrolled access to large areas within the reserve that include registered cultural heritage sites and or culturally significant areas.</p>	<p>Aboriginal cultural heritage which may occur in the project area is protected under the terms of the Aboriginal Cultural Heritage Act 2003 even if DSDSATSIP has no records relating to it.</p> <p>There is a need to establish timely and efficient processes for the management of activities that may harm Aboriginal cultural heritage.</p> <p>Master Plan Recommendations</p> <ul style="list-style-type: none">- Prepare Cultural Heritage Management Plan (part 7 of Cultural Heritage Act)- Undertake further cultural heritage investigations (part 6 of Cultural Heritage Act) to contribute to the interpretation strategy, including the creation of an intellectual property (IP) agreement, incorporate anthropological insights.- Work with the Traditional Custodians of this land to improve land management, foster cultural awareness and respect the significance of this place.- Continue to engage with Kabi Kabi Elders to gain knowledge of additional layers of significance.- Local Law amendment to prohibit dog access from all culturally sensitive areas- Recommend on-leash dog access to areas adjoining culturally sensitive areas- Restrict access to vegetated areas and decommission undesirable goat tracks- Develop an educational interpretive signage to raise community awareness- Prepare detailed design for a cultural and ecological education area to raise community awareness- Care for Country - also refer to recommendations relating to EPBC Act and NCA above

Disability Discrimination Act 1992	Federal	The Disability Discrimination Act 1992 (DDA) makes it unlawful to discriminate against a person, in many areas of public life, including employment, education, getting or using services, renting or buying a house or unit, and accessing public places, because of their disability. The DDA covers people who have temporary and permanent disabilities; physical, intellectual, sensory, neurological, learning and psychosocial disabilities, diseases or illnesses, physical disfigurement, medical conditions, and work-related injuries.	Point Cartwright Reserve and La Balsa Park are highly used public spaces that have unique qualities and values that cannot be enjoyed elsewhere. It should be a place of equal participation and non discrimination.	The DDA covers people who have temporary and permanent disabilities; physical, intellectual, sensory, neurological, learning and psychosocial disabilities, diseases or illnesses, physical disfigurement, medical conditions, and work-related injuries. Uncontrolled dogs can cause a hazard or impede access for people with physical or cognitive disabilities. People with assistance animals can be excluded from access to dog off-leash areas. Designated off-leash areas result in exclusive use of an area and inhibit equitable access.	Public spaces should be safe, accessible and non discriminatory for people with disabilities unless where it is unreasonable to provide complete access. Master Plan Recommendations <ul style="list-style-type: none">- Local Law amendment to prohibit off-leash dog access from all primary pathway network to enable equitable access- Recommend on-leash dog access to areas adjoining primary pathway network to enable equitable access- Prepare detailed designs and costings for the Coastal Pathway Network to accommodate safe shared access- Prepare detailed design and costing for an accessible Coastal Pathway link between La Balsa Park and Buddina Foreshore Reserve at beach access 201 (Gulai Street).- Prepare detailed design and costing for lighting upgrade to public lighting in La Balsa Park- Develop a wayfinding strategy that is inclusive and supports equitable access- Develop and implement a furniture palette that is accessible- Improve the pathway network to improve equitable access- Prepare designs for accessible river viewing platforms x2- Locate park facilities to improve accessibility- Prepare a design for accessible ramp to Half Moon Bay- Prepare a detailed design for amenities building with improved accessibility
Work Health and Safety Act 2011	State	The Work Health and Safety Act 2011 (Qld) sets out requirements and standards for building healthy and safe workplaces. It outlines what you must do to protect the health, safety and welfare of workers and other people in a place of work. It also puts legal obligations, or duties, on you and your workers	The current dog access provisions create a difficult place to work and enforce safely.	Complex dog access mapping is open to interpretation and leads to infringements and conflict. Secluded areas lack passive surveillance at times where the physical safety of staff can be compromised. The rocky foreshore areas are undulating, slippery and unsafe to traverse quickly. Prolonged and repeated exposure to conflict can lead to stress, anxiety and emotional exhaustion, roll strain and burnout.	The WHS Act places the primary health and safety duty on a Person Conducting a Business or Undertaking (PCBU). A PCBU must ensure, so far as is reasonably practicable, the health and safety of workers in their workplace. Workplace health and safety risks should be eliminated where possible, and mitigated to acceptable levels, where the risk cannot be removed. Risks associated with remote and isolated work should be mitigated. Risks associated with staff working in unsafe environments should be mitigated Master Plan Recommendations <ul style="list-style-type: none">- Local Law amendment to prohibit dog access from all areas that are unsafe to access due to ground surface or topography- Local Law amendment to prohibit dog access from the most isolated and remote parts of the site- Recommend simple regulations that are easy to understand and enforce - reducing conflict- Undertake Safety in Design reviews on all new design projects- Create a long-term management and maintenance framework for the parkland that is safe for all workers, contractors and volunteers
Local Law No. 2 (Animal Management) 2011	Local	The purpose of this local law is to assist the local government in the management of animals by— (a) minimising the risk to community health, safety and amenity; and (b) reducing environmental harm or environmental nuisance; and (c) supporting animal owners to keep their animals in a manner that is consistent with the expectations of the community The purpose is to be achieved by providing for— (a) systems and processes for the effective management of domestic animals; and (b) effective management of animals in public places and areas declared of significant environmental value by the local government	The application of the local law at Point Cartwright and La Balsa Park is difficult to enforce and leads to high levels of conflict between council and different parts of the community. It is highly unusual for a site to be recognised for its environmental and cultural heritage values, yet also seen as an important dog off-leash area. Trying to placate these seemingly polar community values results in further management issues and ever-increasing community conflict.	The ongoing conflict between different users and council is a cause for ongoing stress and anxiety within the community.	The local law and dog access should be clear, easy to understand and enforce. Conflicting recreational uses should be avoided, for example, popular picnic areas. Environmentally sensitive areas should be avoided. Culturally significant sites should be avoided Master Plan Recommendations <ul style="list-style-type: none">- Local Law amendment to prohibit dog access from all areas that are unsafe to access due to ground surface or topography- Local Law amendment to prohibit dog access from the most isolated and remote parts of the site- Recommend simple regulations that are easy to understand and enforce - reducing conflict- Recommend a Local Law amendment that will assist the council in the management of animals by— (a) minimising the risk to community health, safety and amenity; and (b) reducing environmental harm or environmental nuisance; and (c) supporting animal owners to keep their animals in a manner that is consistent with the expectations of the community
Common Law		Under common law, council has a duty of care. A duty of care is a legal obligation (that we all have) to take reasonable steps to not cause foreseeable harm to another person or their property. A duty of care is breached when someone is injured because of the action (or in some cases, the lack of action) of another person when it was reasonably foreseeable that the action could cause injury, and a reasonable person in the same position would not have acted that way.	The site hosts a diverse range of recreation pursuits including: walking, running, cycling, outdoor fitness, paragliding, snorkelling, swimming, diving, , fishing, boating, picnicking, birdwatching and other passive activities. It is a place for everyone. Point Cartwright Reserve is an area of both environmental and cultural heritage value. It is sensitive to impacts from over-use and inappropriate uses. As a result, the site is considered appropriate for moderate levels of passive recreation, exercise, infrequent gatherings and events, and [some] dog on-leash activities'. Ross Planning 2022.	Off-leash dog access can present a general safety hazard, including the following potential threats: <ul style="list-style-type: none">- fear- intimidation or discomfort- risk of bites or dog attack- mobility barriers (physical, visual, sensory, psychological)- overall sense of safety- path user conflict / disrupt flow of traffic- allergies or reduced immunity	Council has a general duty of care to take reasonable steps to prevent harm and foreseeable injuries to others. Master Plan Recommendations <ul style="list-style-type: none">- Provide a design that mitigates the identified project risks in a way that is reasonable, safe, equitable and accessible.- Provide designs that comply with relevant Australian Standards and design guidelines
Guidelines					
Local government dog off-leash areas in State Marine Parks 2022	State Guideline	This Guideline has been prepared to assist local governments with planning, establishment and management of foreshore dog off-leash areas within and adjacent to state marine parks managed by the Department of Environment and Science (DES) through the Queensland Parks and Wildlife Service (QPWS). This document summarises the regulations relevant to dog access and environmental management by the Department and subsequent key environmental considerations.	While Point Cartwright is not a designated State Marine Park, the research, science-based evidence and assessment processes within the document surrounding the relationship between dogs and shorebirds remains relevant, regardless of the areas mapped classification. The guidelines provide management techniques to consider and have a particularly strong focus around dog activity, shorebird management and cultural heritage. Point Cartwright can be considered as a High Value area, based on the following site-based assessment: <ul style="list-style-type: none">- Identified high tide roost site- Presence of nesting species (Sooty Oystercatcher)- Presence of conservation significant species (Wandering Tattler, Terns),- Distance to other suitable shorebird roost areas	Foreshore dog off-leash areas not placed in the correct locations can cause direct and indirect impacts (i.e. cumulative impacts) such as: <ul style="list-style-type: none">- Disturbance to roosting, feeding and breeding shorebirds;- Impacts to cultural values or culturally sensitive sites;- Impacts to sensitive intertidal habitats (e.g. marine plants and coral) from trampling;- Litter and animal waste; or- Social conflicts or impediment to current or future access and use.	Establishment and management of foreshore dog off-leash areas should be guided by the following principles outlined in the States guideline: <ul style="list-style-type: none">- The decision must address the human rights, cultural rights and values of First Nations peoples for the relevant area.- The decision must consider the impact to shorebirds and their habitat.- Protection of high value shorebird areas takes precedence over off-leash area opportunities.- The dog off-leash area will not have a negative cumulative impact to shorebirds or their habitat.- There is a demonstrated community need and it will not jeopardise public use and enjoyment of the marine park.- There is increased and ongoing enforcement and education around dog on-leash/off-leash areas. Master Plan Recommendations <ul style="list-style-type: none">- Local Law amendment to prohibit dog access from all culturally sensitive areas- Recommend on-leash dog access to areas adjoining culturally sensitive areas- Local Law amendment to prohibit dog access from high value shorebird habitat- Recommend on-leash dog access to areas adjoining EPBC and MSES habitat- Recommend ongoing risk mitigation measures to the sea turtle nesting habitat between BA198 and BA201- Recommend regulated dog access that compliments the other recreational uses in the park

The legislation identified in Attachment 1 outlines some, but not all, of the relevant legislation relating to Point Cartwright Reserve and La Balsa Park which is pertinent to dog access



Our Ref:
6252

13/10/2022

Environmental Values Report

Point Cartwright Reserve & La
Balsa Park Master Plan Project

Point Cartwright, Buddina QLD
4575

Client: Sunshine Coast Council



FPE Ref: 6252-220715-1.0



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Signed on behalf of
Future-Plus Environmental

Date: 13 October 2022

A handwritten signature in blue ink, appearing to read 'Paul Wood'.

Paul Wood
Director

13 October 2022

Environmental Values Report
Post Cartwright & La Balsa Park Master Plan Project
Point Cartwright, Buddina QLD 4575

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FPE Ref: 6252-220715-1.0



DOCUMENT CONTROL INFORMATION

Project Number: 6252

Project Manager: Daniel Willis

Client: Sunshine Coast Council

Report Title: Environmental Values Report

Project Summary: **Assessment of the site's natural environmental values (biodiversity, waterways and coastal systems)** to form part of the master planning process for Point Cartwright Reserve and La Balsa Park.

Site Address: Point Cartwright, Buddina QLD 4575

Document Review

Document Version	Document Status	Author	Reviewed By	Approved By
6252-220715-0.1	Draft	Dr Sarah Ball Simone Forman Dr Peter Young	Daniel Willis	Paul Wood
6252-220715-1.0	Final	Dr Sarah Ball	Daniel Willis	Paul Wood

Issue Approval

Destination	Document Version	Date Dispatched
Client (SCC) – Digital Copy	6252-220715-0.1	9 September 2022
Client (SCC) – Digital Copy	6252-220715-1.0	13 October 2022

13 October 2022

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LIST OF ABBREVIATIONS

CEEVNT	Listed as Critically Endangered, Endangered, Vulnerable or Near Threatened under the NC Act
DES	Queensland Department of Environment and Science
DR	Queensland Department of Resources
EBPC Act PMR	<i>Environment Protection and Biodiversity Conservation Act 1999</i> Protected Matters Report
EPBC Act	Commonwealth <i>Environment Protection and Biodiversity Conservation Act 1999</i>
FPE	Future-Plus Environmental
LBP	La Balsa Park
NC Act	Queensland <i>Nature Conservation Act 1992</i>
PCR	Point Cartwright Reserve
RE	Regional Ecosystem
SCC	Sunshine Coast Council
TEC	Threatened Ecological Community
VC	Vegetation Community
VM Act	Queensland <i>Vegetation Management Act 1999</i>

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1.0 INTRODUCTION

1.1 PROJECT BACKGROUND

Point Cartwright Reserve and La Balsa Park are increasingly popular destinations on the Sunshine Coast and hold a number of important environmental attributes. Due to increasing users of the area, Sunshine Coast Council is in the process of preparing a Master Plan to guide the future usage, management, policy direction and investment in the area.

Future-Plus Environmental (FPE) was commissioned by Sunshine Coast Council (SCC) to undertake an assessment of the environmental values present within the Point Cartwright Reserve and La Balsa Park. The assessment is required to inform the Master Plan and provide recommendations on how best to preserve and improve the current environmental values of the area. As such, the scope of the assessment is wide ranging, and includes information on current overlays, mapping, and management practises, vegetative communities, fauna and fauna habitat, and threats such as erosion, degradation and disturbance. Outcomes from this assessment will be used by Council to guide the future management of the area, seeking a balance between the needs of users and the environment.

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2.0 METHODOLOGY

2.1 DESKTOP ASSESSMENT

A desktop assessment was undertaken to identify potential environmental values likely or known to occur within and surrounding the area. The desktop assessment included conducting searches of a range of environmental databases and mapping applications including:

- Aerial, topographical and geological mapping;
- Atlas of Living Australia local search tool;
- eBird local search tool;
- *Environment Protection and Biodiversity Conservation Act 1999* (EBPC Act) Protected Matters search tool (DCCEEW 2022);
- Environmental Reports Online – Matters of State Environmental Significance (MSES) and Biodiversity and Conservation Values;
- DES Flora Survey Trigger Mapping;
- SARA Development Assessment Mapping System;
- Sunshine Coast Council Local Government Area Biosecurity Plan 2017;
- *Sunshine Coast Planning Scheme 2014 – Biodiversity, Waterways and Wetlands Overlay Code*;
- Vegetation management report showing regional ecosystem mapping; and
- Wildnet Database.

Copies of relevant desktop search results are provided in Appendix A, while extracts of relevant online mapping are included as figures throughout this report.

2.1.1 Supplied Documentation

The desktop assessment included review of documentation supplied by SCC, specifically the following:

- A Review of Dog Impacts to Beach-nesting Birds and Management Solutions (2018);
- A Snapshot of Wurtulla – Buddina and District;
- Buddina Place and Character Draft – Part B;
- Coastal Hazard Adaption Strategy – Part A;
- Coastal Hazard Adaption Strategy – Part B;
- Coastal Hazard Adaption Strategy – Part C;
- Commemorative Tree and Seat for Balin Stewart Design Plans (2022);
- Community and Stakeholder Engagement Summary Report – Phase 1 (2022);
- Cultural Heritage Lot on Plan report Pt Cartwright - DATSIP (2021);

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- Environmental Authority Permit (EA0001823);
- Establishing Restoration Objectives for Point Cartwright Reserve (2022);
- La Balsa Park, Buddina – Landscape Plan (2015);
- Point Cartwright and La Balsa Park Master Plan – Cultural Heritage Survey (2022);
- Point Cartwright – Field Survey and n-Counter Data;
- Point Cartwright Masterplan – Issue E (2002);
- Point Cartwright Reserve – Master Planning Discussion Paper (2021);
- Pt Cartwright Radar Replacement – Slope Risk Assessment (2019);
- Point Cartwright Reserve Regeneration Works Plan (2014);
- Point Cartwright to Alexandra Headland Shorebird Habitat (2022);
- La Balsa Historic Raft Expedition Educational Sign Design
- La Balsa Park Landscape Plan – Issue D (2015);
- Shorebird Conservation Action Plan;
- State Government Correspondence from QPWS&P;
- Sunshine Coast and Moreton Bay Regional Council Benchmark Artificial Light at Night (ALAN) Survey (2017);
- Sunshine Coast Recreation Parks Plan 2021 – 2031 – Strategic Directions;
- Sunshine Coast Turtle Nesting Report (2005-2016);
- RPP Dog Exercise Area (2021);
- The Effects of Domestic Dogs (*Canis familiaris*) as a Disturbance Agent on the Natural Environment (2011); and
- The Australian Brush-Turkey (*Alectura latham*): Population Dynamics at Two Locations: Mooloolaba Spit to Memorial Park, Mooloolaba, and Point Cartwright Lighthouse Reserve (2018).

2.2 FIELD SURVEY

Details derived from the desktop assessment were used to guide the field investigations. An initial site visit with SCC was conducted on the 30 June 2022 with a targeted fauna habitat feature survey, vegetation survey and spotlighting survey conducted on the 26 July 2022. The targeted field assessment included a meandering survey along the site boundaries and along multiple transects through the internal areas of the site, ensuring a representative coverage of all vegetation types present. All plant species observed along the meandering survey were recorded, as well as areas of weed infestation. Qualitative habitat values were recorded as well as any fauna observed during both the diurnal and nocturnal surveys.

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2.2.1 Timing and Limitations

The fieldwork was undertaken during winter after a period of dry weather. This may have limited the positive identification of some grasses. However, the species recorded were comparable to previous records of the area and its surroundings. The cold weather and high winds during the spotlighting event may have affected the activity of fauna within the area. Subsequently, these conditions are likely to have influenced the presence of reptiles and amphibians. Fauna surveys were opportunistic in nature and **didn't include any targeted methodologies such as small-mammal trapping, camera monitoring, acoustic monitoring etc.**, due to seasonality/timing and the potential for interference from the public including theft or tampering.

2.3 ANALYSIS OF DATA AND REPORTING

Details from the desktop and site investigations were analysed to distil key environmental attributes identified on the site and to confirm key impacts and risks that were identified with respect to current site activities. Environmental values were documented, with specific elements shown spatially through mapping. A series of recommendations were detailed in relation to the ongoing retention of values on the site, including potential for rehabilitation to occur at various locations.

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3.0 ENVIRONMENTAL VALUES ASSESSMENT

3.1 SITE OVERVIEW

3.1.1 Land Tenure

The site extends over multiple parcels of land described as follows and shown in Figure 1:

- Lot 618 on CG812658 Reserve tenured land
- Lot 711 on CG4027 Reserve tenured land
- Lot 712 on CG4027 Reserve tenured land
- Lot 713 on CG4027 Reserve tenured land
- Lot 200 on CG814425 Reserve tenured land
- Lot 1 on SP143293 State land
- Lot 2 on SP143293 State land



Figure 1. Site Land Tenure (Source: QLD Globe 2022)

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In addition, easement parcel A on SP261169 extends from the end of Pacific Boulevard across Lot 618 to the water tower. The survey site also contains sections of road corridors with Council nominated as trustee

Several additional land parcels are encompassed within the reserve and are associated with the lighthouse and infrastructure associated with the water supply storage.

3.2 VEGETATION

3.2.1 Historical Imagery

La Balsa Park and Point Cartwright Reserve have undergone extensive modifications within the last 60 years (refer Figure 2). Historical images of the area show the headland to have been continuously vegetated during the 1960s, with wooded vegetation covering the western side transitioning to shrubs towards the headland and dune systems within the east. Yet by the 1970s, a reduction in vegetation cover is evident and houses can be seen populating the southern end of the area, with several tracks forming around the headland. Most noticeable at this time is the large, sandy area that appears in the centre of Point Cartwright Reserve. The reduction in vegetation cover peaks in the 1980s with images in the 1990s showing substantial revegetation, although large areas around the headland remain relatively open in terms of vegetation cover. The information on vegetation change throughout this period is key to understanding and appreciating the current vegetative composition, as well as the opportunities that may exist to improve local ecological values through rehabilitation.

3.2.2 Sunshine Coast Planning Scheme Overlays

Council has identified a number of ecological values in relation to vegetation associated with the area. The Biodiversity, waterways and wetlands overlay in the *Sunshine Coast Planning Scheme 2014* maps the site as containing native vegetation (refer Figure 3) and a riparian protection area (refer Figure 4) bordering the Maroochy River (stream order 5 or above).



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Figure 3. Native Vegetation Area (Source: *Sunshine Coast Planning Scheme 2014*)

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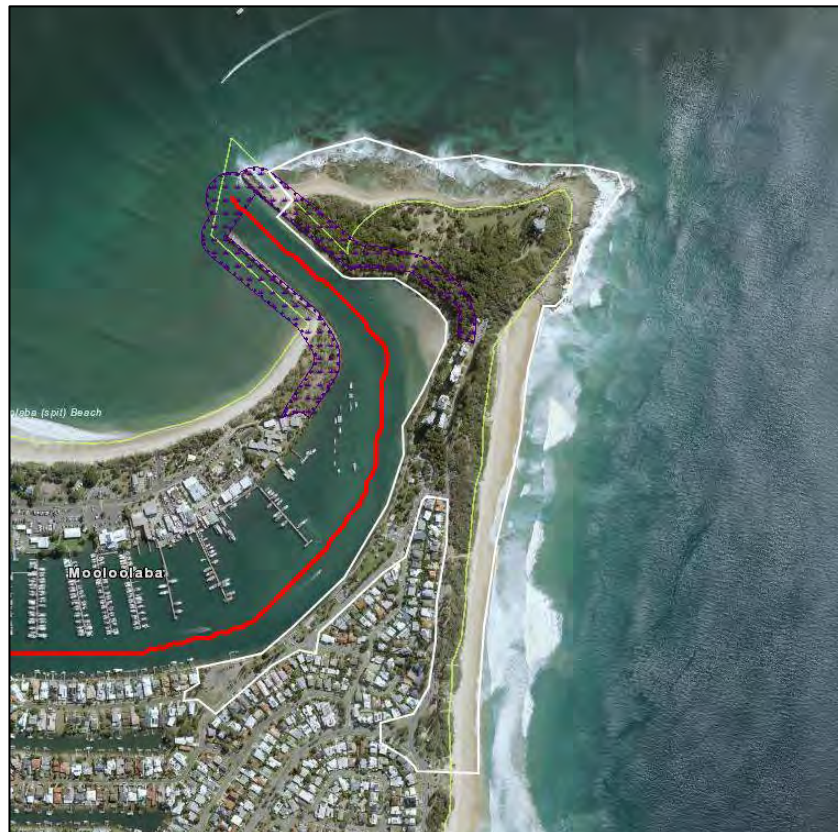


Figure 4. Riparian Protection Area (Source: Sunshine Coast Planning Scheme 2014)

3.2.3 State Vegetation Mapping

Current regulated vegetation management mapping for the site prepared by the State government indicates that the area is mapped as containing two regional ecosystems (RE). The first is Category B 'of concern' RE 12.12.19x3, described as vegetation complex of exposed headlands of remnant Tertiary surfaces. Typically, this vegetation type includes species such as *Themeda triandra* grassland and wind-sheared shrubland and woodland. The second is Category B 'least concern' RE 12.2.14 described as strand and fore dune complex. This vegetation type tends to include species such as *Spinifex sericeus* grassland as well as *Casuarina equisetifolia* subsp. *incana* low woodland/open forest with *Acacia* sp., *Banksia integrifolia* and *Corymbia tessellaris*. Further, there are also areas to the west and north mapped as Category X – non remnant vegetation. The extent of mapped vegetation is shown in Figure 5.

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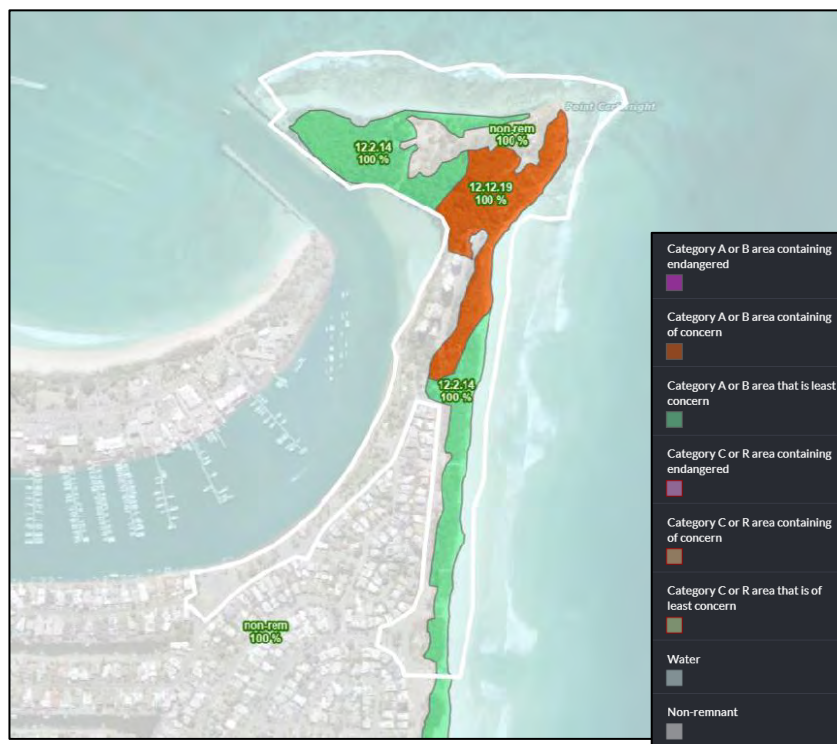


Figure 5. Vegetation Management Regional Ecosystem Mapping (Source: QLD Globe 2022)

Towards the southwestern end of Point Cartwright Reserve is an area mapped as 'high risk' for protected plants (refer Figure 6). A search of documentation for the wider areas revealed a specimen backed record of the 'critically endangered' *Rhodomyrtus psidioides* (native guava) from January 2021 (7km to the south of the site). It is likely that this recorded is associated with the foreshore being mapped as a high-risk area.

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Figure 6. Protected Plant Trigger Mapping (Source: QLD Globe 2022)

3.2.4 Ground-Truthed Vegetative Communities


Field surveys found that the area is comprised of five different vegetative communities (VC) in addition to the maintained grass areas with discontinuous trees. These have been described in detail below and correspond to mapping provided in Figure 7. A flora species list of representative species encountered on the site as part of this investigation is available in Appendix B.



Vegetation Management Regional Ecosystem Mapping (QLD Globe 2022)



Ground Truthed Vegetative Community Mapping



Title: Regional Ecosystem and Vegetative Community Mapping
Project: La Balsa and Point Cartwright Environmental Values Report
Client: Sunshine Coast Council
Last Modified: SJB - 22/08/2022

Legend

VC 1	VC 3	VC 5
VC 2	VC 4	

110 55 0 110 Meters

COORDINATE SYSTEM: GDA2020
DATUM: GDA2020

DOCUMENT PATH: P:\COMMON\BUSINESS\ARCGIS\6252\REGIONAL ECOSYSTEM MAPPING\6252-220822-0.1 REGIONAL ECOSYSTEM MAPPING.MXD

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3.2.4.1 Vegetation Community 1

VC 1 is mapped as part of RE 12.12.19x3 (vegetation complex of exposed rocky headlands). The RE subtype "x3" is described as occurring on remnant Tertiary surfaces rather than volcanic rocks typical of Land Zone 12. The bedrock geology at Point Cartwright is mapped as Landsborough Sandstone, however the sandstone may have been affected by Tertiary weathering although this does not appear to be mentioned in detailed local accounts of the geology including Willmott (2007).

The vegetation of VC 1 is both structurally and floristically different from the description of RE 12.12.19x3. The individuality of the flora community present here (which has been aided by bush restoration works) is such that it currently does not align with any regional ecosystem under the Department's regional ecosystem assessment framework.

Two species listed as CEEVNT under the NC Act were encountered during vegetation assessments within VC 1, including:

- *Pararistolochia praevenosa* (Richmond birdwing butterfly vine) – 'near threatened'. Eight vines were encountered with recruitment evident (seedling plant); and
- *Muraya crenulata* (Smyrell's clausena) – 'endangered'. One plant was encountered.

From information available, it is likely that both of these species have been planted between 2002 – 2014 due to their absence in historical local records and outside their known distribution and preferred habitat areas. Despite this, they provide ecological value to the site and should be protected and enhanced.

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Table 1. VC1 Description

VC 1 – *L. suaveolens* & *C. glauca* closed forest on Landsborough Sandstone with rainforest elements



Geology	Shale and sandstone of Landsborough Sandstone, unit RJI	
Vegetation Structure		
Stratum	Height (m)	Cover (%)
T1	20 – 25	80 – 85
T2	18 – 20	15
T3	4 – 8	20
Shrub	1 – 3.5	15 – 20
Ground Layer	0.1 – 0.4	20 – 25
Species Composition		
T1 – T2	Predominantly T1 layer of <i>Lophostemon suaveolens</i> and <i>Casuarina glauca</i> with scattered T2 layer of <i>Archontophoenix cunninghamiana</i> in places (appears to have been planted and has become naturalised on site) along with scattered/occasional <i>Glochidion sumatrensis</i> . Rainforest tree species including <i>Ficus obliqua</i> , <i>Elaeocarpus obovatus</i> , <i>Livistona australis</i> , and vines climbing in tree canopies including <i>Flagellaria indica</i> , <i>Parsonsia straminea</i> , <i>Maclura cochinchinensis</i> and the planted Near Threatened species <i>Pararistolochia praevenosa</i>	

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T3	Mainly <i>Alectryon coriaceus</i> , <i>Cupaniopsis anacardioides</i> , <i>Acronychia imperforata</i> , <i>Exocarpos cupressiformis</i> , <i>Glochidion ferdinandi</i> , <i>Cyclophyllum coprosmoides</i> , occasional species of other rainforest species, for example, <i>Myrsine howittiana</i> , <i>Syzygium luehmannii</i> , plus species that appear to be planted/naturalised, including <i>Archontophoenix cunninghamiana</i> , <i>Macaranga tanarius</i> , <i>Podocarpus elatus</i> , <i>Araucaria bidwillii</i> , <i>Olea paniculata</i> , <i>Castanospermum australe</i>
Shrub	Small individuals of species listed for T3 plus <i>Psychotria loniceroides</i> , <i>Smilax australis</i> , <i>Gynochthodes jasminoides</i> , <i>Melodinus australis</i> , <i>Geitonoplesium cymosum</i> planted species including Endangered <i>Murraya crenulata</i>
Ground Cover	Predominantly <i>Ottocloa gracillima</i> , patches of naturalised <i>Nephrolepis hirsutula</i> , occasional <i>Austromyrtus dulcis</i> , <i>Megathyrsus maximus</i> ²

² Listed as 'Locally Significant' invasive plants under the SCC LGA Biosecurity Plan 2017

3.2.4.2 Vegetation Community 2

VC 2 is mapped as part of RE 12.12.19x3 (vegetation complex of exposed headlands). This vegetation type occurs on headlands on remnant Tertiary surfaces (see notes under VC 1). The vegetation observed fits the RE description. However, the extent of RE 12.12.19 is less than the mapping suggests, given that VC1 and VC3 were found to be different vegetation communities.

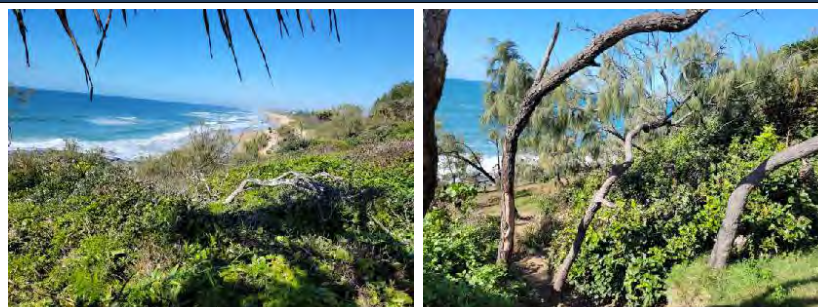
Headlands tend to have distinctive species assemblages including species that are largely endemic to headland environments (Leiper *et al.* 2017). The survey found that the shrubland and grassland patches at Point Cartwright retain a diversity of native species despite competition from habitat-modifying invasive species (Batianoff and Franks 1998). There may be scope for re-introduction of some additional species that appear to have been displaced or have become rare at the site.

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Table 2. VC 2 Description

VC 2 – Closed wind-sheared shrubland, *Casuarina equisetifolia* woodland to open woodland with mid-dense to closed shrub layer and patches of grassland (+ herbaceous plants) on Landsborough Sandstone on seaward side of the headland.



Geology	Shale and sandstone of Landsborough Sandstone, unit RJ1	
Vegetation Structure		
Stratum	Height (m)	Cover (%)
T	4 – 8	20 – 35
Shrub	1 – 3	60 – 90
Ground Layer	1 – 4	30 – 90
Species Composition		
T – S	<i>Acacia leiocalyx</i> , <i>Acacia sophorae</i> , <i>Alectryon coriaceus</i> , <i>Asparagus aethiopicus</i> ¹ , <i>Casuarina equisetifolia</i> , <i>Casuarina glauca</i> , <i>Banksia integrifolia</i> subsp. <i>integrifolia</i> , <i>Cupaniopsis anacardioides</i> , <i>Cyclophyllum coprosmoides</i> , <i>Macaranga tanarius</i> , <i>Myoporum acuminatum</i> , <i>Myoporum boninense</i> subsp. <i>australe</i> , <i>Pandanus tectorius</i> , <i>Parsonsia straminea</i> , <i>Schinus terebinthifolius</i> ¹ , <i>Wikstroemia indica</i> , <i>Wollastonia uniflora</i>	
Ground Cover	<i>Asparagus aethiopicus</i> ¹ , <i>Axonopus fissifolius</i> ² , <i>Bidens pilosa</i> ² , <i>Centella asiatica</i> , <i>Chorizandra cymbaria</i> , <i>Cyperus scaber</i> , <i>Dianella longifolia</i> subsp. <i>longifolia</i> , <i>Emilia sonchifolia</i> , <i>Digitaria didactyla</i> , <i>Eragrostis interrupta</i> , <i>Eustrephus latifolius</i> , <i>Hardenbergia violacea</i> , <i>Hibbertia scandens</i> , <i>Hibbertia vestita</i> , <i>Hydrocotyle bonariensis</i> , <i>Hydrocotyle tripartita</i> , <i>Imperata cylindrica</i> , <i>Ipomoea carlica</i> ,	

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	<i>Ischaemum triticeum</i> , <i>Lomandra longifolia</i> , <i>Macroptilium atropurpureum</i> ² , <i>Myoporum boninense</i> subsp. <i>australe</i> , <i>Picris angustifolia</i> subsp. <i>carolorum-</i> <i>henricorum</i> , <i>Passiflora suberosa</i> ² , <i>Pimelea linifolia</i> , <i>Rubus parvifolius</i> , <i>Themeda</i> <i>triandra</i> , <i>Urochloa decumbens</i> ² , <i>Zoysia macrantha</i>
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¹ Listed as 'Restricted' under the Biosecurity Act 2014, ² Listed as 'Locally Significant' invasive plants under the SCC LGA Biosecurity Plan 2017

3.2.4.3 Vegetation Community 3

Mapped as part of RE 12.2.14 (foredune complex), however given the coastal rainforest species present and structure, this vegetation is a better fit for RE 12.2.2 – microphyll/notophyll vine forest on beach ridges. The cover of the ecologically dominant layer (EDL) is currently < 80% in places due to tree death and dieback but is on track to recover to 80 – 90% over time. RE 12.2.2 forms part of the littoral rainforest and coastal vine thickets of eastern Australia threatened ecological community (TEC) (refer Section 3.3 for TEC details). The ecological community is a type of rainforest. It is referred to by a range of terms in addition to microphyll/notophyll vine forest including littoral rainforest and beach scrub, with scrub being a term often used to describe rainforest in southern Queensland due to the dense growth of trees and vines.

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Table 3. VC 3 Description

VC 3 – Closed microphyll vine forest growing on foredune (RE 12.2.2)

Geology

Holocene sand, unit Qhcb

Vegetation Structure

Stratum	Height (m)	Cover (%)
T1	7 – 16	50 – 90
T2	4 – 6	10
Shrub	1 – 2	5 – 10
Ground Layer	0.5	30

Species Composition

T1 – T2	<i>Cupaniopsis anacardioides</i> , <i>Cyclophyllum coprosmoides</i> with <i>Alectryon coriaceus</i> , <i>Acronychia imperforata</i> , <i>Elaeocarpus obovatus</i> , <i>Exocarpos cupressiformis</i> , <i>Ficus obliqua</i> , <i>Glochidion ferdinandi</i> , planted <i>Macaranga tanarius</i> on margins and edges.
Shrub	Small individuals of those listed in T1 – T2 above, and <i>Psychotria loniceroides</i> , <i>Syzygium lumeni</i> , <i>Livistona australis</i> , <i>Murraya paniculata</i> ² , vines including <i>Smilax australis</i> , <i>Eustrephus latifolius</i> and <i>Geitonoplesium cymosum</i>
Ground Cover	<i>Asparagus aethiopicus</i> ¹ , <i>Austromyrtus dulcis</i> , <i>Bidens pilosa</i> ² , <i>Dianella congesta</i> , <i>Hibbertia scandens</i> , <i>Megathyrsus maximus</i> ²

¹ Listed as 'Restricted' under the Biosecurity Act 2014, ² Listed as 'Locally Significant' invasive plants under the SCC LGA

Biosecurity Plan 2017

¹ Listed as 'Restricted' under the Biosecurity Act 2014, ² Listed as 'Locally Significant' invasive plants under the SCC LGA Biosecurity Plan 2017

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3.2.4.4 Vegetation Community 4

VC 4 is mapped as part of RE 12.2.14 (foredune complex). Historical mapping indicates that this area may have included a natural rock platform prior to the construction of the break walls and channel realignment in the 1960s. This area has since been subject to bush regeneration works to redevelop a canopy. Ongoing bush restoration works may consider including planting key RE 12.2.2 species to further enrich the ecological value and increase the current extent of the TEC in the future.

Table 4. VC 4 Description

VC 4 – *Macaranga tanarius* + *Banksia*, *Acacia* & *Casuarina* sp. regeneration area



Geology	Holocene sand, unit Qhcb	
Vegetation Structure		
Stratum	Height (m)	Cover (%)
T1	6 – 12	60 – 80%
Shrub	1 - 2	3
Ground Layer	0.2	10 – 15
Species Composition		
T1	<i>Macaranga tanarius</i> , <i>Banksia integrifolia</i> subsp. <i>integrifolia</i> , <i>Acacia disparrima</i> , <i>Acacia leiocalyx</i> , <i>Casuarina equisetiolia</i> , <i>Casuarina glauca</i> , <i>Pandanus tectorius</i>	
Shrub	Small plants of T1 species	
Ground Cover	<i>Asparagus aethiopicus</i> ¹ , <i>Austromyrtus dulcis</i> , <i>Bidens pilosa</i> ² , <i>Dianella congesta</i> , <i>Hibbertia scandens</i> , <i>Megathyrsus maximus</i> ²	

¹ Listed as 'Restricted' under the Biosecurity Act 2014, ² Listed as 'Locally Significant' invasive plants under the SCC LGA Biosecurity Plan 2017

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3.2.4.5 Vegetation Community 5

Mapped and confirmed as part of RE 12.2.14 – Strand and fore dune complex comprising *Spinifex sericeus* grassland, *Casuarina equisetifolia* subsp. *incana* low woodland/open forest with *Acacia leiocalyx*, *A. dispartima* subsp. *dispartima*, *Banksia integrifolia* subsp. *integrifolia*, *Pandanus tectorius*, *Corymbia tessellaris*, *Cupaniopsis anacardioides*, *Acronychia imperforata* and *Hibiscus tiliaceus*. Occurs mostly on frontal dunes and beaches (but can occur on exposed parts of dunes further inland).

In addition, the southwestern extent of this area was mapped as 'high risk' for protected plants. No protected plants under the NC Act were recorded within the mapped areas.

Table 5. VC 5 Description

VC 5 – Strand and fore dune complex on beach and dunes		
		
Geology	Holocene sand, unit Qhcb	
Vegetation Structure		
Stratum	Height (m)	Cover (%)
T1 (where present)	4 – 10	20 – 50
T2	4 – 6	3 – 10
Shrub	1 – 2	5 – 10
Ground Layer	0.5	30 – 60
Species Composition		
T1	<i>Casuarina equisetifolia</i> subsp. <i>incana</i> , <i>Banksia integrifolia</i> subsp. <i>integrifolia</i> , <i>Pandanus tectorius</i> , <i>Cupaniopsis anacardioides</i> , <i>Acronychia imperforata</i> , <i>Alectryon</i>	

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	<i>coriaceus</i> , <i>Macaranga tanarius</i>
Shrub	<i>Asparagus aethiopicus</i> ¹ , <i>Acacia leiocalyx</i> , <i>A. concurrens</i> , <i>Lantana camara</i> ¹ , <i>Alphitonia excelsa</i> , <i>Cyclophyllum coprosmoides</i> , <i>Wikstroemia indica</i> , <i>Wollastonia uniflora</i>
Ground Cover	<i>Spinifex sericeus</i> , <i>Ipomoea pes-caprae</i> , <i>Sesuvium portulacastrum</i> , <i>Vigna marina</i> , <i>Dianella congesta</i> , <i>Hibbertia scandens</i> , <i>Eragrostis interrupta</i> , <i>Carpobrotus glaucescens</i> , <i>Canavalia rosea</i> , <i>Digitaria didactyla</i> , <i>Tetragonia tetragonoides</i> , <i>Stephania japonica</i> , <i>Zoysia macrantha</i> , <i>Lomandra longifolia</i> , <i>Lepturus repens</i> , <i>Asparagus aethiopicus</i> ¹ , <i>Pteridium esculentum</i> , <i>Ipomoea cairica</i> , <i>Bidens pilosa</i> ²

¹ Listed as 'Restricted' under the Biosecurity Act 2014, ² Listed as 'Locally Significant' invasive plants under the SCC LGA Biosecurity Plan 2017

3.3 THREATENED ECOLOGICAL COMMUNITIES

The EPBC Act Protected Matters Report indicated that the following endangered TEC may occur with the search area:

- Coastal Swamp Oak (*Casuarina glauca*) Forest of New South Wales and South East Queensland.

Site investigations concluded that although the above TEC was not present on site, VC 3, described as 'Closed microphyll vine forest growing on foredune' (RE 12.2.2) (refer Table 3 and Figure 7), meets the key diagnostic criteria and condition threshold (refer Table 6) for the *Littoral rainforest and coastal vine thickets of eastern Australia* TEC (DEWHA 2008).

Table 6. TEC Key Diagnostic Criteria and Condition Thresholds

TEC Criteria/Threshold Description	Determination of KDC and CT
Key Diagnostic Criteria (KDC)	
1. The ecological community occurs in the following IBRA bioregions: Cape York Peninsula (from Princess Charlotte Bay southwards), Wet Tropics, Central Mackay Coast, South Eastern Queensland, NSW North Coast, Sydney Basin and South East Corner.	Yes, occurs in south eastern Queensland.
2. Patches of the ecological community occur within two kilometres of the east coast, including offshore	Yes, occurs within two kilometres of the east coast.

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TEC Criteria/Threshold Description	Determination of KDC and CT
islands, or adjacent to a large body of salt water, such as an estuary, where they are subject to maritime influence.	
3. The structure of the ecological community typically is a closed canopy of trees that can be interspersed with canopy gaps that are common in exposed situations or with storm events. Usually, several vegetation strata are present. However, where there is extreme exposure to salt laden winds, these strata may merge into a height continuum rather than occurring as distinct vegetation layers. The canopy forms a mosaic due to canopy regeneration, typically in the form of basal coppice following canopy decapitation due to prevailing salt laden winds and storm events. Wind sheared canopy can be present on the frontal section leading to closed secondary canopies. Emergents may be present, for example, species from the genera <i>Araucaria</i> (northern bioregions only), <i>Banksia</i> or <i>Eucalyptus</i> . The ground stratum of the vegetation typically is very sparse.	Canopy is closed. Cover of the ecologically dominant layer (EDL) is currently <80% in places due to tree death and dieback (potentially from past drought) but is on track to recover 80 – 90% over time. Several vegetation strata are present including T1, T2, shrub and ground layer. The ground stratum is sparse (30%).
4. Plants with xeromorphic and succulent features are generally more common in littoral rainforest than in hinterland rainforest types. Canopy stem sizes also tend to be smaller compared to that in hinterland rainforest. Trunks rarely host mosses though lichens are usually common.	Yes, canopy stem sizes were relatively small compared to hinterland rainforest types, with canopy rainforest trees up to 50cm DBH. Mosses were rare but lichens were present.
5. Whilst species can be regionally predictable, there may be considerable variation in the composition of individual stands of the ecological community within any given bioregion. Attachment A provides a list of flora species for each relevant bioregion.	The ecological community has characteristic species present for RE 12.2.2, including <i>Cupaniopsis anacardioides</i> , <i>Acronychia imperforata</i> , <i>Alectryon coriaceus</i> and <i>Elaeocarpus obovatus</i> . It also approximately

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TEC Criteria/Threshold Description	Determination of KDC and CT
	15 –18% of species listed in Southern South-East Queensland (refer Appendix A). It is noted that SEQ region is very large and variable.
Condition Thresholds (CT)	
6. Small patches can be resilient and viable, but the minimum size of a patch needs to be 0.1 ha: AND	Yes, patch is >0.1ha (~1.83ha).
7. The cover of transformer weed species (as identified in Attachment A) is 70% or less. Transformer weeds are highly invasive taxa with the potential to seriously alter the structure and function of the ecological community. This threshold recognises the relative resilience and recoverability of the ecological community to invasion by weed species; AND	Yes, cover is less than 70%. Patch has two transformer weeds present – <i>Asparagus aethiopicus</i> and <i>Megathyrus maximus</i> var. <i>maximus</i> . Weed cover is mostly in canopy gaps near edges and is generally < 20-30%.
8. The patch must have: a) at least 25% of the native plant species diversity characteristic of this ecological community in that bioregion (Attachment A); OR b) At least 30% canopy cover of one rainforest canopy (either tree or shrub) species (Attachment A, excluding Banksia and Eucalyptus species that may be part of the ecological community).	The ecological community has approximately 15-18% of species in the southern SEQ list. Though it is noted that southern SEQ region is very large and variable. Some species from the northern SEQ region are also present. Meets criteria B) given that the T1 canopy is composed entirely of representative rainforest species and cover, though affected by the dieback in places, remains 60 - 90 %.

The *National Recovery Plan for the Littoral Rainforest and Coastal Vine Thickets of Eastern Australia Ecological Community* (DEE 2019) provides guidance on strategies and actions to reduce threats to this TEC, as well as rehabilitation and restoration activities to restore vegetation structure, control invasive plants and create natural buffers. Such strategies can be incorporated into the *Point Cartwright Reserve Regeneration Works Plan* (2014).

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3.4 FAUNA

La Balsa Park and Point Cartwright Reserve are unique in that it provides habitat for several important and iconic species, yet there is little data publicly available on fauna other than those studied in detail. For instance, the Wildnet database shows records of fauna within 1km search radius (refer Appendix A). A total of 110 species of fauna were recorded, comprising two amphibia, 96 aves, five insecta, three mammalia and four reptilia. In this case, birds make up the bulk of records, 11 of which are listed as 'special least concern' under the NC Act (refer Table 7), with little information on other taxa. It is expected that if detailed fauna assessments were completed onsite (camera monitoring, trapping, acoustic recording, etc), a great deal more would be understood in terms of the range of species encountered and the extent of habitat utilisation. Currently the records underrepresent the likely species present, particularly in relation to mammals and reptiles.

Field surveys and spotlighting recorded two additional species - *Pteropus alecto* (black flying-fox) and *Pseudocheirus peregrinus* (common ringtail possum), not previously included within Wildnet records.

Table 7. Conservation Significant Wildnet Records

Class	Scientific Name	Common Name	NC Act	EPBC Act
Mammalia	<i>Arctocephalus tropicalis</i>	Subantarctic fur seal	Vulnerable	Endangered
Aves	<i>Ardena tenuirostris</i>	short-tailed shearwater	Special Least Concern	-
	<i>Fregata ariel</i>	lesser frigatebird	Special Least Concern	-
	<i>Gelochelidon nilotica</i>	gull-billed tern	Special Least Concern	-
	<i>Hydroprogne caspia</i>	Caspian tern	Special Least Concern	-
	<i>Pandion cristatus</i>	eastern osprey	Special Least Concern	-
	<i>Sterna hirundo</i>	common tern	Special Least Concern	-
	<i>Sternula albifrons</i>	little tern	Special Least Concern	-
	<i>Symposiachrus trivirgatus</i>	spectacled monarch	Special Least Concern	-
	<i>Thalasseus bergii</i>	crested tern	Special Least Concern	-
	<i>Tringa brevipes</i>	grey-tailed tattler	Special Least Concern	-
	<i>Tringa incana</i>	wandering tattler	Special Least Concern	-

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3.4.1 Turtle Nesting

The *Sunshine Coast Turtle Nesting Technical Report (2005 – 2016)* details the nesting populations of loggerhead turtles (*Caretta caretta*) and green turtles (*Chelonia mydas*) across the wider Sunshine Coast Region. Point Cartwright is actively monitored by Turtle Care Sunshine Coast since 2009 (refer Figure 8 and Figure 9) and include daily track counts, intermittent night patrols and targeted surveys for incubation. Overall, encounters and successful lays have increased within the Buddina area over time, with loggerhead nesting probability remaining relatively stable. However, threats remain to the nesting population including predation by European red fox (*Vulpes vulpes*), and disorientation due to artificial light. There is little information on other forms of disturbance to turtle nesting, with the report highlighting that existing mitigation measures have ensured disturbance from dogs on turtle nesting is minimal and this is not considered to pose a significant threat to turtle populations at present.

3.4.2 Seabirds and Shorebirds

Point Cartwright Reserve is considered to hold value as a roosting and feeding location for resident and migratory seabirds and shorebirds, including conservation significant species. Surveys conducted by volunteers of the Queensland Wader Study Group have recorded several EPBC Act listed birds within the area, including the eastern osprey (*Pandion cristatus*) and wandering tattler (*Tringa incana*). In addition, searches on eBird found a total of 112 bird species identified at Point Cartwright Reserve and 28 species at La Balsa Park in 2022 (although this list is not limited to seabirds and shorebirds only). Additional seabird species, such as the sooty oystercatcher (*Haematopus fuliginosus*) which is a listed species in NSW and Victoria, but not in Queensland have also been recorded as frequenting the area (<https://birddata.birdlife.org.au>).

Across Queensland, shorebirds are under increasing anthropogenic pressures given their habitat often overlaps with popular recreational areas. A *Review of Dog Impacts to Beach-nesting Birds and Management Solutions* (Maguire 2018) documents particular impacts associated with off-leash dog areas through disturbance, egg and chick predation and egg crushing. Due to the high public use of Point Cartwright Reserve and La Balsa Park, the extent to which shorebirds utilise the area is difficult to ascertain, as there are limited refuges for shorebirds from public disturbance. Furthermore, there is limited data on other key threats such as predation by cats and foxes within the local area. Accordingly, the likelihood of shorebirds using the area, the diversity of species likely to be regularly encountered and whether Point Cartwright Reserve or La Balsa Park play a critical role in the ecology of these species will require further research. This information would be of value in ascertaining the overall impact of current activities on shorebird populations.

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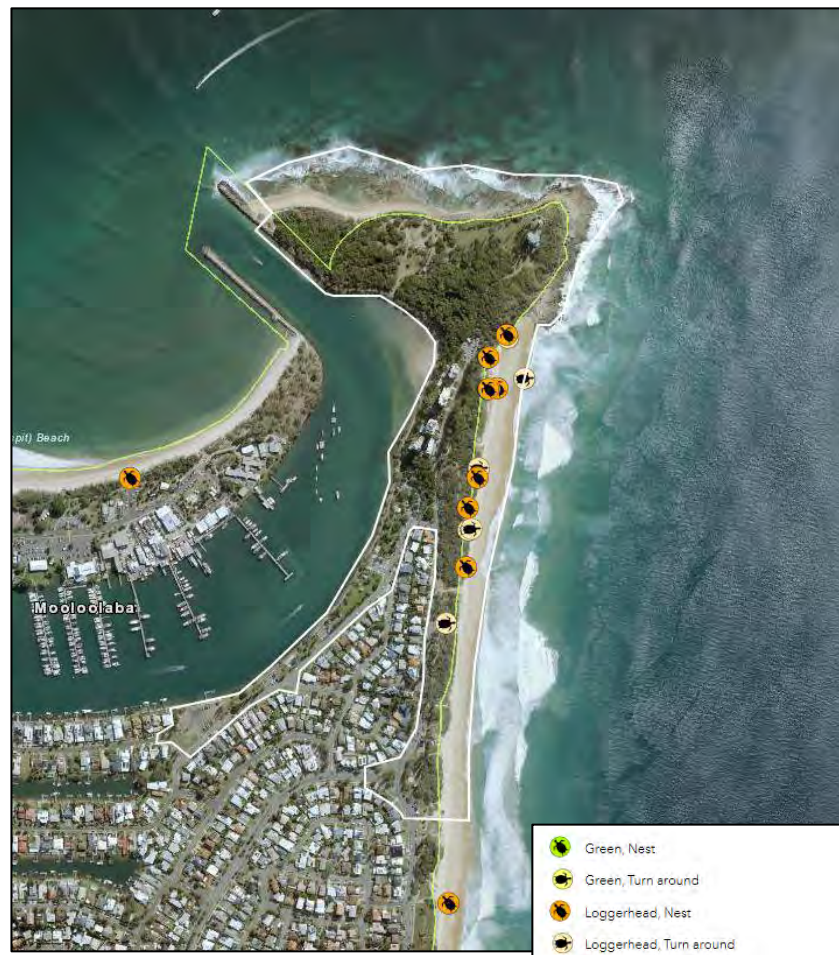


Figure 8. Marine Turtle Nest Monitoring 2020-2021 (Source: MyMaps 2022)

3.4.3 Marine Mammals

Point Cartwright is considered a popular sighting point due to its broad ocean views. The seasonal migration of *Megaptera novaeangliae* (humpback whale) runs from June to early October and is a highlight of the tourism calendar. Local groups have noted that in 2020, a total of 23 whale sighting events were recorded around Point Cartwright (HHR Surveys 2010-2020).

Limited data is available on other migratory marine species, although ATLAS of Living Australia does contain some records of *Sousa sahulensis* (Australian humpbacked dolphin) and *Orcaella heinsohni*

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(Australian snubfin dolphin), with older records of *Arctocephalus tropicalis* (Subantarctic fur seal) also available.

In addition, information provided by Council includes observations of *Arctocephalus forsteri* (New Zealand fur seal) and *Dugong dugon* (dugong) with the waters surrounding Point Cartwright.



Figure 9. Sea Turtle Nesting Area (Source: MyMaps 2022)

3.4.4 Marine Invertebrates

Nudibranchs are an order of Gastropoda that commonly occur in shallow waters and are famed for their diversity in size, colouring, and shape. The lower reaches of the Mooloolah River have long been established as a popular diving area for marine enthusiasts. Local dive groups have documented the species of nudibranchs found within the Mooloolah River for over 7 years. In total, 610 species of nudibranch have been found along the shores of La Balsa Park. Generally nudibranchs have a short life span of 1 – 12 months (though some species can live up to 6 years). This can make nudibranchs excellent indicators for environmental changes, but also susceptible to disturbances (Armstrong *et al* 2019).

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4.0 ENVIRONMENTAL MANAGEMENT

4.1 CURRENT APPROACHES

4.1.1 Vegetation

In the *Point Cartwright Master Plan (2002) – Issue E* it was recommended to protect and enhance the remnant vegetation with a particular focus on the western side of the reserve and upper slopes to the east of the lighthouse. These areas were highlighted due to the presence of weeds within the area and as a public safety issue due to lack of fencing and issues relating to erosion. Further recommendations of this report include limiting mowing to allow natural revegetation as well as rehabilitating the 'goat tracks' forming from public use through the dune systems. Figure 10 displays the current vegetation management activities, with a large proportion of the site being subject to regular mowing.

The *Point Cartwright Reserve Regeneration Works Plan (2014)* further reiterated previous recommendations siting fragmentation and edge effects facilitating the incursion of weed species. Although this report did not provide a full species list, it did record the presence of Sunshine Coast Council's significant species including *Casuarina equisetifolia*, *Corymbia intermedia*, *Guloea acutifolia* and *Pararistolochia praevenosa*. As the weed species contained within this report differs from the *Point Cartwright Master Plan (2002) – Issue E*, it is assumed that weed control measures have been actively managed.

4.1.2 Fauna

Historical records and descriptions of fauna observed within Point Cartwright Reserve and La Balsa Park are limited. Although fauna habitat was considered in the *Point Cartwright Master Plan (2002) – Issue E*, the species description only included bird species, with no notes relating to other taxa known to be present in the area. From information provided, as well as online searches, it does not appear that a more targeted fauna survey (e.g., camera traps, small mammal trapping, acoustics) has been conducted within this area, with reports and studies often targeting specific species. Management actions have been centred around these targeted species thus far.

The Australia Brush-Turkey (Alectura lathamii): Population Dynamics at Two Locations: Mooloolaba Spit to Memorial Park, Mooloolaba, and Point Cartwright Lighthouse Reserve (2018) was commissioned by Council to gain insight into the environmental impacts of the populations. The report found a total of 40 brush-turkeys recorded in the Point Cartwright Reserve. Field surveys conducted by FPE recorded significantly less than this (noting that there was only one day of data capture), although field surveys were not targeting brush-turkeys. The report suggested the removal of fallen fruit to reduce food attractants within the area as well as trimming of vegetation to remove desirable incubation mound sites

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in shaded areas. However, it could not be concluded that brush-turkeys were responsible for erosion, though erosion throughout the site was documented as significant in some areas this was more likely attributed to anthropogenic impacts. No specific population management activities are understood to have been undertaken at Point Cartwright by Council to date.



Figure 10. Current Vegetation Management Activities (Source: MyMaps 2022)

The *Sunshine Coast Turtle Nesting Report (2005-2016)* detailed several management actions implemented by SCC to improve turtle nesting habitat within the area. This included light mitigation actions such as luminaire swaps, lowering streetlight heights and installing front glare shields to reduce the likelihood of ambient light disorientating hatchlings. Further, the report details that revegetation of dune areas may aid in reducing ambient light. The report also details that exclusion meshing over nests

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and a strong public awareness campaign had been successful in reducing impacts from both invasive predators such as fox and dog walkers who utilise the nesting area.

The *Shorebird Conservation Action Plan (2020)* highlighted the disturbance to shorebirds by recreation activities. The report specifies that the main sources of disturbances to shorebirds in the Sunshine Coast are people on foot, fisherman and bait collecting, people with dogs, boat and personal watercrafts, kitesurfing and windsurfing and kayaking and SUP-boarding. Further, the report provides several management actions including a large-scale social media campaign to raise public awareness about the presence of shorebirds in high recreational areas.

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5.0 KEY RECOMMENDATIONS

5.1 RETENTION OF VEGETATED AREAS

Over the last 40 years La Balsa Park and Point Cartwright Reserve have undergone substantial and rapid modifications due to development (e.g., installation of the revetment wall), public use and coastal erosion. As such, the area now comprises several vegetation communities, each providing a diversity of habitat values. This report has identified five distinct vegetation communities in addition to maintained grass areas and discontinuous trees present for much of the modified areas of the site (refer Figure 11). The 'of concern' RE and TEC (VC 3) and other vegetated areas (VC 2 and VC 5) appear to naturally occur in the area, while VC 1 and VC 4 have been modified through regeneration efforts over the years. These areas should be preserved and improved through supplementary planting, weed control and restricted access as a matter of priority.



Figure 11. Ground-truthed vegetative communities

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5.2 WEED TREATMENT, BUSH REVEGETATION & RESTORATION

The Point Cartwright Reserve has an active Point Cartwright Reserve Regeneration Works Plan (2014) and bush restoration works have been ongoing. Comparison between reports indicate that weed treatment works have been very effective in many areas. Field surveys identified some additional areas of significant weeds (including mother-of-millions, Singapore daisy, broad-leaved peppertree, asparagus fern etc.) that could be targeted going forward, with follow-up revegetation works (refer Figure 12). A full list of weeds identified is available in Table 8. Further, three weed species identified are listed within the *Sunshine Coast Council Local Government Area Biosecurity Plan 2014* with associated management actions (refer Table 9).



Figure 12. Areas suitable for targeted weed treatments

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Table 8. Weed Species

Species Name	Common Name	Growth Form
<i>Ageratum houstonianum</i> ²	Blue billygoat weed ²	Herb
<i>Asparagus aethiopicus</i> ¹	Basket asparagus ¹	Fern
<i>Axonopus fissifolius</i> ²	Common carpet grass ²	Grass
<i>Bidens pilosa</i> ²	Cobblers peg ²	Herb
<i>Bryophyllum delagoense</i> ¹	Mother of millions ¹	Herb
<i>Emilia sonchifolia</i>	Lilac tassel flower	Herb
<i>Eugenia uniflora</i> ²	Brazilian cherry tree ²	Tree
<i>Hydrocotyle bonariensis</i>	Largeleaf pennywort	Herb
<i>Ipomoea cairica</i>	Mile-a-minute vine	Vine
<i>Lantana camara</i> ¹	Lantana ¹	Shrub
<i>Macroptilium atropurpureum</i> ²	Purple bush-bean ²	Herb
<i>Megathyrsus maximus</i> ^{1,2}	Green panic ^{1,2}	Grass
<i>Murraya paniculata</i> ²	Mock orange ²	Tree
<i>Passiflora suberosa</i> ²	Corky passion vine ²	Vine
<i>Schinus terebinthifolius</i> ¹	Broad leaf pepper tree ¹	Tree
<i>Senna pendula</i> var. <i>galbrata</i> ²	Easter cassia ²	Herb
<i>Setaria sphacelata</i> ²	South African pigeon grass ²	Grass
<i>Sida rhombifolia</i> ²	Common sida ²	Herb
<i>Sphagneticola trilobata</i> ¹	Singapore daisy ¹	Herb
<i>Solanum seaforthianum</i> ²	Brazilian nightshade ²	Vine
<i>Urochloa decumbens</i> ²	Signal grass ²	Grass

¹ Listed as 'Restricted' under the Biosecurity Act 2014

² Listed as 'Locally Significant' invasive plants under the SCC LGA Biosecurity Plan 2017

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Table 9. SCC LGA Biosecurity Plan (2014) listed weed management

Species Name	Common Name	SSC LGA Management Response
<i>Asparagus aethiopicus</i>	Basket asparagus	Targeted Landscape Management
<i>Schinus terebinthifolius</i>	Broad leaf pepper tree	Targeted Landscape Management
<i>Sphagneticola trilobata</i>	Singapore daisy	Localised Management

There is opportunity to create new revegetation areas in existing cleared areas (refer Figure 13) to increase the current extent of the TEC and RE 12.2.2 community. Enrichment planting of key RE 12.2.2 species in the existing Council regeneration area to the west (refer VC3, Figure 11) is also recommended.

In addition, following removal of weedy patches on the headland (refer VC 2, Figure 11 and Figure 12), re-establishment of suitable RE 12.12.19 plant species is completed following eradication. There is further opportunity for the reintroduction of several headland species typical of RE 12.12.19 that are missing or have become very rare at the site.



Figure 13. Proposed additional revegetation are for RE 12.2.2

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5.3 INCREASING FAUNA HABITAT VALUES

5.3.1 Comprehensive Fauna Surveys and Installation of Fauna Nest Boxes

As part of the information gathering for this report, it was observed that there is a lack of information on the presence of terrestrial mammals and reptiles within the reserve. It is recommended that a comprehensive fauna survey should be conducted to better capture information on species not currently recorded in the area, but likely to occur. This should include small mammal trapping and the deployment of camera traps within the bush area (refer Figure 14).

An outcome of fauna surveys for the area would include informing the need and location for installing fauna nest boxes and other habitat enrichment measures within the area. Nest boxes could be deployed for target species based on the information gained from the surveys.



Figure 14. Recommended areas for fauna nesting boxes

5.3.2 Installation of Osprey Platform

Point Cartwright Reserve is home to several conservation significant birds, including the eastern osprey. Ospreys are considered important and iconic raptors, and often gain a large amount of public interest due to their hunting prowess, and reuse of nesting sites over many years. Historical nesting sites have reduced greatly across the east coast, resulting in many areas constructing artificial platforms. Indeed, an artificial platform installed within the Mooloolaba Spit has been a great success in attracting revisiting mating pairs of ospreys. The installation of an artificial platform at Point Cartwright would not only benefit the inhabiting species, but also be a great opportunity to highlight the local ecology to the public. Further, providing a nesting platform may also deter nests being constructed in non-ideal places, where

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they may interfere with operations, or be at risk of public disturbance. It is understood that Council is currently working with the University of the Sunshine Coast in understanding the carrying capacity of the coastline for ospreys. This work takes into account the proximity of other breeding pairs within the area. As such, if the research findings are favourable for the installation of such a platform, there are a number of areas suitable within the reserve but would need to be considered in tandem with future design plans and operational running of the reserve.

5.3.3 Seabirds and Shorebirds

Ongoing management of the area to retain value for seabird and shorebird populations is an important consideration, noting that the intense public interest in the area and popularity for recreation is likely to have bearing on the extent to which specific measures can be implemented. The retention of fencing along cliff faces and improvement of measures to discourage public access from vegetated areas, especially along the dunes and cliff faces would hold merit as a means of limiting impacts on the value of the area for native fauna, including nesting seabirds.

5.3.4 Consideration of Other Fauna

As part of the information gathering process, it was highlighted that non-conservation significant fauna, in particular marine invertebrates that have inhabited artificial surfaces along La Balsa Park are of considerable value to the area. Although such species do not currently have any associated legislative protection, they are a key foraging area and food source for conservation significant fauna such as shorebirds. As such, future management and development of the area should take their presence into account, particularly if the habitat is to be disturbed as part of required maintenance.

5.4 CONSTRUCTION OF NEW HEADLAND TRACK/STAIRWAY

It has been noted in previous reports that the area surrounding Point Cartwright Lighthouse is subject to a high degree of erosion from public use. During field surveys, FPE recorded several such 'goat tracks', with two (referred to as A and B in Figure 15) showing increasing erosion/washout. The tracks in their current state may pose a public safety risk going forward. It is recommended that one of these tracks is formalised as an official pathway and stabilised, with the other closed off and rehabilitated appropriately.

5.5 CONSTRUCTION OF EXCLUSION FENCING

Bike trails throughout the sheltered headland vegetation have been reported as a continuing concern within the community and SCC. Field surveys confirmed the presence of bike trails causing degradation of an ecologically significant vegetation area (VC 1). Although Council has implemented signage along the pathways warning the public not to ride bikes through the vegetation, the area appears to still be in use, preventing natural revegetation from occurring and leading to erosion issues downslope. It is

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recommended that exclusion fencing be installed along the pathways adjacent to the vegetation with bike inhibiting gates at the entrance to established pathways/trails (refer Figure 16). The purpose of such fencing is to prevent bikes being used in vegetated areas whilst still allowing their use on sealed/main pathways, thereby reducing the likelihood of further environmental harm. Fencing should be of durable material to withstand the harsh coastal conditions and reduce the maintenance required. However, fencing should not restrict movement of native fauna or pose a hazard for the public.



Figure 15. Areas of high erosion

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Figure 16. Areas of degradation due to bike trails and recommended fencing areas

5.6 DOG ACCESS

Information provided by Council indicates that the presence of dogs within Point Cartwright Reserve remains a contentious issue. Currently, dogs are allowed off leash at all times within the centrally cleared area, and along the outskirts between 4pm – 8am, with on leash walking outside of these hours. Opinion surveys suggest that the community remains largely split on whether the current dog access regime should remain or be amended. There are a multitude of factors to be considered with regard to dog access, including social, public use, hygiene and safety. From an environmental perspective, there are potential adverse impacts to both flora and fauna values associated with unrestricted (off leash) dog activity that may require appropriate management.

FPE Ref: 6252-220715-1.0



Dog faeces were noted throughout the reserve during field surveys, including within the vegetated areas. Research has demonstrated that input of nutrients from dog faeces, specifically nitrogen and phosphorus, may have considerable influence on the **area's** biodiversity, ecosystem functioning and subsequent restoration goals (Frenne *et al* 2022). Given the unique vegetation communities within Point Cartwright Reserve, the high faecal influx may increase the risk of weed invasion and slow and/or hinder revegetation and rehabilitation efforts. At a minimum, additional bins should be installed within the Point Cartwright Reserve area to increase the likelihood of faeces being bagged and disposed of. This measure would not address off leash dogs defecating within the densely vegetated areas where they may be out of sight of their owner.

Degradation of vegetation through disturbance and seed dispersal may also occur where unfettered access into vegetation is permitted. As with other disturbance activities (such as unfettered bike and pedestrian access), off leash dogs contribute to the degradation of vegetation communities through direct disturbance. In addition, dogs (as with most large mammals), are vectors for seed dispersal including weeds. Although there are currently no known studies of this effect on Australian ecosystems, research in South African protected areas found a greater number of invasive species along dog walking trails compared to other areas with restricted dog access (Bouchard *et al* 2015).

The disturbance to native fauna and their habitat is also increased where unfettered access by dogs is permitted. Numerous studies have found that dog walking can significantly reduce the diversity and abundance of fauna (particularly birds) of an area (Banks and Bryant 2007). Studies in Tasmania compare disturbance to wildlife by domestic dogs akin to that of cats (Holderness-Roddam and McQuillan 2014). As such, exclusion of dog access from vegetated areas within Point Cartwright Reserve at all times would be consistent with the other recommendations of discouraging public access to enable the environmental values to be retained and enhanced. Therefore, the requirement for all dogs to be on leads and to remain with their owners while on the headland would assist in improving and preserving fauna and flora values associated with vegetation within the reserve.

FPE Ref: 6252-220715-1.0



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FPE Ref: 6252-220715-1.0



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FPE Ref: 6252-220715-1.0



Appendix A.
Desktop Assessment

13 October 2022

Environmental Values Report
Post Cartwright & La Balsa Park Master Plan Project
Point Cartwright, Buddina QLD 4575

A

DRAFT Aquatic Ecosystem Rehabilitation Mapping Report

Part of the Rehabilitation Process

For selected area of interest

Current as at 24/06/2022

This mapping report is a DRAFT report that is available for the purposes of a review process for the Aquatic Ecosystem Rehabilitation Process only.

Please direct any queries or feedback to: wetlands@des.qld.gov.au

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Rehabilitation Mapping Report

Purpose

The purpose of this mapping report is to provide background information related to Aquatic Ecosystem/Wetlands (*Rehabilitation Process, (Step 2 Understanding the Components and Processes, Services and Threats) in a wetland area*). This report is designed to assist with the development of a **Rehabilitation Plan** by providing some of the key information to assist with:

- Understanding the extent of the aquatic ecosystem and the values associated with it
- Understanding constraints and other land use aspects in the surrounding area
- Assisting with determining the ecosystem services which may be provided by the wetland
- Deciding needs and objectives of the project
- Contributing to Detailed Design
- Contributing to the Implementation Plan
- Contributing to evaluation and monitoring in future

The report provides a snapshot of key information to assist with understanding current ecological, hydrological and administrative features that may affect a rehabilitation activity.

The information is for the direct wetland area and some surrounding area but not the broader landscapes (such as, upstream or downstream), which will be required for Whole of System understanding (Link).

A whole-of-system catchment management approach is required to ensure that the purpose of the project reduces unintended outcomes, at the site and catchment/landscape-scales.

For more information on the aquatic ecosystem/wetlands rehabilitation, visit:

<https://wetlandinfo-test.des.qld.gov.au/wetlands/management/rehabilitation-draft/rehab-framework/>

Statutory regulatory planning

Matters of State Environmental Significance (MSES)

<https://environment.des.qld.gov.au/management/planning-guidelines/method-mapping-mses>

Environmental values (EVs) and water quality objectives (WQOs)

<https://environment.des.qld.gov.au/management/water/policy>

Development Assessment Mapping System (DAMS)

<https://dams.dsdip.esriaustraliaonline.com.au/damappingsystem/>

Environmental Reports - General Information

The matters of interest reported on in this document are based upon available state mapped datasets. Where the report indicates that a matter of interest is not present within the AOI (e.g. where area related calculations are equal to zero, or no values are listed), this may be due either state mapping not being undertaken for the AOI, that state mapping is incomplete for the AOI, or that no matters of interest have been identified within the site.

The information presented in this report should be considered as a guide only and field survey may be required to validate values on the ground.

Important Note to User

Information presented in this report is based upon the mapping of water bodies and wetland regional ecosystems across Queensland. The Queensland wetland mapping was produced using existing information including water body mapping derived from Landsat satellite imagery, regional ecosystem mapping, topographic data, and a springs database. The result is a consistent wetland map for the whole of Queensland.

Ancillary data, such as higher resolution imagery (for example SPOT and aerial photographs), other vegetation and wetland mapping, geology, soil and land system mapping was also used in attributing and assessing the derived Queensland Wetlands Program wetland mapping products.

The wetland mapping was done in accordance with a detailed peer reviewed methodology which included quality assurance measures for all steps in the process. For more detailed information on how the Queensland Wetlands Program wetland mapping was produced, please see the [Wetland Mapping and Classification Methodology](#).

Disclaimer

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The following table provides an overview of the area of interest.

Summary Information for , size: 29.89ha

Local Government Area
SUNSHINE COAST

Vegetation category
Category Water
Category B
Category X

Biogeographic region(s)	Biogeographic subregion(s)
Southeast Queensland	Sunshine Coast - Gold Coast Lowlands

Drainage divisions
North East Coast

Drainage basins
Maroochy

Regional ecosystem type
12.2.14
non-remnant
12.12.19x3
estuary
ocean

Landzone
12
2
None

Species Lists

The information in Species List, Weed List, and Pest List is derived from a spatial layer generated from the [WildNet database](#) managed by the Department of Environment and Science. The layer which is generated weekly contains the WildNet wildlife records that are not classed as erroneous or duplicate, that have a location precision equal to or less than 10000 metres and do not have a count of zero.

The WildNet dataset is constantly being enhanced and the taxonomic and status information revised. If a species is not listed in this report, it does not mean it doesn't occur there and listed species may also no longer inhabit the area. It is recommended that you also access other internal and external data sources for species information in your area of interest (Refer Links and Support).

Conservation Significant Species List

Conservation significant species are species listed:

- as [threatened](#) or near threatened under the Nature Conservation Act 1992;
- as threatened under the [Environment Protection and Biodiversity Conservation Act 1999](#) or
- [migratory species](#) protected under the following international agreements:
 - o Convention on the Conservation of Migratory Species of Wild Animals (Bonn Convention)
 - o China-Australia Migratory Bird Agreement
 - o Japan-Australia Migratory Bird Agreement
 - o Republic of Korea-Australia Migratory Bird Agreement

Table 2 lists the species recorded within the area of interest and a **one kilometre buffer**. This information is also found in the report: WildNet Records Conservation Significant Species List.

Table 2. Conservation significant species recorded within the area of interest and its one kilometre buffer

Taxon Id	Kingdom	Class	Family	Scientific Name	Common Name	NCA	EPBC	Specimens	Records	Last record
1702	Animalia	Aves	Accipitridae	<i>Pandion cristatus</i>	eastern osprey	SL	None	0	17	07/08/2007
1281	Animalia	Aves	Fregatidae	<i>Fregata ariel</i>	lesser frigatebird	SL	None	0	1	31/10/1993
1886	Animalia	Aves	Laridae	<i>Gelochelidon nilotica</i>	gull-billed tern	SL	None	0	1	17/06/2002
1896	Animalia	Aves	Laridae	<i>Hydroprogne caspia</i>	Caspian tern	SL	None	0	4	02/08/2006
1899	Animalia	Aves	Laridae	<i>Sterna hirundo</i>	common tern	SL	None	0	4	05/04/2002
1905	Animalia	Aves	Laridae	<i>Sternula albigularis</i>	little tern	SL	None	0	1	18/03/2006
1895	Animalia	Aves	Laridae	<i>Thalasseus bergii</i>	crested tern	SL	None	0	25	07/08/2007
1597	Animalia	Aves	Monarchidae	<i>Symposiachrus trivirgatus</i>	spectacled monarch	SL	None	0	1	28/07/1993
1190	Animalia	Aves	Procellariidae	<i>Ardenna tenuirostris</i>	short-tailed shearwater	SL	None	0	1	31/01/1994
1860	Animalia	Aves	Scolopacidae	<i>Tringa brevipes</i>	grey-tailed tattler	SL	None	0	1	23/01/1994
1861	Animalia	Aves	Scolopacidae	<i>Tringa incana</i>	wandering tattler	SL	None	0	5	18/03/2006
1060	Animalia	Mammalia	Otariidae	<i>Arctocephalus tropicalis</i>	Subantarctic fur seal	V	E	0	1	02/05/1993

Taxon Id	Kingdom	Class	Family	Scientific Name	Common Name	NCA	EPBC	Specimens	Records	Last record
14653	Plantae	Equisetopsida	Cymodoceaceae	<i>Cymodocea serrulata</i>	None	SL	None	1	1	13/04/1980
14102	Plantae	Equisetopsida	Cymodoceaceae	<i>Halodule uninervis</i>	None	SL	None	1	1	13/04/1980
14192	Plantae	Equisetopsida	Cymodoceaceae	<i>Syringodium isoetifolium</i>	None	SL	None	1	1	13/04/1980
11622	Plantae	Equisetopsida	Droseraceae	<i>Drosera pygmaea</i>	None	SL	None	1	1	31/10/1997
31031	Plantae	Equisetopsida	Hydrocharitaceae	<i>Halophila ovalis</i>	None	SL	None	1	1	13/04/1980
15977	Plantae	Equisetopsida	Juncaginaceae	<i>Triglochin striata</i>	streaked arrowgrass	SL	None	1	1	14/07/1964
15939	Plantae	Equisetopsida	Lentibulariaceae	<i>Utricularia caerulea</i>	blue bladderwort	SL	None	1	1	31/10/1997
14140	Plantae	Equisetopsida	Orchidaceae	<i>Calochilus campestris</i>	copper beard orchid	SL	None	1	1	31/08/1959
9265	Plantae	Equisetopsida	Orchidaceae	<i>Corybas barbae</i>	helmet orchid	SL	None	1	1	30/06/1989
14130	Plantae	Equisetopsida	Zosteraceae	<i>Zostera capricorni</i>	eelgrass	SL	None	1	1	13/04/1980

Taxon Id: Unique identifier of the taxon from the WildNet database.

NCA: Queensland conservation status of the taxon under the *Nature Conservation Act 1992* (Least Concern (C), Critically Endangered (CR), Endangered (E), Extinct (EX), Near Threatened (NT), Extinct in the Wild (PE), Special Least Concern (SL), and Vulnerable (V)).

EPBC: Australian conservation status of the taxon under the *Environment Protection and Biodiversity Conservation Act 1999* (Conservation Dependent (CD), Critically Endangered (CE), Endangered (E), Extinct (EX), Vulnerable (V), and Extinct in the Wild (XW)).

Specimens: The number of specimen-backed records of the taxon.

Records: The total number of records of the taxon.

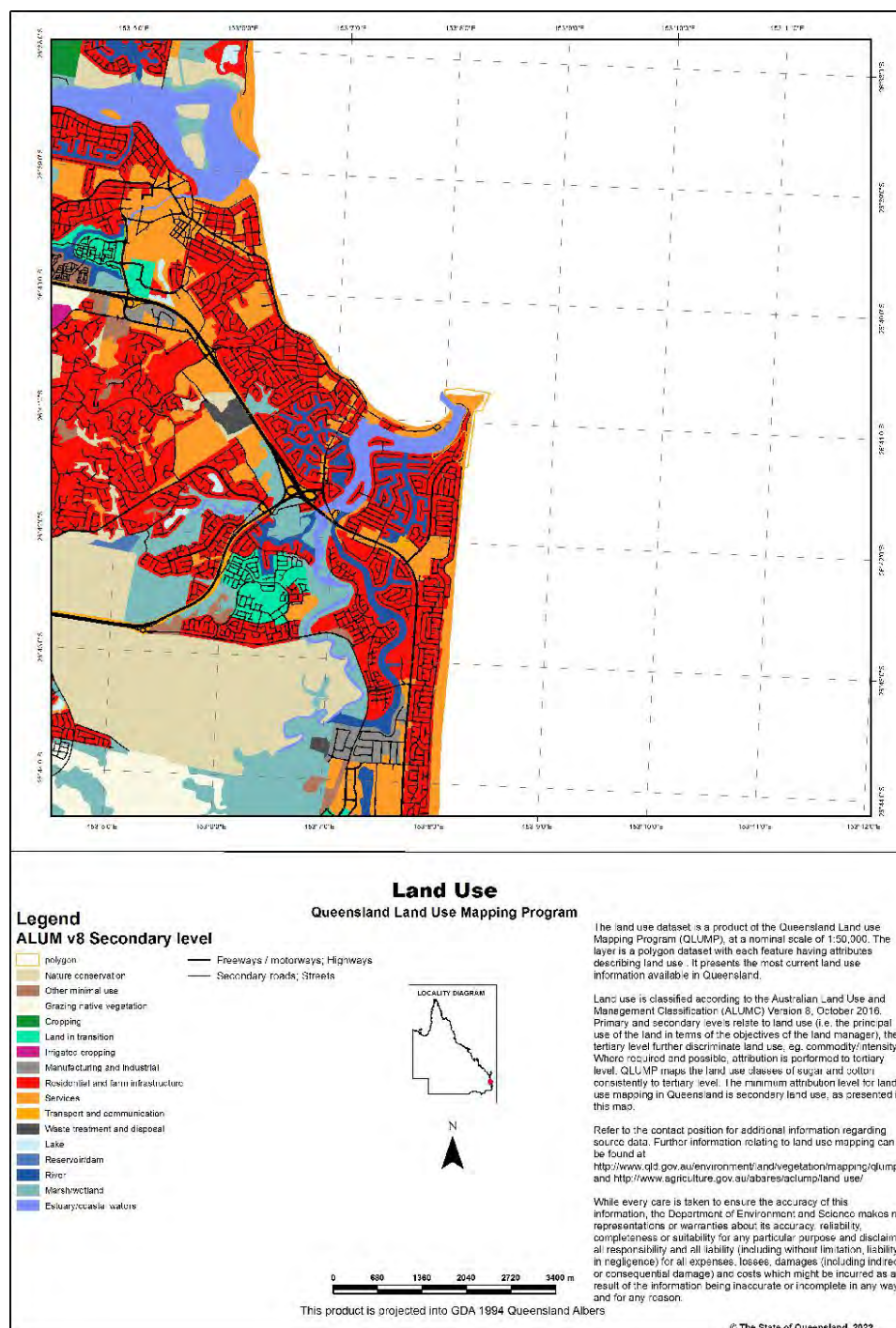
Last record: Date of latest record of the taxon.

Weed List and Pest List

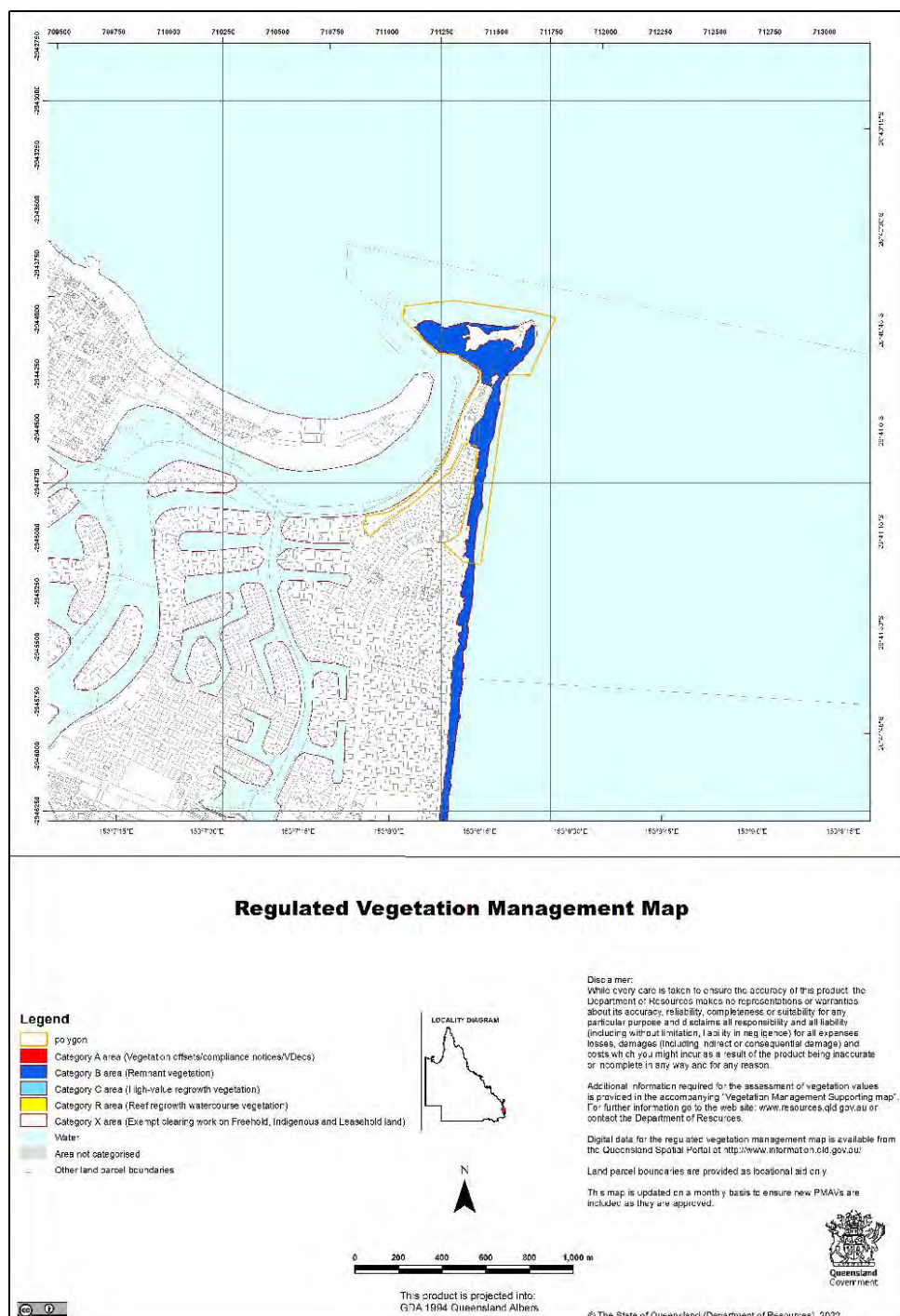
The following lists may be requested from the [Environmental reports online](#) page.

- **WildNet records - Weed list** - summarises wildlife records for all weed species (introduced flora) within a specified location, from the WildNet database
- **WildNet records - Pest list** - summarises wildlife records for all pest species (introduced fauna and flora) within a specified location, from the WildNet database

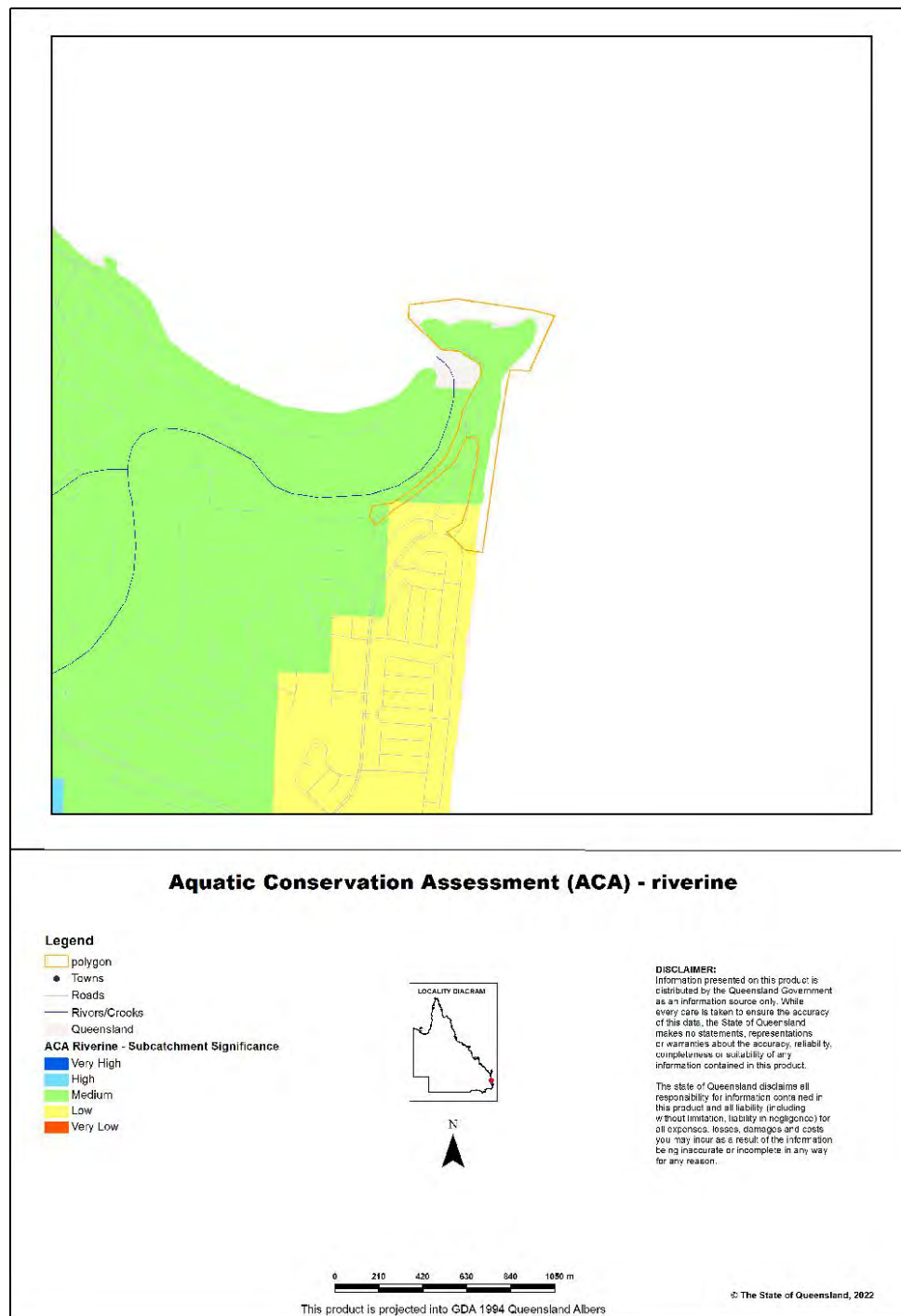
Land Use Map



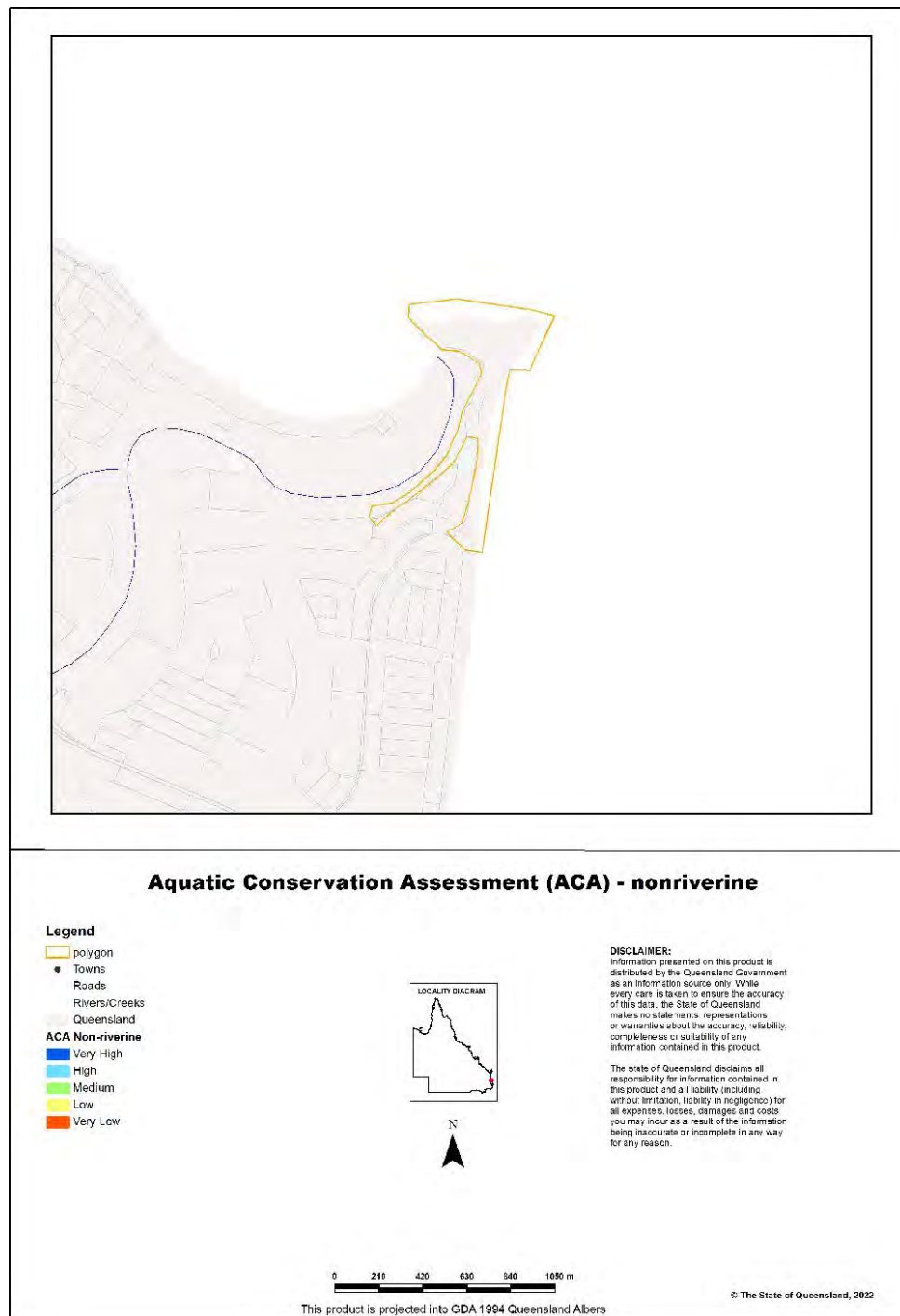
Regulated Vegetation Management Map



Aquatic Conservation Assessment (ACA) - Riverine Map



Aquatic Conservation Assessment (ACA) - Non-riverine Map





Queensland Government

Department of Environment and Science

Environmental Reports

Matters of State Environmental Significance

For the selected area of interest

Matters of State Environmental Significance

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Environmental Reports - General Information

The Environmental Reports portal provides for the assessment of selected matters of interest relevant to a user specified location, or area of interest (AOI). All area and derivative figures are relevant to the extent of matters of interest contained within the AOI unless otherwise stated. Please note, if a user selects an AOI via the "central coordinates" option, the resulting assessment area encompasses an area extending for a 2km radius from the point of interest.

All area and area derived figures included in this report have been calculated via reprojecting relevant spatial features to Albers equal-area conic projection (central meridian = 146, datum Geocentric Datum of Australia 1994). As a result, area figures may differ slightly if calculated for the same features using a different co-ordinate system.

Figures in tables may be affected by rounding.

The matters of interest reported on in this document are based upon available state mapped datasets. Where the report indicates that a matter of interest is not present within the AOI (e.g. where area related calculations are equal to zero, or no values are listed), this may be due either to the fact that state mapping has not been undertaken for the AOI, that state mapping is incomplete for the AOI, or that no values have been identified within the site.

The information presented in this report should be considered as a guide only and field survey may be required to validate values on the ground.

Please direct queries about these reports to: Planning.Support@des.qld.gov.au

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Matters of State Environmental Significance

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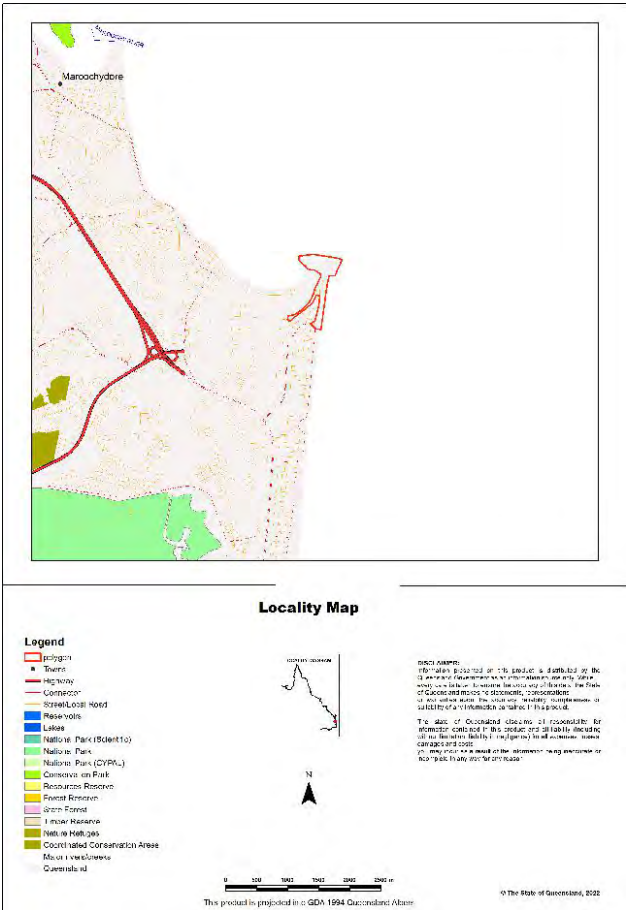
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Assessment Area Details

The following table provides an overview of the area of interest (AOI) with respect to selected topographic and environmental values.

Table 1: Summary table, details for AOI

Size (ha)	29.89
Local Government(s)	Sunshine Coast Regional
Bioregion(s)	Southeast Queensland
Subregion(s)	Sunshine Coast - Gold Coast Lowlands
Catchment(s)	Maroochy



Matters of State Environmental Significance (MSES)

MSES Categories

Queensland's State Planning Policy (SPP) includes a biodiversity State interest that states:

'The sustainable, long-term conservation of biodiversity is supported. Significant impacts on matters of national or state environmental significance are avoided, or where this cannot be reasonably achieved; impacts are minimised and residual impacts offset.'

The MSES mapping product is a guide to assist planning and development assessment decision-making. Its primary purpose is to support implementation of the SPP biodiversity policy. While it supports the SPP, the mapping does not replace the regulatory mapping or environmental values specifically called up under other laws or regulations. Similarly, the SPP biodiversity policy does not override or replace specific requirements of other Acts or regulations.

The SPP defines matters of state environmental significance as:

- Protected areas (including all classes of protected area except coordinated conservation areas) under the *Nature Conservation Act 1992* ;
- Marine parks and land within a 'marine national park', 'conservation park', 'scientific research', 'preservation' or 'buffer' zone under the *Marine Parks Act 2004* ;
- Areas within declared fish habitat areas that are management A areas or management B areas under the Fisheries Regulation 2008;
- Threatened wildlife under the *Nature Conservation Act 1992* and special least concern animals under the Nature Conservation (Wildlife) Regulation 2006;
- Regulated vegetation under the *Vegetation Management Act 1999* that is:
 - Category B areas on the regulated vegetation management map, that are 'endangered' or 'of concern' regional ecosystems;
 - Category C areas on the regulated vegetation management map that are 'endangered' or 'of concern' regional ecosystems;
 - Category R areas on the regulated vegetation management map;
 - Regional ecosystems that intersect with watercourses identified on the vegetation management watercourse and drainage feature map;
 - Regional ecosystems that intersect with wetlands identified on the vegetation management wetlands map;
- Strategic Environmental Areas under the *Regional Planning Interests Act 2014* ;
- Wetlands in a wetland protection area of wetlands of high ecological significance shown on the Map of Queensland Wetland Environmental Values under the Environment Protection Regulation 2019;
- Wetlands and watercourses in high ecological value waters defined in the Environmental Protection (Water) Policy 2009, schedule 2;
- Legally secured offset areas.

Matters of State Environmental Significance

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MSES Values Present

The MSES values that are present in the area of interest are summarised in the table below:

Table 2: Summary of MSES present within the AOI

1a Protected Areas- estates	0.0 ha	0.0 %
1b Protected Areas- nature refuges	0.0 ha	0.0 %
1c Protected Areas- special wildlife reserves	0.0 ha	0.0 %
2 State Marine Parks- highly protected zones	0.0 ha	0.0 %
3 Fish habitat areas (A and B areas)	0.0 ha	0.0 %
4 Strategic Environmental Areas (SEA)	0.0 ha	0.0 %
5 High Ecological Significance wetlands on the map of Referable Wetlands	4.92 ha	16.5%
6a High Ecological Value (HEV) wetlands	0.0 ha	0.0 %
6b High Ecological Value (HEV) waterways **	0.0 km	Not applicable
7a Threatened (endangered or vulnerable) wildlife	3.05 ha	10.2%
7b Special least concern animals	11.19 ha	37.4%
7c i Koala habitat area - core (SEQ)	0.0 ha	0.0 %
7c ii Koala habitat area - locally refined (SEQ)	0.0 ha	0.0 %
8a Regulated Vegetation - Endangered/Of concern in Category B (remnant)	4.36 ha	14.6%
8b Regulated Vegetation - Endangered/Of concern in Category C (regrowth)	0.0 ha	0.0 %
8c Regulated Vegetation - Category R (GBR riverine regrowth)	0.0 ha	0.0 %
8d Regulated Vegetation - Essential habitat	3.05 ha	10.2%
8e Regulated Vegetation - intersecting a watercourse **	0.0 km	Not applicable
8f Regulated Vegetation - within 100m of a Vegetation Management Wetland	0.0 ha	0.0 %
9a Legally secured offset areas- offset register areas	0.0 ha	0.0 %
9b Legally secured offset areas- vegetation offsets through a Property Map of Assessable Vegetation	0.0 ha	0.0 %

Matters of State Environmental Significance

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Additional Information with Respect to MSES Values Present

MSES - State Conservation Areas

1a. Protected Areas - estates

(no results)

1b. Protected Areas - nature refuges

(no results)

1c. Protected Areas - special wildlife reserves

(no results)

2. State Marine Parks - highly protected zones

(no results)

3. Fish habitat areas (A and B areas)

(no results)

Refer to **Map 1 - MSES - State Conservation Areas** for an overview of the relevant MSES.

MSES - Wetlands and Waterways

4. Strategic Environmental Areas (SEA)

(no results)

5. High Ecological Significance wetlands on the Map of Queensland Wetland Environmental Values

Natural wetlands that are 'High Ecological Significance' (HES) on the Map of Queensland Wetland Environmental Values are present.

6a. Wetlands in High Ecological Value (HEV) waters

(no results)

6b. Waterways in High Ecological Value (HEV) waters

(no results)

Refer to **Map 2 - MSES - Wetlands and Waterways** for an overview of the relevant MSES.

MSES - Species

7a. Threatened (endangered or vulnerable) wildlife

Values are present

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Matters of State Environmental Significance

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7b. Special least concern animals

Values are present

7c i. Koala habitat area - core (SEQ)

Not applicable

7c ii. Koala habitat area - locally refined (SEQ)

Not applicable

Threatened (endangered or vulnerable) wildlife habitat suitability models

Species	Common name	NCA status	Presence
<i>Boronia keysii</i>		V	None
<i>Calyptorhynchus lathami</i>	Glossy black cockatoo	V	None
<i>Casuarus casuarus johnsonii</i>	Sthn population cassowary	E	None
<i>Crinia tinnula</i>	Wallum froglet	V	Core
<i>Denisonia maculata</i>	Ornamental snake	V	None
<i>Litoria freycineti</i>	Wallum rocketfrog	V	None
<i>Litoria olongburensis</i>	Wallum sedgefrog	V	None
<i>Melaleuca irbyana</i>		E	None
<i>Petaurus gracilis</i>	Mahogany Glider	E	None
<i>Petrogale persephone</i>	Proserpine rock-wallaby	E	None
<i>Phascolarctos cinereus</i>	Koala - outside SEQ*	V	None
<i>Pezoporus wallicus wallicus</i>	Eastern ground parrot	V	None
<i>Taudactylus pleione</i>	Kroombit tinkerfrog	E	None
<i>Xeromys myoides</i>	Water Mouse	V	None

*For koala model, this includes areas outside SEQ. Check 7c SEQ koala habitat for presence/absence.

Threatened (endangered or vulnerable) wildlife species records

Scientific name	Common name	NCA status	EPBC status	Migratory status
<i>Caretta caretta</i>	loggerhead turtle	E	E	M-B/E

Special least concern animal species records

Scientific name	Common name	Migratory status
<i>Tringa incana</i>	wandering tattler	M-J/B/E
<i>Pandion cristatus</i>	eastern osprey	M-B/E

*Nature Conservation Act 1992 (NCA) Status- Endangered (E), Vulnerable (V) or Special Least Concern Animal (SL).
Environment Protection and Biodiversity Conservation Act 1999 (EPBC) status: Critically Endangered (CE) Endangered (E), Vulnerable (V)

Migratory status (M) - China and Australia Migratory Bird Agreement (C), Japan and Australia Migratory Bird Agreement (J), Republic of Korea and Australia Migratory Bird Agreement (R), Bonn Migratory Convention (B), Eastern Flyway (E)

To request a species list for an area, or search for a species profile, access Wildlife Online at:

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<https://www.qld.gov.au/environment/plants-animals/species-list/>

Refer to **Map 3a - MSES - Species - Threatened (endangered or vulnerable) wildlife and special least concern animals** and **Map 3b - MSES - Species - Koala habitat area (SEQ)** for an overview of the relevant MSES.

MSES - Regulated Vegetation

For further information relating to regional ecosystems in general, go to:

<https://www.qld.gov.au/environment/plants-animals/plants/ecosystems/>

For a more detailed description of a particular regional ecosystem, access the regional ecosystem search page at:

<https://environment.ehp.qld.gov.au/regional-ecosystems/>

8a. Regulated Vegetation - Endangered/Of concern in Category B (remnant)

Regional ecosystem	Vegetation management polygon	Vegetation management status
12.12.19x3	O-dom	rem_oc

8b. Regulated Vegetation - Endangered/Of concern in Category C (regrowth)

Not applicable

8c. Regulated Vegetation - Category R (GBR riverine regrowth)

Not applicable

8d. Regulated Vegetation - Essential habitat

Values are present

8e. Regulated Vegetation - intersecting a watercourse**

(no results)

8f. Regulated Vegetation - within 100m of a Vegetation Management wetland

Not applicable

Refer to **Map 4 - MSES - Regulated Vegetation** for an overview of the relevant MSES.

MSES - Offsets

9a. Legally secured offset areas - offset register areas

(no results)

9b. Legally secured offset areas - vegetation offsets through a Property Map of Assessable Vegetation

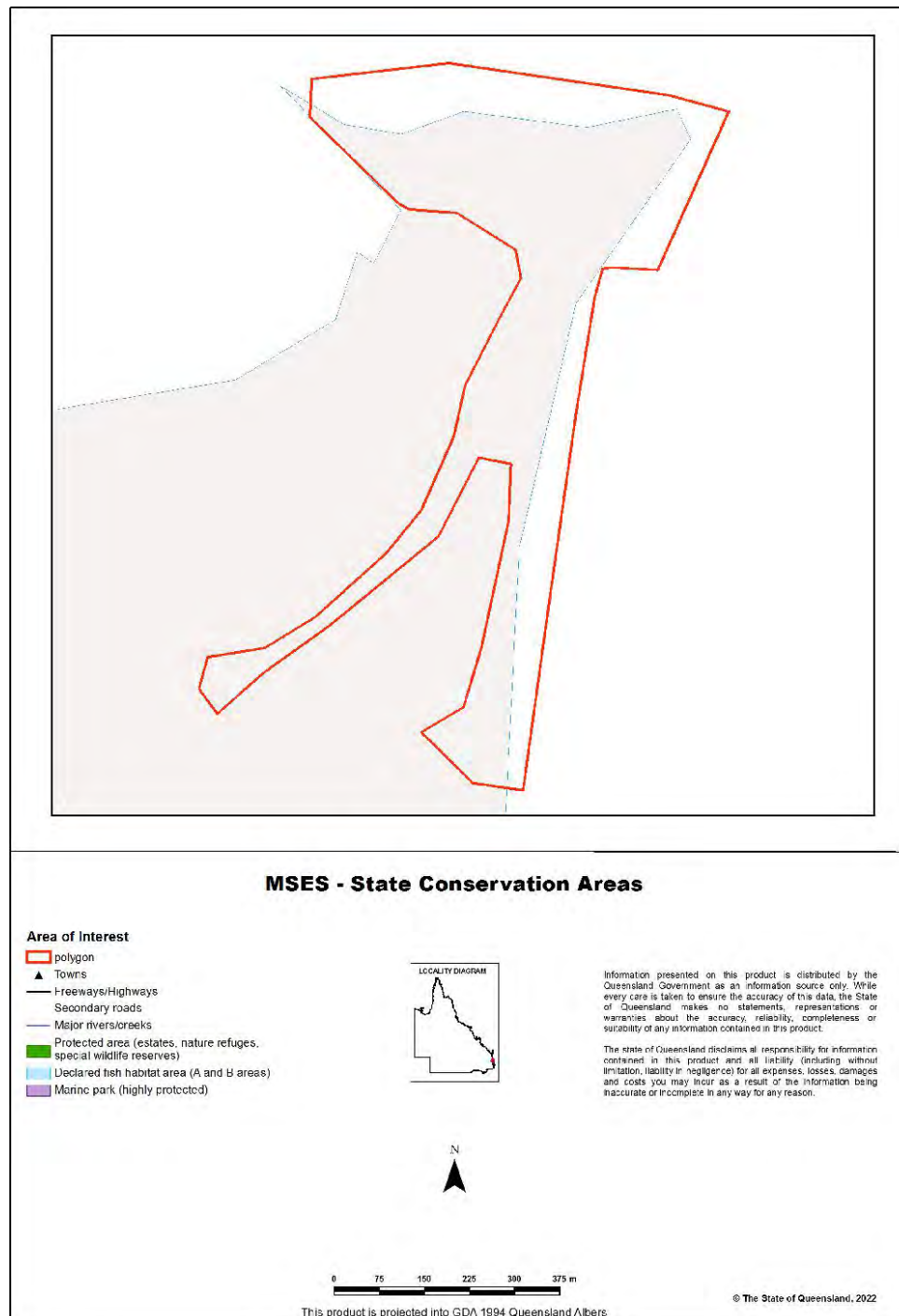
(no results)

Refer to **Map 5 - MSES - Offset Areas** for an overview of the relevant MSES.

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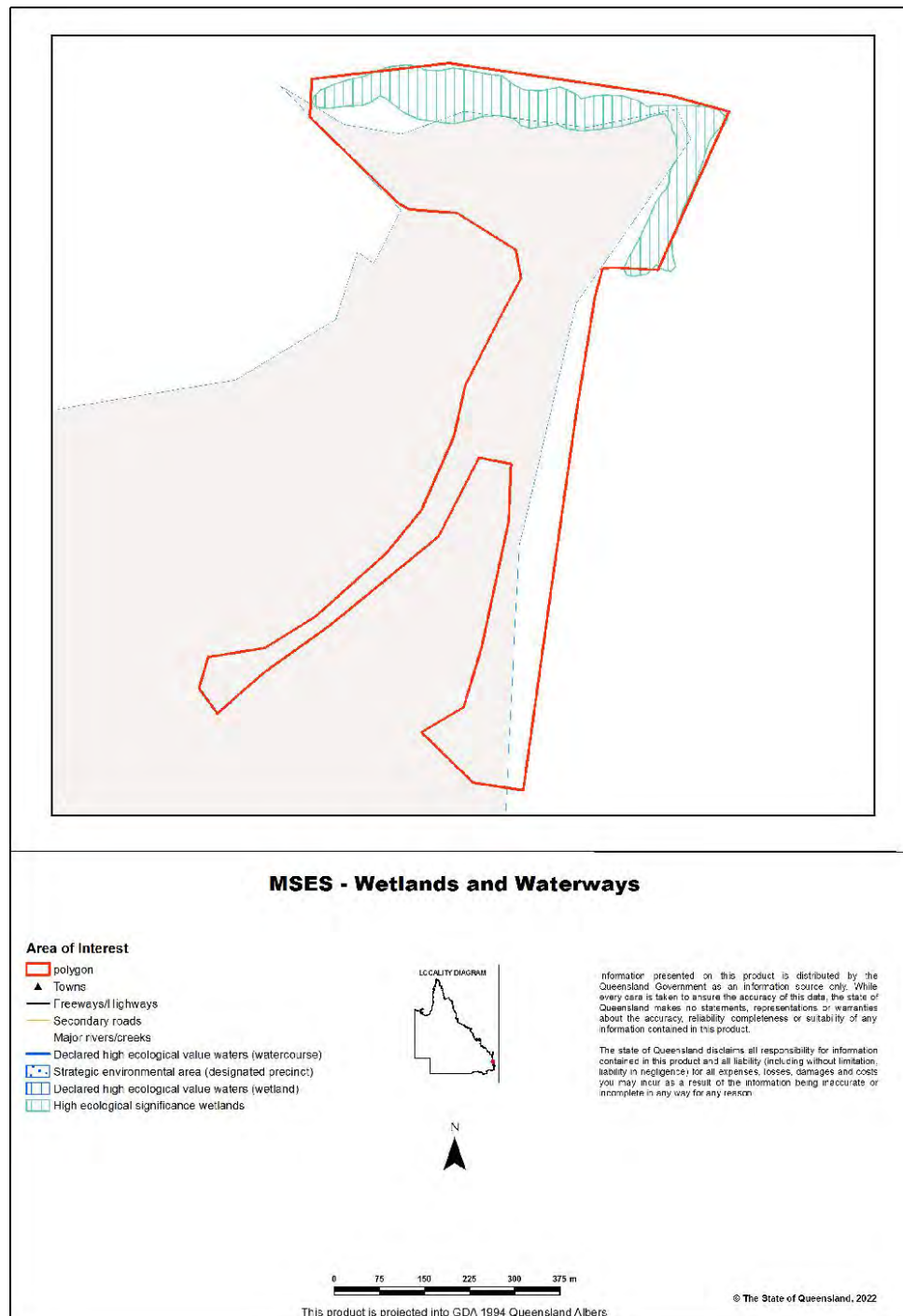
Map 1 - MSES - State Conservation Areas



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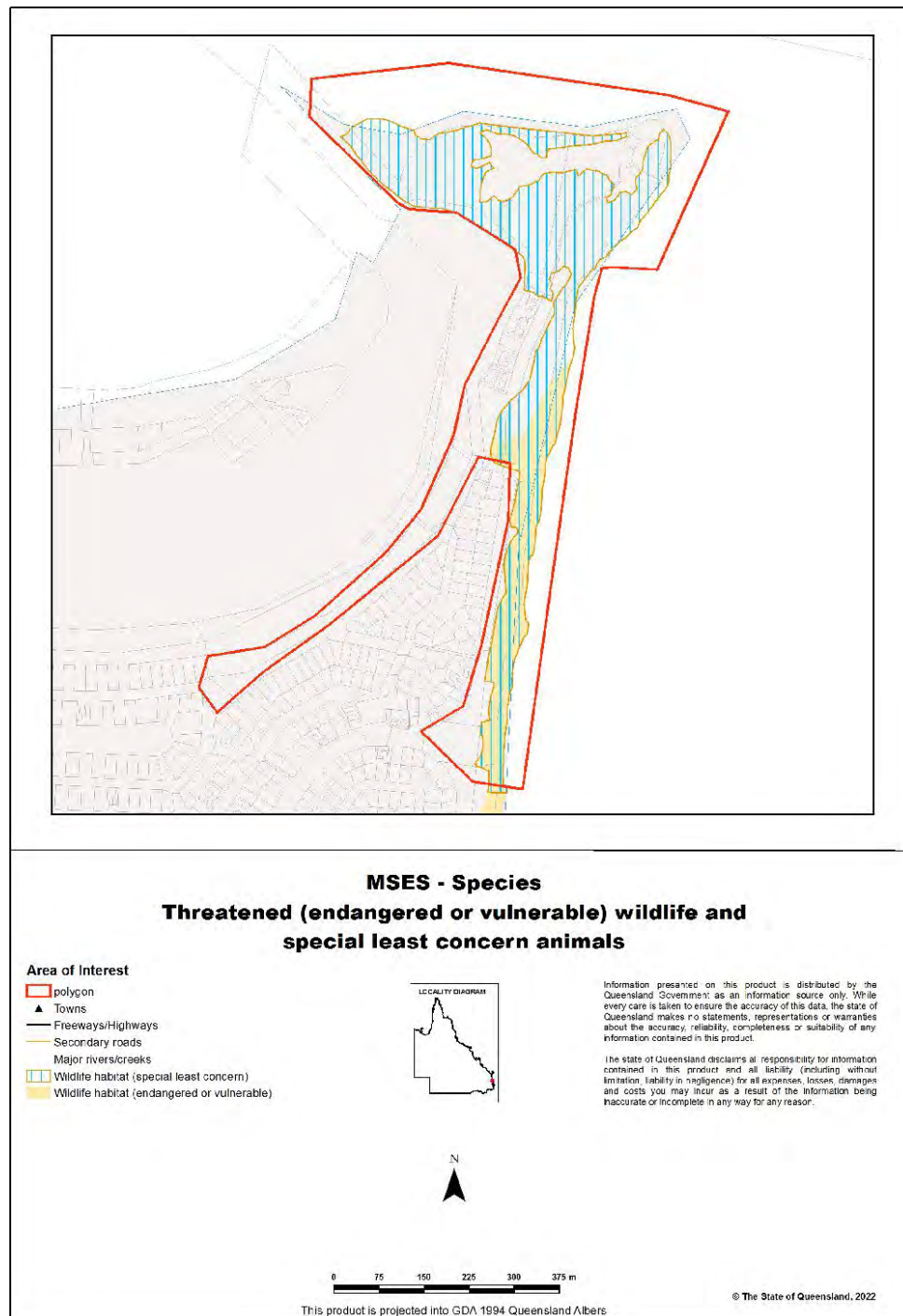
Map 2 - MSES - Wetlands and Waterways



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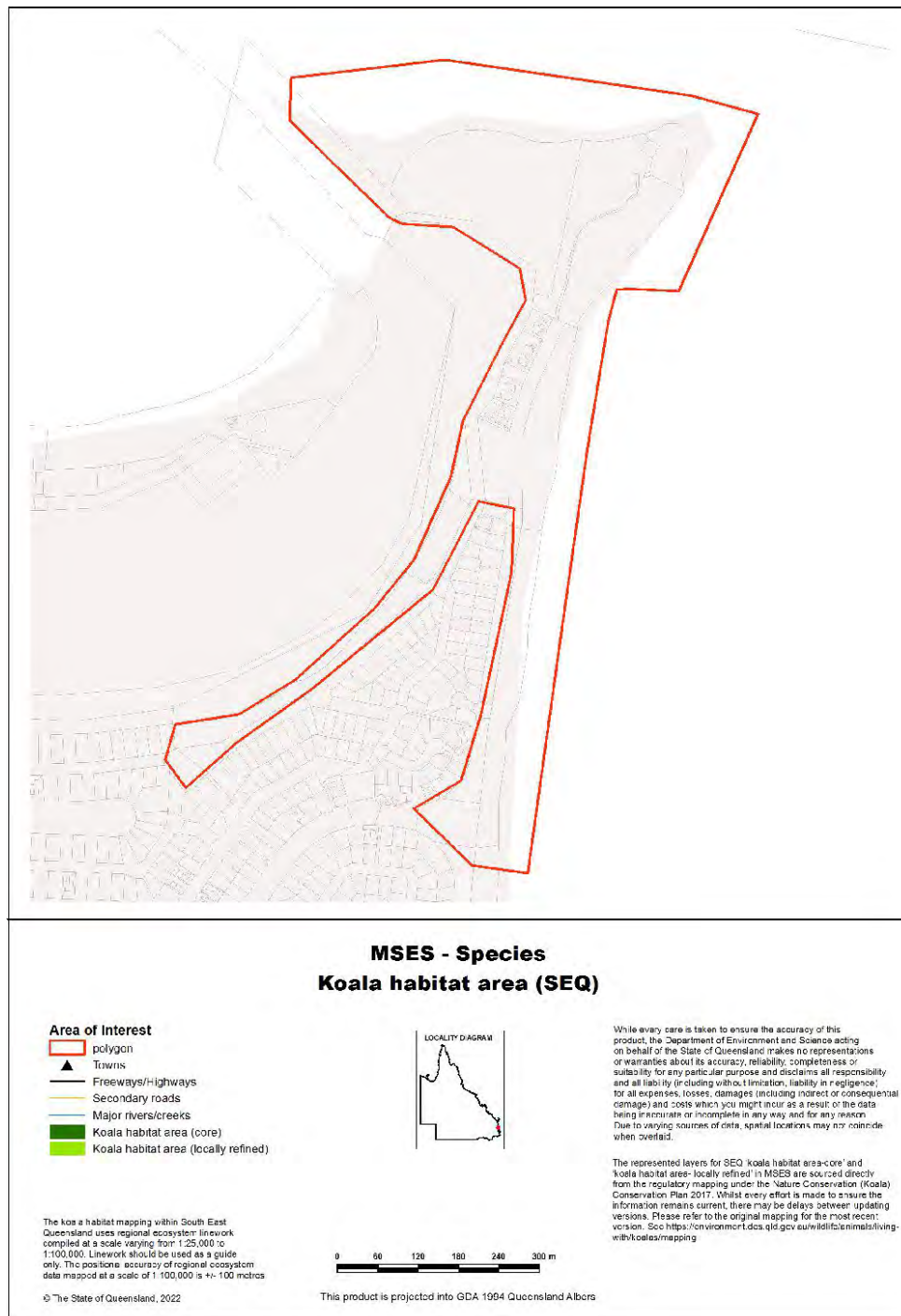
Map 3a - MSES - Species - Threatened (endangered or vulnerable) wildlife and special least concern animals



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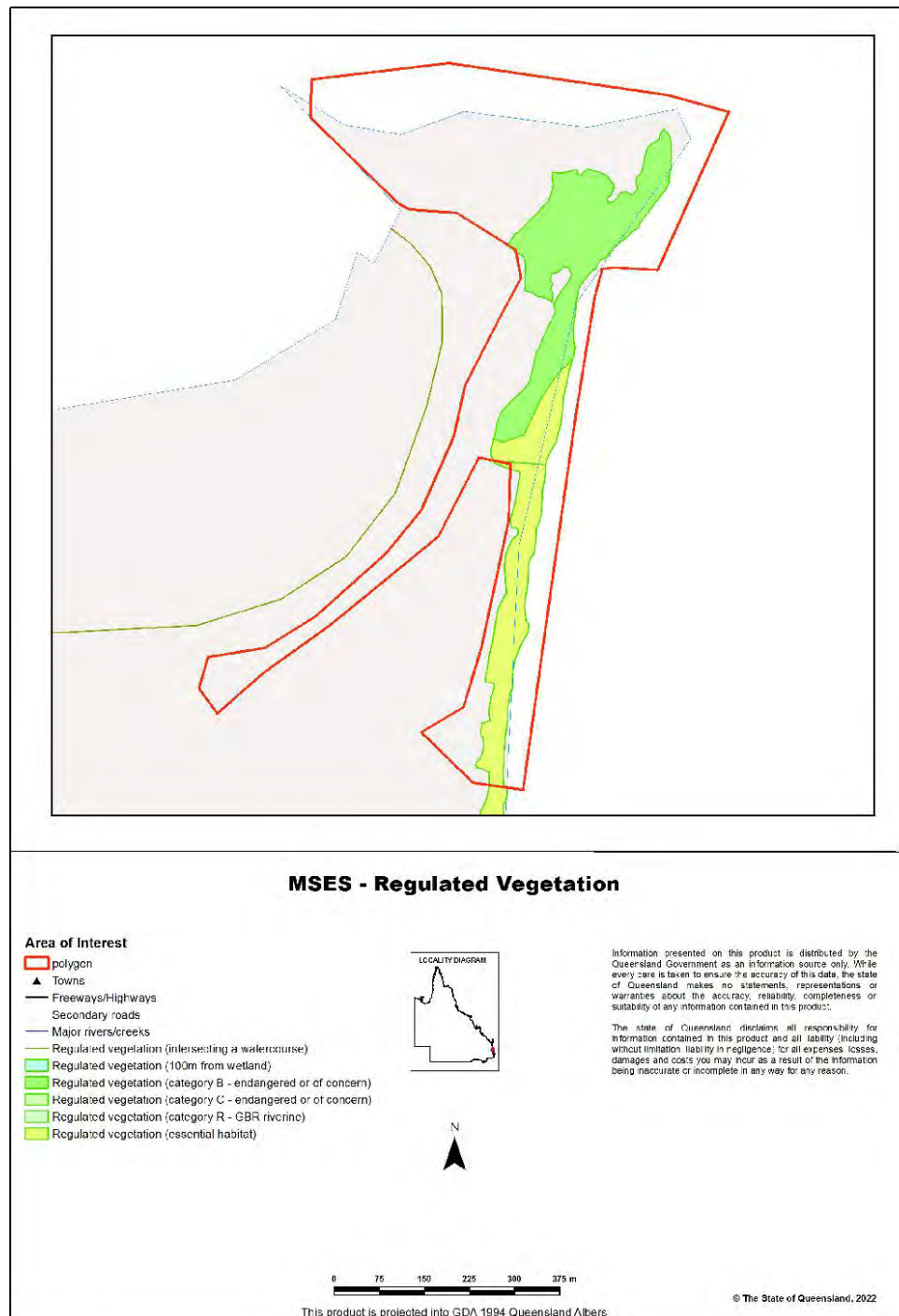
Map 3b - MSES - Species - Koala habitat area (SEQ)



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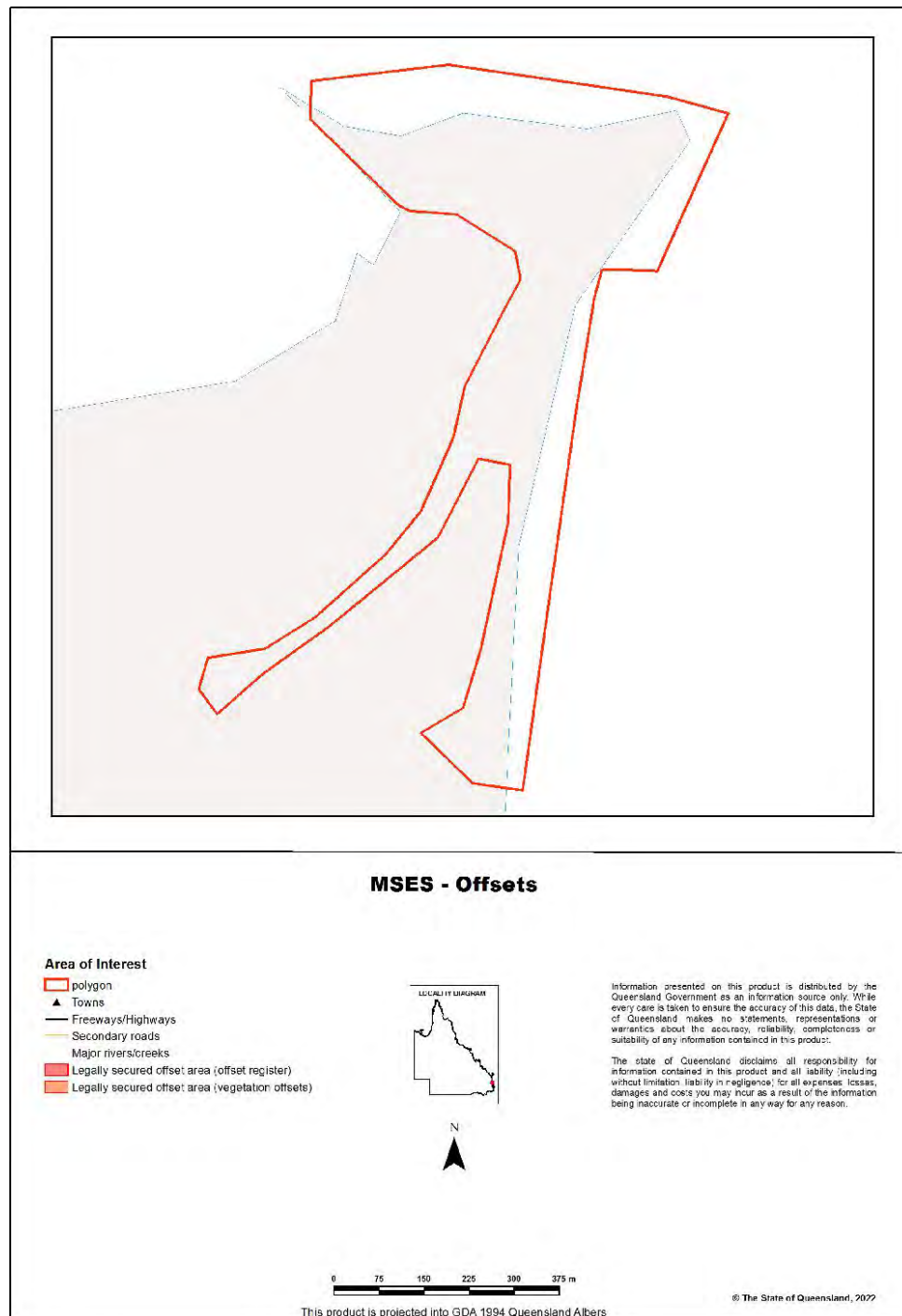
Map 4 - MSES - Regulated Vegetation



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Map 5 - MSES - Offset Areas



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Appendices

Appendix 1 - Matters of State Environmental Significance (MSES) methodology

MSES mapping is a regional-scale representation of the definition for MSES under the State Planning Policy (SPP). The compiled MSES mapping product is a guide to assist planning and development assessment decision-making. Its primary purpose is to support implementation of the SPP biodiversity policy. While it supports the SPP, the mapping does not replace the regulatory mapping or environmental values specifically called up under other laws or regulations. Similarly, the SPP biodiversity policy does not override or replace specific requirements of other Acts or regulations.

The Queensland Government's "Method for mapping - matters of state environmental significance for use in land use planning and development assessment" can be downloaded from:

<http://www.ehp.qld.gov.au/land/natural-resource/method-mapping-mses.html> .

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Appendix 2 - Source Data

The datasets listed below are available on request from:

<http://qldspatial.information.qld.gov.au/catalogue/custom/index.page>

- Matters of State environmental significance

Note: MSES mapping is not based on new or unique data. The primary mapping product draws data from a number of underlying environment databases and geo-referenced information sources. MSES mapping is a versioned product that is updated generally on a twice-yearly basis to incorporate the changes to underlying data sources. Several components of MSES mapping made for the current version may differ from the current underlying data sources. To ensure accuracy, or proper representation of MSES values, it is strongly recommended that users refer to the underlying data sources and review the current definition of MSES in the State Planning Policy, before applying the MSES mapping.

Individual MSES layers can be attributed to the following source data available at QSpatial:

MSES layers	current QSpatial data (http://qldspatial.information.qld.gov.au)
Protected Areas-Estates, Nature Refuges, Special Wildlife Reserves	- Protected areas of Queensland - Nature Refuges - Queensland - Special Wildlife Reserves- Queensland
Marine Park-Highly Protected Zones	Moreton Bay marine park zoning 2008
Fish Habitat Areas	Queensland fish habitat areas
Strategic Environmental Areas-designated	Regional Planning Interests Act - Strategic Environmental Areas
HES wetlands	Map of Queensland Wetland Environmental Values
Wetlands in HEV waters	HEV waters: - EPP Water intent for waters Source Wetlands: - Queensland Wetland Mapping (Current version 5) Source Watercourses: - Vegetation management watercourse and drainage feature map (1:100000 and 1:250000)
Wildlife habitat (threatened and special least concern)	-WildNet database species records - habitat suitability models (various) - SEQ koala habitat areas under the Koala Conservation Plan 2019
VMA regulated regional ecosystems	Vegetation management regional ecosystem and remnant map
VMA Essential Habitat	Vegetation management - essential habitat map
VMA Wetlands	Vegetation management wetlands map
Legally secured offsets	Vegetation Management Act property maps of assessable vegetation. For offset register data-contact DES
Regulated Vegetation Map	Vegetation management - regulated vegetation management map

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Appendix 3 - Acronyms and Abbreviations

AOI	- Area of Interest
DES	- Department of Environment and Science
EP Act	- <i>Environmental Protection Act 1994</i>
EPP	- Environmental Protection Policy
GDA94	- Geocentric Datum of Australia 1994
GEM	- General Environmental Matters
GIS	- Geographic Information System
MSES	- Matters of State Environmental Significance
NCA	- <i>Nature Conservation Act 1992</i>
RE	- Regional Ecosystem
SPP	- State Planning Policy
VMA	- <i>Vegetation Management Act 1999</i>



Queensland Government

Department of Environment and Science

Environmental Reports

Biodiversity and Conservation Values

Biodiversity Planning Assessments and Aquatic Conservation Assessments

For the selected area of interest

Environmental Reports - General Information

The Environmental Reports portal provides for the assessment of selected matters of interest relevant to a user specified location, or Area of Interest (AOI). All area and derivative figures are relevant to the extent of matters of interest contained within the AOI unless otherwise stated. Please note, if a user selects an AOI via the "Central co-ordinates" option, the resulting assessment area encompasses an area extending from 2km radius from the point of interest.

All area and area derived figures included in this report have been calculated via reprojecting relevant spatial features to Albers equal-area conic projection (central meridian = 146, datum Geocentric Datum of Australia 1994). As a result, area figures may differ slightly if calculated for the same features using a different co-ordinate system.

Figures in tables may be affected by rounding.

The matters of interest reported on in this document are based upon available state mapped datasets. Where the report indicates that a matter of interest is not present within the AOI (e.g. where area related calculations are equal to zero, or no values are listed), this may be due either to the fact that state mapping has not been undertaken for the AOI, that state mapping is incomplete for the AOI, or that no values have been identified within the site.

The information presented in this report should be considered as a guide only and field survey may be required to validate values on the ground.

Please direct queries about these reports to: biodiversity.planning@des.qld.gov.au

Disclaimer

Whilst every care is taken to ensure the accuracy of the information provided in this report, the Queensland Government makes no representations or warranties about its accuracy, reliability, completeness, or suitability, for any particular purpose and disclaims all responsibility and all liability (including without limitation, liability in negligence) for all expenses, losses, damages (including indirect or consequential damage) and costs which the user may incur as a consequence of the information being inaccurate or incomplete in any way and for any reason.



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Summary Information

Tables 1 to 8 provide an overview of the AOI with respect to selected topographic and environmental values.

Table 1: Area of interest details:

Size (ha)	29.89
Local Government(s)	Sunshine Coast Regional
Bioregion(s)	Southeast Queensland
Subregion(s)	Sunshine Coast - Gold Coast Lowlands
Catchment(s)	Maroochy

The following table identifies available Biodiversity Planning Assessments (BPAs) and Aquatic Conservation Assessments (ACAs) with respect to the AOI.

Table 2: Available Biodiversity Planning and Aquatic Conservation Assessments

Assessment Type	Assessment Area and Version
Biodiversity Planning Assessment(s)	Southeast Queensland v4.1
Aquatic Conservation Assessment(s) (riverine)	South East Queensland Catchments v1.1
Aquatic Conservation Assessment(s) (non-riverine)	South East Queensland Catchments v1.1

Table 3: Remnant regional ecosystems within the AOI as per the Qld Herbarium's 'biodiversity status'

Biodiversity Status	Area (Ha)	% of AOI
Endangered	0.0	0.0
Of concern	4.36	14.59
No concern at present	6.82	22.83

The following table identifies the extent and proportion of the user specified area of interest (AOI) which is mapped as being of "State", "Regional" or "Local" significance via application of the Queensland Department of Environment and Science's *Biodiversity Assessment and Mapping Methodology* (BAMM).

Table 4: Summary table, biodiversity significance

Biodiversity significance	Area (Ha)	% of AOI
State Habitat for EVNT taxa	0.0	0.0
State	8.13	27.2
Regional	3.05	10.2
Local or Other Values	0.0	0.0

Table 5: Non-riverine wetlands intersecting the AOI

Non-riverine wetland types intersecting the area of interest	#
(No Records)	

NB. The figures presented in the table above are derived from the relevant non-riverine Aquatic Conservation Assessment(s). Later releases of wetland mapping produced via the Queensland Wetland Mapping Program may provide more recent

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information in regards to wetland extent.

Table 6: Named waterways intersecting the AOI

(no results)

Refer to **Map 1** for general locality information.

The following two tables identify the extent and proportion of the user specified AOI which is mapped as being of "Very High", "High", "Medium", "Low", or "Very Low" aquatic conservation value for riverine and non-riverine wetlands via application of the Queensland Department of Environment and Science's *Aquatic Biodiversity Assessment and Mapping Method* (AquaBAMM).

Table 7: Summary table, aquatic conservation significance (riverine)

Aquatic conservation significance (riverine wetlands)	Area (Ha)	% of AOI
Very High	0.0	0.0
High	0.0	0.0
Medium	17.35	58.05
Low	2.06	6.89
Very Low	0.0	0.0

Table 8: Summary table, aquatic conservation significance (non-riverine)

Aquatic conservation significance (non-riverine wetlands)	Area (Ha)	% of AOI
(No Records)		

Biodiversity Planning Assessments

Introduction

The Department of Environment and Science (DES) attributes biodiversity significance on a bioregional scale through a Biodiversity Planning Assessment (BPA). A BPA involves the integration of ecological criteria using the *Biodiversity assessment and Mapping Methodology* (BAMM) and is developed in two stages: 1) **diagnostic criteria**, and 2) **expert panel criteria**. The diagnostic criteria are based on existing data which is reliable and uniformly available across a bioregion, while the expert panel criteria allows for the refinement of the mapped information from the diagnostic output by incorporating local knowledge and expert opinion.

The BAMM methodology has application for identifying areas with various levels of significance solely for biodiversity reasons. These include threatened ecosystems or taxa, large tracts of habitat in good condition, ecosystem diversity, landscape context and connection, and buffers to wetlands or other types of habitat important for the maintenance of biodiversity or ecological processes. While natural resource values such as dryland salinity, soil erosion potential or land capability are not dealt with explicitly, they are included to some extent within the biodiversity status of regional ecosystems recognised by the DES.

Biodiversity Planning Assessments (BPAs) assign three levels of overall biodiversity significance.

- **State significance** - areas assessed as being significant for biodiversity at the bioregional or state scales. They also include areas assessed by other studies/processes as being significant at national or international scales. In addition, areas flagged as being of State significance due to the presence of endangered, vulnerable and/or near threatened taxa, are identified as "State Habitat for EVNT taxa".
- **Regional significance** - areas assessed as being significant for biodiversity at the subregional scale. These areas have lower significance for biodiversity than areas assessed as being of State significance.
- **Local significance and/or other values** - areas assessed as not being significant for biodiversity at state or regional scales. Local values are of significance at the local government scale.

For further information on released BPAs and a copy of the underlying methodology, go to:

<http://www.qld.gov.au/environment/plants-animals/biodiversity/planning/>

The GIS results can be downloaded from the Queensland Spatial Catalogue at:

<http://qspatial.information.qld.gov.au/geoportal/>

The following table identifies the extent and proportion of the user specified AOI which is mapped as being of "State", "Regional" or "Local" significance via application of the BAMM.

Table 9: Summary table, biodiversity significance

Biodiversity significance	Area (Ha)	% of AOI
State Habitat for EVNT taxa	0.0	0.0
State	8.13	27.2
Regional	3.05	10.2
Local or Other Values	0.0	0.0

Refer to **Map 2** for further information.

Diagnostic Criteria

Diagnostic criteria are based on existing data which is reliable and uniformly available across a bioregion. These criteria are diagnostic in that they are used to filter the available data and provide a "first-cut" or initial determination of biodiversity significance. This initial assessment is then combined through a second group of other essential criteria.

A description of the individual diagnostic criteria is provided in the following sections.

Criteria A. Habitat for EVNT taxa: Classifies areas according to their significance based on the presence of endangered, vulnerable and/or rare (EVNT) taxa. EVNT taxa are those scheduled under the *Nature Conservation Act 1992* and/or the

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Environment Protection and Biodiversity Conservation Act 1999. It excludes highly mobile fauna taxa which are instead considered in Criterion H and brings together information on EVNT taxa using buffering of recorded sites or habitat suitability models (HSM) where available.

Criteria B. Ecosystem value: Classifies on the basis of biodiversity status of regional ecosystems, their extent in protected areas (presence of poorly conserved regional ecosystems), the presence of significant wetlands; and areas of national importance such as the presence of Threatened Ecological Communities, World Heritage areas and Ramsar sites. Ecosystem value is applied at a bioregional (**B1**) and regional (**B2**) scale.

Criteria C. Tract size: Measures the relative size of tracts of vegetation in the landscape. The size of any tract is a major indicator of ecological significance, and is also strongly correlated with the long-term viability of biodiversity values. Larger tracts are less susceptible to ecological edge effects and are more likely to sustain viable populations of native flora and fauna than smaller tracts.

Criteria D. Relative size of regional ecosystems: Classifies the relative size of each regional ecosystem unit within its bioregion (**D1**) and its subregion (**D2**). Remnant units are compared with all other occurrences with the same regional ecosystem. Large examples of a regional ecosystem are more significant than smaller examples of the same regional ecosystem because they are more representative of the biodiversity values particular to the regional ecosystem, are more resilient to the effects of disturbance, and constitute a significant proportion of the total area of the regional ecosystem.

Criteria F. Ecosystem diversity: Is an indicator of the number of regional ecosystems occurring within an area. An area with high ecosystem diversity will have many regional ecosystems and ecotones relative to other areas within the bioregion.

Criteria G. Context and connection: Represents the extent to which a remnant unit incorporates, borders or buffers areas such as significant wetlands, endangered ecosystems; and the degree to which it is connected to other vegetation.

A summary of the biodiversity status based upon the diagnostic criteria is provided in the following table.

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Table 10: Summary of biodiversity significance based upon diagnostic criteria with respect to the AOI

Biodiversity significance	Description	Area (Ha)	% of AOI
State	Remnant contains at least one Of Concern RE (B1) & Remnant contains an RE that is one of the largest of its type in the bioregion (D1)	4.36	14.59
Local or Other Values	Refer to diagnostic data for additional information	6.82	22.82

Assessment of diagnostic criteria with respect to the AOI

The following table reflects an assessment of the individual diagnostic criteria noted above in regards to the AOI.

Table 11: Assessment of individual diagnostic criteria with respect to the AOI

Diagnostic Criteria	Very High Rating - Area (Ha)	Very High Rating - % of AOI	High Rating - Area (Ha)	High Rating - % of AOI	Medium Rating - Area (Ha)	Medium Rating - % of AOI	Low Rating - Area (Ha)	Low Rating - % of AOI
A: Habitat for EVNT Taxa					11.18	37.4		
B1: Ecosystem Value (Bioregion)			4.36	14.6			6.82	22.8
B2: Ecosystem Value (Subregion)	4.36	14.6					6.82	22.8
C: Tract Size					3.05	10.2	8.13	27.2
D1: Relative RE Size (Bioregion)	4.36	14.6					6.82	22.8
D2: Relative RE Size (Subregion)	4.36	14.6			3.05	10.2	3.77	12.6
F: Ecosystem Diversity			8.13	27.2	3.05	10.2		
G: Context and Connection					11.18	37.4		

Other Essential Criteria

Other essential criteria (also known as expert panel criteria) are based on non-uniform information sources and which may rely more upon expert opinion than on quantitative data. These criteria are used to provide a "second-cut" determination of biodiversity significance, which is then combined with the diagnostic criteria for an overall assessment of relative biodiversity significance. A summary of the biodiversity status based upon the other essential criteria is provided in the following table.

Table 12: Summary of biodiversity significance based upon other essential criteria with respect to the AOI

Biodiversity significance	Description	Area (Ha)	% of AOI
State	Remnant contains Special Biodiversity Values (view Expert Panel data for further information) (I) & Remnant forms part of a bioregional corridor (J)	4.36	14.59
State	Remnant forms part of a bioregional corridor (J)	3.77	12.61

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Biodiversity significance	Description	Area (Ha)	% of AOI
Regional	Remnant forms part of a bioregional corridor (J)	3.05	10.2

A description of each of the other essential criteria and associated assessment in regards to the AOI is provided in the following sections.

Criteria H. Essential and general habitat for priority taxa: Priority taxa are those which are at risk or of management concern, taxa of scientific interest as relictual (ancient or primitive), endemic taxa or locally significant populations (such as a flying fox camp or heronry), highly specialised taxa whose habitat requirements are complex and distributions are not well correlated with any particular regional ecosystem, taxa important for maintaining genetic diversity (such as complex spatial patterns of genetic variation, geographic range limits, highly disjunct populations), taxa critical for management or monitoring of biodiversity (functionally important or ecological indicators), or economic and culturally important taxa.

Criteria I. Special biodiversity values: areas with special biodiversity values are important because they contain multiple taxa in a unique ecological and often highly biodiverse environment. Areas with special biodiversity values can include the following:

- Ia - centres of endemism - areas where concentrations of taxa are endemic to a bioregion or subregion are found.
- Ib - wildlife refugia (Morton *et al.* 1995), for example, islands, mound springs, caves, wetlands, gorges, mountain ranges and topographic isolates, ecological refuges, refuges from exotic animals, and refuges from clearing. The latter may include large areas that are not suitable for clearing because of land suitability/capability.
- Ic - areas with concentrations of disjunct populations.
- Id - areas with concentrations of taxa at the limits of their geographic ranges.
- Ie - areas with high species richness.
- If - areas with concentrations of relictual populations (ancient and primitive taxa).
- Ig - areas containing REs with distinct variation in species composition associated with geomorphology and other environmental variables.
- Ih - an artificial waterbody or managed/manipulated wetland considered by the panel/s to be of ecological significance.
- Ii - areas with a high density of hollow-bearing trees that provide habitat for animals.
- Ij - breeding or roosting sites used by a significant number of individuals.
- Ik - climate change refuge.

The following table identifies the value and extent area of the Other Essential Criteria H and I within the AOI.

Table 13: Relative importance of expert panel criteria (H and I) used to access overall biodiversity significance with respect to the AOI

Expert Panel	Very High Rating - Area (Ha)	Very High Rating - % of AOI	High Rating - Area (Ha)	High Rating - % of AOI	Medium Rating - Area (Ha)	Medium Rating - % of AOI	Low Rating - Area (Ha)	Low Rating - % of AOI
H: Core Habitat Priority Taxa					11.18	37.4		
Ia: Centres of Endemism	4.36	14.6						
Ib: Wildlife Refugia	4.36	14.6						
Ic: Disjunct Populations					4.36	14.6		
Id: Limits of Geographic Ranges					4.36	14.6		
Ie: High Species Richness								

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Expert Panel	Very High Rating - Area (Ha)	Very High Rating - % of AOI	High Rating - Area (Ha)	High Rating - % of AOI	Medium Rating - Area (Ha)	Medium Rating - % of AOI	Low Rating - Area (Ha)	Low Rating - % of AOI
If: Relictual Populations								
Ig: Variation in Species Composition								
Ih: Artificial Wetland								
Ii: Hollow Bearing Trees								
Ij: Breeding or Roosting Site								
Ik: Climate Refugia								

NB. Whilst biodiversity values associated with Criteria I may be present within the site (refer to tables 12 and 15), for the New England Tableland and Central Queensland Coast BPAs, area and % area figures associated with Criteria Ia through to Ij cannot be listed in the table above (due to slight variations in data formats between BPAs).

Criteria J. Corridors: areas identified under this criterion qualify either because they are existing vegetated corridors important for contiguity, or cleared areas that could serve this purpose if revegetated. Some examples of corridors include riparian habitats, transport corridors and "stepping stones".

Bioregional and subregional conservation corridors have been identified in the more developed bioregions of Queensland through the BPAs, using an intensive process involving expert panels. Map 3 displays the location of corridors as identified under the Statewide Corridor network. The Statewide Corridor network incorporates BPA derived corridors and for bioregions where no BPA has been assessed yet, corridors derived under other planning processes. *Note: as a result of updating and developing a statewide network, the alignment of corridors may differ slightly in some instances when compared to those used in individual BPAs.*

The functions of these corridors are:

- **Terrestrial** Bioregional corridors, in conjunction with large tracts of remnant vegetation, maintain ecological and evolutionary processes at a landscape scale, by:

- Maintaining long term evolutionary/genetic processes that allow the natural change in distributions of species and connectivity between populations of species over long periods of time;
- Maintaining landscape/ecosystems processes associated with geological, altitudinal and climatic gradients, to allow for ecological responses to climate change;
- Maintaining large scale seasonal/migratory species processes and movement of fauna;
- Maximising connectivity between large tracts/patches of remnant vegetation;
- Identifying key areas for rehabilitation and offsets; and

- **Riparian** Bioregional Corridors also maintain and encourage connectivity of riparian and associated ecosystems.

The location of the corridors is determined by the following principles:

- Terrestrial

- Complement riparian landscape corridors (i.e. minimise overlap and maximise connectivity);
- Follow major watershed/catchment and/or coastal boundaries;
- Incorporate major altitudinal/geological/climatic gradients;
- Include and maximise connectivity between large tracts/patches of remnant vegetation;
- Include and maximise connectivity between remnant vegetation in good condition; and

- Riparian

- Located on the major river or creek systems within the bioregion in question.

The total extent of remnant vegetation triggered as being of "State", "Regional" or "Local" significance due to the presence of an overlying BPA derived terrestrial or riparian corridor within the AOI, is provided in the following table. For further

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information on how remnant vegetation is triggered due to the presence of an overlying BPA derived corridor, refer to the relevant landscape BPA expert panel report(s).

Table 14: Extent of triggered remnant vegetation due to the presence of BPA derived corridors with respect to the AOI

Biodiversity Significance	Area (Ha)	% of AOI
State	8.13	27.2
Regional	3.05	10.2
Local	0.0	0.0

NB: area figures associated with the extent of corridor triggered remnant vegetation are only available for those bioregions where a BPA has been undertaken.

Refer to **Map 3** for further information.

Threatening process/condition (Criteria K) - areas identified by experts under this criterion may be used to amend (upgrade or downgrade) biodiversity significance arising from the "first-cut" analysis. The condition of remnant vegetation is affected by threatening processes such as weeds, ferals, grazing and burning regime, selective timber harvesting/removal, salinity, soil erosion, and climate change.

Assessment of Criteria K with respect to the AOI is not currently included in the "Biodiversity and Conservation Values" report, as it has not been applied to the majority of Queensland due to data/information limitations and availability.

Special Area Decisions

Expert panel derived "Special Area Decisions" are used to assign values to Other Essential Criteria. The specific decisions which relate to the AOI in question are listed in the table below.

Table 15: Expert panel decisions for assigning levels of biodiversity significance with respect to the AOI

Decision Number	Description	Panel Recommended Significance	Criteria Values
seqs_fl_58	Coastal heaths between Bribie Island and Noosa	State	Ia (SEQ endemic taxa): VERY HIGH Ib (wildlife refugia): VERY HIGH Ic (disjunct populations): MEDIUM Id (limits of geographic range): MEDIUM
seqs_l_22	Terrestrial bioregional corridors	State or Regional	Criterion J
seqs_l_49	Riparian bioregional corridors	State	Criterion J

Expert panel decision descriptions:

seqs_fl_58

Collectively, the remnant mainland coastal heaths have very high flora and habitat values including:

SEQ endemic taxa (Criterion Ia): **Acacia cincinnata**, **Acacia hubbardiana**, **A. attenuata**, **Agiortia pedicellata**, **Allocasuarina emuina**, **Astrotricha glabra**, **E. conglomerata**, **Genoplesium psammophilum**, **Grevillea leiophylla**, **Haemodorum tenuifolium**, **Hakea actites**, **Macarthuria complanata**, **Monotoca** sp. (Fraser Island P.Baxter 777), **Petrophile shirleyae**, **Philotheca queenslandica**, **Schoenus ornithopodioides**, **Strangea linearis**, **Westringia tenuicaulis**, **Xylomelum benthamii**.

Wildlife refugia (Criterion Ib).

Disjunct populations (Criterion Ic): **Callitris rhomboidea**, (may no longer be present on mainland), **Lepidosperma quadrangulatum**, **Podocarpus spinulosus**, **Schoenus scabripes**.

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Limits of range of main area of distribution (Criterion Id): e.g. **Baeckea imbricata**, **Boronia saffrolifera**, **Pultenaea paleacea**, **Schoenus scabripes**, **Stackhousia spathulata**.

seqs_I_22

The expert panel reviewed the existing bioregional corridors for southern SEQ. Corridors were assigned as being of State or Regional significance.

For further information, refer to section 2.3.2 and 3.2 of this report.

seqs_I_49

The riparian bioregional corridors provide connectivity through lowland areas of SEQ.

See Table 4 for list of waterways considered riparian corridors.

For further information, refer to sections 2.3.2 and 3.2 of this report.

Aquatic Conservation Assessments

Introduction

The Aquatic Biodiversity Assessment and Mapping Method or AquaBAMM (Clayton *et al.* 2006), was developed to assess conservation values of wetlands in Queensland, and may also have application in broader geographical contexts. It is a comprehensive method that uses available data, including data resulting from expert opinion, to identify relative wetland conservation/ecological values within a specified study area (usually a catchment). The product of applying this method is an Aquatic Conservation Assessment (ACA) for the study area.

An ACA using AquaBAMM is non-social, non-economic and identifies the conservation/ecological values of wetlands at a user-defined scale. It provides a robust and objective conservation assessment using criteria, indicators and measures that are founded upon a large body of national and international literature. The criteria, each of which may have variable numbers of indicators and measures, are naturalness (aquatic), naturalness (catchment), diversity and richness, threatened species and ecosystems, priority species and ecosystems, special features, connectivity and representativeness. An ACA using AquaBAMM is a powerful decision support tool that is easily updated and simply interrogated through a geographic information system (GIS).

Where they have been conducted, ACAs can provide a source of baseline wetland conservation/ecological information to support natural resource management and planning processes. They are useful as an independent product or as an important foundation upon which a variety of additional environmental and socio-economic elements can be added and considered (i.e. an early input to broader 'triple-bottom-line' decision-making processes). An ACA can have application in:

- determining priorities for protection, regulation or rehabilitation of wetlands and other aquatic ecosystems
- on-ground investment in wetlands and other aquatic ecosystems
- contributing to impact assessment of large-scale development (e.g. dams)
- water resource and strategic regional planning processes

For a detailed explanation of the methodology please refer to the summary and expert panel reports relevant to the ACA utilised in this assessment. These reports can be accessed at Wetland Info:

<http://wetlandinfo.des.qld.gov.au/wetlands/assessment/assessment-methods/aca>

The GIS results can be downloaded from the Queensland Spatial Catalogue at:

<http://qspatial.information.qld.gov.au/geoportal/>

Explanation of Criteria

Under the AquaBAMM, eight criteria are assessed to derive an overall conservation value. Similar to the Biodiversity Assessment and Mapping Methodology, the criteria may be primarily diagnostic (quantitative) or primarily expert opinion (qualitative) in nature. The following sections provide a brief description of each of the 8 criteria.

Criteria 1. Naturalness - Aquatic: This attribute reflects the extent to which a wetland's (riverine, non-riverine, estuarine) aquatic state of naturalness is affected through relevant influencing indicators which include: presence of exotic flora and fauna; presence of aquatic communities; degree of habitat modification and degree of hydrological modification.

Criteria 2. Naturalness - Catchment: The naturalness of the terrestrial systems of a catchment can have an influence on many wetland characteristics including: natural ecological processes e.g. nutrient cycling, riparian vegetation, water chemistry, and flow. The indicators utilised to assess this criterion include: presence of exotic flora and/or fauna; riparian, catchment and flow modification.

Criteria 3. Naturalness - Diversity and Richness: This criterion is common to many ecological assessment methods and can include both physical and biological features. It includes such indicators as species richness, riparian ecosystem richness and geomorphological diversity.

Criteria 4. Threatened Species and Ecosystems: This criterion evaluates ecological rarity characteristics of a wetland. This includes both species rarity and rarity of communities / assemblages. The communities and assemblages are best represented by regional ecosystems. Species rarity is determined by NCA and EPBC status with Endangered, Vulnerable or Near-threatened species being included in the evaluation. Ecosystem rarity is determined by regional ecosystem biodiversity status i.e. Endangered, Of Concern, or Not of Concern.

Criteria 5. Priority Species and Ecosystems: Priority flora and fauna species lists are expert panel derived. These are aquatic, semi-aquatic and riparian species which exhibit at least 1 particular trait in order to be eligible for consideration. For

flora species the traits included:

- It forms significant macrophyte beds (in shallow or deep water).
- It is an important food source.
- It is important/critical habitat.
- It is implicated in spawning or reproduction for other fauna and/or flora species.
- It is at its distributional limit or is a disjunct population.
- It provides stream bank or bed stabilisation or has soil binding properties.
- It is a small population and subject to threatening processes.

Fauna species are included if they meet at least one of the following traits:

- It is endemic to the study area (>75 per cent of its distribution is in the study area/catchment).
- It has experienced, or is suspected of experiencing, a serious population decline.
- It has experienced a significant reduction in its distribution and has a naturally restricted distribution in the study area/catchment.
- It is currently a small population and threatened by loss of habitat.
- It is a significant disjunct population.
- It is a migratory species (other than birds).
- A significant proportion of the breeding population (>one per cent for waterbirds, >75 per cent other species) occurs in the waterbody (see Ramsar criterion 6 for waterbirds).
- Limit of species range.

See the individual expert panel reports for the priority species traits specific to an ACA.

Criteria 6. Special Features: Special features are areas identified by flora, fauna and ecology expert panels which exhibit characteristics beyond those identified in other criteria and which the expert panels consider to be of the highest ecological importance. Special feature traits can relate to, but are not solely restricted to geomorphic features, unique ecological processes, presence of unique or distinct habitat, presence of unique or special hydrological regimes e.g. spring-fed streams. Special features are rated on a 1 - 4 scale (4 being the highest).

Criteria 7. Connectivity: This criterion is based on the concept that appropriately connected aquatic ecosystems are healthy and resilient, with maximum potential biodiversity and delivery of ecosystem services.

Criteria 8. Representativeness: This criterion applies primarily to non-riverine assessments, evaluates the rarity and uniqueness of a wetland type in relation to specific geographic areas. Rarity is determined by the degree of wetland protection within "protected Areas" estate or within an area subject to the *Fisheries Act 1994*, *Coastal Protection and Management Act 1995*, or *Marine Parks Act 2004*. Wetland uniqueness evaluates the relative abundance and size of a wetland or wetland management group within geographic areas such as catchment and subcatchment.

Riverine Wetlands

Riverine wetlands are all wetlands and deepwater habitats within a channel. The channels are naturally or artificially created, periodically or continuously contain moving water, or connecting two bodies of standing water. AquaBAMM, when applied to riverine wetlands uses a discrete spatial unit termed subsections. A subsection can be considered as an area which encompasses discrete homogeneous stream sections in terms of their natural attributes (i.e. physical, chemical, biological and utilitarian values) and natural resources. Thus in an ACA, an aquatic conservation significance score is calculated for each subsection and applies to all streams within a subsection, rather than individual streams as such.

Please note, the area figures provided in Tables 16 and 17, are derived using the extent of riverine subsections within the AOI. Refer to **Map 5** for further information. A summary of the conservation significance of riverine wetlands within the AOI is provided in the following table.

Table 16: Overall level/s of riverine aquatic conservation significance

Aquatic conservation significance (riverine wetlands)	Area (Ha)	% of AOI
Very High	0.0	0.0

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Aquatic conservation significance (riverine wetlands)	Area (Ha)	% of AOI
High	0.0	0.0
Medium	17.35	58.05
Low	2.06	6.89
Very Low	0.0	0.0

The individual aquatic conservation criteria ratings for riverine wetlands within the AOI are listed below.

Table 17: Level/s of riverine aquatic conservation significance based on selected criteria

Criteria	Very High Rating - Area (Ha)	Very High Rating - % of AOI	High Rating - Area (Ha)	High Rating - % of AOI	Medium Rating - Area (Ha)	Medium Rating - % of AOI	Low Rating - Area (Ha)	Low Rating - % of AOI
1. Naturalness aquatic			2.06	6.9	17.35	58.0		
2. Naturalness catchment			17.35	58.0			2.06	6.9
3. Diversity and richness					19.41	64.9		
4. Threatened species and ecosystems					17.35	58.0		
5. Priority species and ecosystems					19.41	64.9		
6. Special features								
7. Connectivity					19.41	64.9		
8. Representativeness								

The table below lists and describes the relevant expert panel decisions used to assign conservation significance values to riverine wetlands within the AOI.

Table 18: Expert panel decisions for assigning overall levels of riverine aquatic conservation significance

Decision number	Special feature	Catchment	Criteria/Indicator/Measure	Conservation rating (1-4)
(No Records)				

4 is the highest rating/value

Expert panel decision descriptions:

(No Records)

Non-riverine Wetlands

Non-riverine wetlands include both lacustrine and palustrine wetlands, however, do not currently incorporate estuarine, marine or subterranean wetland types. A summary of the conservation significance of non-riverine wetlands within the AOI is provided in the following table. Refer to **Map 6** for further information.

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Table 19: Overall level/s of non-riverine aquatic conservation significance

Aquatic conservation significance (non-riverine wetlands)	Area (Ha)	% of AOI
(No Records)		

The following table provides an assessment of non-riverine wetlands within the AOI and associated aquatic conservation criteria values.

Table 20: Level/s of non-riverine aquatic conservation significance based on selected criteria

Criteria	Very High Rating - Area (Ha)	Very High Rating - % of AOI	High Rating - Area (Ha)	High Rating - % of AOI	Medium Rating - Area (Ha)	Medium Rating - % of AOI	Low Rating - Area (Ha)	Low Rating - % of AOI
(No Records)								

The table below lists and describes the relevant expert panel decisions used to assign conservation significance values to non-riverine wetlands within the AOI.

Table 21: Expert panel decisions for assigning overall levels of non-riverine aquatic conservation significance.

Decision number	Special feature	Catchment	Criteria/Indicator/Measure	Conservation rating (1-4)
(No Records)				

4 is the highest rating/value

Expert panel decision descriptions:

(No Records)

Threatened and Priority Species

Introduction

This chapter contains a list of threatened and priority flora and/or fauna species that have been recorded on, or within 4km of the Assessment Area.

The information presented in this chapter with respect to species presence is derived from compiled databases developed primarily for the purpose of BPAs and ACAs. Data is collated from a number of sources and is updated periodically.

It is important to note that the list of species provided in this report, may differ when compared to other reports generated from other sources such as the State government's WildNet, HerbreCs or the federal government's EPBC database for a number of reasons.

Records for threatened and priority species are filtered and checked based on a number of rules including:

- Taxonomic nomenclature - current scientific names and status,
- Location - cross-check co-ordinates with location description,
- Taxon by location - requires good knowledge of the taxon and history of the record,
- Duplicate records - identify and remove,
- Expert panels - check records and provide new records,
- Flora cultivated records excluded,
- Use precise records less than or equal to 2000m,
- Use recent records greater than or equal to 1975 animals, greater than or equal to 1950 plants.

Threatened Species

Threatened species are those species classified as "Endangered" or "Vulnerable" under the *Environment Protection and Biodiversity Conservation Act 1999* or "Endangered", "Vulnerable" or "Near threatened" under the *Nature Conservation Act 1992*.

The following threatened species have been recorded on, or within approximately 4km of the AOI.

Table 22: Threatened species recorded on, or within 4km of the AOI

Species	Common name	NCA status	EPBC status	Back on Track rank	Migratory species*	Wetland species**	Identified flora/fauna
<i>Acacia attenuata</i>		V	V	High			FL
<i>Acacia baueri</i> <i>subsp. baueri</i>	tiny wattle	V		Medium		I	FL
<i>Adelotus brevis</i>	tusked frog	V		Medium		I	FA
<i>Blandfordia grandiflora</i>	christmas bells	E		High		I	FL
<i>Carcharias taurus</i>	greynurse shark	E	CE	High		D	FA
<i>Carcharodon carcharias</i>	white shark		V	Critical	Y	D	FA
<i>Caretta caretta</i>	loggerhead turtle	E	E	Critical	Y		FA
<i>Crinia tinnula</i>	wallum froglet	V		High		I	FA
<i>Hemitygon fluviorum</i>	estuary stingray	NT		High		D	FA
<i>Limosa lapponica baueri</i>	Western Alaskan bar-tailed godwit	V	V	Low	Y	I	FA
<i>Litoria freycineti</i>	wallum rocketfrog	V		Medium			FA
<i>Litoria olongburensis</i>	wallum sedgefrog	V	V	Medium		I	FA

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Species	Common name	NCA status	EPBC status	Back on Track rank	Migratory species*	Wetland species**	Identified flora/fauna
<i>Ninox strenua</i>	powerful owl	V		Medium			FA
<i>Numenius madagascariensis</i>	eastern curlew	E	CE	Low	Y	I	FA
<i>Orcaella heinsohni</i>	Australian snubfin dolphin	V		Critical	Y	I	FA
<i>Ornithoptera richmondia</i>	Richmond birdwing	V		Critical			FA
<i>Pararistolochia praevenosa</i>		NT		High			FL
<i>Pezoporus wallicus wallicus</i>	ground parrot	V		High			FA
<i>Phascogalea cinerea</i>	koala	E	E	Low			FA
<i>Pteropus poliocephalus</i>	grey-headed flying-fox	C	V	Critical			FA
<i>Rostratula australis</i>	Australian painted-snipe	E	E	Medium		I	FA
<i>Xeromys myoides</i>	water mouse	V	V	High		I	FA
<i>Zieria exsul</i>	banished stink bush	CE		Medium			FL

NB. Please note that the threatened species listed in this section are based upon the most recently compiled DES internal state-wide threatened species dataset. This dataset may contain additional records that were not originally available for inclusion in the relevant individual BPAs and ACAs.

*JAMBA - Japan-Australia Migratory Bird Agreement; CAMBA - China-Australia Migratory Bird Agreement; ROKAMBA - Republic of Korea-Australia Migratory Bird Agreement; CMS - Convention on the Conservation of Migratory Species.

**I - wetland indicator species; D - wetland dependent species.

BPA Priority Species

A list of BPA priority species that have been recorded on, or within approximately 4km of the AOI is contained in the following table.

Table 23: Priority species recorded on, or within 4km of the AOI

Species	Common name	Back on Track rank	Identified flora/fauna
<i>Acronychia wilcoxiana</i>	silver aspen	L	FL
<i>Cherax dispar</i>	Lobby	L	FA
<i>Litoria brevipalmata</i>	Green-thighed Frog	M	FA
<i>Litoria dentata</i>	Bleating Treefrog	L	FA
<i>Litoria tyleri</i>	Southern Laughing Treefrog	L	FA
<i>Melaleuca quinquenervia</i>	swamp paperbark	None	FL
<i>Mormopterus norfolkensis</i>	East-coast Freetail Bat	L	FA
<i>Mugil cephalus</i>	Sea Mullet	L	FA
<i>Ophioscincus truncatus</i>	None	L	FA
<i>Pteropus alecto</i>	Black Flying-fox	L	FA
<i>Pteropus scapulatus</i>	Little Red Flying-fox	L	FA
<i>Sterna albigularis</i>	Little Tern	H	FA

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Species	Common name	Back on Track rank	Identified flora/fauna
<i>Syzygium oleosum</i>	blue cherry	None	FL

NB. Please note that the list of priority species is based on those species identified in the BPAs, however records for these species may be more recent than the originals used. furthermore, the BPA priority species databases are updated from time to time. At each update, the taxonomic details for all species are amended as necessary to reflect current taxonomic name and/or status changes.

ACA Priority Species

A list of ACA priority species used in riverine and non-riverine ACAs that have been recorded on, or within approximately 4km of the AOI are contained in the following tables.

Table 24: Priority species recorded on, or within 4 km of the AOI - riverine

Species	Common name	Back on Track rank	Identified flora/fauna
<i>Acrocephalus australis</i>	Australian Reed-Warbler	Low	FA
<i>Ardea alba modesta</i>	Eastern Great Egret	Low	FA
<i>Casuarina glauca</i>	swamp she-oak	None	FL
<i>Eucalyptus tereticornis</i>	None	None	FL
<i>Haliaeetus leucogaster</i>	White-bellied Sea-Eagle	Low	FA
<i>Hydroprogne caspia</i>	Caspian Tern	Low	FA
<i>Melaleuca quinquenervia</i>	swamp paperbark	None	FL
<i>Pandion cristatus</i>	Eastern Osprey	Low	FA
<i>Rostratula australis</i>	Australian Painted Snipe	Medium	FA

Table 25: Priority species recorded on, or within 4 km of the AOI - non-riverine

Species	Common name	Back on Track rank	Identified flora/fauna
<i>Acrocephalus australis</i>	Australian Reed-Warbler	Low	FA
<i>Ardea alba modesta</i>	Eastern Great Egret	Low	FA
<i>Calidris acuminata</i>	Sharp-tailed Sandpiper	Low	FA
<i>Cherax dispar</i>	Lobby	Low	FA
<i>Eucalyptus tereticornis</i>	None	None	FL
<i>Gahnia clarkei</i>	tall sawsedge	None	FL
<i>Haliaeetus leucogaster</i>	White-bellied Sea-Eagle	Low	FA
<i>Hydroprogne caspia</i>	Caspian Tern	Low	FA
<i>Melaleuca quinquenervia</i>	swamp paperbark	None	FL
<i>Pandion cristatus</i>	Eastern Osprey	Low	FA
<i>Rostratula australis</i>	Australian Painted Snipe	Medium	FA
<i>Tringa nebularia</i>	Common Greenshank	Low	FA
<i>Tringa stagnatilis</i>	Marsh Sandpiper	Low	FA

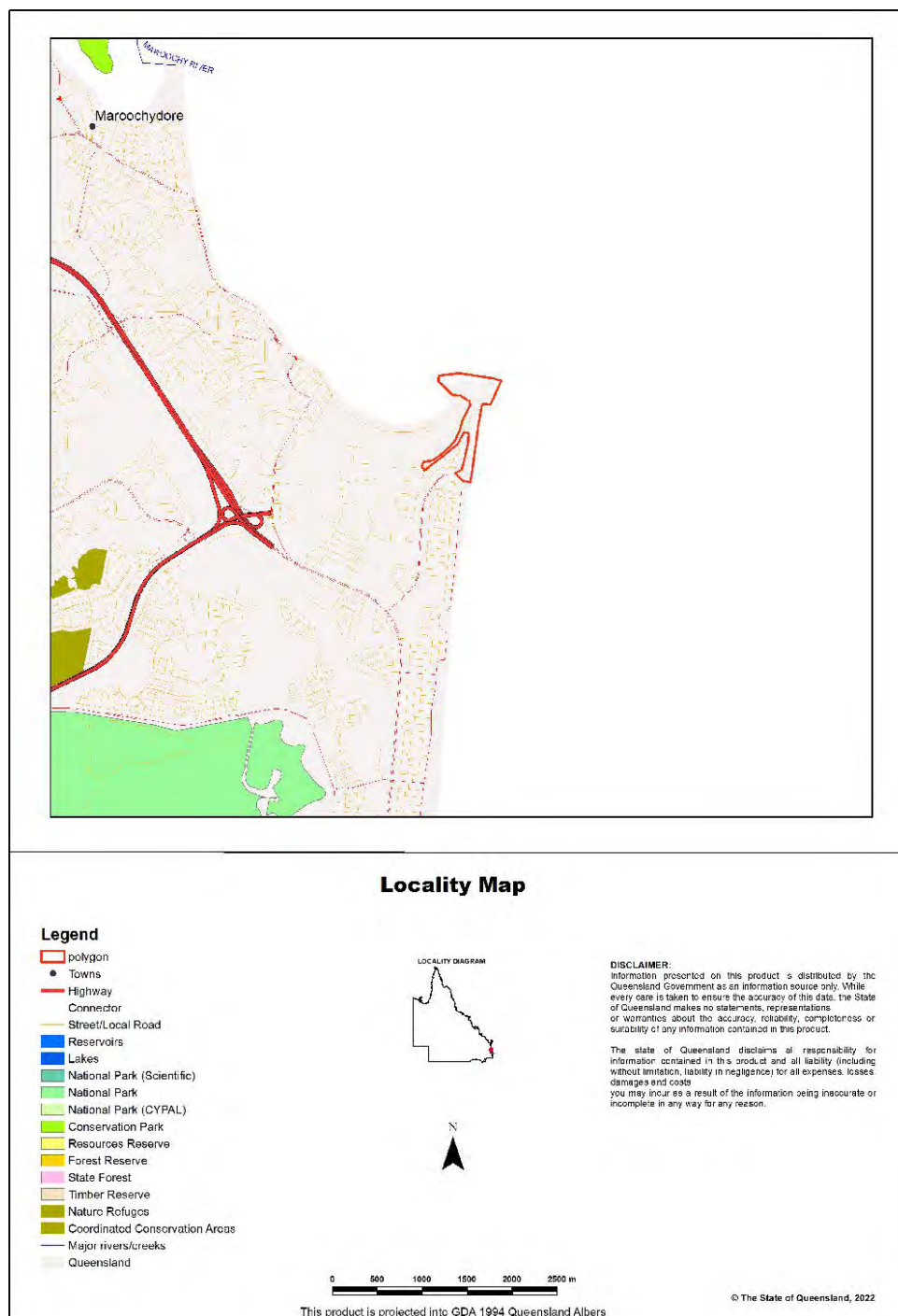
NB. Please note that the priority species records used in the above two tables are comprised of those adopted for the released individual ACAs. The ACA riverine and non-riverine priority species databases are updated from time to time to reflect new release of ACAs. At each update, the taxonomic details for all ACAs records are amended as necessary to reflect current taxonomic name and/or status changes.

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Maps

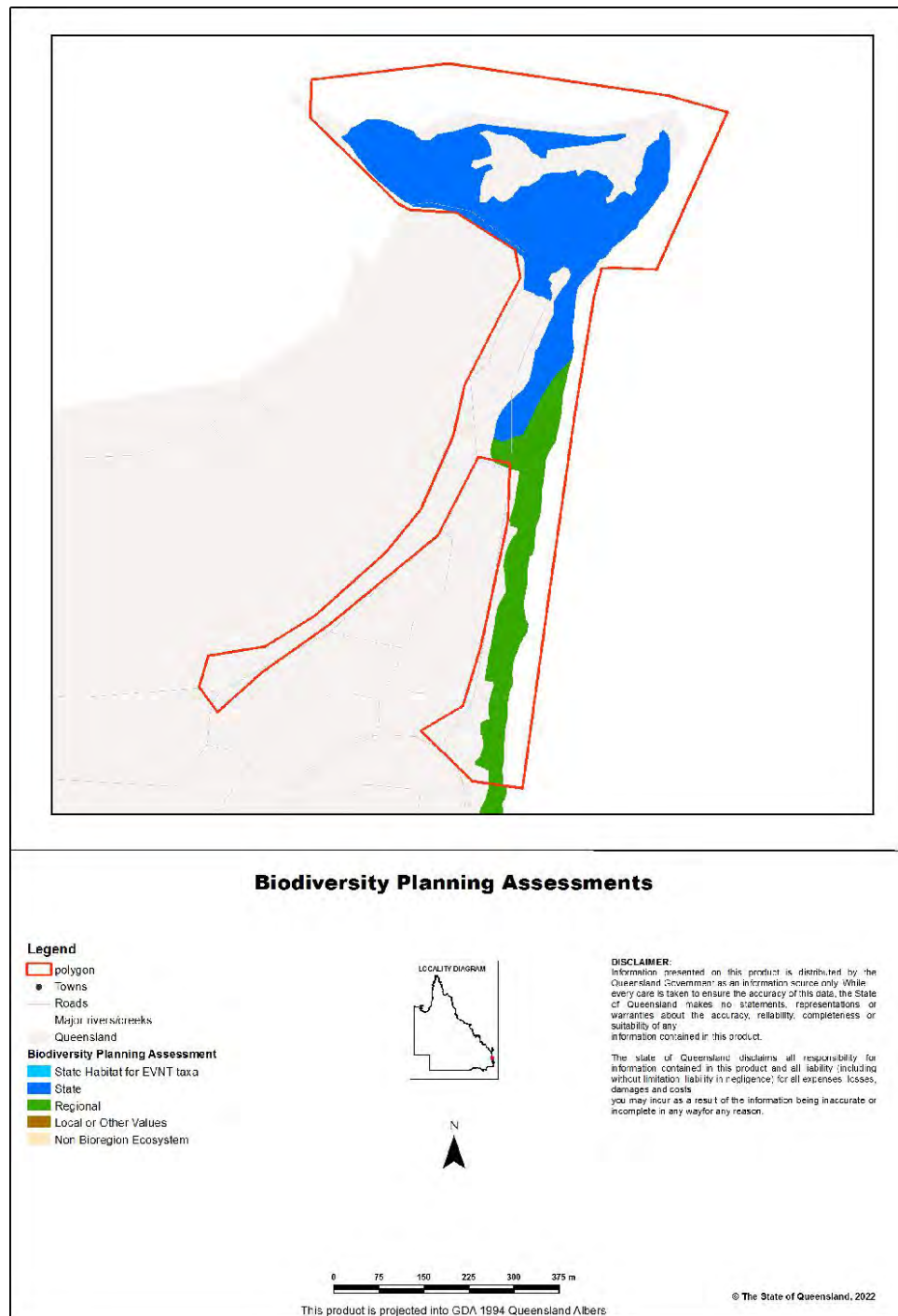
Map 1 - Locality Map



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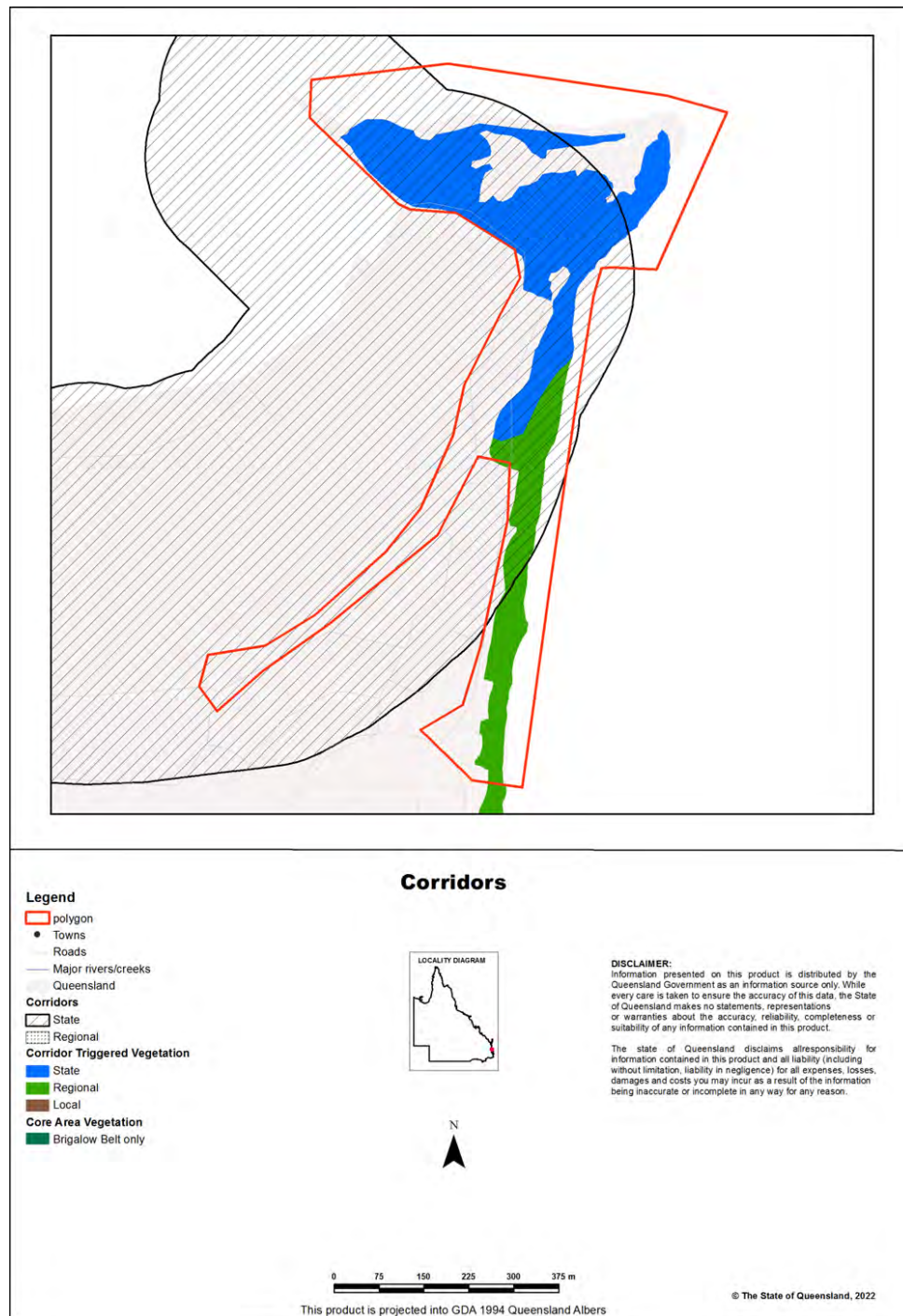
Map 2 - Biodiversity Planning Assessment (BPA)



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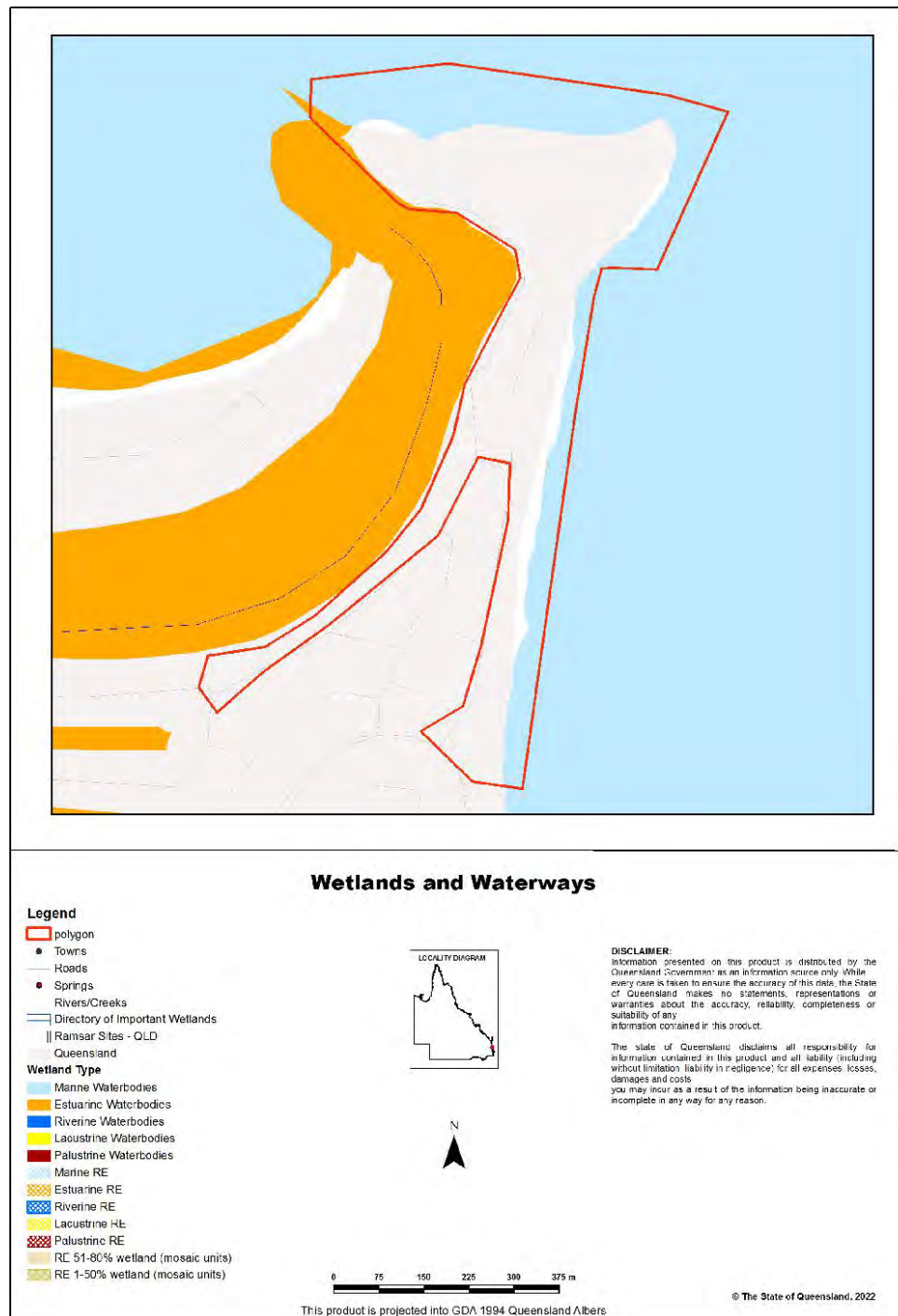
Map 3 - Corridors



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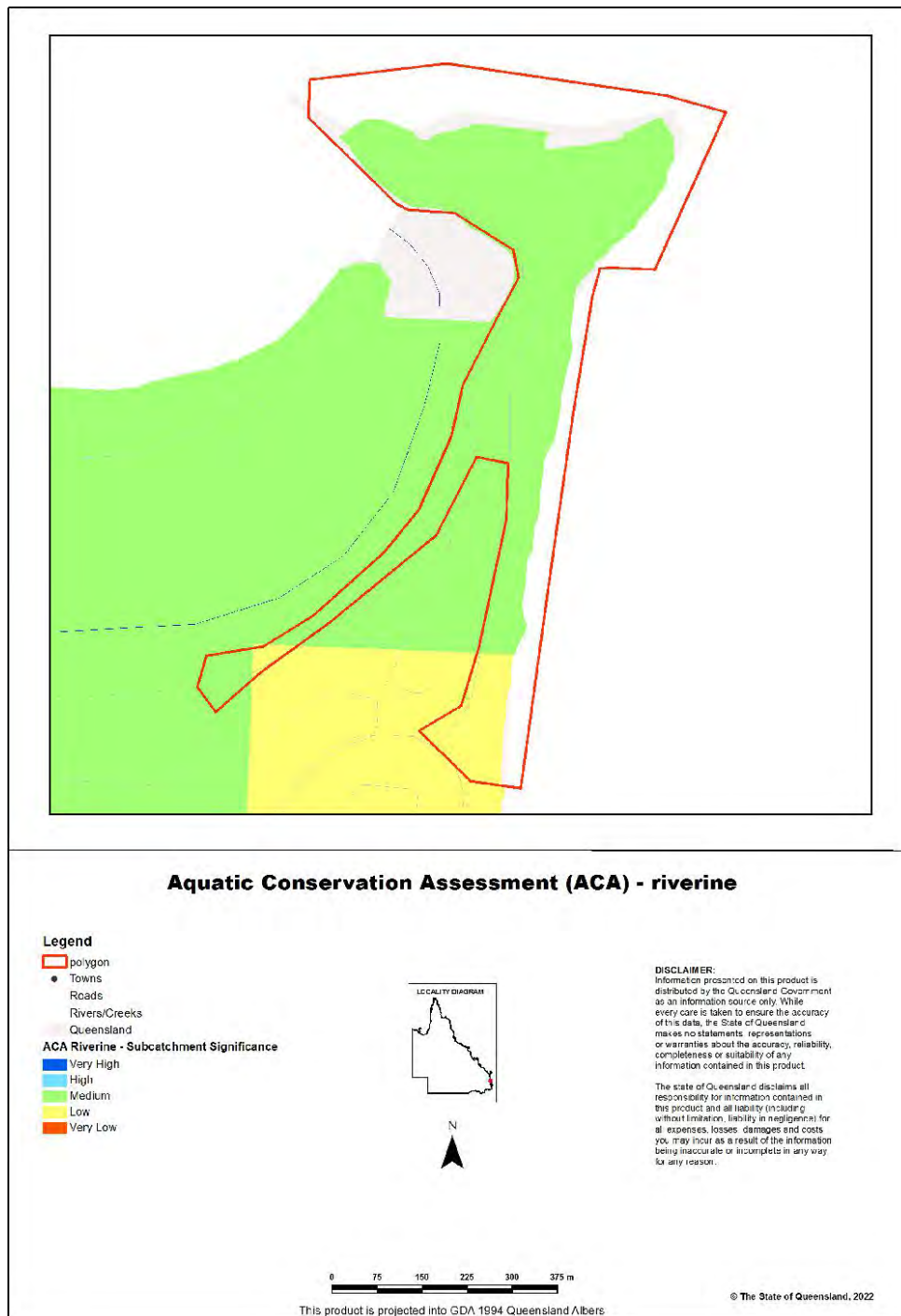
Map 4 - Wetlands and waterways



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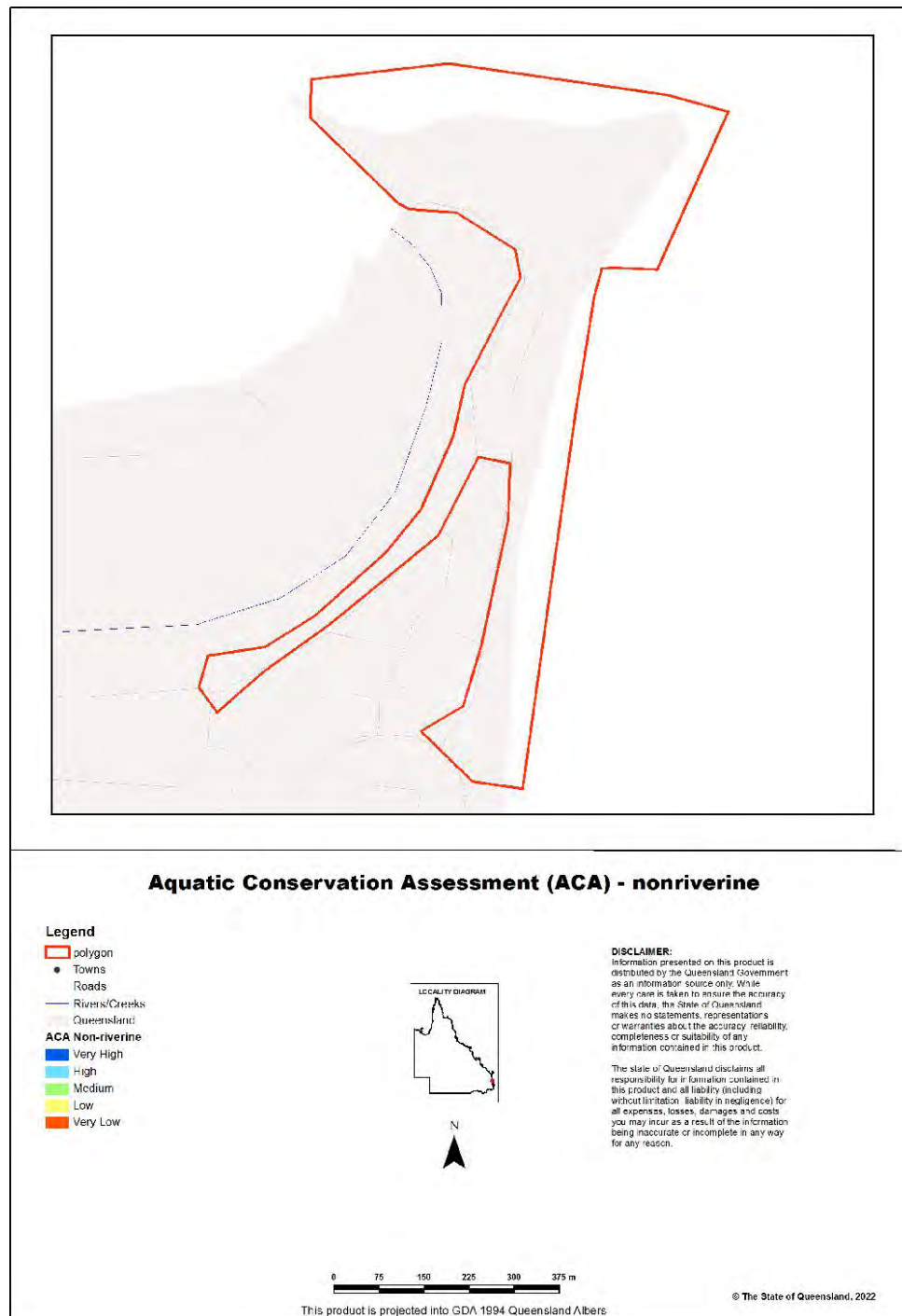
Map 5 - Aquatic Conservation Assessment (ACA) - riverine



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Map 6 - Aquatic Conservation Assessment (ACA) - non-riverine



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Appendices

Appendix 1 - Source Data

Theme	Datasets
Aquatic Conservation Assessments Non-riverine*	Combination of the following datasets: Cape York Peninsula Non-riverine v1.1 Eastern Gulf of Carpentaria v1.1 Great Barrier Reef Catchment Non-riverine v1.3 Lake Eyre and Bulloo Basins v1.1 QMDB Non-riverine ACA v1.4 Southeast Queensland ACA v1.1 WBB Non-riverine ACA v1.1 Southern Gulf Catchments Non-riverine ACA v1.1
Aquatic Conservation Assessments Riverine*	Combination of the following datasets: Cape York Peninsula Riverine v1.1 Eastern Gulf of Carpentaria v1.1 Great Barrier Reef Catchment Riverine v1.1 Lake Eyre and Bulloo Basins v1.1 QMDB Riverine ACA v1.4 Southeast Queensland ACA v1.1 WBB Riverine ACA v1.1 Southern Gulf Catchments Riverine ACA v1.1
Biodiversity Planning Assessments*	Combination of the following datasets: Brigalow Belt BPA v2.1 Cape York Peninsula BPA v1.1 Central Queensland Coast BPA v1.3 Channel Country BPA v1.1 Desert Uplands BPA v1.3 Einiasleigh Uplands BPA v1.1 Gulf Plains BPA v1.1 Mitchell Grass Downs BPA v1.1 Mulga Lands BPA v1.4 New England Tableland v2.3 Northwest Highlands v1.1 Southeast Queensland v4.1 Wet Tropics v1.1
Statewide BPA Corridors*	Statewide corridors v1.6
Threatened Species	An internal DES database compiled from Wildnet, Herbrecks, Corveg, the QLD Museum, as well as other incidental sources.
BPA Priority Species	An internal DES database compiled from Wildnet, Herbrecks, Corveg, the QLD Museum, as well as other incidental sources.
ACA Priority Species	An internal DES database compiled from Wildnet, Herbrecks, Corveg, the QLD Museum, as well as other incidental sources.

*These datasets are available at:

<http://dds.information.qld.gov.au/DDS>

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Appendix 2 - Acronyms and Abbreviations

AOI	- Area of Interest
ACA	- Aquatic Conservation Assessment
AQUABAMM	- Aquatic Biodiversity Assessment and Mapping Methodology
BAMM	- Biodiversity Assessment and Mapping Methodology
BoT	- Back on Track
BPA	- Biodiversity Planning Assessment
CAMBA	- China-Australia Migratory Bird Agreement
DES	- Department of Environment and Science
EPBC	- <i>Environment Protection and Biodiversity Conservation Act 1999</i>
EVNT	- Endangered, Vulnerable, Near Threatened
GDA94	- Geocentric Datum of Australia 1994
GIS	- Geographic Information System
JAMBA	- Japan-Australia Migratory Bird Agreement
NCA	- <i>Nature Conservation Act 1992</i>
RE	- Regional Ecosystem
REDD	- Regional Ecosystem Description Database
ROKAMBA	- Republic of Korea-Australia Migratory Bird Agreement



Vegetation management report

For Lot: 712 Plan: CG3995

24/06/2022



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Recent changes

Updated mapping

Updated vegetation mapping was released on 8 September 2021 and includes the most recent Queensland Herbarium scientific updates to the Regulated Vegetation Management Map, regional ecosystems, wetland, high-value regrowth and essential habitat mapping.

The Department of Environment and Science have also updated their protected plant and koala protection mapping to align with the Queensland Herbarium scientific updates.

Overview

Based on the lot on plan details you have supplied, this report provides the following detailed information:

Property details - information about the specified Lot on Plan, lot size, local government area, bioregion(s), subregion(s) and catchment(s);

Vegetation management framework - an explanation of the application of the framework and contact details for the Department of Resources who administer the framework;

Vegetation management framework details for the specified Lot on Plan including:

- the vegetation management categories on the property;
- the vegetation management regional ecosystems on the property;
- vegetation management watercourses or drainage features on the property;
- vegetation management wetlands on the property;
- vegetation management essential habitat on the property;
- whether any area management plans are associated with the property;
- whether the property is coastal or non-coastal; and
- whether the property is mapped as Agricultural Land Class A or B;

Protected plant framework - an explanation of the application of the framework and contact details for the Department of Environment and Science who administer the framework, including:

- high risk areas on the protected plant flora survey trigger map for the property;

Koala protection framework - an explanation of the application of the framework and contact details for the Department of Environment and Science who administer the framework; and

Koala protection framework details for the specified Lot on Plan including:

- the koala district the property is located in;
- koala priority areas on the property;
- core and locally refined koala habitat areas on the property;
- whether the lot is located in an identified koala broad-hectare area; and
- koala habitat regional ecosystems on the property for core koala habitat areas.

This information will assist you to determine your options for managing vegetation under:

- the vegetation management framework, which may include:
 - exempt clearing work;
 - accepted development vegetation clearing code;
 - an area management plan;
 - a development approval;
- the protected plant framework, which may include:
 - the need to undertake a flora survey;
 - exempt clearing;
 - a protected plant clearing permit;
- the koala protection framework, which may include:
 - exempted development;
 - a development approval;
 - the need to undertake clearing sequentially and in the presence of a koala spotter.

Other laws

The clearing of native vegetation is regulated by both Queensland and Australian legislation, and some local governments also regulate native vegetation clearing. You may need to obtain an approval or permit under another Act, such as the Commonwealth Government's *Environment Protection and Biodiversity Conservation Act 1999* (EPBC Act). Section 8 of this guide provides contact details of other agencies you should confirm requirements with, before commencing vegetation clearing.

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1. Property details

1.1 Tenure and title area

All of the lot, plan, tenure and title area information associated with property Lot: 712 Plan: CG3995, are listed in Table 1.

Table 1: Lot, plan, tenure and title area information for the property

Lot	Plan	Tenure	Property title area (sq metres)
712	CG3995	Reserve	60,000

The tenure of the land may affect whether clearing is considered exempt clearing work or may be carried out under an accepted development vegetation clearing code.

1.2 Property location

Table 2 provides a summary of the locations for property Lot: 712 Plan: CG3995, in relation to natural and administrative boundaries.

Table 2: Property location details

Local Government(s)
Sunshine Coast Regional

Bioregion(s)	Subregion(s)
Southeast Queensland	Sunshine Coast - Gold Coast Lowlands

Catchment(s)
Maroochy

2. Vegetation management framework (administered by the Department of Resources)

The *Vegetation Management Act 1999* (VMA), the Vegetation Management Regulation 2012, the *Planning Act 2016* and the Planning Regulation 2017, in conjunction with associated policies and codes, form the Vegetation Management Framework.

The VMA does not apply to all land tenures or vegetation types. State forests, national parks, forest reserves and some tenures under the *Forestry Act 1959* and *Nature Conservation Act 1992* are not regulated by the VMA. Managing or clearing vegetation on these tenures may require approvals under these laws.

The following native vegetation is not regulated under the VMA but may require permit(s) under other laws:

- grass or non-woody herbage;
- a plant within a grassland regional ecosystem prescribed under Schedule 5 of the Vegetation Management Regulation 2012; and
- a mangrove.

2.1 Exempt clearing work

Exempt clearing work is an activity for which you do not need to notify the Department of Resources or obtain an approval under the vegetation management framework. Exempt clearing work was previously known as exemptions.

In areas that are mapped as Category X (white in colour) on the regulated vegetation management map (see section 4.1), and where the land tenure is freehold, indigenous land and leasehold land for agriculture and grazing purposes, the clearing of vegetation is considered exempt clearing work and does not require notification or development approval under the vegetation management framework. For all other land tenures, contact the Department of Resources before commencing clearing to ensure that the proposed activity is exempt clearing work.

A range of routine property management activities are considered exempt clearing work. A list of exempt clearing work is available at

<https://www.qld.gov.au/environment/land/management/vegetation/clearing-approvals/exemptions>.

Exempt clearing work may be affected if the proposed clearing area is subject to development approval conditions, a covenant, an environmental offset, an exchange area, a restoration notice, or an area mapped as Category A. Exempt clearing work may require approval under other Commonwealth, State or Local Government laws, or local government planning schemes. Contact the Department of Resources prior to clearing in any of these areas.

2.2 Accepted development vegetation clearing codes

Some clearing activities can be undertaken under an accepted development vegetation clearing code. The codes can be downloaded at

<https://www.qld.gov.au/environment/land/management/vegetation/clearing-approvals/codes>

If you intend to clear vegetation under an accepted development vegetation clearing code, you must notify the Department of Resources before commencing. The information in this report will assist you to complete the online notification form.

You can complete the online form at

<https://apps.dnrm.qld.gov.au/vegetation/>

2.3 Area management plans

Area Management Plans (AMP) provide an alternative approval system for vegetation clearing under the vegetation management framework. They list the purposes and clearing conditions that have been approved for the areas covered by the plan. It is not necessary to use an AMP, even when an AMP applies to your property.

On 8 March 2020, AMPs ended for fodder harvesting, managing thickened vegetation and managing encroachment. New notifications cannot be made for these AMPs. You will need to consider options for fodder harvesting, managing thickened vegetation or encroachment under a relevant accepted development vegetation clearing code or apply for a development approval.

New notifications can be made for all other AMPs. These will continue to apply until their nominated end date.

If an Area Management Plan applies to your property for which you can make a new notification, it will be listed in Section 3.6 of this report. Before clearing under one of these AMPs, you must first notify the Department of Resources and then follow the conditions and requirements listed in the AMP.

<https://www.qld.gov.au/environment/land/management/vegetation/clearing-approvals/area-management-plans>

2.4 Development approvals

If under the vegetation management framework your proposed clearing is not exempt clearing work, or is not permitted under an accepted development vegetation clearing code, or an AMP, you may be able to apply for a development approval.

Information on how to apply for a development approval is available at

<https://www.qld.gov.au/environment/land/management/vegetation/clearing-approvals/development>

2.5. Contact information for the Department of Resources

For further information on the vegetation management framework:

Phone 135VEG (135 834)

Email vegetation@resources.qld.gov.au

Visit <https://www.resources.qld.gov.au/?contact=vegetation> to submit an online enquiry.

3. Vegetation management framework for Lot: 712 Plan: CG3995

3.1 Vegetation categories

The vegetation categories on your property are shown on the regulated vegetation management map in section 4.1 of this report. A summary of vegetation categories on the subject lot are listed in Table 3. Descriptions for these categories are shown in Table 4.

Table 3: Vegetation categories for subject property. Total area: 7.34ha

Vegetation category	Area (ha)
Category B	6.3
Category Water	0.0
Category X	1.0

Table 4: Description of vegetation categories

Category	Colour on Map	Description	Requirements / options under the vegetation management framework
A	red	Compliance areas, environmental offset areas and voluntary declaration areas	Special conditions apply to Category A areas. Before clearing, contact the Department of Resources to confirm any requirements in a Category A area.
B	dark blue	Remnant vegetation areas	Exempt clearing work, or notification and compliance with accepted development vegetation clearing codes, area management plans or development approval.
C	light blue	High-value regrowth areas	Exempt clearing work, or notification and compliance with managing Category C regrowth vegetation accepted development vegetation clearing code.
R	yellow	Regrowth within 50m of a watercourse or drainage feature in the Great Barrier Reef catchment areas	Exempt clearing work, or notification and compliance with managing Category R regrowth accepted development vegetation clearing code or area management plans.
X	white	Clearing on freehold land, indigenous land and leasehold land for agriculture and grazing purposes is considered exempt clearing work under the vegetation management framework. Contact the Department of Resources to clarify whether a development approval is required for other State land tenures.	No permit or notification required on freehold land, indigenous land and leasehold land for agriculture and grazing. A development approval may be required for some State land tenures.

Property Map of Assessable Vegetation (PMAV)

There is no Property Map of Assessable Vegetation (PMAV) present on this property.

3.2 Regional ecosystems

The endangered, of concern and least concern regional ecosystems on your property are shown on the vegetation management supporting map in section 4.2 and are listed in Table 5.

A description of regional ecosystems can be accessed online at
<https://www.qld.gov.au/environment/plants-animals/plants/ecosystems/descriptions/>

Table 5: Regional ecosystems present on subject property

Regional Ecosystem	VMA Status	Category	Area (Ha)	Short Description	Structure Category
12.12.19	Of concern	B	0.64	Vegetation complex of rocky headlands on Mesozoic to Proterozoic igneous rocks	Grassland Sch 4
12.2.14	Least concern	B	5.69	Foredune complex	Sparse
non-rem	None	X	1.00	None	None
ocean	None	Water	less than 0.01	None	None

Please note:

1. All area and area derived figures included in this table have been calculated via reprojecting relevant spatial features to Albers equal-area conic projection (central meridian = 146, datum Geocentric Datum of Australia 1994). As a result, area figures may differ slightly if calculated for the same features using a different co-ordinate system.
2. If Table 5 contains a Category 'plant', please be aware that this refers to 'plantations' such as forestry, and these areas are considered non-remnant under the VMA.

The VMA status of the regional ecosystem (whether it is endangered, of concern or least concern) also determines if any of the following are applicable:

- exempt clearing work;
- accepted development vegetation clearing codes;
- performance outcomes in State Code 16 of the State Development Assessment Provisions (SDAP).

3.3 Watercourses

Vegetation management watercourses and drainage features for this property are shown on the vegetation management supporting map in section 4.2.

3.4 Wetlands

There are no vegetation management wetlands present on this property.

3.5 Essential habitat

Under the VMA, essential habitat for protected wildlife is native wildlife prescribed under the *Nature Conservation Act 1992* (NCA) as critically endangered, endangered, vulnerable or near-threatened wildlife.

Essential habitat for protected wildlife includes suitable habitat on the lot, or where a species has been known to occur up to 1.1 kilometres from a lot on which there is assessable vegetation. These important habitat areas are protected under the VMA.

Any essential habitat on this property will be shown as blue hatching on the vegetation supporting map in section 4.2.

If essential habitat is identified on the lot, information about the protected wildlife species is provided in Table 6 below. The numeric labels on the vegetation management supporting map can be cross referenced with Table 6 to outline the essential habitat factors for that particular species. There may be essential habitat for more than one species on each lot, and areas of Category A, Category B and Category C can be mapped as Essential Habitat.

Essential habitat is compiled from a combination of species habitat models and buffered species records. Regional ecosystem is a mandatory essential habitat factor, unless otherwise stated. Essential habitat, for protected wildlife, means an area of vegetation shown on the Regulated Vegetation Management Map -

- 1) that has at least 3 essential habitat factors for the protected wildlife that must include any essential habitat factors that are stated as mandatory for the protected wildlife in the essential habitat database. Essential habitat factors are comprised of - regional ecosystem (mandatory for most species), vegetation community, altitude, soils, position in landscape; or
- 2) in which the protected wildlife, at any stage of its life cycle, is located.

If there is no essential habitat mapping shown on the vegetation management supporting map for this lot, and there is no table in the sections below, it confirms that there is no essential habitat on the lot.

Category A and/or Category B and/or Category C

Table 6: Essential habitat in Category A and/or Category B and/or Category C

Label	Scientific Name	Common Name	NCA Status	Vegetation Community	Altitude	Soils	Position in Landscape
686	<i>Crinia tinnula</i>	wallum froglet	V	Vegetation community is a mandatory essential habitat factor for this species. Permanent to ephemeral acidic (pH 4.3 - 5.2), soft freshwater in Melaleuca (e.g. <i>M. quinquenervia</i>) swamps, sedgeland, wet and dry heathland (e.g. <i>Banksia robur</i> , <i>Xanthorrhoea</i>) and wallum (<i>Banksia aemula</i> shrubland/woodland) areas coastal lowlands on sand or sandstone, occasionally in adjacent open forest/woodland (e.g. <i>Eucalyptus racemosa</i> , <i>Corymbia citriodora</i>) with healthy understorey; known to persist in small remnants (<10ha); may be found well away from water.	Sea level to 150m.	Sandy and sandy-alluvial substrates.	None
35	<i>Caretta caretta</i>	loggerhead turtle	E	Tropical and warm temperate marine waters, including coral and rocky reefs, soft-bottomed bays and estuaries; with water temperature range of 16o to 20oC. Nests well above high tide mark on sandy beach.	Sea level to 50m.	Sandy substrates.	Beach.

Label	Regional Ecosystem (mandatory unless otherwise specified)
686	12.2.5, 12.2.7, 12.2.9, 12.2.10, 12.2.12, 12.2.15, 12.3.4, 12.3.5, 12.3.6, 12.3.12, 12.3.14, 12.3.20, 12.5.2, 12.5.10. These regional ecosystems are not a mandatory essential habitat factor for this species.
35	All regional ecosystems adjacent to beach.

3.6 Area Management Plan(s)

Nil

3.7 Coastal or non-coastal

For the purposes of the accepted development vegetation clearing codes and State Code 16 of the State Development Assessment Provisions (SDAP), this property is regarded as*

Coastal

*See also Map 4.3

3.8 Agricultural Land Class A or B

The following can be used to identify Agricultural Land Class A or B areas under the "Managing regulated regrowth vegetation" accepted development vegetation clearing code:

Does this lot contain land that is mapped as Agricultural Land Class A or B in the State Planning Interactive Mapping System?

No Class A

No Class B

Note - This confirms Agricultural Land Classes as per the State Planning Interactive Mapping System only. This response does not include Agricultural Land Classes identified under local government planning schemes. For further information, check the Planning Scheme for your local government area.

See Map 4.4 to identify the location and extent of Class A and/or Class B Agricultural land on Lot: 712 Plan: CG3995.

4. Vegetation management framework maps

Vegetation management maps included in this report may also be requested individually at:

<https://www.resources.qld.gov.au/qld/environment/land/vegetation/vegetation-map-request-form>

Regulated vegetation management map

The regulated vegetation management map shows vegetation categories needed to determine clearing requirements. These maps are updated monthly to show new [property maps of assessable vegetation \(PMAV\)](#).

Vegetation management supporting map

The vegetation management supporting map provides information on regional ecosystems, wetlands, watercourses and essential habitat.

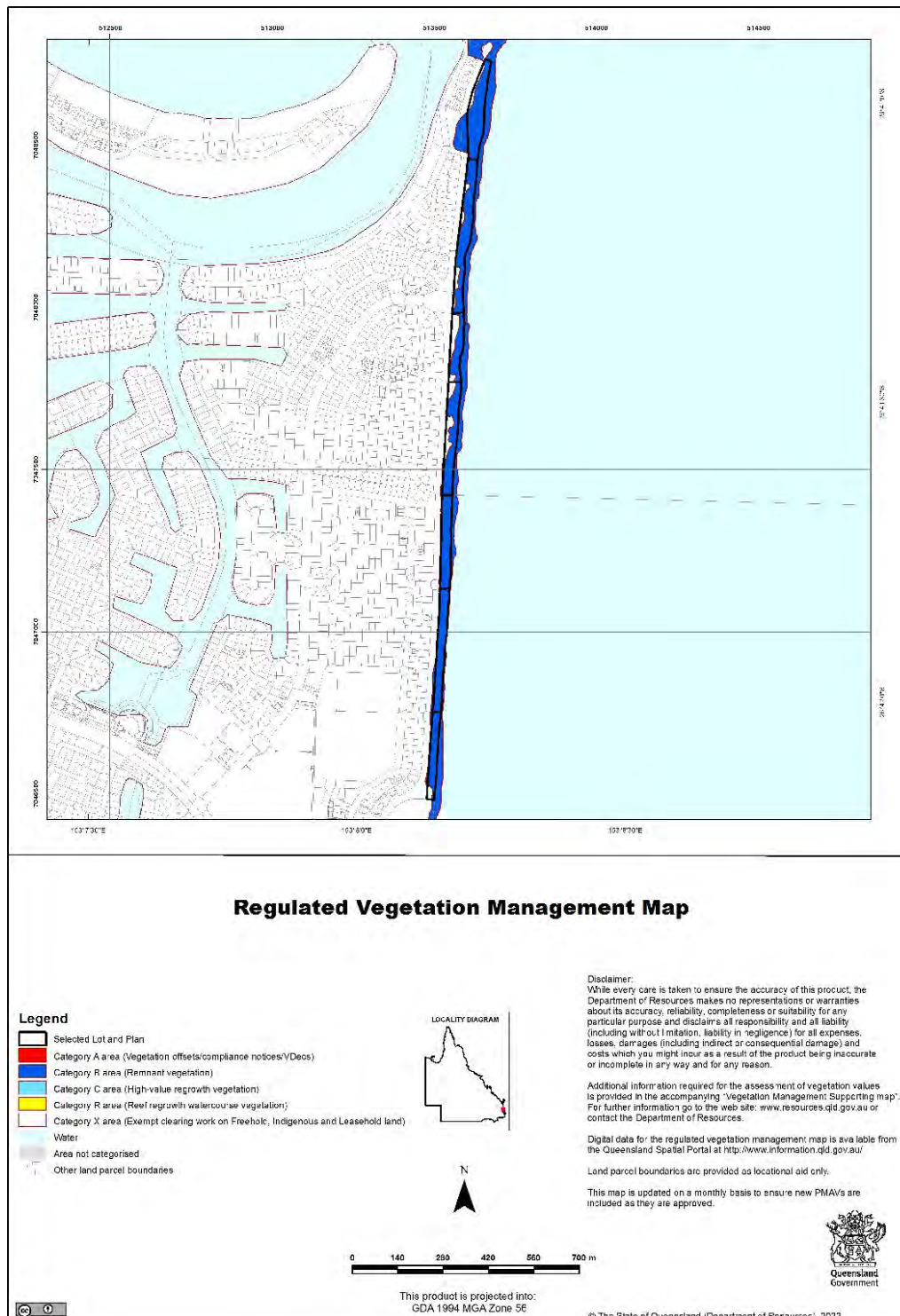
Coastal/non-coastal map

The coastal/non-coastal map confirms whether the lot, or which parts of the lot, are considered coastal or non-coastal for the purposes of the accepted development vegetation clearing codes and State Code 16 of the State Development Assessment Provisions (SDAP).

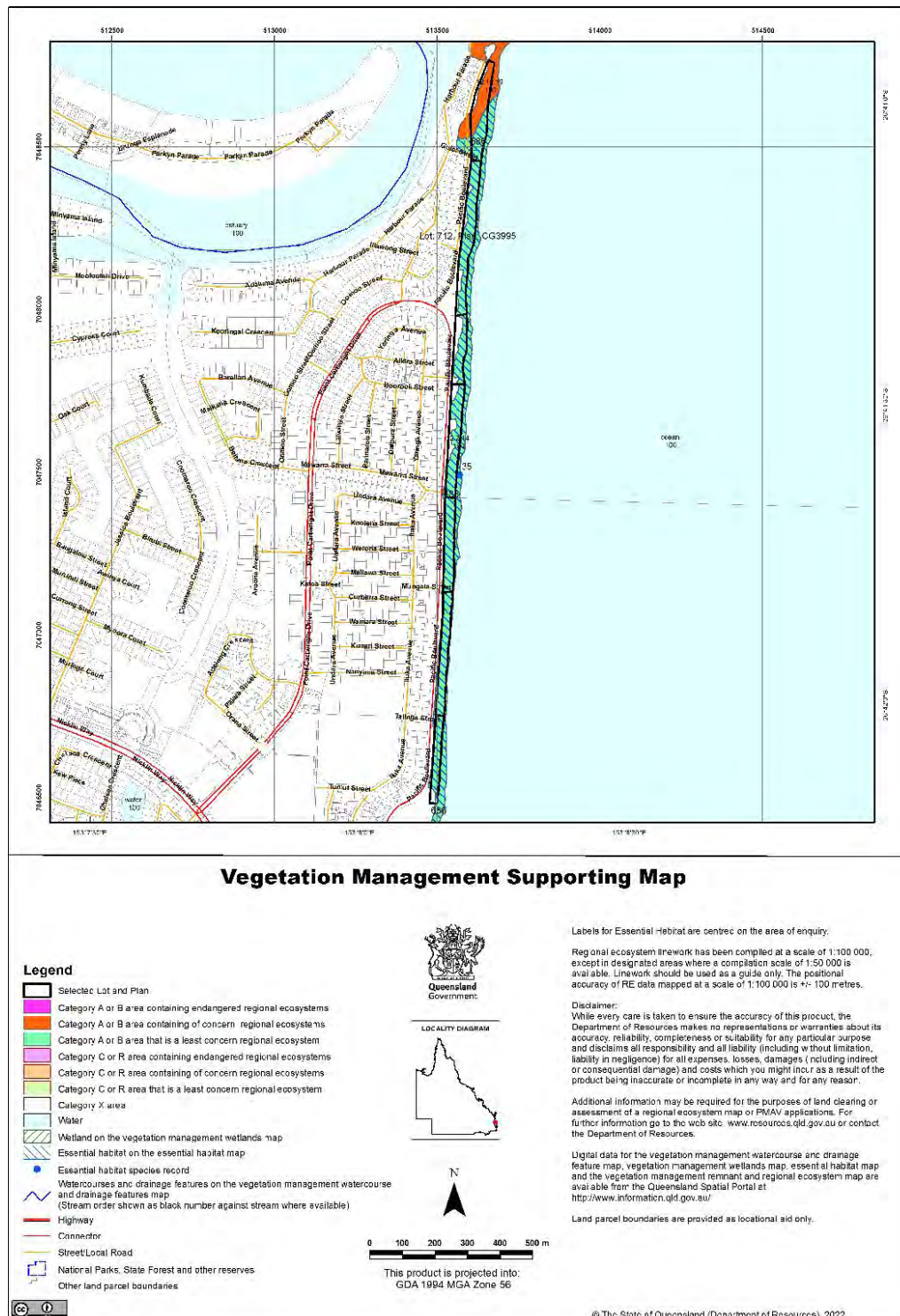
Agricultural Land Class A or B as per State Planning Policy: State Interest for Agriculture

The Agricultural Land Class map confirms the location and extent of land mapped as Agricultural Land Classes A or B as identified on the State Planning Interactive Mapping System. Please note that this map does not include areas identified as Agricultural Land Class A or B in local government planning schemes. This map can be used to identify Agricultural Land Class A or B areas under the "Managing regulated regrowth vegetation" accepted development vegetation clearing code.

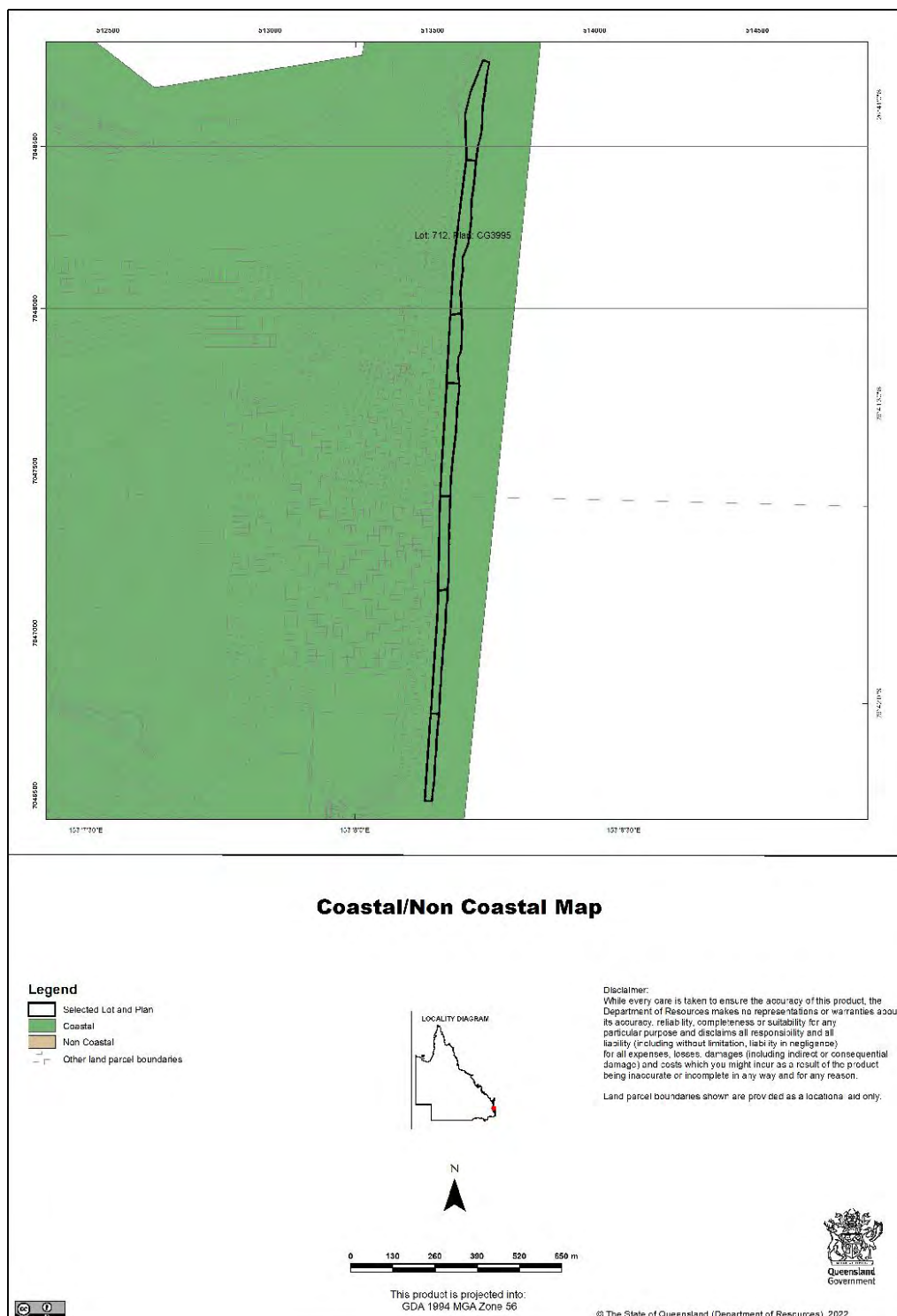
4.1 Regulated vegetation management map



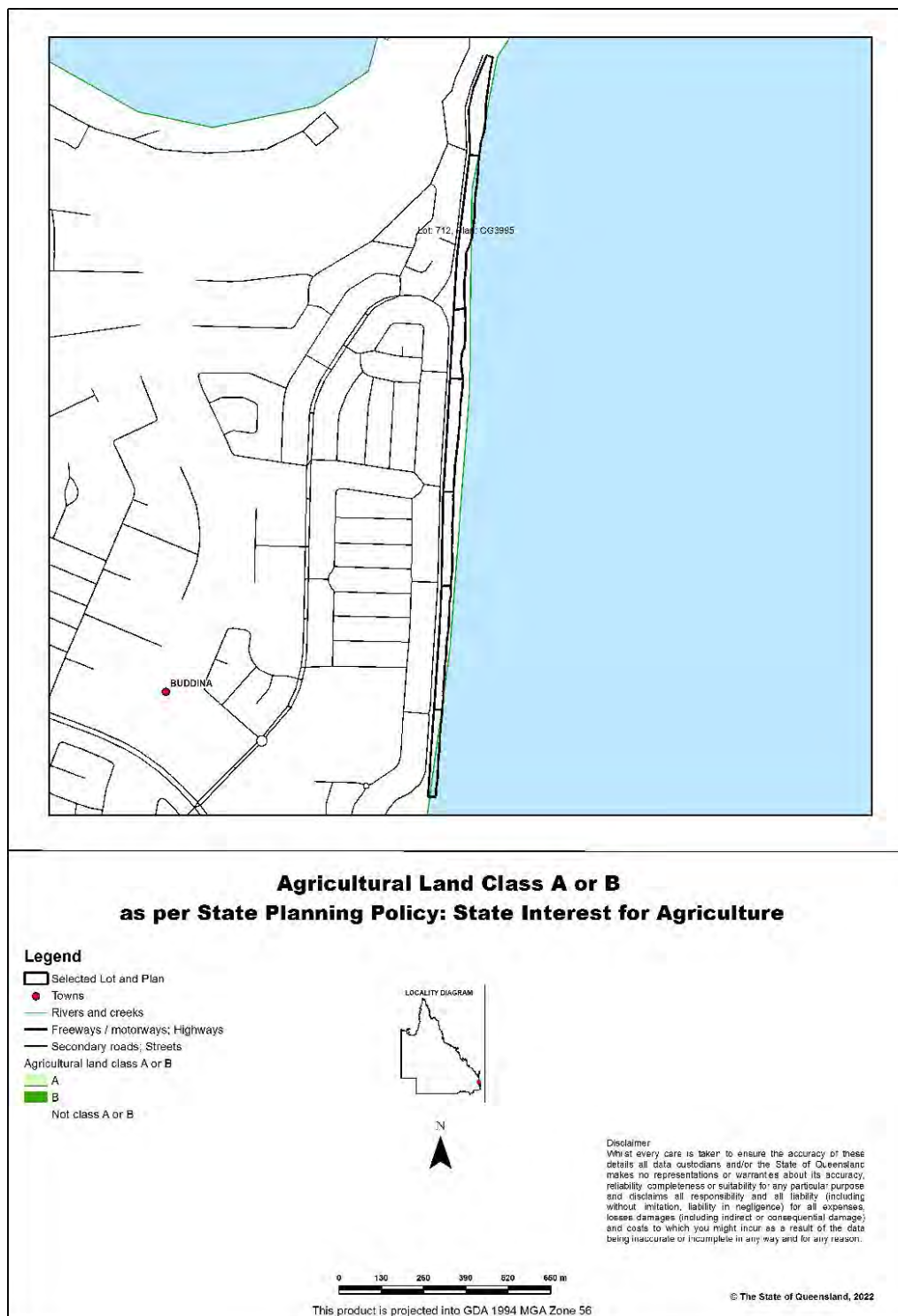
4.2 Vegetation management supporting map



4.3 Coastal/non-coastal map



4.4 Agricultural Land Class A or B as per State Planning Policy: State Interest for Agriculture



5. Protected plants framework (administered by the Department of Environment and Science (DES))

In Queensland, all plants that are native to Australia are protected plants under the [Nature Conservation Act 1992](#) (NCA). The NCA regulates the clearing of protected plants 'in the wild' (see [Operational policy: When a protected plant in Queensland is considered to be 'in the wild'](#)) that are listed as critically endangered, endangered, vulnerable or near threatened under the Act.

Please note that the protected plant clearing framework applies irrespective of the classification of the vegetation under the *Vegetation Management Act 1999* and any approval or exemptions given under another Act, for example, the *Vegetation Management Act 1999* or *Planning Regulation 2017*.

5.1 Clearing in high risk areas on the flora survey trigger map

The flora survey trigger map identifies high-risk areas for endangered, vulnerable or near threatened (EVNT) plants. These are areas where EVNT plants are known to exist or are likely to exist based on the habitat present. The flora survey trigger map for this property is provided in section 5.5.

If you are proposing to clear an area shown as high risk on the flora survey trigger map, a flora survey of the clearing impact area must be undertaken by a suitably qualified person in accordance with the [Flora survey guidelines](#). The main objective of a flora survey is to locate any EVNT plants that may be present in the clearing impact area.

If the flora survey identifies that EVNT plants are not present within the clearing impact area or clearing within 100m of EVNT plants can be avoided, the clearing activity is exempt from a permit. An [exempt clearing notification form](#) must be submitted to the Department of Environment and Science, with a copy of the flora survey report, at least one week prior to clearing.

If the flora survey identifies that EVNT plants are present in, or within 100m of, the area to be cleared, a clearing permit is required before any clearing is undertaken. The flora survey report, as well as an impact management report, must be submitted with the [clearing permit application form](#).

5.2 Clearing outside high risk areas on the flora survey trigger map

In an area other than a high risk area, a clearing permit is only required where a person is, or becomes aware that EVNT plants are present in, or within 100m of, the area to be cleared. You must keep a copy of the flora survey trigger map for the area subject to clearing for five years from the day the clearing starts. If you do not clear within the 12 month period that the flora survey trigger map was printed, you need to print and check a new flora survey trigger map.

5.3 Exemptions

Many activities are 'exempt' under the protected plant clearing framework, which means that clearing of native plants that are in the wild can be undertaken for these activities with no need for a flora survey or a protected plant clearing permit. The Information sheet - General exemptions for the take of protected plants provides some of these exemptions.

Some exemptions under the NCA are the same as exempt clearing work (formerly known as exemptions) under the *Vegetation Management Act 1999* (i.e. listed in Schedule 21 of the Planning Regulations 2017) while some are different.

5.4 Contact information for DES

For further information on the protected plants framework:

Phone 1300 130 372 (and select option four)

Email palm@des.qld.gov.au

Visit <https://www.qld.gov.au/environment/plants-animals/plants/protected-plants>

5.5 Protected plants flora survey trigger map

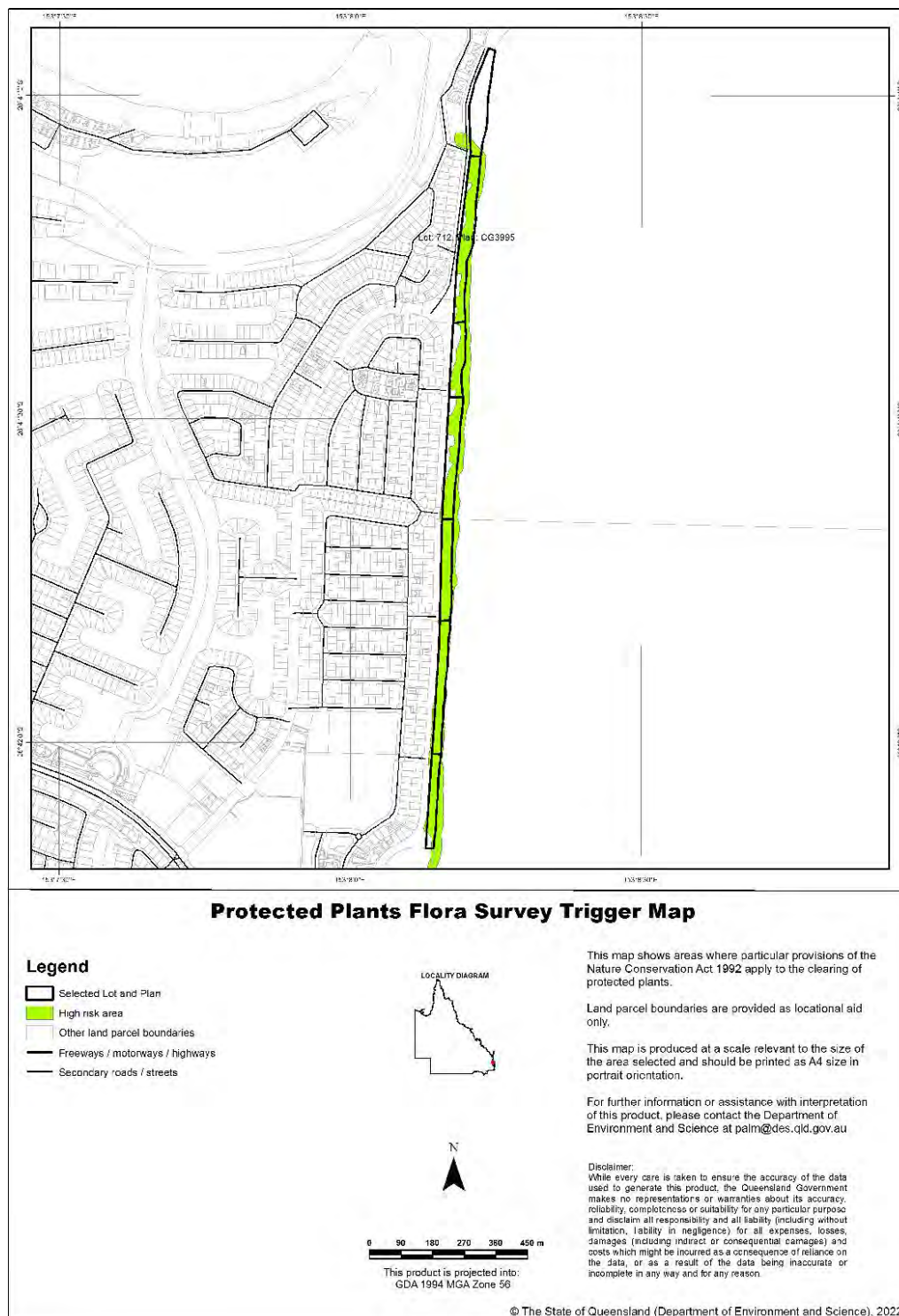
This map included may also be requested individually at: <https://apps.des.qld.gov.au/map-request/flora-survey-trigger/>.

Updates to the data informing the flora survey trigger map

The flora survey trigger map will be reviewed, and updated if necessary, at least every 12 months to ensure the map reflects the most up-to-date and accurate data available.

Species information

Please note that flora survey trigger maps do not identify species associated with 'high risk areas'. While some species information may be publicly available, for example via the [Queensland Spatial Catalogue](#), the Department of Environment and Science does not provide species information on request. Regardless of whether species information is available for a particular high risk area, clearing plants in a high risk area may require a flora survey and/or clearing permit. Please see the Department of Environment and Science webpage on the [clearing of protected plants](#) for more information.



6. Koala protection framework (administered by the Department of Environment and Science (DES))

The koala (*Phascolarctos cinereus*) is listed in Queensland as vulnerable by the Queensland Government under *Nature Conservation Act 1992* and by the Australian Government under the *Environment Protection and Biodiversity Conservation Act 1999*.

The Queensland Government's koala protection framework is comprised of the *Nature Conservation Act 1992*, the Nature Conservation (Animals) Regulation 2020, the Nature Conservation (Koala) Conservation Plan 2017, the *Planning Act 2016* and the Planning Regulation 2017.

6.1 Koala mapping

6.1.1 Koala districts

The parts of Queensland where koalas are known to occur has been divided into three koala districts - koala district A, koala district B and koala district C. Each koala district is made up of areas with comparable koala populations (e.g. density, extent and significance of threatening processes affecting the population) which require similar management regimes.

Section 7.1 identifies which koala district your property is located in.

6.1.2 Koala habitat areas

Koala habitat areas are areas of vegetation that have been determined to contain koala habitat that is essential for the conservation of a viable koala population in the wild based on the combination of habitat suitability and biophysical variables with known relationships to koala habitat (e.g. landcover, soil, terrain, climate and ground water). In order to protect this important koala habitat, clearing controls have been introduced into the Planning Regulation 2017 for development in koala habitat areas.

Please note that koala habitat areas only exist in koala district A which is the South East Queensland "Shaping SEQ" Regional Plan area. These areas include the local government areas of Brisbane, Gold Coast, Logan, Lockyer Valley, Ipswich, Moreton Bay, Noosa, Redland, Scenic Rim, Somerset, Sunshine Coast and Toowoomba (urban extent).

There are two different categories of koala habitat area (core koala habitat area and locally refined koala habitat), which have been determined using two different methodologies. These methodologies are described in the document [Spatial modelling in South East Queensland](#).

Section 7.2 shows any koala habitat area that exists on your property.

Under the Nature Conservation (Koala) Conservation Plan 2017, an owner of land (or a person acting on the owner's behalf with written consent) can request to make, amend or revoke a koala habitat area determination if they believe, on reasonable grounds, that the existing determination for all or part of their property is incorrect.

More information on requests to make, amend or revoke a koala habitat area determination can be found in the document [Guideline - Requests to make, amend or revoke a koala habitat area determination](#).

The koala habitat area map will be updated at least annually to include any koala habitat areas that have been made, amended or revoked.

Changes to the koala habitat area map which occur between annual updates because of a request to make, amend or revoke a koala habitat area determination can be viewed on the register of approved requests to make, amend or revoke a koala habitat area available at: <https://environment.des.qld.gov.au/wildlife/animals/living-with/koalas/mapping/koalamaps>. The register includes the lot on plan for the change, the date the decision was made and the map issued to the landholder that shows areas determined to be koala habitat areas.

6.1.3 Koala priority areas

Koala priority areas are large, connected areas that have been determined to have the highest likelihood of achieving conservation outcomes for koalas based on the combination of habitat suitability, biophysical variables with known relationships to koala habitat (e.g. landcover, soil, terrain, climate and ground water) and a koala conservation cost benefit analysis.

Conservation efforts will be prioritised in these areas to ensure the conservation of viable koala populations in the wild including a focus on management (e.g. habitat protection, habitat restoration and threat mitigation) and monitoring. This includes a prohibition on clearing in koala habitat areas that are in koala priority areas under the Planning Regulation 2017 (subject to some exemptions).

Please note that koala priority areas only exist in koala district A which is the South East Queensland "Shaping SEQ" Regional Plan area. These areas include the local government areas of Brisbane, Gold Coast, Logan, Lockyer Valley,

Ipswich, Moreton Bay, Noosa, Redland, Scenic Rim, Somerset, Sunshine Coast and Toowoomba (urban extent).

Section 7.2 identifies if your property is in a koala priority area.

6.1.4 Identified koala broad-hectare areas

There are seven identified koala broad-hectare areas in SEQ. These are areas of koala habitat that are located in areas committed to meet development targets in the SEQ Regional Plan to accommodate SEQ's growing population including bring-forward Greenfield sites under the Queensland Housing Affordability Strategy and declared master planned areas under the repealed *Sustainable Planning Act 2009* and the repealed *Integrated Planning Act 1997*.

Specific assessment benchmarks apply to development applications for development proposed in identified koala broad-hectare areas to ensure koala conservation measures are incorporated into the proposed development.

Section 7.2 identifies if your property is in an identified koala broad-hectare area.

6.2 Koala habitat planning controls

On 7 February 2020, the Queensland Government introduced new planning controls to the Planning Regulation 2017 to strengthen the protection of koala habitat in South East Queensland (i.e. koala district A).

More information on these planning controls can be found here:

<https://environment.des.qld.gov.au/wildlife/animals/living-with/koalas/mapping/legislation-policy>.

As a high-level summary, the koala habitat planning controls make:

- development that involves interfering with koala habitat (defined below) in an area that is both a koala priority area and a koala habitat area, prohibited development (i.e. development for which a development application cannot be made);
- development that involves interfering with koala habitat (defined below) in an area that is a koala habitat area but is not a koala priority area, assessable development (i.e. development for which development approval is required); and
- development that is for extractive industries where the development involves interfering with koala habitat (defined below) in an area that is both a koala habitat area and a key resource area, assessable development (i.e. development for which development approval is required).

Interfering with koala habitat means:

- 1) Removing, cutting down, ringbarking, pushing over, poisoning or destroying in anyway, including by burning, flooding or draining native vegetation in a koala habitat area; but
- 2) Does not include destroying standing vegetation by stock or lopping a tree.

However, these planning controls do not apply if the development is exempted development as defined in Schedule 24 of the [Planning Regulation 2017](#). More information on exempted development can be found here:

<https://environment.des.qld.gov.au/wildlife/animals/living-with/koalas/mapping/legislation-policy>.

There are also assessment benchmarks that apply to development applications for:

- building works, operational works, material change of use or reconfiguration of a lot where:
 - the local government planning scheme makes the development assessable;
 - the premises includes an area that is both a koala priority area and a koala habitat area; and
 - the development does not involve interfering with koala habitat (defined above); and
- development in identified koala broad-hectare areas.

The [Guideline - Assessment Benchmarks in relation to Koala Habitat in South East Queensland assessment benchmarks](#) outlines these assessment benchmarks, the intent of these assessment benchmarks and advice on how proposed development may meet these assessment benchmarks.

6.3 Koala Conservation Plan clearing requirements

Section 10 and 11 of the [Nature Conservation \(Koala\) Conservation Plan 2017](#) prescribes requirements that must be met when clearing koala habitat in koala district A and koala district B.

These clearing requirements are independent to the koala habitat planning controls introduced into the Planning Regulation 2017, which means they must be complied with irrespective of any approvals or exemptions offered under other legislation.

Unlike the clearing controls prescribed in the Planning Regulation 2017 that are to protect koala habitat, the clearing requirements prescribed in the Nature Conservation (Koala) Conservation Plan 2017 are in place to prevent the injury or death of koalas when koala habitat is being cleared.

6.4 Contact information for DES

For further information on the koala protection framework:

Phone 13 QGOV (13 74 68)

Email koala.assessment@des.qld.gov.au

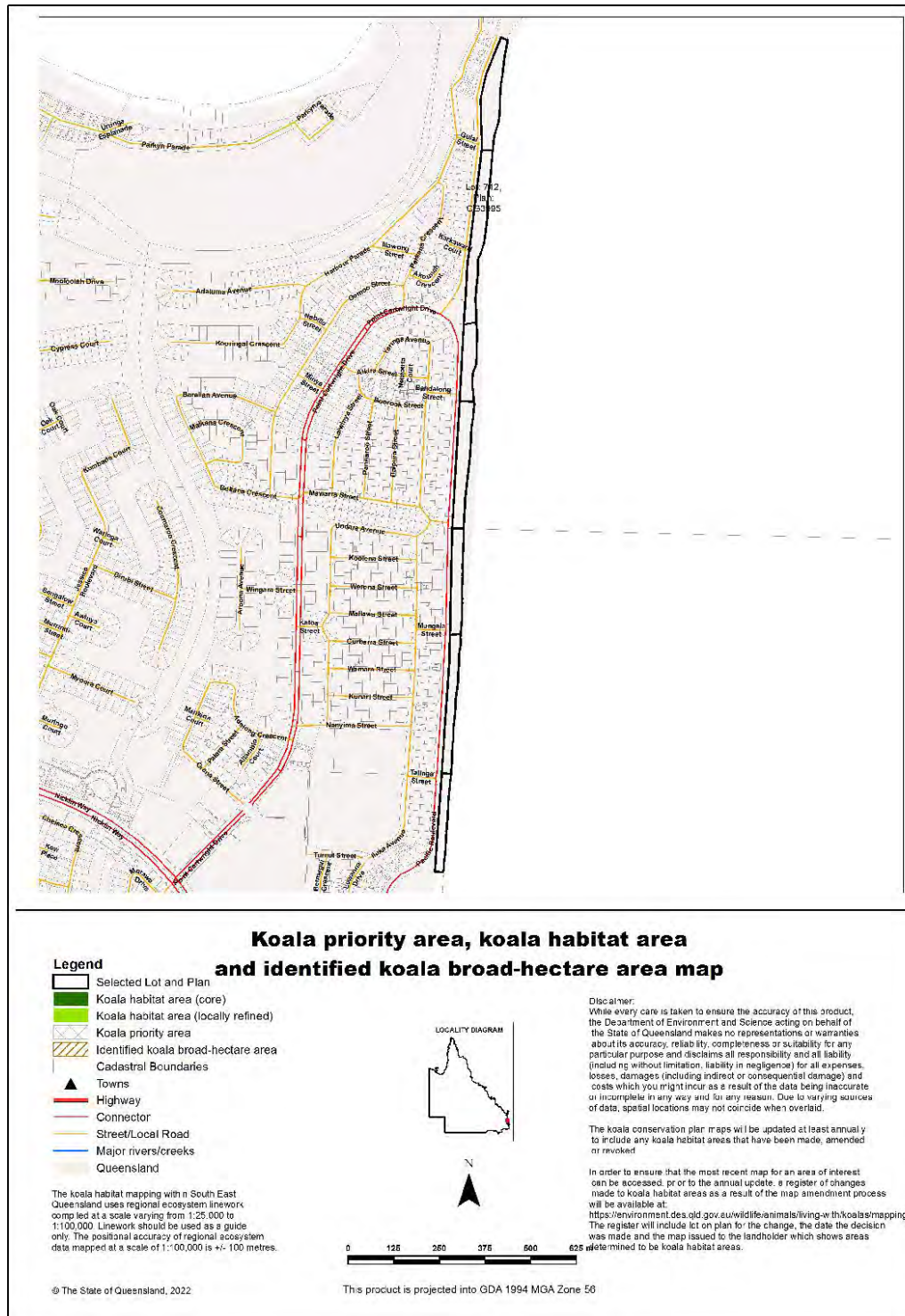
Visit <https://environment.des.qld.gov.au/wildlife/animals/living-with/koalas/mapping>

7. Koala protection framework details for Lot: 712 Plan: CG3995

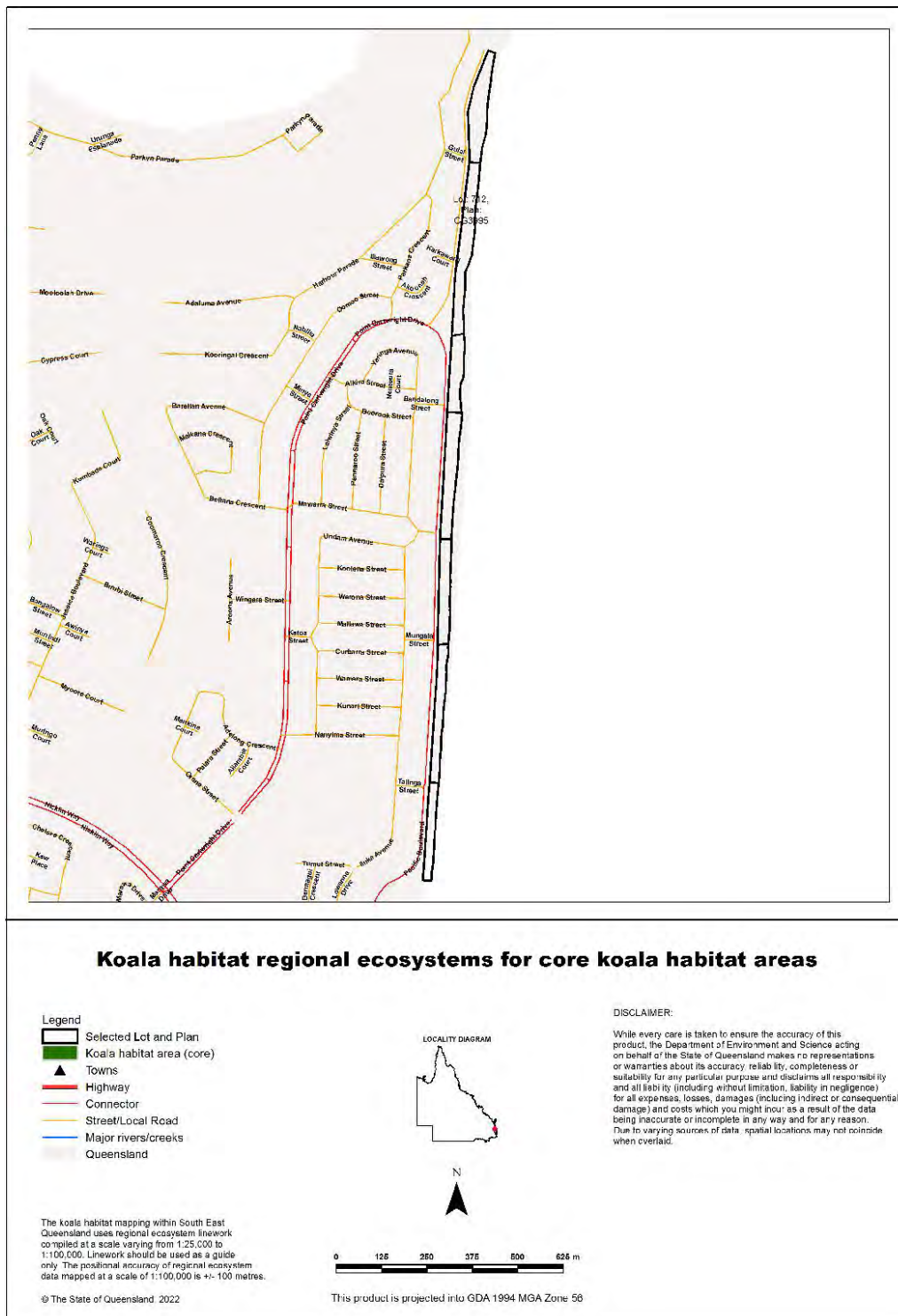
7.1 Koala districts

Koala District A

7.2 Koala priority area, koala habitat area and identified koala broad-hectare area map



7.3 Koala habitat regional ecosystems for core koala habitat areas



8. Other relevant legislation contacts list

Activity	Legislation	Agency	Contact details
<ul style="list-style-type: none"> Interference with overland flow Earthworks, significant disturbance 	<i>Water Act 2000</i> <i>Soil Conservation Act 1986</i>	Department of Regional Development, Manufacturing and Water (Queensland Government) Department of Resources (Queensland Government)	Ph: 13 QGOV (13 74 68) www.rdmw.qld.gov.au www.resources.qld.gov.au
<ul style="list-style-type: none"> Indigenous Cultural Heritage 	<i>Aboriginal Cultural Heritage Act 2003</i> <i>Torres Strait Islander Cultural Heritage Act 2003</i>	Department of Seniors, Disability Services and Aboriginal and Torres Strait Islander Partnerships	Ph: 13 QGOV (13 74 68) www.datsip.qld.gov.au
<ul style="list-style-type: none"> Mining and environmentally relevant activities Infrastructure development (coastal) Heritage issues 	<i>Environmental Protection Act 1994</i> <i>Coastal Protection and Management Act 1995</i> <i>Queensland Heritage Act 1992</i>	Department of Environment and Science (Queensland Government)	Ph: 13 QGOV (13 74 68) www.des.qld.gov.au
<ul style="list-style-type: none"> Protected plants and protected areas 	<i>Nature Conservation Act 1992</i>	Department of Environment and Science (Queensland Government)	Ph: 1300 130 372 (option 4) palm@des.qld.gov.au www.des.qld.gov.au
<ul style="list-style-type: none"> Koala mapping and regulations 	<i>Nature Conservation Act 1992</i>	Department of Environment and Science (Queensland Government)	Ph: 13 QGOV (13 74 68) Koala.assessment@des.qld.gov.au
<ul style="list-style-type: none"> Interference with fish passage in a watercourse, mangroves Forestry activities on State land tenures 	<i>Fisheries Act 1994</i> <i>Forestry Act 1959</i>	Department of Agriculture and Fisheries (Queensland Government)	Ph: 13 QGOV (13 74 68) www.daf.qld.gov.au
<ul style="list-style-type: none"> Matters of National Environmental Significance including listed threatened species and ecological communities 	<i>Environment Protection and Biodiversity Conservation Act 1999</i>	Department of Agriculture, Water and the Environment (Australian Government)	Ph: 1800 803 772 www.environment.gov.au
<ul style="list-style-type: none"> Development and planning processes 	<i>Planning Act 2016</i> <i>State Development and Public Works Organisation Act 1971</i>	Department of State Development, Infrastructure, Local Government and Planning (Queensland Government)	Ph: 13 QGOV (13 74 68) www.dsdmip.qld.gov.au
<ul style="list-style-type: none"> Local government requirements 	<i>Local Government Act 2009</i> <i>Planning Act 2016</i>	Department of State Development, Infrastructure, Local Government and Planning (Queensland Government)	Ph: 13 QGOV (13 74 68) Your relevant local government office
<ul style="list-style-type: none"> Harvesting timber in the Wet Tropics of Qld World Heritage area 	<i>Wet Tropics World Heritage Protection and Management Act 1993</i>	Wet Tropics Management Authority	Ph: (07) 4241 0500 www.wettropics.gov.au

WildNet Records Species List



For the selected area of interest 29.89ha

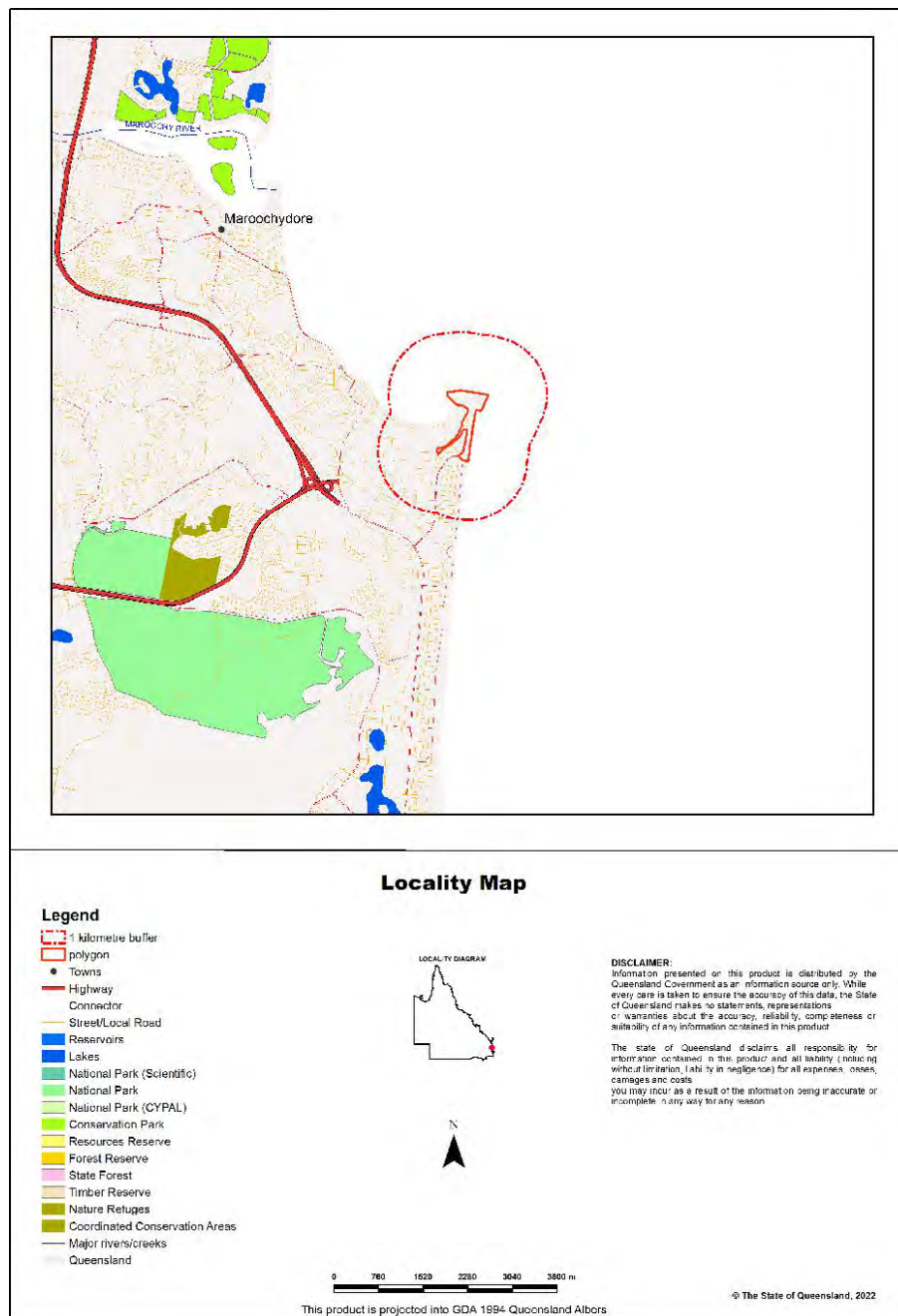
Current as at 24/06/2022

6252-WN



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Map 1. Locality Map



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Summary Information

The following table provides an overview of the area of interest .

Table 1. Area of interest details

Size (ha)	29.89
Local Government(s)	Sunshine Coast Regional
Bioregion(s)	Southeast Queensland
Subregion(s)	Sunshine Coast - Gold Coast Lowlands
Catchment(s)	Maroochy

Protected Area(s)

No estates or reserves are located within the area of interest.

World Heritage Area(s)

No World Heritage Areas are located within the area of interest.

Ramsar Area(s)

No Ramsar Areas are located within the area of interest.

Species List

Introduction

This report is derived from a spatial layer generated from the [WildNet database](#) managed by the Department of Environment and Science. The layer which is generated weekly contains the WildNet wildlife records that are not classed as erroneous or duplicate, that have a location precision equal to or less than 10000 metres and do not have a count of zero.

The WildNet dataset is constantly being enhanced and the taxonomic and status information revised. If a species is not listed in this report, it does not mean it doesn't occur there and listed species may also no longer inhabit the area. It is recommended that you also access other internal and external data sources for species information in your area of interest (Refer Links and Support).

Table 2 lists the animals recorded within the area of interest and its one kilometre buffer.

Table 3 lists the plants recorded within the area of interest and its one kilometre buffer.

Table 4 lists the fungi recorded within the area of interest and its one kilometre buffer.

Table 5 lists the other species recorded within the area of interest and its one kilometre buffer.

Table 2. Animals recorded within the area of interest and its one kilometre buffer

Taxon Id	Class	Family	Scientific Name	Common Name	NCA	EPBC	Specimens	Records	Last record
627	Amphibia	Hylidae	<i>Litoria caerulea</i>	common green treefrog	C	None	0	5	29/11/2017
608	Amphibia	Hylidae	<i>Litoria fallax</i>	eastern sedgefrog	C	None	0	2	05/11/2019
1422	Aves	Acanthizidae	<i>Acanthiza nana</i>	yellow Thornbill	C	None	0	1	31/01/2000
1423	Aves	Acanthizidae	<i>Acanthiza pusilla</i>	brown Thornbill	C	None	0	1	02/08/2006
1408	Aves	Acanthizidae	<i>Gerygone levigaster</i>	mangrove gerygone	C	None	0	2	07/08/2007
1410	Aves	Acanthizidae	<i>Gerygone mouki</i>	brown gerygone	C	None	0	1	12/06/2000
1396	Aves	Acanthizidae	<i>Gerygone olivacea</i>	white-throated gerygone	C	None	0	1	31/01/2000

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Taxon Id	Class	Family	Scientific Name	Common Name	NCA	EPBC	Specimens	Records	Last record
1397	Aves	Acanthizidae	<i>Gerygone palpebrosa</i>	fairy gerygone	C	None	0	1	02/08/2006
1720	Aves	Accipitridae	<i>Haliastur indus</i>	brahminy kite	C	None	0	18	02/08/2006
1707	Aves	Accipitridae	<i>Haliastur sphenurus</i>	whistling kite	C	None	0	2	05/04/2002
1702	Aves	Accipitridae	<i>Pandion cristatus</i>	eastern osprey	SL	None	0	17	07/08/2007
1279	Aves	Anhingidae	<i>Anhinga novaehollandiae</i>	Australasian darter	C	None	0	1	13/09/2001
1829	Aves	Ardeidae	<i>Ardea alba modesta</i>	eastern great egret	C	None	0	1	19/11/1992
1840	Aves	Ardeidae	<i>Egretta garzetta</i>	little egret	C	None	0	2	01/11/1993
1826	Aves	Ardeidae	<i>Egretta novaehollandiae</i>	white-faced heron	C	None	0	4	07/08/2007
1813	Aves	Ardeidae	<i>Egretta sacra</i>	eastern reef egret	C	None	0	15	07/08/2007
1660	Aves	Artamidae	<i>Artamus leucorhynchus</i>	white-breasted woodswallow	C	None	0	5	01/11/1993
1654	Aves	Artamidae	<i>Cracticus nigrogularis</i>	piebald butcherbird	C	None	0	16	07/08/2007
1656	Aves	Artamidae	<i>Cracticus torquatus</i>	grey butcherbird	C	None	0	2	26/02/2001
1644	Aves	Artamidae	<i>Gymnorhina tibicen</i>	Australian magpie	C	None	0	22	07/08/2007
1194	Aves	Cacatuidae	<i>Cacatua sanguinea</i>	little corella	C	None	0	1	06/10/1993
1185	Aves	Cacatuidae	<i>Calyptorhynchus funereus</i>	yellow-tailed black-cockatoo	C	None	0	3	30/10/2013
1193	Aves	Cacatuidae	<i>Eolophus roseicapilla</i>	galah	C	None	0	9	06/10/1993
1636	Aves	Campephagidae	<i>Coracina novae hollandiae</i>	black-faced cuckoo-shrike	C	None	0	26	07/08/2007
1640	Aves	Campephagidae	<i>Lalage leucomela</i>	varied triller	C	None	0	1	02/08/2006
27774	Aves	Charadriidae	<i>Vanellus miles</i>	masked lapwing	C	None	0	1	14/07/2002
1820	Aves	Ciconiidae	<i>Ephippiorhynchus asiaticus</i>	black-necked stork	C	None	0	1	30/09/1922
18323	Aves	Columbidae	<i>Geopelia placida</i>	peaceful dove	C	None	0	2	01/11/1993
1793	Aves	Columbidae	<i>Ocyphaps lophotes</i>	crested pigeon	C	None	0	12	07/08/2007
1774	Aves	Columbidae	<i>Streptopelia chinensis</i>	spotted dove	None	None	0	25	07/08/2007
1779	Aves	Coraciidae	<i>Eurystomus orientalis</i>	dollarbird	C	None	0	2	19/11/1992
1609	Aves	Corvidae	<i>Corvus orru</i>	Torresian crow	C	None	0	31	07/08/2007
1756	Aves	Cuculidae	<i>Chalcites minutillus barnardi</i>	Eastern little bronze-cuckoo	C	None	0	1	03/01/1993
1738	Aves	Cuculidae	<i>Eudynamis orientalis</i>	eastern koel	C	None	0	3	31/01/1994

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Taxon Id	Class	Family	Scientific Name	Common Name	NCA	EPBC	Specimens	Records	Last record
1601	Aves	Dicruridae	<i>Dicrurus bracteatus</i>	spangled drongo	C	None	0	11	14/07/2002
1704	Aves	Falconidae	<i>Falco cenchroides</i>	nankeen kestrel	C	None	0	3	14/07/2002
1281	Aves	Fregatidae	<i>Fregata ariel</i>	lesser frigatebird	SL	None	0	1	31/10/1993
1925	Aves	Haematopodidae	<i>Haematopus fuliginosus</i>	sooty oystercatcher	C	None	0	17	02/08/2006
1926	Aves	Haematopodidae	<i>Haematopus longirostris</i>	Australian pied oystercatcher	C	None	0	5	14/07/2002
1767	Aves	Halcyonidae	<i>Dacelo novaeguineae</i>	laughing kookaburra	C	None	0	9	17/06/2002
1762	Aves	Halcyonidae	<i>Todiramphus sanctus</i>	sacred kingfisher	C	None	0	5	02/08/2006
1572	Aves	Hirundinidae	<i>Hirundo neoxena</i>	welcome swallow	C	None	0	25	07/08/2007
1573	Aves	Hirundinidae	<i>Petrochelidon nigricans</i>	tree martin	C	None	0	1	02/08/2006
1912	Aves	Laridae	<i>Chroicocephalus novaehollandiae</i>	silver gull	C	None	0	27	07/08/2007
1886	Aves	Laridae	<i>Gelochelidon nilotica</i>	gull-billed tern	SL	None	0	1	17/06/2002
1908	Aves	Laridae	<i>Gygis alba</i>	white tern	C	None	2	2	26/04/1974
1896	Aves	Laridae	<i>Hydroprogne caspia</i>	Caspian tern	SL	None	0	4	02/08/2006
1899	Aves	Laridae	<i>Sterna hirundo</i>	common tern	SL	None	0	4	05/04/2002
1905	Aves	Laridae	<i>Sternula albigula</i>	little tern	SL	None	0	1	18/03/2006
1895	Aves	Laridae	<i>Thalasseus bergii</i>	crested tern	SL	None	0	25	07/08/2007
18458	Aves	Maluridae	<i>Malurus lamberti</i>	variegated fairy-wren	C	None	0	3	26/02/2001
1558	Aves	Maluridae	<i>Malurus melanocephalus</i>	red-backed fairy-wren	C	None	0	7	02/08/2006
1289	Aves	Megaluridae	<i>Cinclocephalus timoriensis</i>	tawny grassbird	C	None	0	1	02/08/2006
1694	Aves	Megapodiidae	<i>Alectura lathami</i>	Australian brush-turkey	C	None	0	1	07/08/2007
1542	Aves	Meliphagidae	<i>Anthochaera chrysoptera</i>	little wattletail	C	None	0	6	07/08/2007
1523	Aves	Meliphagidae	<i>Calligavis chrysops</i>	yellow-faced honeyeater	C	None	0	1	22/06/1993
1539	Aves	Meliphagidae	<i>Entomyzon cyanotis</i>	blue-faced honeyeater	C	None	0	8	02/08/2006
1497	Aves	Meliphagidae	<i>Lichmera indistincta</i>	brown honeyeater	C	None	0	32	07/08/2007
1500	Aves	Meliphagidae	<i>Manorina melanoccephala</i>	noisy miner	C	None	0	3	07/08/2007
1504	Aves	Meliphagidae	<i>Meliphaga lewinii</i>	Lewin's honeyeater	C	None	0	13	07/08/2007

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Taxon Id	Class	Family	Scientific Name	Common Name	NCA	EPBC	Specimens	Records	Last record
1489	Aves	Meliphagidae	<i>Myzomela sanguinolenta</i>	scarlet honeyeater	C	None	0	2	06/09/1993
1493	Aves	Meliphagidae	<i>Philemon citreogularis</i>	little friarbird	C	None	0	1	02/08/2006
1494	Aves	Meliphagidae	<i>Philemon corniculatus</i>	noisy friarbird	C	None	0	25	02/08/2006
1482	Aves	Meliphagidae	<i>Phylidonyris niger</i>	white-cheeked honeyeater	C	None	0	1	01/11/1992
1764	Aves	Meropidae	<i>Merops ornatus</i>	rainbow bee-eater	C	None	0	6	01/10/1996
1589	Aves	Monarchidae	<i>Grallina cyanoleuca</i>	magpie-lark	C	None	0	8	07/08/2007
1600	Aves	Monarchidae	<i>Myiagra inquieta</i>	restless flycatcher	C	None	0	1	05/05/1993
1586	Aves	Monarchidae	<i>Myiagra rubecula</i>	leaden flycatcher	C	None	0	5	02/08/2006
1597	Aves	Monarchidae	<i>Symposiachrus trivirgatus</i>	spectacled monarch	SL	None	0	1	28/07/1993
1611	Aves	Nectariniidae	<i>Dicaeum hirundinaceum</i>	mistletoebird	C	None	0	2	31/01/2000
1453	Aves	Neosittidae	<i>Daphoenositta chrysoptera</i>	varied sittella	C	None	0	1	13/09/2001
1444	Aves	Oriolidae	<i>Sphecotheres vieilloti</i>	Australasian figbird	C	None	0	21	07/08/2007
1450	Aves	Pachycephalidae	<i>Colluricincla megarrhyncha</i>	little shrike-thrush	C	None	0	5	02/08/2006
1437	Aves	Pachycephalidae	<i>Pachycephala rufiventris</i>	rufous whistler	C	None	0	1	22/05/1993
1360	Aves	Passeridae	<i>Passer domesticus</i>	house sparrow	None	None	0	19	14/07/2002
1284	Aves	Pelecanidae	<i>Pelecanus conspicillatus</i>	Australian pelican	C	None	0	20	07/08/2007
1261	Aves	Phalacrocoracidae	<i>Microcarbo melanoleucos</i>	little pied cormorant	C	None	0	9	07/08/2007
1275	Aves	Phalacrocoracidae	<i>Phalacrocorax carbo</i>	great cormorant	C	None	0	1	12/06/2000
1263	Aves	Phalacrocoracidae	<i>Phalacrocorax sulcirostris</i>	little black cormorant	C	None	0	22	07/08/2007
1264	Aves	Phalacrocoracidae	<i>Phalacrocorax varius</i>	pied cormorant	C	None	0	13	07/08/2007
1955	Aves	Podargidae	<i>Podargus strigoides</i>	tawny frogmouth	C	None	0	5	28/10/2009
1190	Aves	Procellariidae	<i>Ardenia tenuirostris</i>	short-tailed shearwater	SL	None	0	1	31/01/1994
1244	Aves	Procellariidae	<i>Deption capense</i>	cape petrel	C	None	1	1	29/09/1999
1214	Aves	Procellariidae	<i>Pterodroma lessonii</i>	white-headed petrel	C	None	1	1	01/02/1949
1199	Aves	Procellariidae	<i>Puffinus gavia</i>	fluttering shearwater	C	None	0	1	26/05/1993
1147	Aves	Psittacidae	<i>Parvipsitta pusilla</i>	little lorikeet	C	None	0	1	25/04/1992

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Taxon Id	Class	Family	Scientific Name	Common Name	NCA	EPBC	Specimens	Records	Last record
1136	Aves	Psittacidae	<i>Platycercus adscitus</i>	pale-headed rosella	C	None	0	3	01/11/1992
1124	Aves	Psittacidae	<i>Trichoglossus chlorolepidotus</i>	scaly-breasted lorikeet	C	None	0	8	17/06/2002
1125	Aves	Psittacidae	<i>Trichoglossus moluccanus</i>	rainbow lorikeet	C	None	0	28	02/08/2006
1623	Aves	Psophodidae	<i>Psophodes olivaceus</i>	eastern whiplbird	C	None	0	1	07/08/2007
1575	Aves	Rhipiduridae	<i>Rhipidura albiscapa</i>	grey fantail	C	None	0	6	07/08/2007
1576	Aves	Rhipiduridae	<i>Rhipidura leucophrys</i>	willie wagtail	C	None	0	12	07/08/2007
1860	Aves	Scolopacidae	<i>Tringa brevipes</i>	grey-tailed tattler	SL	None	0	1	23/01/1994
1861	Aves	Scolopacidae	<i>Tringa incana</i>	wandering tattler	SL	None	0	5	18/03/2006
1265	Aves	Sulidae	<i>Morus serrator</i>	Australasian gannet	C	None	0	4	07/08/2007
1812	Aves	Threskiornithidae	<i>Threskiornis molucca</i>	Australian white ibis	C	None	0	3	07/08/2007
1800	Aves	Threskiornithidae	<i>Threskiornis spinicollis</i>	straw-necked ibis	C	None	0	2	22/06/1993
1276	Aves	Timaliidae	<i>Zosterops lateralis</i>	silveryeye	C	None	0	22	07/08/2007
19177	Insecta	Nymphalidae	<i>Danaus plexippus</i>	monarch	None	None	0	1	01/10/1996
19185	Insecta	Nymphalidae	<i>Euploea corinna</i>	common crow	None	None	0	1	01/10/1996
19163	Insecta	Nymphalidae	<i>Hypolimnas bolina nerina</i>	varied eggfly	None	None	0	1	01/10/1996
19172	Insecta	Nymphalidae	<i>Junonia villida villida</i>	meadow argus	None	None	0	1	01/10/1996
19176	Insecta	Nymphalidae	<i>Tirumala hamata hamata</i>	blue tiger	None	None	0	1	01/10/1996
767	Mammalia	Muridae	<i>Hydromys chrysogaster</i>	water rat	C	None	0	1	24/10/2015
1060	Mammalia	Otariidae	<i>Arctocephalus tropicalis</i>	Subantarctic fur seal	V	E	0	1	02/05/1993
964	Mammalia	Pteropodidae	<i>Pteropus sp.</i>	None	C	None	0	2	01/11/1992
556	Reptilia	Agamidae	<i>Pogona barbata</i>	bearded dragon	C	None	0	3	31/01/1994
361	Reptilia	Elapidae	<i>Hydrophis elegans</i>	elegant sea snake	C	None	0	1	01/08/2011
344	Reptilia	Elapidae	<i>Hydrophis platurus</i>	yellow-bellied sea snake	C	None	0	1	28/11/2020
104	Reptilia	Scincidae	<i>Tiliqua scincoides</i>	eastern blue-tongued lizard	C	None	0	4	31/08/1993

Table 3. Plants recorded within the area of interest and its one kilometre buffer

Taxon Id	Class	Family	Scientific Name	Common Name	NCA	EPBC	Specimens	Records	Last record
17768	Equisetopsida	Acanthaceae	<i>Brunoniella spiciflora</i>	None	C	None	1	1	13/09/2000

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Taxon Id	Class	Family	Scientific Name	Common Name	NCA	EPBC	Specimens	Records	Last record
9487	Equisetopsida	Agavaceae	<i>Agave americana</i> var. <i>americana</i>	None	None	None	1	1	27/06/1999
19362	Equisetopsida	Agavaceae	<i>Agave attenuata</i>	None	None	None	1	1	27/06/1999
17691	Equisetopsida	Aizoaceae	<i>Carpobrotus glaucescens</i>	pigface	C	None	1	1	23/11/1960
15807	Equisetopsida	Aizoaceae	<i>Tetragonia tetragonoides</i>	New Zealand spinach	C	None	1	1	21/04/1990
11769	Equisetopsida	Anacardiaceae	<i>Schinus terebinthifolius</i>	None	None	None	2	2	04/08/1999
18760	Equisetopsida	Apiaceae	<i>Apium prostratum</i>	None	C	None	1	1	04/08/1999
17710	Equisetopsida	Apocynaceae	<i>Catharanthus roseus</i>	pink periwinkle	None	None	1	1	21/02/1979
6367	Equisetopsida	Araceae	<i>Syngonium podophyllum</i>	None	None	None	1	1	27/06/1999
19747	Equisetopsida	Asparagaceae	<i>Asparagus aethiopicus</i>	ground asparagus	None	None	1	1	27/06/1999
5723	Equisetopsida	Asphodelaceae	<i>Aloe maculata</i>	None	None	None	1	1	27/06/1999
7691	Equisetopsida	Asteraceae	<i>Bidens pilosa</i>	None	None	None	1	1	21/02/1979
10564	Equisetopsida	Asteraceae	<i>Cotula australis</i>	common cotula	C	None	1	1	27/06/1999
15285	Equisetopsida	Asteraceae	<i>Hypochaeris radicata</i>	catsear	None	None	1	1	21/02/1979
7090	Equisetopsida	Asteraceae	<i>Picris angustifolia</i> subsp. <i>carolorum-henricorum</i>	None	C	None	1	1	07/11/2000
34624	Equisetopsida	Asteraceae	<i>Sphaeromorphaea australis</i>	None	C	None	1	1	09/10/1960
26362	Equisetopsida	Asteraceae	<i>Sphagneticola trilobata</i>	None	None	None	1	1	27/06/1999
12221	Equisetopsida	Brassicaceae	<i>Lepidium bonariense</i>	Argentine peppergrass	None	None	1	1	27/06/1999
27691	Equisetopsida	Brassicaceae	<i>Lepidium didymum</i>	None	None	None	2	2	04/08/1999
13981	Equisetopsida	Cannaceae	<i>Canna indica</i>	Indian shot	None	None	1	1	27/06/1999
14771	Equisetopsida	Cannaceae	<i>Canna x generalis</i>	None	None	None	1	1	21/02/1979
17668	Equisetopsida	Caryophyllaceae	<i>Cerastium glomeratum</i>	mouse ear chickweed	None	None	1	1	04/08/1999
10551	Equisetopsida	Crassulaceae	<i>Bryophyllum daigremontianum</i>	None	None	None	1	1	27/06/1999
10550	Equisetopsida	Crassulaceae	<i>Bryophyllum fedtschenkoi</i>	None	None	None	1	1	27/06/1999
17769	Equisetopsida	Crassulaceae	<i>Bryophyllum pinnatum</i>	resurrection plant	None	None	2	2	05/08/1999
14653	Equisetopsida	Cymodoceaceae	<i>Cymodocea serrulata</i>	None	SL	None	1	1	13/04/1980
14102	Equisetopsida	Cymodoceaceae	<i>Halodule uninervis</i>	None	SL	None	1	1	13/04/1980
14192	Equisetopsida	Cymodoceaceae	<i>Syringodium isoetifolium</i>	None	SL	None	1	1	13/04/1980
16946	Equisetopsida	Dilleniaceae	<i>Hibbertia scandens</i>	None	C	None	2	2	13/07/1967
11622	Equisetopsida	Droseraceae	<i>Drosera pygmaea</i>	None	SL	None	1	1	31/10/1997
17268	Equisetopsida	Ericaceae	<i>Epacris obtusifolia</i>	common heath	C	None	1	1	28/08/1968
17160	Equisetopsida	Euphorbiaceae	<i>Euphorbia cyathophora</i>	dwarf poinsettia	None	None	2	2	04/08/1999
16253	Equisetopsida	Goodeniaceae	<i>Scaevola calendulacea</i>	dune fan flower	C	None	1	1	14/07/1964

WildNet Records Species List (24/06/2022 11:26:54)

Taxon Id	Class	Family	Scientific Name	Common Name	NCA	EPBC	Specimens	Records	Last record
17465	Equisetopsida	Hemerocallidaceae	<i>Dianella congesta</i>	None	C	None	1	1	07/11/2000
31031	Equisetopsida	Hydrocharitaceae	<i>Halophila ovalis</i>	None	SL	None	1	1	13/04/1980
15977	Equisetopsida	Juncaginaceae	<i>Triglochin striata</i>	streaked arrowgrass	SL	None	1	1	14/07/1964
16773	Equisetopsida	Laxmanniaceae	<i>Lomandra laxa</i>	broad-leaved matrush	C	None	1	1	30/06/1989
14894	Equisetopsida	Leguminosae	<i>Acacia suaveolens</i>	sweet wattle	C	None	1	1	31/07/1972
15844	Equisetopsida	Leguminosae	<i>Canavalia rosea</i>	coastal jack bean	C	None	1	1	31/01/1983
14694	Equisetopsida	Leguminosae	<i>Crotalaria grahamiana</i>	None	None	None	1	1	26/06/1982
15468	Equisetopsida	Leguminosae	<i>Crotalaria lanceolata</i> subsp. <i>lanceolata</i>	None	None	None	1	1	21/02/1979
27173	Equisetopsida	Leguminosae	<i>Crotalaria montana</i> var. <i>angustifolia</i>	None	C	None	1	1	21/02/1979
13036	Equisetopsida	Leguminosae	<i>Desmodium incanum</i>	None	None	None	1	1	31/12/1996
15461	Equisetopsida	Leguminosae	<i>Desmodium triflorum</i>	None	None	None	1	1	21/02/1979
15353	Equisetopsida	Leguminosae	<i>Glycine cyrtoloba</i>	None	C	None	2	2	30/09/2007
15357	Equisetopsida	Leguminosae	<i>Glycine tomentella</i>	woolly glycine	C	None	1	1	22/08/1985
9873	Equisetopsida	Leguminosae	<i>Medicago polymorpha</i>	burr medic	None	None	2	2	04/08/1999
15085	Equisetopsida	Leguminosae	<i>Pultenaea myrtoides</i>	None	C	None	1	1	14/07/1964
15092	Equisetopsida	Leguminosae	<i>Pultenaea villosa</i>	hairy bush pea	C	None	1	1	09/10/1960
14990	Equisetopsida	Leguminosae	<i>Trifolium repens</i> var. <i>repens</i>	white clover	None	None	1	1	27/06/1999
15939	Equisetopsida	Lentibulariaceae	<i>Utricularia caerulea</i>	blue bladderwort	SL	None	1	1	31/10/1997
33123	Equisetopsida	Myrsinaceae	<i>Lysimachia arvensis</i>	None	None	None	1	1	04/08/1999
13414	Equisetopsida	Myrtaceae	<i>Leptospermum laevigatum</i>	coast tea-tree	None	None	1	1	21/02/1979
16820	Equisetopsida	Myrtaceae	<i>Leptospermum liversidgei</i>	None	C	None	1	1	28/08/1968
16047	Equisetopsida	Myrtaceae	<i>Syzygium luehmannii</i>	None	C	None	1	1	30/04/1916
14140	Equisetopsida	Orchidaceae	<i>Calochilus campestris</i>	copper beard orchid	SL	None	1	1	31/08/1959
9265	Equisetopsida	Orchidaceae	<i>Corybas barbara</i>	helmet orchid	SL	None	1	1	30/06/1989
17093	Equisetopsida	Phyllanthaceae	<i>Glochidion ferdinandi</i> var. <i>ferdinandi</i>	None	C	None	1	1	04/08/1999
16371	Equisetopsida	Picrodendraceae	<i>Pseudanthus orientalis</i>	None	C	None	2	2	11/03/1975
12730	Equisetopsida	Plantaginaceae	<i>Plantago major</i>	greater plantain	None	None	1	1	27/06/1999
15552	Equisetopsida	Poaceae	<i>Chloris inflata</i>	purpletop chloris	None	None	1	1	27/06/1999
11066	Equisetopsida	Poaceae	<i>Digitaria didactyla</i>	Queensland blue couch	None	None	1	1	21/02/1979
15378	Equisetopsida	Poaceae	<i>Eragrostis tenuifolia</i>	elastic grass	None	None	1	1	27/06/1999
10689	Equisetopsida	Poaceae	<i>Eulalia trispicata</i>	None	C	None	1	1	04/05/1911
15218	Equisetopsida	Poaceae	<i>Lepturus repens</i>	stalky grass	C	None	2	2	05/03/2008

WildNet Records Species List (24/06/2022 11:26:54)

Taxon Id	Class	Family	Scientific Name	Common Name	NCA	EPBC	Specimens	Records	Last record
28420	Equisetopsida	Poaceae	<i>Megathyrus maximus</i> var. <i>maximus</i>	None	None	None	1	1	04/08/1999
22288	Equisetopsida	Polygonaceae	<i>Acetosa sagittata</i>	None	None	None	1	1	09/01/1997
19434	Equisetopsida	Portulacaceae	<i>Portulaca pilosa</i>	None	None	None	1	1	21/02/1979
5873	Equisetopsida	Proteaceae	<i>Hakea actites</i>	None	C	None	1	1	28/08/1968
12166	Equisetopsida	Rosaceae	<i>Rhaphiolepis indica</i>	Indian hawthorn	None	None	1	1	12/07/2000
16266	Equisetopsida	Rosaceae	<i>Rubus parvifolius</i>	pink-flowered native raspberry	C	None	1	1	21/02/1979
15870	Equisetopsida	Rutaceae	<i>Acronychia imperforata</i>	beach acronychia	C	None	1	1	31/12/1993
17833	Equisetopsida	Rutaceae	<i>Boronia falcifolia</i>	wallum boronia	C	None	1	1	28/08/1968
34855	Equisetopsida	Salviniaceae	<i>Azolla rubra</i>	None	C	None	1	1	21/02/1979
18053	Equisetopsida	Sapindaceae	<i>Alectryon coriaceus</i>	beach alectryon	C	None	2	2	14/07/1964
17387	Equisetopsida	Sapindaceae	<i>Dodonaea viscosa</i> subsp. <i>burmanniana</i>	None	C	None	1	1	09/10/1960
16996	Equisetopsida	Sapindaceae	<i>Guioa acutifolia</i>	northern guioa	C	None	1	1	21/04/1990
8586	Equisetopsida	Scrophulariaceae	<i>Myoporum boninense</i> subsp. <i>australe</i>	None	C	None	1	1	04/08/1999
17358	Equisetopsida	Solanaceae	<i>Duboisia myoporoides</i>	None	C	None	1	1	30/12/1970
16438	Equisetopsida	Thymelaeaceae	<i>Pimelea linifolia</i> subsp. <i>linifolia</i>	None	C	None	1	1	21/04/1990
14130	Equisetopsida	Zosteraceae	<i>Zostera capricorni</i>	eelgrass	SL	None	1	1	13/04/1980
7447	Floriophyceae	Coralliaceae	<i>Jania adhaerens</i>	None	C	None	1	1	31/12/1950
31840	Floriophyceae	Galaxauraceae	<i>Dichotomaria obtusata</i>	None	C	None	1	1	31/12/1982
7748	Floriophyceae	Lithophyllaceae	<i>Amphiroa fragilissima</i>	None	C	None	1	1	31/12/1950
7233	Floriophyceae	Nemaliaceae	<i>Nemalion helminthoides</i>	None	C	None	1	1	25/05/1967
7110	Floriophyceae	Peyssonneliaceae	<i>Peyssonnelia</i>	None	None	None	1	1	31/12/1982
7111	Floriophyceae	Phacelocarpaceae	<i>Phacelocarpus alatus</i>	None	C	None	1	1	27/04/1982
7114	Floriophyceae	Plocamiaceae	<i>Plocamium hamatum</i>	None	C	None	1	1	27/04/1982
18409	Floriophyceae	Pterocladaceae	<i>Pterocladella caerulea</i>	None	C	None	1	1	09/03/1983
7679	Floriophyceae	Rhodomelaceae	<i>Chondria</i>	None	None	None	1	1	24/03/1986
8530	Ulvophyceae	Boodleaceae	<i>Cladophoropsis</i>	None	None	None	1	1	24/03/1986
8520	Ulvophyceae	Boodleaceae	<i>Cladophoropsis sundanensis</i>	None	C	None	1	1	31/12/1950
8703	Ulvophyceae	Caulerpaceae	<i>Caulerpa racemosa</i>	None	C	None	1	1	24/03/1986
8291	Ulvophyceae	Ulvellaceae	<i>Entocladia</i>	None	None	None	1	1	25/05/1967

Table 4. Fungi recorded within the area of interest and its one kilometre buffer

WildNet Records Species List (24/06/2022 11:26:54)

Taxon Id	Class	Family	Scientific Name	Common Name	NCA	EPBC	Specimens	Records	Last record
28099	Agaricomycetes	Agaricaceae	<i>Agaricus campestris</i>	None	C	None	1	1	23/07/2015
25652	Agaricomycetes	Agaricaceae	<i>Agaricus xanthodermus</i>	yellow staining mushroom	C	None	1	1	02/04/2012
28979	Agaricomycetes	Geastraceae	<i>Geastrum campestre</i>	None	C	None	1	1	30/06/2013
27831	Agaricomycetes	Sclerodermataceae	<i>Scleroderma verrucosum</i>	None	C	None	1	1	30/06/2013
28746	Agaricomycetes	Tricholomataceae	<i>Melanoleuca</i>	None	None	None	1	1	27/07/2008
34627	Agaricomycetes	Tricholomataceae	<i>Melanoleuca clelandii</i>	None	C	None	1	1	15/06/2012
26567	Arthoniomycetes	Arthoniaceae	<i>Cryptothecia scripta</i>	None	C	None	1	1	15/02/2007
35522	Lecanoromycetes	Caliciaceae	<i>Baculifera xylophila</i>	None	C	None	1	1	15/02/2007
30097	Lecanoromycetes	Caliciaceae	<i>Buellia stellulata</i>	None	C	None	2	2	15/02/2007
23098	Lecanoromycetes	Caliciaceae	<i>Dirinaria confluens</i>	None	C	None	1	1	15/02/2007
28121	Lecanoromycetes	Caliciaceae	<i>Dirinaria consimilis</i>	None	C	None	1	1	15/02/2007
25242	Lecanoromycetes	Caliciaceae	<i>Pyxine australiensis</i>	None	C	None	2	2	15/02/2007
23533	Lecanoromycetes	Caliciaceae	<i>Pyxine cocoes</i>	None	C	None	1	1	15/02/2007
23075	Lecanoromycetes	Coccocarpiaceae	<i>Coccocarpia palmicola</i>	None	C	None	1	1	31/07/1977
30064	Lecanoromycetes	Graphidaceae	<i>Glyphis cicatricosa</i>	None	C	None	2	2	15/02/2007
23141	Lecanoromycetes	Graphidaceae	<i>Graphis</i>	None	None	None	1	1	15/02/2007
23220	Lecanoromycetes	Lecanoraceae	<i>Lecanora oreinoides</i>	None	C	None	1	1	15/02/2007
26826	Lecanoromycetes	Lecanoraceae	<i>Lecanora subfusca</i>	None	C	None	2	2	15/02/2007
23453	Lecanoromycetes	Pannariaceae	<i>Physma</i>	None	None	None	1	1	31/12/1977
34341	Lecanoromycetes	Parmeliaceae	<i>Austroparmelia conlabrosa</i>	None	C	None	1	1	31/12/1977
23368	Lecanoromycetes	Parmeliaceae	<i>Parmotrema austrosinense</i>	None	C	None	1	1	15/02/2007
23370	Lecanoromycetes	Parmeliaceae	<i>Parmotrema crinitum</i>	None	C	None	1	1	15/02/2007
23413	Lecanoromycetes	Pertusariaceae	<i>Pertusaria xanthoplaca</i>	None	C	None	1	1	15/02/2007
23173	Lecanoromycetes	Physciaceae	<i>Hyperphyscia adglutinata</i>	None	C	None	1	1	15/02/2007
23468	Lecanoromycetes	Porinaceae	<i>Porina</i>	None	None	None	1	1	15/02/2007
23549	Lecanoromycetes	Ramalinaceae	<i>Ramalina exiguella</i>	None	C	None	1	1	15/02/2007

WildNet Records Species List (24/06/2022 11:26:54)

Taxon Id	Class	Family	Scientific Name	Common Name	NCA	EPBC	Specimens	Records	Last record
23555	Lecanoromycetes	Ramalinaceae	<i>Ramalina nervulosa</i>	None	C	None	1	1	15/02/2007
23561	Lecanoromycetes	Ramalinaceae	<i>Ramalina subfraxinea</i>	None	C	None	1	1	15/02/2007
23564	Lecanoromycetes	Ramalinaceae	<i>Ramalina subfraxinea</i> var. <i>norstictica</i>	None	C	None	1	1	15/02/2007
30068	Lecanoromycetes	Teloschistaceae	<i>Caloplaca bassiae</i>	None	C	None	2	2	15/02/2007

Table 5. Other species recorded within the area of interest and its one kilometre buffer

Taxon Id	Class	Family	Scientific Name	Common Name	NCA	EPBC	Specimens	Records	Last record
7895	Phaeophyceae	Acinetosporaceae	<i>Feldmannia irregularis</i>	None	C	None	1	1	24/03/1986
7855	Phaeophyceae	Dictyotaceae	<i>Lobophora variegata</i>	None	C	None	1	1	24/03/1986
7864	Phaeophyceae	Dictyotaceae	<i>Padina</i>	None	None	None	1	1	28/03/1966
33155	Phaeophyceae	Dictyotaceae	<i>Padina boryana</i>	None	C	None	1	1	31/12/1950
7050	Phaeophyceae	Dictyotaceae	<i>Zonaria diesingiana</i>	None	C	None	1	1	31/12/1982
7769	Phaeophyceae	Sphacelariaceae	<i>Sphacelaria</i>	None	None	None	1	1	15/05/1987

Species table headings and codes

Taxon Id: Unique identifier of the taxon from the WildNet database.

NCA: Queensland conservation status of the taxon under the *Nature Conservation Act 1992* (Least Concern (C), Critically Endangered (CR), Endangered (E), Extinct (EX), Near Threatened (NT), Extinct in the Wild (PE), Special Least Concern (SL), and Vulnerable (V)).

EPBC: Australian conservation status of the taxon under the *Environment Protection and Biodiversity Conservation Act 1999* (Conservation Dependent (CD), Critically Endangered (CE), Endangered (E), Extinct (EX), Vulnerable (V), and Extinct in the Wild (XW)).

Specimens: The number of specimen-backed records of the taxon.

Records: The total number of records of the taxon.

Last record: Date of latest record of the taxon.

Links and Support

Other sites that deliver species information from the [WildNet database](#) include:

- [Species profile search](#) - access species information approved for publication including species names, statuses, notes, images, distribution maps and records
- [Species lists](#) - generate species lists for Queensland protected areas, forestry areas, local governments and areas defined using coordinates
- [Biomaps](#) - view biodiversity information, including WildNet records approved for publication, and generate reports
- [Queensland Globe](#) - view spatial information, including WildNet records approved for publication
- [Qld wildlife data API](#) - access WildNet species information approved for publication such as notes, images and records etc.
- [Wetland Maps](#) - view species records, survey locations etc. approved for publication
- [Wetland Summary](#) - view wildlife statistics, species lists for a range of area types, and access WildNet species profiles
- [WildNet wildlife records - published - Queensland](#) - spatial layer of WildNet records approved for publication generated weekly
- [Generalised distribution and densities of Queensland wildlife](#) - Queensland species distributions and densities generalised to a 10 km grid resolution

WildNet Records Species List (24/06/2022 11:26:54)

- [Conservation status of Queensland wildlife](#) - access current lists of priority species for Queensland including nomenclature and status information
- [Queensland Confidential Species](#) - the list of species flagged as confidential in the WildNet database.

Please direct queries about this report to the [WildNet Team](#).

Other useful sites for accessing Queensland biodiversity data include:

- [Useful wildlife resources](#)
- [Queensland Government Data](#)
- [Atlas of Living Australia \(ALA\)](#)
- [Online Zoological Collections of Australian Museums \(OZCAM\)](#)
- [Australia's Virtual Herbarium \(AVH\)](#)
- [Protected Matters Search Tool](#)

Disclaimer

Whilst every care is taken to ensure the accuracy of the information provided in this report, the Queensland Government, to the maximum extent permitted by law, makes no representations or warranties about its accuracy, reliability, completeness, or suitability, for any particular purpose and disclaims all responsibility and all liability (including without limitation, liability in negligence) for all expenses, losses, damages (including indirect or consequential damage) and costs which the user may incur as a consequence of the information being inaccurate or incomplete in any way and for any reason.



Nudibranch.com.au species list Sunshine Coast - 1104 species as of 21-08-2022
red = 610 species found in the Mooloolah River | * No photos available yet, found by others

Cephalaspidea

Ringiculidae

Ringicula dolaris

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Polybranchia orientalis

Volvatellidae

Volvatella aschmanni

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Australian Government
Department of Agriculture,
Water and the Environment

EPBC Act Protected Matters Report

This report provides general guidance on matters of national environmental significance and other matters protected by the EPBC Act in the area you have selected. Please see the caveat for interpretation of information provided here.

Report created: 28-Jun-2022

[Summary](#)

[Details](#)

[Matters of NES](#)

[Other Matters Protected by the EPBC Act](#)

[Extra Information](#)

[Caveat](#)

[Acknowledgements](#)

Summary

Matters of National Environment Significance

This part of the report summarises the matters of national environmental significance that may occur in, or may relate to, the area you nominated. Further information is available in the detail part of the report, which can be accessed by scrolling or following the links below. If you are proposing to undertake an activity that may have a significant impact on one or more matters of national environmental significance then you should consider the [Administrative Guidelines on Significance](#).

World Heritage Properties:	None
National Heritage Places:	None
Wetlands of International Importance (Ramsar)	None
Great Barrier Reef Marine Park:	None
Commonwealth Marine Area:	None
Listed Threatened Ecological Communities:	1
Listed Threatened Species:	74
Listed Migratory Species:	60

Other Matters Protected by the EPBC Act

This part of the report summarises other matters protected under the Act that may relate to the area you nominated. Approval may be required for a proposed activity that significantly affects the environment on Commonwealth land, when the action is outside the Commonwealth land, or the environment anywhere when the action is taken on Commonwealth land. Approval may also be required for the Commonwealth or Commonwealth agencies proposing to take an action that is likely to have a significant impact on the

The EPBC Act protects the environment on Commonwealth land, the environment from the actions taken on Commonwealth land, and the environment from actions taken by Commonwealth agencies. As heritage values of a place are part of the 'environment', these aspects of the EPBC Act protect the Commonwealth Heritage values of a Commonwealth Heritage place. Information on the new heritage laws can be found at <http://www.environment.gov.au/heritage>

A [permit](#) may be required for activities in or on a Commonwealth area that may affect a member of a listed threatened species or ecological community, a member of a listed migratory species, whales and other cetaceans, or a member of a listed marine species.

Commonwealth Lands:	None
Commonwealth Heritage Places:	None
Listed Marine Species:	92
Whales and Other Cetaceans:	13
Critical Habitats:	None
Commonwealth Reserves Terrestrial:	None
Australian Marine Parks:	None
Habitat Critical to the Survival of Marine Turtles:	1

Extra Information

This part of the report provides information that may also be relevant to the area you have

State and Territory Reserves:	None
Regional Forest Agreements:	None
Nationally Important Wetlands:	None
EPBC Act Referrals:	7
Key Ecological Features (Marine):	None
Biologically Important Areas:	5
Bioregional Assessments:	None
Geological and Bioregional Assessments:	None

Details

Matters of National Environmental Significance

Listed Threatened Ecological Communities [\[Resource Information \]](#)

For threatened ecological communities where the distribution is well known, maps are derived from recovery plans, State vegetation maps, remote sensing imagery and other sources. Where threatened ecological community distributions are less well known, existing vegetation maps and point location data are used to produce indicative distribution maps.

Status of Vulnerable, Disallowed and Ineligible are not MNES under the EPBC Act.

Community Name	Threatened Category	Presence Text	Buffer Status
Coastal Swamp Oak (Casuarina glauca) Forest of New South Wales and South East Queensland ecological community	Endangered	Community may occur within area	In feature area

Listed Threatened Species [\[Resource Information \]](#)

Status of Conservation Dependent and Extinct are not MNES under the EPBC Act.

Number is the current name ID.

Scientific Name	Threatened Category	Presence Text	Buffer Status
BIRD			
Anthochaera phrygia Regent Honeyeater [82338]	Critically Endangered	Foraging, feeding or related behaviour likely to occur within area	In feature area
Botaurus poiciloptilus Australasian Bittern [1001]	Endangered	Species or species habitat likely to occur within area	In feature area
Calidris canutus Red Knot, Knot [855]	Endangered	Species or species habitat known to occur within area	In feature area
Calidris ferruginea Curlew Sandpiper [856]	Critically Endangered	Species or species habitat known to occur within area	In feature area
Charadrius leschenaultii Greater Sand Plover, Large Sand Plover [877]	Vulnerable	Species or species habitat known to occur within area	In feature area

Scientific Name	Threatened Category	Presence Text	Buffer Status
Cyclopsitta diophthalma coxeni Coxen's Fig-Parrot [59714]	Endangered	Species or species habitat may occur within area	In feature area
Diomedea antipodensis Antipodean Albatross [64458]	Vulnerable	Species or species habitat may occur within area	In feature area
Diomedea antipodensis gibsoni Gibson's Albatross [82270]	Vulnerable	Species or species habitat may occur within area	In feature area
Diomedea exulans Wandering Albatross [89223]	Vulnerable	Species or species habitat may occur within area	In feature area
Erythrotriorchis radiatus Red Goshawk [942]	Vulnerable	Species or species habitat likely to occur within area	In feature area
Falco hypoleucos Grey Falcon [929]	Vulnerable	Species or species habitat may occur within area	In feature area
Fregetta grallaria grallaria White-bellied Storm-Petrel (Tasman Sea), White-bellied Storm-Petrel (Australasian) [64438]	Vulnerable	Species or species habitat likely to occur within area	In feature area
Hirundapus caudacutus White-throated Needletail [682]	Vulnerable	Species or species habitat known to occur within area	In feature area
Limosa lapponica baueri Nunivak Bar-tailed Godwit, Western Alaskan Bar-tailed Godwit [86380]	Vulnerable	Species or species habitat known to occur within area	In feature area
Macronectes giganteus Southern Giant-Petrel, Southern Giant Petrel [1060]	Endangered	Species or species habitat may occur within area	In feature area
Macronectes halli Northern Giant Petrel [1061]	Vulnerable	Species or species habitat may occur within area	In feature area

Scientific Name	Threatened Category	Presence Text	Buffer Status
Numenius madagascariensis Eastern Curlew, Far Eastern Curlew [847]	Critically Endangered	Species or species habitat known to occur within area	In feature area
Pachyptila turtur subantarctica Fairy Prion (southern) [64445]	Vulnerable	Species or species habitat known to occur within area	In feature area
Phoebastria fusca Sooty Albatross [1075]	Vulnerable	Species or species habitat may occur within area	In feature area
Pterodroma neglecta neglecta Kermadec Petrel (western) [64450]	Vulnerable	Foraging, feeding or related behaviour may occur within area	In feature area
Rostratula australis Australian Painted Snipe [77037]	Endangered	Species or species habitat likely to occur within area	In feature area
Sternula nereis nereis Australian Fairy Tern [82950]	Vulnerable	Species or species habitat may occur within area	In feature area
Thalassarche carteri Indian Yellow-nosed Albatross [64464]	Vulnerable	Species or species habitat may occur within area	In feature area
Thalassarche cauta Shy Albatross [89224]	Endangered	Species or species habitat may occur within area	In feature area
Thalassarche eremita Chatham Albatross [64457]	Endangered	Species or species habitat may occur within area	In feature area
Thalassarche impavida Campbell Albatross, Campbell Black-browed Albatross [64459]	Vulnerable	Species or species habitat may occur within area	In feature area
Thalassarche melanophrys Black-browed Albatross [66472]	Vulnerable	Species or species habitat may occur within area	In feature area

Scientific Name	Threatened Category	Presence Text	Buffer Status
Thalassarche salvini Salvin's Albatross [64463]	Vulnerable	Species or species habitat may occur within area	In feature area
Thalassarche steadi White-capped Albatross [64462]	Vulnerable	Species or species habitat may occur within area	In feature area
Turnix melanogaster Black-breasted Button-quail [923]	Vulnerable	Species or species habitat likely to occur within area	In feature area
FISH			
Epinephelus daemeli Black Rockcod, Black Cod, Saddled Rockcod [68449]	Vulnerable	Species or species habitat may occur within area	In feature area
Hippocampus whitei White's Seahorse, Crowned Seahorse, Sydney Seahorse [66240]	Endangered	Species or species habitat likely to occur within area	In feature area
Nannoperca oxleyana Oxleyan Pygmy Perch [64468]	Endangered	Species or species habitat may occur within area	In feature area
Pseudomugil mellis Honey Blue Eye, Honey Blue-eye [26180]	Vulnerable	Species or species habitat may occur within area	In feature area
Thunnus maccoyii Southern Bluefin Tuna [69402]	Conservation Dependent	Species or species habitat likely to occur within area	In feature area
FROG			
Litoria olongburensis Wallum Sedge Frog [1821]	Vulnerable	Species or species habitat may occur within area	In feature area
Mixophyes fleayi Fleay's Frog [25960]	Endangered	Species or species habitat may occur within area	In feature area
INSECT			
Argynnis hyperbius inconstans Australian Fritillary [88056]	Critically Endangered	Species or species habitat may occur within area	In feature area

Scientific Name	Threatened Category	Presence Text	Buffer Status
MAMMAL			
<u>Balaenoptera musculus</u> Blue Whale [36]	Endangered	Species or species habitat may occur within area	In feature area
<u>Chalinolobus dwyeri</u> Large-eared Pied Bat, Large Pied Bat [183]	Vulnerable	Species or species habitat may occur within area	In feature area
<u>Dasyurus hallucatus</u> Northern Quoll, Digul [Gogo-Yimidir], Wijingadda [Dambimangari], Wiminji [Martu] [331]	Endangered	Species or species habitat likely to occur within area	In feature area
<u>Dasyurus maculatus maculatus (SE mainland population)</u> Spot-tailed Quoll, Spotted-tail Quoll, Tiger Quoll (southeastern mainland population) [75184]	Endangered	Species or species habitat likely to occur within area	In feature area
<u>Eubalaena australis</u> Southern Right Whale [40]	Endangered	Species or species habitat likely to occur within area	In feature area
<u>Petaurus australis australis</u> Yellow-bellied Glider (south-eastern) [87600]	Vulnerable	Species or species habitat may occur within area	In feature area
<u>Phascolarctos cinereus (combined populations of Qld, NSW and the ACT)</u> Koala (combined populations of Queensland, New South Wales and the Australian Capital Territory) [85104]	Endangered	Species or species habitat likely to occur within area	In feature area
<u>Potorous tridactylus tridactylus</u> Long-nosed Potoroo (northern) [66645]	Vulnerable	Species or species habitat likely to occur within area	In feature area
<u>Pteropus poliocephalus</u> Grey-headed Flying-fox [186]	Vulnerable	Foraging, feeding or related behaviour known to occur within area	In feature area
PLANT			
<u>Acacia attenuata</u> [10690]	Vulnerable	Species or species habitat likely to occur within area	In feature area

Scientific Name	Threatened Category	Presence Text	Buffer Status
Acronychia littoralis Scented Acronychia [8582]	Endangered	Species or species habitat likely to occur within area	In feature area
Allocasuarina thalassoscopica [21927]	Endangered	Species or species habitat may occur within area	In feature area
Arthraxon hispidus Hairy-joint Grass [9338]	Vulnerable	Species or species habitat likely to occur within area	In feature area
Bosistoa transversa Three-leaved Bosistoa, Yellow Satinheart [16091]	Vulnerable	Species or species habitat likely to occur within area	In feature area
Cryptocarya foetida Stinking Cryptocarya, Stinking Laurel [11976]	Vulnerable	Species or species habitat may occur within area	In feature area
Cryptostylis hunteriana Leafless Tongue-orchid [19533]	Vulnerable	Species or species habitat may occur within area	In feature area
Eucalyptus conglomerata Swamp Stringybark [3160]	Endangered	Species or species habitat may occur within area	In feature area
Macadamia integrifolia Macadamia Nut, Queensland Nut Tree, Smooth-shelled Macadamia, Bush Nut, Nut Oak [7326]	Vulnerable	Species or species habitat may occur within area	In feature area
Macadamia ternifolia Small-fruited Queensland Nut, Gympie Nut [7214]	Vulnerable	Species or species habitat likely to occur within area	In feature area
Phaius australis Lesser Swamp-orchid [5872]	Endangered	Species or species habitat likely to occur within area	In feature area
Rhodamnia rubescens Scrub Turpentine, Brown Malletwood [15763]	Critically Endangered	Species or species habitat likely to occur within area	In feature area

Scientific Name	Threatened Category	Presence Text	Buffer Status
Rhodomyrtus psidioides Native Guava [19162]	Critically Endangered	Species or species habitat likely to occur within area	In feature area
Samadera bidwillii Quassia [29708]	Vulnerable	Species or species habitat likely to occur within area	In feature area
REPTILE			
Caretta caretta Loggerhead Turtle [1763]	Endangered	Breeding known to occur within area	In feature area
Chelonia mydas Green Turtle [1765]	Vulnerable	Breeding known to occur within area	In feature area
Coeranoscincus reticulatus Three-toed Snake-tooth Skink [59628]	Vulnerable	Species or species habitat may occur within area	In feature area
Delma torquata Adorned Delma, Collared Delma [1656]	Vulnerable	Species or species habitat may occur within area	In feature area
Dermochelys coriacea Leatherback Turtle, Leathery Turtle, Luth [1768]	Endangered	Species or species habitat known to occur within area	In feature area
Eretmochelys imbricata Hawksbill Turtle [1766]	Vulnerable	Foraging, feeding or related behaviour known to occur within area	In feature area
Lepidochelys olivacea Olive Ridley Turtle, Pacific Ridley Turtle [1767]	Endangered	Species or species habitat known to occur within area	In feature area
Natator depressus Flatback Turtle [59257]	Vulnerable	Breeding known to occur within area	In feature area
SHARK			
Carcharias taurus (east coast population) Grey Nurse Shark (east coast population) [68751]	Critically Endangered	Species or species habitat likely to occur within area	In feature area

Scientific Name	Threatened Category	Presence Text	Buffer Status
Carcharodon carcharias White Shark, Great White Shark [64470]	Vulnerable	Species or species habitat known to occur within area	In feature area
Pristis zijsron Green Sawfish, Dindagubba, Narrowsnout Sawfish [68442]	Vulnerable	Breeding may occur within area	In feature area
Rhincodon typus Whale Shark [66680]	Vulnerable	Species or species habitat may occur within area	In feature area
Sphyrna lewini Scalloped Hammerhead [85267]	Conservation Dependent	Species or species habitat likely to occur within area	In feature area

Listed Migratory Species			[Resource Information]
Scientific Name	Threatened Category	Presence Text	Buffer Status
Migratory Marine Birds			
Anous stolidus Common Noddy [825]		Species or species habitat likely to occur within area	In feature area
Apus pacificus Fork-tailed Swift [678]		Species or species habitat likely to occur within area	In feature area
Ardenna carneipes Flesh-footed Shearwater, Fleshy-footed Shearwater [82404]		Foraging, feeding or related behaviour likely to occur within area	In feature area
Ardenna grisea Sooty Shearwater [82651]		Species or species habitat may occur within area	In feature area
Calonectris leucomelas Streaked Shearwater [1077]		Species or species habitat known to occur within area	In feature area
Diomedea antipodensis Antipodean Albatross [64458]	Vulnerable	Species or species habitat may occur within area	In feature area

Scientific Name	Threatened Category	Presence Text	Buffer Status
Diomedea exulans Wandering Albatross [89223]	Vulnerable	Species or species habitat may occur within area	In feature area
Fregata ariel Lesser Frigatebird, Least Frigatebird [1012]		Species or species habitat known to occur within area	In feature area
Fregata minor Great Frigatebird, Greater Frigatebird [1013]		Species or species habitat likely to occur within area	In feature area
Macronectes giganteus Southern Giant-Petrel, Southern Giant Petrel [1060]	Endangered	Species or species habitat may occur within area	In feature area
Macronectes halli Northern Giant Petrel [1061]	Vulnerable	Species or species habitat may occur within area	In feature area
Phaethon lepturus White-tailed Tropicbird [1014]		Species or species habitat may occur within area	In feature area
Phoebastria fusca Sooty Albatross [1075]	Vulnerable	Species or species habitat may occur within area	In feature area
Sternula albifrons Little Tern [82849]		Species or species habitat may occur within area	In feature area
Thalassarche carteri Indian Yellow-nosed Albatross [64464]	Vulnerable	Species or species habitat may occur within area	In feature area
Thalassarche cauta Shy Albatross [89224]	Endangered	Species or species habitat may occur within area	In feature area
Thalassarche eremita Chatham Albatross [64457]	Endangered	Species or species habitat may occur within area	In feature area

Scientific Name	Threatened Category	Presence Text	Buffer Status
Thalassarche impavida Campbell Albatross, Campbell Black-browed Albatross [64459]	Vulnerable	Species or species habitat may occur within area	In feature area
Thalassarche melanophris Black-browed Albatross [66472]	Vulnerable	Species or species habitat may occur within area	In feature area
Thalassarche salvini Salvin's Albatross [64463]	Vulnerable	Species or species habitat may occur within area	In feature area
Thalassarche steadi White-capped Albatross [64462]	Vulnerable	Species or species habitat may occur within area	In feature area
Migratory Marine Species			
Balaenoptera edeni Bryde's Whale [35]		Species or species habitat may occur within area	In feature area
Balaenoptera musculus Blue Whale [36]	Endangered	Species or species habitat may occur within area	In feature area
Carcharhinus longimanus Oceanic Whitetip Shark [84108]		Species or species habitat may occur within area	In feature area
Carcharodon carcharias White Shark, Great White Shark [64470]	Vulnerable	Species or species habitat known to occur within area	In feature area
Caretta caretta Loggerhead Turtle [1763]	Endangered	Breeding known to occur within area	In feature area
Chelonia mydas Green Turtle [1765]	Vulnerable	Breeding known to occur within area	In feature area
Dermochelys coriacea Leatherback Turtle, Leathery Turtle, Luth [1768]	Endangered	Species or species habitat known to occur within area	In feature area

Scientific Name	Threatened Category	Presence Text	Buffer Status
Dugong dugon Dugong [28]		Species or species habitat known to occur within area	In feature area
Eretmochelys imbricata Hawksbill Turtle [1766]	Vulnerable	Foraging, feeding or related behaviour known to occur within area	In feature area
Eubalaena australis as Balaena glacialis australis Southern Right Whale [40]	Endangered	Species or species habitat likely to occur within area	In feature area
Lamna nasus Porbeagle, Mackerel Shark [83288]		Species or species habitat may occur within area	In feature area
Lepidochelys olivacea Olive Ridley Turtle, Pacific Ridley Turtle [1767]	Endangered	Species or species habitat known to occur within area	In feature area
Megaptera novaeangliae Humpback Whale [38]		Species or species habitat known to occur within area	In feature area
Mobula alfredi as Manta alfredi Reef Manta Ray, Coastal Manta Ray [90033]		Species or species habitat may occur within area	In feature area
Mobula birostris as Manta birostris Giant Manta Ray [90034]		Species or species habitat may occur within area	In feature area
Natator depressus Flatback Turtle [59257]	Vulnerable	Breeding known to occur within area	In feature area
Orcaella heinsohni Australian Snubfin Dolphin [81322]		Species or species habitat may occur within area	In feature area
Orcinus orca Killer Whale, Orca [46]		Species or species habitat may occur within area	In feature area

Scientific Name	Threatened Category	Presence Text	Buffer Status
Pristis zijsron Green Sawfish, Dindagubba, Narrowsnout Sawfish [68442]	Vulnerable	Breeding may occur within area	In feature area
Rhincodon typus Whale Shark [66680]	Vulnerable	Species or species habitat may occur within area	In feature area
Sousa sahalensis as Sousa chinensis Australian Humpback Dolphin [87942]		Breeding known to occur within area	In feature area
Migratory Terrestrial Species			
Cuculus optatus Oriental Cuckoo, Horsfield's Cuckoo [86651]		Species or species habitat may occur within area	In feature area
Hirundapus caudacutus White-throated Needletail [682]	Vulnerable	Species or species habitat known to occur within area	In feature area
Monarcha melanopsis Black-faced Monarch [609]		Species or species habitat likely to occur within area	In feature area
Myiagra cyanoleuca Satin Flycatcher [612]		Species or species habitat known to occur within area	In feature area
Rhipidura rufifrons Rufous Fantail [592]		Species or species habitat likely to occur within area	In feature area
Symposiachrus trivirgatus as Monarcha trivirgatus Spectacled Monarch [83946]		Species or species habitat known to occur within area	In feature area
Migratory Wetlands Species			
Actitis hypoleucos Common Sandpiper [59309]		Species or species habitat known to occur within area	In feature area
Calidris acuminata Sharp-tailed Sandpiper [874]		Species or species habitat known to occur within area	In feature area

Scientific Name	Threatened Category	Presence Text	Buffer Status
Calidris canutus Red Knot, Knot [855]	Endangered	Species or species habitat known to occur within area	In feature area
Calidris ferruginea Curlew Sandpiper [856]	Critically Endangered	Species or species habitat known to occur within area	In feature area
Calidris melanotos Pectoral Sandpiper [858]		Species or species habitat likely to occur within area	In feature area
Charadrius leschenaultii Greater Sand Plover, Large Sand Plover [877]	Vulnerable	Species or species habitat known to occur within area	In feature area
Gallinago hardwickii Latham's Snipe, Japanese Snipe [863]		Species or species habitat likely to occur within area	In feature area
Limnodromus semipalmatus Asian Dowitcher [843]		Species or species habitat may occur within area	In feature area
Limosa lapponica Bar-tailed Godwit [844]		Species or species habitat known to occur within area	In feature area
Numenius madagascariensis Eastern Curlew, Far Eastern Curlew [847]	Critically Endangered	Species or species habitat known to occur within area	In feature area
Pandion haliaetus Osprey [952]		Breeding known to occur within area	In feature area
Tringa nebularia Common Greenshank, Greenshank [832]		Species or species habitat likely to occur within area	In feature area

Other Matters Protected by the EPBC Act

Listed Marine Species		[Resource Information]	
Scientific Name	Threatened Category	Presence Text	Buffer Status
Bird			
Actitis hypoleucos Common Sandpiper [59309]		Species or species habitat known to occur within area	In feature area
Anous stolidus Common Noddy [825]		Species or species habitat likely to occur within area	In feature area
Anseranas semipalmata Magpie Goose [978]		Species or species habitat may occur within area overfly marine area	In feature area
Apus pacificus Fork-tailed Swift [678]		Species or species habitat likely to occur within area overfly marine area	In feature area
Ardenna carneipes as Puffinus carneipes Flesh-footed Shearwater, Fleshy-footed Shearwater [82404]		Foraging, feeding or related behaviour likely to occur within area	In feature area
Ardenna grisea as Puffinus griseus Sooty Shearwater [82651]		Species or species habitat may occur within area	In feature area
Bubulcus ibis as Ardea ibis Cattle Egret [66521]		Species or species habitat may occur within area overfly marine area	In feature area
Calidris acuminata Sharp-tailed Sandpiper [874]		Species or species habitat known to occur within area	In feature area
Calidris canutus Red Knot, Knot [855]	Endangered	Species or species habitat known to occur within area overfly marine area	In feature area

Scientific Name	Threatened Category	Presence Text	Buffer Status
Calidris ferruginea Curlew Sandpiper [856]	Critically Endangered	Species or species habitat known to occur within area overfly marine area	In feature area
Calidris melanotos Pectoral Sandpiper [858]		Species or species habitat likely to occur within area overfly marine area	In feature area
Calonectris leucomelas Streaked Shearwater [1077]		Species or species habitat known to occur within area	In feature area
Charadrius leschenaultii Greater Sand Plover, Large Sand Plover [877]	Vulnerable	Species or species habitat known to occur within area	In feature area
Diomedea antipodensis Antipodean Albatross [64458]	Vulnerable	Species or species habitat may occur within area	In feature area
Diomedea antipodensis gibsoni as Diomedea gibsoni Gibson's Albatross [82270]	Vulnerable	Species or species habitat may occur within area	In feature area
Diomedea exulans Wandering Albatross [89223]	Vulnerable	Species or species habitat may occur within area	In feature area
Fregata ariel Lesser Frigatebird, Least Frigatebird [1012]		Species or species habitat known to occur within area	In feature area
Fregata minor Great Frigatebird, Greater Frigatebird [1013]		Species or species habitat likely to occur within area	In feature area
Gallinago hardwickii Latham's Snipe, Japanese Snipe [863]		Species or species habitat likely to occur within area overfly marine area	In feature area
Haliaeetus leucogaster White-bellied Sea-Eagle [943]		Species or species habitat known to occur within area	In feature area

Scientific Name	Threatened Category	Presence Text	Buffer Status
Hirundapus caudacutus White-throated Needletail [682]	Vulnerable	Species or species habitat known to occur within area overfly marine area	In feature area
Limnodromus semipalmatus Asian Dowitcher [843]		Species or species habitat may occur within area overfly marine area	In feature area
Limosa lapponica Bar-tailed Godwit [844]		Species or species habitat known to occur within area	In feature area
Macronectes giganteus Southern Giant-Petrel, Southern Giant Petrel [1060]	Endangered	Species or species habitat may occur within area	In feature area
Macronectes halli Northern Giant Petrel [1061]	Vulnerable	Species or species habitat may occur within area	In feature area
Merops ornatus Rainbow Bee-eater [670]		Species or species habitat may occur within area overfly marine area	In feature area
Monarcha melanopsis Black-faced Monarch [609]		Species or species habitat likely to occur within area overfly marine area	In feature area
Myiagra cyanoleuca Satin Flycatcher [612]		Species or species habitat known to occur within area overfly marine area	In feature area
Numenius madagascariensis Eastern Curlew, Far Eastern Curlew [847]	Critically Endangered	Species or species habitat known to occur within area	In feature area
Pachyptila turtur Fairy Prion [1066]		Species or species habitat known to occur within area	In feature area

Scientific Name	Threatened Category	Presence Text	Buffer Status
Pandion haliaetus Osprey [952]		Breeding known to occur within area	In feature area
Phaethon lepturus White-tailed Tropicbird [1014]		Species or species habitat may occur within area	In feature area
Phoebastria fusca Sooty Albatross [1075]	Vulnerable	Species or species habitat may occur within area	In feature area
Rhipidura rufifrons Rufous Fantail [592]		Species or species habitat likely to occur within area overfly marine area	In feature area
Rostratula australis as Rostratula benghalensis (sensu lato) Australian Painted Snipe [77037]	Endangered	Species or species habitat likely to occur within area overfly marine area	In feature area
Stercorarius skua as Catharacta skua Great Skua [823]		Species or species habitat may occur within area	In buffer area only
Sternula albifrons as Sterna albifrons Little Tern [82849]		Species or species habitat may occur within area	In feature area
Symposiachrus trivirgatus as Monarcha trivirgatus Spectacled Monarch [83946]		Species or species habitat known to occur within area overfly marine area	In feature area
Thalassarche carteri Indian Yellow-nosed Albatross [64464]	Vulnerable	Species or species habitat may occur within area	In feature area
Thalassarche cauta Shy Albatross [89224]	Endangered	Species or species habitat may occur within area	In feature area
Thalassarche eremita Chatham Albatross [64457]	Endangered	Species or species habitat may occur within area	In feature area

Scientific Name	Threatened Category	Presence Text	Buffer Status
Thalassarche impavida Campbell Albatross, Campbell Black-browed Albatross [64459]	Vulnerable	Species or species habitat may occur within area	In feature area
Thalassarche melanophris Black-browed Albatross [66472]	Vulnerable	Species or species habitat may occur within area	In feature area
Thalassarche salvini Salvin's Albatross [64463]	Vulnerable	Species or species habitat may occur within area	In feature area
Thalassarche steadi White-capped Albatross [64462]	Vulnerable	Species or species habitat may occur within area	In feature area
Tringa nebularia Common Greenshank, Greenshank [832]		Species or species habitat likely to occur within area overfly marine area	In feature area
Fish			
Acentronura tentaculata Shortpouch Pygmy Pipehorse [66187]		Species or species habitat may occur within area	In feature area
Campichthys tryoni Tryon's Pipefish [66193]		Species or species habitat may occur within area	In feature area
Corythoichthys amplexus Fijian Banded Pipefish, Brown-banded Pipefish [66199]		Species or species habitat may occur within area	In feature area
Corythoichthys ocellatus Orange-spotted Pipefish, Ocellated Pipefish [66203]		Species or species habitat may occur within area	In feature area
Festucalex cinctus Girdled Pipefish [66214]		Species or species habitat may occur within area	In feature area
Filicampus tigris Tiger Pipefish [66217]		Species or species habitat may occur within area	In feature area

Scientific Name	Threatened Category	Presence Text	Buffer Status
Halicampus grayi Mud Pipefish, Gray's Pipefish [66221]		Species or species habitat may occur within area	In feature area
Hippichthys cyanospilos Blue-speckled Pipefish, Blue-spotted Pipefish [66228]		Species or species habitat may occur within area	In feature area
Hippichthys heptagonus Madura Pipefish, Reticulated Freshwater Pipefish [66229]		Species or species habitat may occur within area	In feature area
Hippichthys penicillus Beady Pipefish, Steep-nosed Pipefish [66231]		Species or species habitat may occur within area	In feature area
Hippocampus kelloggi Kellogg's Seahorse, Great Seahorse [66723]		Species or species habitat may occur within area	In feature area
Hippocampus kuda Spotted Seahorse, Yellow Seahorse [66237]		Species or species habitat may occur within area	In feature area
Hippocampus planifrons Flat-face Seahorse [66238]		Species or species habitat may occur within area	In feature area
Hippocampus trimaculatus Three-spot Seahorse, Low-crowned Seahorse, Flat-faced Seahorse [66720]		Species or species habitat may occur within area	In feature area
Hippocampus whitei White's Seahorse, Crowned Seahorse, Sydney Seahorse [66240]	Endangered	Species or species habitat likely to occur within area	In feature area
Lissocampus runa Javelin Pipefish [66251]		Species or species habitat may occur within area	In feature area
Maroubra perserrata Sawtooth Pipefish [66252]		Species or species habitat may occur within area	In feature area

Scientific Name	Threatened Category	Presence Text	Buffer Status
Micrognathus andersonii Anderson's Pipefish, Shortnose Pipefish [66253]		Species or species habitat may occur within area	In feature area
Micrognathus brevirostris thorntail Pipefish, Thorn-tailed Pipefish [66254]		Species or species habitat may occur within area	In feature area
Microphis manadensis Manado Pipefish, Manado River Pipefish [66258]		Species or species habitat may occur within area	In feature area
Solegnathus dunckeri Duncker's Pipehorse [66271]		Species or species habitat may occur within area	In feature area
Solegnathus hardwickii Pallid Pipehorse, Hardwick's Pipehorse [66272]		Species or species habitat may occur within area	In feature area
Solegnathus spinosissimus Spiny Pipehorse, Australian Spiny Pipehorse [66275]		Species or species habitat may occur within area	In feature area
Solenostomus cyanopterus Robust Ghostpipefish, Blue-finned Ghost Pipefish, [66183]		Species or species habitat may occur within area	In feature area
Solenostomus paradoxus Ornate Ghostpipefish, Harlequin Ghost Pipefish, Ornate Ghost Pipefish [66184]		Species or species habitat may occur within area	In feature area
Stigmatopora nigra Widebody Pipefish, Wide-bodied Pipefish, Black Pipefish [66277]		Species or species habitat may occur within area	In feature area
Syngnathoides biaculeatus Double-end Pipehorse, Double-ended Pipehorse, Alligator Pipefish [66279]		Species or species habitat may occur within area	In feature area
Trachyrhamphus bicoarctatus Bentstick Pipefish, Bend Stick Pipefish, Short-tailed Pipefish [66280]		Species or species habitat may occur within area	In feature area

Scientific Name	Threatened Category	Presence Text	Buffer Status
Urocampus carinirostris Hairy Pipefish [66282]		Species or species habitat may occur within area	In feature area
Vanacampus margaritifer Mother-of-pearl Pipefish [66283]		Species or species habitat may occur within area	In feature area
Mammal			
Dugong dugon Dugong [28]		Species or species habitat known to occur within area	In feature area
Reptile			
Acalyptophis peronii Horned Seasnake [1114]		Species or species habitat may occur within area	In feature area
Aipysurus laevis Olive Seasnake [1120]		Species or species habitat may occur within area	In feature area
Astrotia stokesii Stokes' Seasnake [1122]		Species or species habitat may occur within area	In feature area
Caretta caretta Loggerhead Turtle [1763]	Endangered	Breeding known to occur within area	In feature area
Chelonia mydas Green Turtle [1765]	Vulnerable	Breeding known to occur within area	In feature area
Dermochelys coriacea Leatherback Turtle, Leathery Turtle, Luth [1768]	Endangered	Species or species habitat known to occur within area	In feature area
Disteira kingii Spectacled Seasnake [1123]		Species or species habitat may occur within area	In feature area
Disteira major Olive-headed Seasnake [1124]		Species or species habitat may occur within area	In feature area

Scientific Name	Threatened Category	Presence Text	Buffer Status
Emydocephalus annulatus Turtle-headed Seasnake [1125]		Species or species habitat may occur within area	In feature area
Eretmochelys imbricata Hawksbill Turtle [1766]	Vulnerable	Foraging, feeding or related behaviour known to occur within area	In feature area
Hydrophis elegans Elegant Seasnake [1104]		Species or species habitat may occur within area	In feature area
Laticauda laticaudata a sea krait [1093]		Species or species habitat may occur within area	In feature area
Lepidochelys olivacea Olive Ridley Turtle, Pacific Ridley Turtle [1767]	Endangered	Species or species habitat known to occur within area	In feature area
Natator depressus Flatback Turtle [59257]	Vulnerable	Breeding known to occur within area	In feature area
Pelamis platurus Yellow-bellied Seasnake [1091]		Species or species habitat may occur within area	In feature area

Whales and Other Cetaceans		[Resource Information]	
Current Scientific Name	Status	Type of Presence	Buffer Status
Mammal			
Balaenoptera acutorostrata Minke Whale [33]		Species or species habitat may occur within area	In feature area
Balaenoptera edeni Bryde's Whale [35]		Species or species habitat may occur within area	In feature area
Balaenoptera musculus Blue Whale [36]	Endangered	Species or species habitat may occur within area	In feature area

Current Scientific Name	Status	Type of Presence	Buffer Status
Delphinus delphis Common Dolphin, Short-beaked Common Dolphin [60]		Species or species habitat may occur within area	In feature area
Eubalaena australis Southern Right Whale [40]	Endangered	Species or species habitat likely to occur within area	In feature area
Grampus griseus Risso's Dolphin, Grampus [64]		Species or species habitat may occur within area	In feature area
Megaptera novaeangliae Humpback Whale [38]		Species or species habitat known to occur within area	In feature area
Orcaella heinsohni as Orcaella brevirostris Australian Snubfin Dolphin [81322]		Species or species habitat may occur within area	In feature area
Orcinus orca Killer Whale, Orca [46]		Species or species habitat may occur within area	In feature area
Sousa sahalensis as Sousa chinensis Australian Humpback Dolphin [87942]		Breeding known to occur within area	In feature area
Stenella attenuata Spotted Dolphin, Pantropical Spotted Dolphin [51]		Species or species habitat may occur within area	In feature area
Tursiops aduncus Indian Ocean Bottlenose Dolphin, Spotted Bottlenose Dolphin [68418]		Species or species habitat likely to occur within area	In feature area
Tursiops truncatus s. str. Bottlenose Dolphin [68417]		Species or species habitat may occur within area	In feature area

Habitat Critical to the Survival of Marine Turtles			
Scientific Name	Behaviour	Presence	Buffer Status
Nov-Feb			

Scientific Name	Behaviour	Presence	Buffer Status
Caretta caretta Loggerhead Turtle [1763]	Nesting	Known to occur	In feature area

Extra Information

EPBC Act Referrals				[Resource Information]
Title of referral	Reference	Referral Outcome	Assessment Status	Buffer Status
Not controlled action				
Improving rabbit biocontrol: releasing another strain of RHDV, sthrn two thirds of Australia	2015/7522	Not Controlled Action	Completed	In feature area
Japan-Guam-Australia Sunshine Coast Branch Marine Cable Route Survey (JGA) QLD	2018/8373	Not Controlled Action	Completed	In feature area
Maroochydhore Rd Upgrade Bruce Hwy to Kunda Park	2005/2207	Not Controlled Action	Completed	In buffer area only
MMTC between Caloundra Rd & Creekside Blvd	2004/1918	Not Controlled Action	Completed	In feature area
Sunshine Motorway duplication between Kawana Way and Sippy Downs Drive	2004/1908	Not Controlled Action	Completed	In feature area
vegetation clearing /residential development on Lot 5/SP149935 and Lot 39/RP 848	2004/1920	Not Controlled Action	Completed	In feature area
Not controlled action (particular manner)				
Japan-Guam-Australia (JGA) Fibre Optic Cable project	2016/7795	Not Controlled Action (Particular Manner)	Post-Approval	In feature area

Biologically Important Areas			
Scientific Name	Behaviour	Presence	Buffer Status
Dolphins			
Sousa chinensis Indo-Pacific Humpback Dolphin [50]	Breeding	Known to occur	In feature area

Scientific Name	Behaviour	Presence	Buffer Status
Tursiops aduncus Indo-Pacific/Spotted Bottlenose Dolphin [68418]	Breeding	Known to occur	In feature area
Marine Turtles			
Caretta caretta Loggerhead Turtle [1763]	Nesting	Known to occur	In feature area
Sharks			
Carcharias taurus Grey Nurse Shark [64469]	Foraging	Known to occur	In feature area
Whales			
Megaptera novaeangliae Humpback Whale [38]	Migration (north and south)	Known to occur	In feature area

Caveat

1 PURPOSE

This report is designed to assist in identifying the location of matters of national environmental significance (MNES) and other matters protected by the Environment Protection and Biodiversity Conservation Act 1999 (Cth) (EPBC Act) which may be relevant in determining obligations and requirements under the EPBC Act.

The report contains the mapped locations of:

- World and National Heritage properties;
- Wetlands of International and National Importance;
- Commonwealth and State/Territory reserves;
- distribution of listed threatened, migratory and marine species;
- listed threatened ecological communities; and
- other information that may be useful as an indicator of potential habitat value.

2 DISCLAIMER

This report is not intended to be exhaustive and should only be relied upon as a general guide as mapped data is not available for all species or ecological communities listed under the EPBC Act (see below). Persons seeking to use the information contained in this report to inform the referral of a proposed action under the EPBC Act should consider the limitations noted below and whether additional information is required to determine the existence and location of MNES and other protected matters.

Where data are available to inform the mapping of protected species, the presence type (e.g. known, likely or may occur) that can be determined from the data is indicated in general terms. It is the responsibility of any person using or relying on the information in this report to ensure that it is suitable for the circumstances of any proposed use. The Commonwealth cannot accept responsibility for the consequences of any use of the report or any part thereof. To the maximum extent allowed under governing law, the Commonwealth will not be liable for any loss or damage that may be occasioned directly or indirectly through the use of, or reliance

3 DATA SOURCES

Threatened ecological communities

For threatened ecological communities where the distribution is well known, maps are generated based on information contained in recovery plans, State vegetation maps and remote sensing imagery and other sources. Where threatened ecological community distributions are less well known, existing vegetation maps and point location data are used to produce indicative distribution maps.

Threatened, migratory and marine species

Threatened, migratory and marine species distributions have been discerned through a variety of methods. Where distributions are well known and if time permits, distributions are inferred from either thematic spatial data (i.e. vegetation, soils, geology, elevation, aspect, terrain, etc.) together with point locations and described habitat; or modelled (MAXENT or BIOCLIM habitat modelling) using

Where little information is available for a species or large number of maps are required in a short time-frame, maps are derived either from 0.04 or 0.02 decimal degree cells; by an automated process using polygon capture techniques (static two kilometre grid cells, alpha-hull and convex hull); or captured manually or by using topographic features (national park boundaries, islands, etc.).

In the early stages of the distribution mapping process (1999-early 2000s) distributions were defined by degree blocks, 100K or 250K map sheets to rapidly create distribution maps. More detailed distribution mapping methods are used to update these distributions

4 LIMITATIONS

The following species and ecological communities have not been mapped and do not appear in this report:

- threatened species listed as extinct or considered vagrants;
- some recently listed species and ecological communities;
- some listed migratory and listed marine species, which are not listed as threatened species; and
- migratory species that are very widespread, vagrant, or only occur in Australia in small numbers.

The following groups have been mapped, but may not cover the complete distribution of the species:

- listed migratory and/or listed marine seabirds, which are not listed as threatened, have only been mapped for recorded
- seals which have only been mapped for breeding sites near the Australian continent

The breeding sites may be important for the protection of the Commonwealth Marine environment.

Refer to the metadata for the feature group (using the Resource Information link) for the currency of the information.

Acknowledgements

This database has been compiled from a range of data sources. The department acknowledges the following custodians who have contributed valuable data and advice:

- [-Office of Environment and Heritage, New South Wales](#)
- [-Department of Environment and Primary Industries, Victoria](#)
- [-Department of Primary Industries, Parks, Water and Environment, Tasmania](#)
- [-Department of Environment, Water and Natural Resources, South Australia](#)
- [-Department of Land and Resource Management, Northern Territory](#)
- [-Department of Environmental and Heritage Protection, Queensland](#)
- [-Department of Parks and Wildlife, Western Australia](#)
- [-Environment and Planning Directorate, ACT](#)
- [-Birdlife Australia](#)
- [-Australian Bird and Bat Banding Scheme](#)
- [-Australian National Wildlife Collection](#)
- [-Natural history museums of Australia](#)
- [-Museum Victoria](#)
- [-Australian Museum](#)
- [-South Australian Museum](#)
- [-Queensland Museum](#)
- [-Online Zoological Collections of Australian Museums](#)
- [-Queensland Herbarium](#)
- [-National Herbarium of NSW](#)
- [-Royal Botanic Gardens and National Herbarium of Victoria](#)
- [-Tasmanian Herbarium](#)
- [-State Herbarium of South Australia](#)
- [-Northern Territory Herbarium](#)
- [-Western Australian Herbarium](#)
- [-Australian National Herbarium, Canberra](#)
- [-University of New England](#)
- [-Ocean Biogeographic Information System](#)
- [-Australian Government, Department of Defence](#)
- [Forestry Corporation, NSW](#)
- [-Geoscience Australia](#)
- [-CSIRO](#)
- [-Australian Tropical Herbarium, Cairns](#)
- [-eBird Australia](#)
- [-Australian Government – Australian Antarctic Data Centre](#)
- [-Museum and Art Gallery of the Northern Territory](#)
- [-Australian Government National Environmental Science Program](#)
- [-Australian Institute of Marine Science](#)
- [-Reef Life Survey Australia](#)
- [-American Museum of Natural History](#)
- [-Queen Victoria Museum and Art Gallery, Inveresk, Tasmania](#)
- [-Tasmanian Museum and Art Gallery, Hobart, Tasmania](#)
- Other groups and individuals

The Department is extremely grateful to the many organisations and individuals who provided expert advice and information on numerous draft distributions.

Please feel free to provide feedback via the [Contact Us](#) page.

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FPE Ref: 6252-220715-1.0



Appendix B.
Flora Species List

13 October 2022

Environmental Values Report
Post Cartwright & La Balsa Park Master Plan Project
Point Cartwright, Buddina QLD 4575

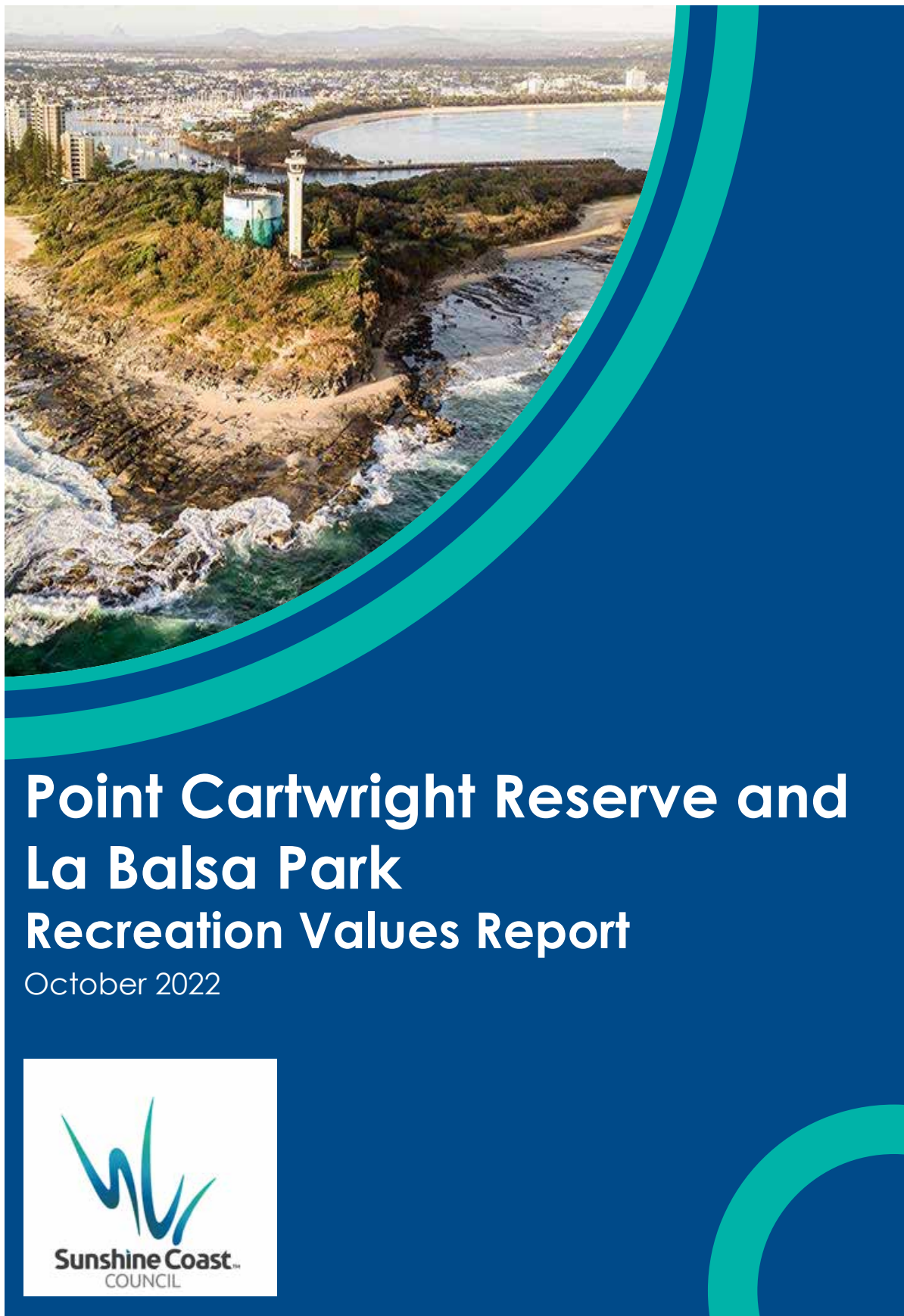
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Species Name	EPBC	Additional Notes
<i>Abrus precatorius</i>	LC	
<i>Acacia disparrima</i> subsp. <i>disparrima</i>	LC	
<i>Acacia leiocalyx</i>	LC	
<i>Acacia sophorae</i>		
<i>Acmena smithii</i>	LC	
<i>Acronychia imperforata</i>	LC	
<i>Aegiceras corniculatum</i>	LC	
<i>Ageratum houstonianum</i>	I	
<i>Alectryon coriaceus</i>	LC	
<i>Alphitonia excelsa</i>	LC	
<i>Araucaria bidwillii</i>	LC	Planted
<i>Araucaria bidwillii</i>	LC	Planted
<i>Araucaria heterophylla</i>	I	Planted/naturalised
<i>Archontophoenix cunninghamiana</i>	LC	Most likely planted and has been very successful with trees reaching sub-canopy in the <i>L. suaveolens</i> closed forest.
<i>Asparagus aethiopicus</i> (<i>Asparagus densiflorus</i>)	I	
<i>Austromyrtus dulcis</i>	LC	
<i>Avicennia marina</i> subsp. <i>australasica</i>	LC	
<i>Axonopus</i> CF <i>affinis</i> (no flowers)	I	
<i>Banksia integrifolia</i> subsp. <i>integrifolia</i>	LC	
<i>Bidens pilosa</i>	I	
<i>Canavalia rosea</i>	LC	
<i>Carpobrotus glaucescens</i>	LC	
<i>Castanospermum australe</i>	LC	Planted
<i>Casuarina equisetifolia</i>	LC	
<i>Casuarina glauca</i>	LC	
<i>Cenchrus caliculatus</i>	LC	
<i>Centella asiatica</i>	LC	
<i>Chorizandra</i> CF <i>cymbaria</i> (dessicated, no flowers)	LC	
<i>Corymbia citriodora</i> ?	LC	Planted
<i>Corymbia intermedia</i>	LC	One individual noted along bank towards La Balsa
<i>Crotalaria lanceolata</i>	I	
<i>Cupaniopsis anacardioides</i>	LC	
<i>Cyclophyllum coprosmoides</i>	LC	
<i>Cymbopogon refractus</i>	LC	
<i>Cyperus</i> CF <i>scaber</i> (dessicated, no flowers)	LC	
<i>Desmodium uncinatum</i>	I	
<i>Dianella congesta</i>	LC	

<i>Dianella longifolia</i> var. <i>longifolia</i>	LC	
<i>Digitaria didactyla</i>	LC	
<i>Duboisia myoporoides</i>	LC	
<i>Elaeocarpus obovatus</i>	LC	
<i>Emilia sonchifolia</i>	I	
<i>Eragrostis curvula</i>	I	
<i>Eragrostis interrupta</i>	LC	
<i>Eucalyptus robusta</i>	LC	Planted
<i>Eugenia uniflora</i>	I	
<i>Euphorbia cyathophora</i>	I	
<i>Eustrephus latifolius</i>	LC	
<i>Exocarpos cupressiformis</i>	LC	
<i>Ficus obliqua</i>	LC	
<i>Flagellaria indica</i>	LC	
<i>Gahnia sieberiana</i>	LC	
<i>Geitonoplesium cymosum</i>	LC	
<i>Glochidion</i> CF <i>lobocarpum</i>	LC	If species confirmed, unknown if planted or otherwise - just south of natural range
<i>Glochidion ferdinandi</i>	LC	
<i>Glochidion sumatranum</i>	PC	
<i>Gloriosa superba</i>	I	
<i>Guioa acutifolia</i>	LC	Interesting record, one shrub noted in <i>L. suaveolens</i> closed forest, also listed by Ann Moran, littoral rainforest/beach scrub species in southern-most part of range.
<i>Gynochthodes jasminoides</i>	LC	
<i>Hardenbergia violacea</i>	LC	
<i>Heptapleurum actinophyllum</i> (<i>Schefflera actinophylla</i>)	LC/I	
<i>Hibbertia scandens</i>	LC	
<i>Hibbertia vestita</i>	LC	
<i>Hibiscus tiliaceus</i>	LC	
<i>Hydrocotyle bonariensis</i>	I	
<i>Hydrocotyle tripartita</i>	LC	
<i>Hypochaeris radicata</i>	I	
<i>Imperata cylindrica</i>	LC	
<i>Ipomoea cairica</i>	LC	
<i>Ipomoea pes-caprae</i>	LC	
<i>Ischaemum triticeum</i>	I	
<i>Lantana camara</i>	I	
<i>Lepturus repens</i>	LC	
<i>Livistona australis</i>	LC	
<i>Lomandra confertifolia</i> subsp. <i>pallida</i>	LC	
<i>Lomandra longifolia</i>	LC	
<i>Lophostemon suaveolens</i>	LC	

<i>Lysimachia arvensis</i>	I	
<i>Macaranga tanarius</i>	LC	Local extent and abundance have been increased by extensive planting.
<i>Maclura cochinchinensis</i>	LC	
<i>Megathyrsus maximus</i>	I	
<i>Melodinus australis</i>	LC	
<i>Muraya crenulata</i>	E	Considered to be planted. Endangered species with formally confirmed occurrences from just two locations, Dundowran Beach and Mon Repos 150 - 250 km to north.
<i>Muraya paniculata</i>	I	
<i>Myoporum acuminatum</i>	LC	
<i>Myoporum boninense</i> subsp. <i>australe</i>	LC	
<i>Myrsine howittiana</i>	LC	
<i>Nephrolepis hirsutula</i>	LC/I	Native to Qld but naturalised in SEQ
<i>Oenothera drummondii</i>	I	
<i>Olea paniculata</i>	LC	Considered to have been planted
<i>Ottocloa gracillima</i>	LC	
<i>Oxalis chnoodes</i>	LC	
<i>Pandanus tectorius</i>	LC	
<i>Pararistolochia praevenosa</i>	NT	Most likely planted. Near threatened species that grows in rainforest. There are confirmed records within 5 km of site.
<i>Parsonsia straminea</i>	LC	
<i>Passiflora suberosa</i>	I	
<i>Picris angustifolia</i> subsp. <i>carolorum-henricorum</i>		
<i>Pimelea linifolia</i>	LC	
<i>Plantago lanceolata</i>	I	
<i>Plantago major</i>	I	
<i>Psychotria loniceroides</i>	LC	
<i>Pteridium esculentum</i>	LC	
<i>Raphiolepis indica</i>	I	
<i>Rubus parvifolius</i>	LC	
<i>Scaevola calendulacea</i>	LC	
<i>Schinus terebinthifolia</i>	I	
<i>Sesuvium portulacastrum</i>	LC	
<i>Sida cordifolia</i>	I	
<i>Sida rhombifolia</i>	I	
<i>Smilax australis</i>	LC	
<i>Solanum americanum</i>	LC	
<i>Solanum seaforthianum</i>	I	
<i>Solanum seaforthianum</i>	LC	
<i>Sonchus oleraceus</i>	I	
<i>Spinifex sericeus</i>	LC	
<i>Sporobolus africanus</i>	I	
<i>Syzygium</i> CF <i>johnsonii</i>	I	Planted

<i>Syzygium luehmannii</i>	LC	Unknown if planted or otherwise, no large trees noted but could be expected to be present in the closed forests.
<i>Tetragonia tetragonoides</i>	LC	
<i>Themeda triandra</i>	LC	
<i>Tinospora smilacina</i>	LC	
<i>Trifolium repens</i>	I	
<i>Urochloa decumbens</i>	I	
<i>Vigna marina</i>	LC	
<i>Wahlenbergia gracilis</i>	SL	
<i>Wikstroemia indica</i>	LC	
<i>Wollastonia uniflora</i>	LC	
<i>Zoysia macrantha</i>	LC	



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Document Control:

VERSION	DATE	DOCUMENT	AUTHOR	REVIEWER	RECIPIENT
1	05.09.22	Draft	DC		EM
2	21.10.22	Revised draft	DC		EM

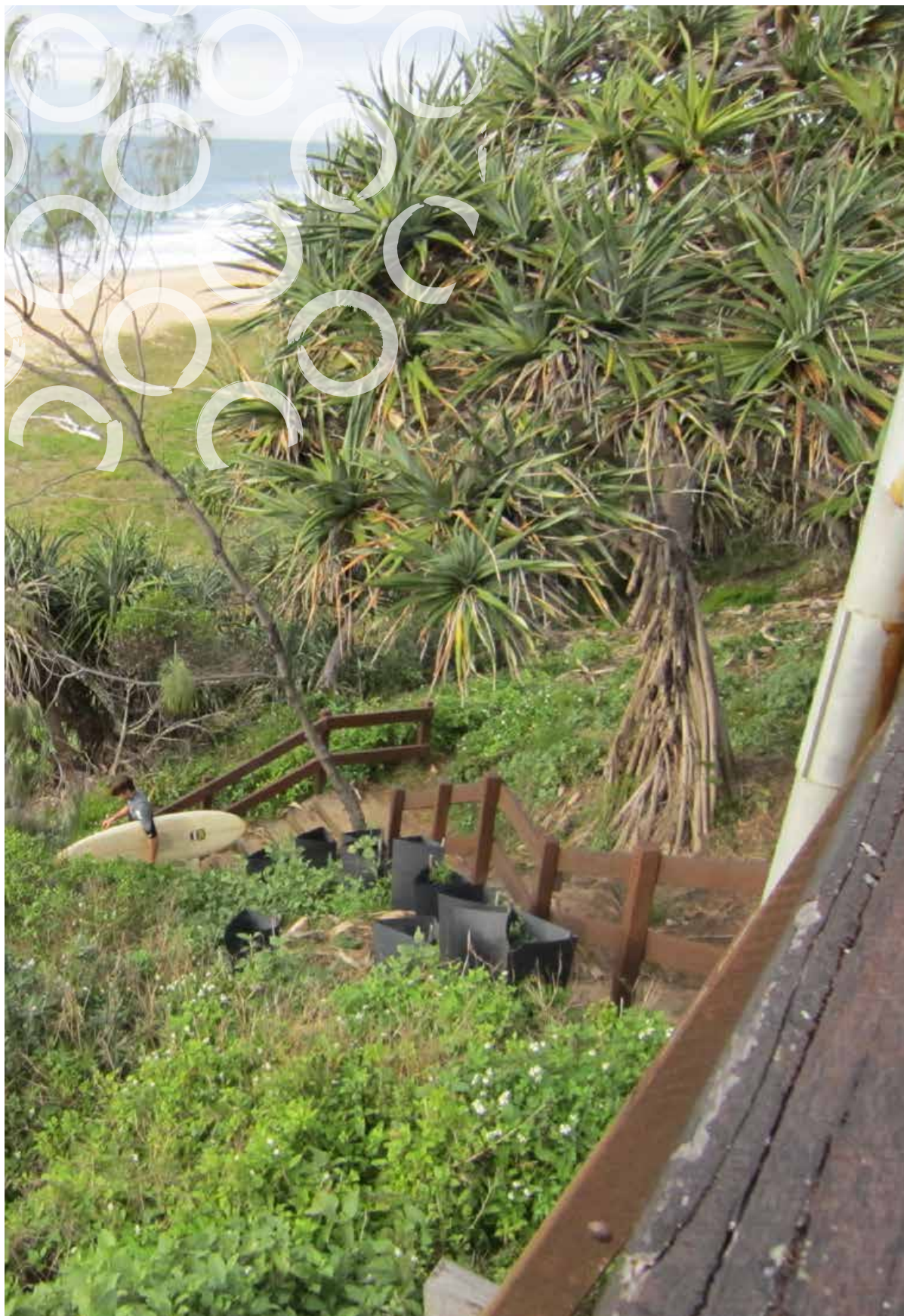
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Background

1.1 Project overview

ROSS Planning has been commissioned by Council to undertake a planning exercise (Recreation Values Report) for Point Cartwright Reserve and La Balsa Park in Buddina.

Through site analysis, review of engagement outcomes and consideration of opportunities and constraints, the project will guide management and suitable uses and inform the master plan process.

1.2 Project objectives

The Recreation Values Report provides an assessment of:

- ☐ existing recreation uses
- ☐ community values with regard to recreation use
- ☐ recreation opportunities and constraints reflecting cultural and environmental values
- ☐ management alternatives and future recreation opportunities.

1.3 What is a Recreation Values Report?

A Recreation Values Report provides the necessary evidence to inform strategic planning aspirations. It establishes a consistent direction by providing a framework for ongoing improvement by considering the interrelationship between:

- ☐ current character, condition and functionality of the site
- ☐ potential impacts and environmental and cultural values
- ☐ emerging issues and trends.

The result is a report that balances needs across a range of often-conflicting interests. The report does not necessarily suggest that all recreation values (and uses) can be progressed further.

It is important to note that the intent of the Recreation Values Report is to avoid ad hoc improvements, and to ensure community use and long-term site viability are maximised. For Point Cartwright Reserve and La Balsa Park, the Recreation Values Report will be used to guide preparation of an updated master plan.

1.4 Project site

The study area (highlighted in the image below) includes Point Cartwright Reserve and La Balsa Park. While these are two distinct areas, they are linked by pathways along one of the banks of the Mooloolah River.

The bulk of the site is zoned Open Space (with a small strip of Environmental Management and Conservation Zone along the Buddina beach foreshore). Council's Planning Scheme identifies (6.2.14.2 Purpose and overall outcomes) the purpose of the Open space zone code is to:

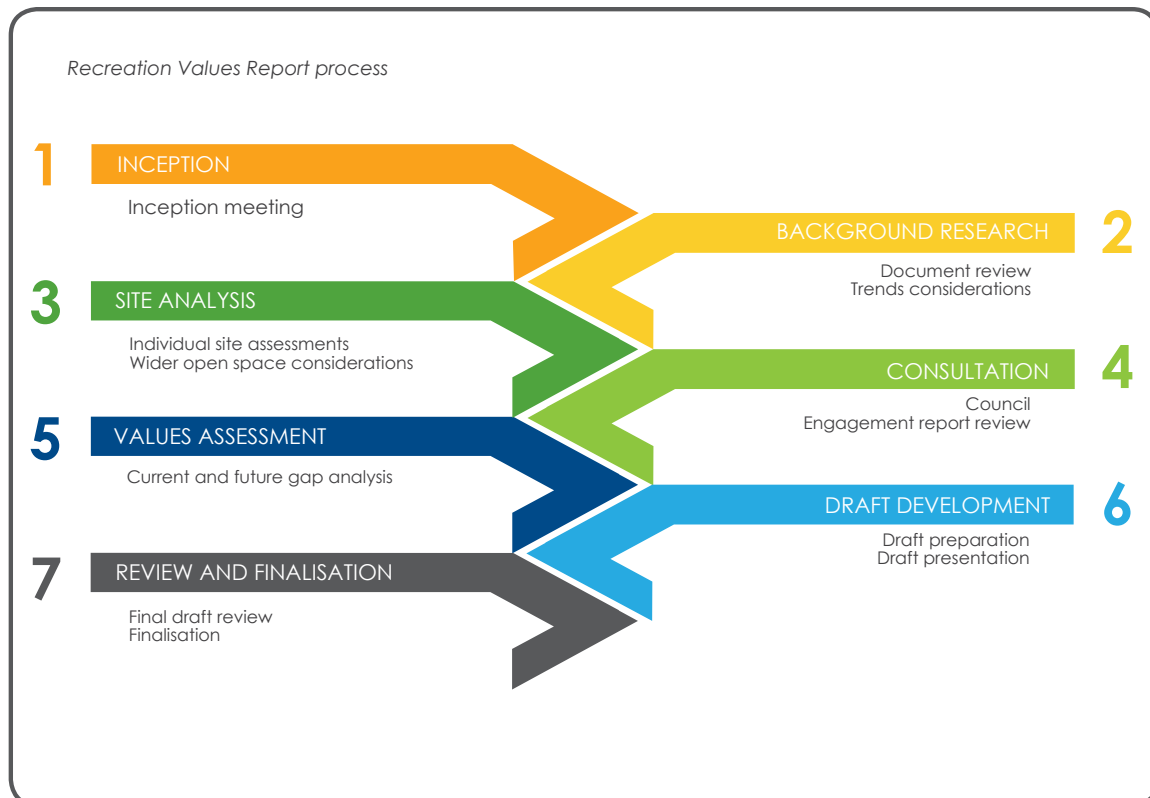
- ☐ provide open space and park functions and those uses which are associated with the safe and comfortable public use of those areas. The zone may also accommodate open space required for drainage or amenity purposes. Where required to meet community needs, development may include shelters, amenity facilities, picnic tables, and playgrounds and infrastructure to support safe access and essential management.

The range of existing uses are generally consistent with this purpose and no new inconsistent uses have been proposed in this report.



1.5 Project process

The project program spans across seven stages as depicted in the figure below.



1.6 Project exclusions

Engagement for the development of the report was limited to discussions with Council officers and review of recent community and stakeholder engagement outcomes. Further, key constraints and opportunities related to environmental and cultural considerations were prepared by others.

It is acknowledged that development of the ultimate master plan will involve resolution of complex issues (balancing conflicting expectations) and that implementation will occur over an extended timeframe.

1.7 Strategic context

In order to present a clear picture of the background issues and opportunities influencing the assessment of recreation values, a basic literature review has been undertaken. A summary of the key documents reviewed is included below, while key impacts for future provision are summarised in the breakout box.

1.7.1 Environment and Liveability Strategy 2017¹

The Strategy sets the vision and actions to ensure a healthy environment and liveable Sunshine Coast into the future. It includes a range of desired standards of service for land types and network blueprints for each catchment. While the Strategy does not provide any specific recommendations with regard to Point Cartwright Reserve nor La Balsa Park, it does identify a range of relevant policy positions and future considerations:

- policy positions
 - coastal landforms, habitats and vegetation communities are protected and enhanced
 - native coastal fauna populations are maintained and enhanced
 - coastal recreational, social and economic activities have minimal impact on coastal values and natural processes
 - coastal cultural heritage values are preserved and appreciated
 - open space is protected for its appropriate function including openness
 - open space is flexible and adaptable to allow for diverse recreational, sporting and cultural experiences
 - environmental values are balanced with recreation opportunities in keeping with the natural setting
 - cultural, heritage and historical values within our public open spaces are enhanced and preserved
- considerations
 - a shortfall in district recreation parks in the catchment - limited opportunity to meet current and projected demand
 - a need to improve access to coastal recreation activities in the surrounding catchment.

Clearly, the Strategy highlights the importance of balancing recreation uses across the sites with the need for protection of environmental and cultural heritage values.

1.7.2 Recreation Parks Plan 2021-2031

The Plan provides the framework to ensure a consistent and sustainable approach to recreation park provision.

With regard to the Recreation Values Report, the Plan outlines the range of infrastructure and embellishments generally desired in district-level recreation parks. While La Balsa Park has been developed in-line with this 'typical' district recreation park embellishment list, the Recreation Parks Plan clearly notes the importance of district parks within the open space network that have lower levels of infrastructure to "allow for connection to nature and other passive recreation opportunities" (p. 32). Point Cartwright Reserve has been developed in this manner and balances well with the highly embellished nature of La Balsa Park to provide opportunities for a range of users.

¹ Council, 2020 edition

1.7.3 Regional Facilities Plan for Difficult to Locate Sports²

The Plan presents a range of actions related to facility provision for difficult to locate sports across Noosa Shire Council, Gympie Regional Council and Sunshine Coast Council. It notes that launching and landing sites for hang-gliding require limited infrastructure. Additionally, inland areas tend to have thermals that are consistent and reliable (and more suited to competitive pursuits), while coastal launching sites are more often used for recreational activities.

The Plan identified no demand for a regional-level facility for hang-gliding activities.

1.7.4 Recreational Boating Facilities Demand Forecasting Study 2017³

This Study sets out the current and future demand for publicly accessible recreational boating facilities. It highlights the need for additional boat ramp lanes especially in the Mooloolaba, Maroochydore and Caloundra areas.

Given deep-water access opportunities, La Balsa Park boat ramp was identified as being particularly popular, with car-trailer units regularly parking on surrounding greenspace and choking nearby local roads. As such, formalisation of the maximum number of car-trailer unit spaces is recommended.

Council is currently finalising designs to extend the car-trailer unit parking area servicing the La Balsa Park boat ramp, with construction due to commence in late 2022.

² Otium Planning Group, 2019
³ GHD, 2017

1.7.5 Point Cartwright Reserve and La Balsa Park Master Plan - Community and Stakeholder Engagement Summary Report - Phase 1⁴

A range of engagement activities were undertaken to ascertain community perception with regard to existing uses and management, values and visions for the site. Ultimately, the Engagement Summary Report will guide development of preliminary reports (such as this Recreation Values Report) and the draft Master Plan.

Key findings include:

- ☐ many respondents are happy with the sites in their current arrangement and see no need for change moving forward
- ☐ dogs and dog management across the sites (particularly Point Cartwright Reserve) is clearly polarising. There are many who love the opportunities for dogs (and pets) at Point Cartwright Reserve, yet many others who see this as the number one issue and are seeking for greater restrictions on dog access
- ☐ the community love the natural feel of the sites, the tranquillity and peaceful character and opportunities for activity and exercise
- ☐ outside of dog-related issues, additional elements for future consideration raised include enhanced parking arrangements, improved management and maintenance and further infrastructure.

1.7.6 Point Cartwright and La Balsa Park Master Plan Cultural Heritage Survey⁵

This project included both a desktop assessment of heritage registers and databases, publications, reports and aerial imagery; in addition to a site survey (with Kabi Kabi representatives). The report highlights:

- ☐ Point Cartwright "is deeply significant and a place of major importance in the Kabi Kabi cultural landscape" (p. 26)
- ☐ La Balsa Park has been highly embellished with significant ground surface disturbance compromising any archaeological potential. As a result, there is "no prospect of recovery or remediation for sites that once existed" (p. 26)
- ☐ three shell middens (one containing associated stone artefacts) located at Point Cartwright
- ☐ the presence of dogs being detrimental to the natural environment and wildlife - such that Kabi Kabi representatives perceive that dogs should not be permitted in Point Cartwright Reserve
- ☐ need for additional interpretative infrastructure and revitalisation initiatives.

⁴ Leisa Prowse Consulting, 2022

⁵ Converge Heritage and Community, 2022

1.7.7 Point Cartwright Reserve Master Planning Discussion Paper⁶ & Point Cartwright Reserve Rezoning Proposal⁷

Together, these two documents highlight the key environmental and cultural constraints that the Point Cartwright Care Group consider to be drivers for reducing the impacts of recreation at Point Cartwright. Further, they identify a need for Council to present a more clear vision for the site with a reflective comprehensive management approach.

Key concerns addressed in the documents include:

- ☐ degradation in the environmental and cultural values under existing management practices
- ☐ need for significantly reduced dog activity (given impacts on 'human health and safety, habitat health and wildlife')
- ☐ impacts resulting from 'non-passive' recreation uses and large group activities (organised sports training, boot camps, weddings, parties etc)
- ☐ need to protect the environmental values of the site (potentially through re-zoning)
- ☐ need for management practices that limit tourist-related impacts at the site
- ☐ potential to enhance directional and interpretative signage.

⁶ Point Cartwright Care Group, 2021
⁷ Point Cartwright Care Group Inc, 2022

STRATEGIES AND PLANS - KEY IMPLICATIONS

When considered together, the literature review highlights a number of key considerations:

- ☐ Council and the community acknowledge the importance of balanced uses at Point Cartwright Reserve and La Balsa Park
- ☐ the two sites are popular for a range of recreation uses
- ☐ Point Cartwright Reserve is a site of key environmental and cultural heritage value
- ☐ the community is clearly divided on whether the current dog management practices (particularly the off-leash opportunities throughout Point Cartwright Reserve) are appropriate.





Site analyses

2.1 Open space context

As noted previously, both La Balsa Park and Point Cartwright Reserve are zoned *open space*¹ and are primarily classified as *district recreation parks*. In essence, this indicates that these two open spaces will attract users from the local community and surrounding suburbs. They will also offer different levels of embellishment and experience across multiple activity nodes that are attractive to a wide range of users. Importantly, they will provide quiet areas for reflection and opportunities to connect with nature but also support community gatherings and longer visits.

Council's *Environment and Liveability Strategy (2017)* highlights the lack of district recreation parks within the wider catchment. Indeed, one of the recommendations is for Council to continue to investigate opportunities for new (or expanded) parks in Buddina. (However, the Strategy identifies that suitable land is limited in the area).

The nearest district recreation parks to the master plan sites include:

- ☐ Kevin Asmus Park (approximately 1.5km south)
- ☐ Jessica Park (approximately 2km south-west)
- ☐ Cooper Lookout Park (approximately 2km south).

With district recreation parks having a catchment of approximately 3km, this sub-section of the wider catchment appears catered for by this form of open space. Additionally, each of the parks offers a slightly different experience ensuring opportunities for a range of residents and visitors.

¹ The strip of land on the eastern side of Pacific Boulevard is zoned *Environmental Management and Conservation*

2.2 Recreation uses, experiences and assets

While Point Cartwright Reserve and La Balsa Park are two separate 'venues' and clearly offer differing experiences, they are viewed by many users as one site. A site that 'starts' at the La Balsa Park boat ramp, includes the highly embellished parkland running along the Mooloolah River, loops up through the more natural setting of Point Cartwright Reserve with expansive ocean and river views and then continues down along the coast line through a path system. As such, for the purposes of this site analyses, the two sites will be considered together. For ease of analysis, the recreation uses and experiences have been categorised as land-based, water-based and air-based.

2.2.1 Land-based recreation elements, uses and experiences

Paths, tracks and trails

La Balsa Park and Point Cartwright Reserve are highly valued as locations for walking, walking with dogs, running and riding. As such, activity data captures have identified that there are regularly more than 150 people per hour (weekdays) and almost 300 people per hour (weekends) accessing the sites.

Being such highly used sites, it is encouraging that a range of walk/cycle opportunities exist. From single-person informal tracks leading from the raised headland down to the foreshore, to an unsealed trail passing through remnant rainforest, to wide bitumen-sealed shared use paths (incorporating the Coastal Pathway); there are options for all potential users. The formal paths and unsealed trail are all in appropriate condition - although there are clear areas of desire line shortcuts where the path system 'meanders' up toward the lighthouse. In contrast the informal 'goat tracks' (that have been established by regular trampling) that lead down from the headland are generally unsafe to access, cause damage to flora and fauna and lead to erosion. Additionally, a number of inappropriate mountain bike tracks have been established through the remnant rainforest.

While there is no formal path or designated track available, walking along the base of the headland at shore level is (accepted by Council and) popular.

Lookouts

Point Cartwright Reserve provides a number of locations that are popular for sightseeing as they provide open views of the beach and surf, ocean and/or Mooloolah River. Particularly impressive views are available near the lighthouse and from the boardwalk adjoining the Point Cartwright Reserve car park. The more natural feel of the Reserve is retained as these viewing opportunities are available without formal lookouts needing to be constructed. Users can move about the headland and find their own areas to enjoy the views that interest them most whilst enjoying the natural shade and grassed areas.

While La Balsa Park does not provide the raised vistas available at Point Cartwright Reserve, it does provide uninterrupted views across the Mooloolah River to the wharves and markets area.



Play and picnic

Given their physical connections, La Balsa Park and Point Cartwright Reserve are often viewed by users as one 'site'. However, Council has planned and developed the two parks as separate areas providing largely different experiences. Point Cartwright Reserve has been left as a largely natural open space with limited embellishments. Other than two toilet facilities, the Reserve includes limited seating, no picnic shelters and no barbecues. This is not to say that play and picnicking are not 'permissible' within the Reserve, rather that users need to bring their own picnic rugs and and/or camp chairs and find other self-driven methods of play and amusement.

In contrast, La Balsa Park has been heavily embellished with barbecues, picnic shelters of varying sizes, uncovered picnic tables, two toilet facilities and three play nodes (two with natural shade and one with a shade sail cover) spread across the length of the Park. As a result, the Park is very popular as a site for family outings and all forms of celebrations.



Point Cartwright and La Balsa Park Recreation Values Report

Activities with dogs

Point Cartwright Reserve and La Balsa Park are popular places for people to exercise their dogs. Indeed, field survey results suggest almost 1 in 5 uses each week involve dogs. The adjoining image (from Council's website) shows that dogs are allowed off-leash at all times across much of the headland and south across Buddina beach. Additionally, between 4pm and 8am dogs can be off-leash across the outer perimeter of the headland and south through Half Moon Bay.

It is also important to recognise that while the sites are popular for exercising dogs, there are also large parts of the community that would like to see the presence of dogs managed more tightly by Council. This is particularly the case for Point Cartwright Reserve where much of the headland is designated off-leash at all times and Half Moon Bay where off-leash activities are allowed at restricted times. Key reasons, cited by those seeking reduced dog activity, include:

- ☐ potential harm to cultural heritage sites
- ☐ potential harm to important flora and fauna
- ☐ public health concerns (resulting from dog faeces)
- ☐ noise-related impacts from barking
- ☐ potential for inappropriate interactions (attacks) between dogs and park users.

Further discussion relating to dog access is included in Section 4.



Additional uses and experiences

As two heavily used parks, there are clearly a wide range of uses and experiences available to residents and visitors, including:

- ☐ celebrations
 - Point Cartwright Reserve is becoming a popular venue for outdoor wedding ceremonies
 - as previously noted, La Balsa Park is heavily used for family gatherings and celebrations most weekends
- ☐ physical activity
 - in addition to individual physical activity pursuits such as walking, jogging and riding, the grassed hill at Point Cartwright Reserve also attracts regular pre-season fitness training for local football codes and commercial exercise group sessions
- ☐ 'rock hopping'
 - the rocky shoreline around the Point Cartwright Reserve headland is popular for families to explore in amongst the rocks and rock pools.



Point Cartwright and La Balsa Park Recreation Values Report

2.2.2 Water-based recreation elements, uses and experiences

Fishing

Whilst fishing can be both a land- and water-based activity, it has been included within water-based for ease of reference.

There are a range of fishing options across the master plan area. While fishing is regularly undertaken in the surf beach and from the Point Cartwright Reserve headland rocks, the most popular area for fishing is along the rock wall forming the eastern bank of the Mooloolah River. With many safe and easily accessible fishing spaces available along the length of La Balsa Park, across Half Moon Bay (especially at low tide) and out to the breakwater wall, this is a particularly attractive option for families (and also for night fishing). Additionally, the fishing (and boat launch/retrieval) pontoon adjacent to the boat ramp at the southern end of La Balsa Park provides a further popular fishing option.

Council has provided fish cleaning tables near the boat ramp at the southern end of La Balsa Park.



Boating and paddling

La Balsa Park boat ramp is one of the busier ramps on the Sunshine Coast providing both river and deep water ocean access. The boat ramp includes two lanes, has a boat launch/retrieval pontoon and is serviced by a small car-trailer parking area. As noted previously, the parking area is far too small for peak use times and Council is currently planning for a significant expansion and upgrade. The boat ramp and pontoon also lend themselves to launching of paddlecraft such as kayaks and stand-up paddleboards.



Swimming, snorkelling and diving

The surf beach at the northern end of Buddina beach (toward Point Cartwright Reserve) is not patrolled. However, the beach is an attractive place to recreate (and for surfing). The large sand flat at Half Moon Bay is a popular place for families where children can splash and play in the shallow water (during certain tide times).

The La Balsa Park stretch of the Mooloolah River is a well-known snorkelling and diving area. While the area does not always have good visibility due to tidal movement, it is home to a number of nudibranch species (including a number of more rare varieties).



Surfing

The headland at Point Cartwright Reserve is one of the more popular surfing locations on the Sunshine Coast. Given the size of the headland (and the fact that it can be accessed on all sides), quality waves can be found during most swells and wind directions. The area is renowned for providing quality tubes when conditions are favorable.



Point Cartwright and La Balsa Park Recreation Values Report

2.2.2 Air-based recreation elements, uses and experiences

Hang gliding and paragliding

Hang gliding and paragliding are usually not permitted within controlled airspace (Point Cartwright Reserve falls within the controlled airspace for Sunshine Coast Airport). However, the Sunshine Coast Sports Aviators club has been given approval by the Civil Aviation Safety Authority (and Council) to launch from the small grassed area on the eastern side of the Reserve up toward the lighthouse. Strict conditions ensure that this is a closely managed flying arrangement - with flyers needing to stay within 300ft of the shoreline and only flying south from the launch site for a total distance of up to 1.7km. Additionally, a maximum of only three pilots are allowed in the air at one time. A duty person is required to gain clearance from the Sunshine Coast Airport Tower before flying begins (and advise when flying finishes) and remain on the ground at the launch site throughout the session.

This is considered one of the more picturesque (and popular) flying sites for the Region. Throughout the warmer months (when the prevailing winds are east to south-east) flying is undertaken on most days of the week with up to 5 pilots at each session. Smaller numbers fly during cooler months where flying is only undertaken twice each week (on average). The Sunshine Coast Sports Aviators appreciate the access they have to the launch site at Point Cartwright. In order to retain access to the public car park for other users, the club encourages members to park on-street further south from the formal car park area. Additionally, with toilets available at the car park area, there is no additional infrastructure required to meet the needs of flyers.



2.3 Recreation experiences - summary

It is clear that, together, La Balsa Park and Point Cartwright Reserve offer a set of unique recreation experiences. The ability to enjoy scenic walks in a natural setting, formal and informal water-side picnics, hang gliding and paragliding, formal play, quiet reflection, beach activities and watercraft launching - all from an area where on-leash and off-leash dog activities are permitted (and all within a heavily developed residential catchment) is quite unusual. It is this large scope of activities and population pressures that has led to conflicts between users (and uses).

It is becoming common for councils to establish fenced dog off-leash areas within recreation parks. Further, dog off-leash areas are often designated within very large recreation parks and on specific areas of beaches. What is not common is for dog off-leash activities to be permitted in more natural settings (particularly those with cultural heritage values) or along key walk/cycle routes such as the Coastal Pathway. The management of dog off-leash activities within Point Cartwright Reserve requires a re-think.

2.4 Environmental considerations

The environmental values research¹ undertaken as part of the wider master planning project has identified a number of directions with potential to impact recreation activities:

- opportunity exists to expand the current extent of the Point Cartwright Reserve Endangered RE12.2.2 community into the cleared area in the central section of Point Cartwright Reserve. While loss of open space (for recreation purposes) is rarely supported, this area has been heavily impacted previously (by mining activities) and areas of open space would remain immediately east. Additionally, opportunities to extend endangered vegetation within this unique location should not be ignored
- opportunities exist to more closely manage impacts of walking and cycling across Point Cartwright Reserve. Where inappropriate access is resulting in degradation of ecologically significant vegetation areas, intervention is required. Suitable fencing (and gates) is required to exclude bikes from accessing unsealed trails and vegetated areas. Additionally, where goat tracks have been established between the headland and foreshore, a formal track is required, while remaining tracks should be closed and rehabilitated.

2.5 Cultural heritage considerations

A recent cultural heritage survey² across Point Cartwright Reserve and La Balsa Park identified a range of key considerations with regard to recreation opportunities and constraints:

- Point Cartwright is a deeply significant location of major importance in the Kabi Kabi cultural landscape - despite being impacted by inconsistent uses
 - the survey identified three shell midden sites (one containing associated stone artefacts)
 - the bedded layers of sandstone at the base of the cliff faces is also considered significant (as a source of grinding materials and flaked tools)
- La Balsa Park has been significantly disturbed and embellished resulting in no prospect of remediation (from a cultural heritage perspective).

Given the cultural heritage values within Point Cartwright Reserve, the report highlights the need for greater management of user movement and a direction that dogs should not be permitted within the Reserve. These considerations are further discussed within Section 4 of the report.

¹ Future-Plus Environmental, 2022
² Converge Heritage and Community, 2022





Demands and trends

3.1 Demand drivers

3.1.1 Population considerations

The population of the Wurtulla - Buddina and District locality reached more than 28,000¹ in 2021. Council reports an expected increase of more than 8,000 additional residents by 2041². While the largest population increases are expected in the older age cohorts, there are expectations of growth across all ages.

A growing population will mean that the number of people seeking outdoor recreation and play opportunities will increase within the catchment. If not managed appropriately, this could lead to further degradation of the existing assets, inappropriate use of areas of significance and continued user conflicts.

3.1.2 Participation trends

Ongoing research conducted by SportAUS highlights a clear move away from formal sport participation while physical activity and recreation have increased significantly (by more than 20% since 2001). Participation in walking and fitness/gym have increased the most. As previously noted, there are few formal sports/activities undertaken across the study area. For those activities reported by SportAUS³, significant participation increases have been highlighted at a National-level for adults in air sports, cycling, fishing, paddle sports and surfing since 2017. Increases in participation in air sports and fishing have also been observed for children. These findings support reports for increasing demand for space for car and trailer parking across the study area.

Ongoing growth in walking and cycling participation are projected. Across the country, councils are planning for greater demand on the pathway networks. Sunshine Coast Council recognises that the existing shared pathway network struggles to meet existing demand - let alone service expected future needs. The Master Plan will need to address the popularity in walking and cycling (and the need to balance potential conflicting uses of the shared pathway network).

Convenience

Our society is becoming increasingly convenience-orientated. People desire the flexibility to do activities when it suits. This desire has contributed to an increasing trend in 'no strings attached' participation. Results from the 2021 AusPlay Focus Report indicated that the COVID-19 pandemic had a significant impact on organised sport due to restrictions on community gatherings. By contrast, there has been a national increase in adult participation in physical activity, and with higher frequency per week being driven by women. Walking for recreation remained the most participated in activity, and jogging was almost as popular, following by cycling, bushwalking and swimming. Interestingly, most of these more popular activities are available across the Point Cartwright Reserve and La Balsa Park areas.

¹ ABS Census QuickStats, 2021
² Profile.id, 2018
³ AusPlay, National data

Increasing health and environmental awareness

People are becoming increasingly concerned about their health, with conditions such as obesity and heart disease on the rise. With the trend of small residential blocks and higher density living, people have less contact with the outdoors (including backyards). A significant body of knowledge now exists as evidence that residents with good access to the natural environment report a higher quality of life. Additionally, at societal level, there is growing awareness of the environment and the challenges it is facing, such as climate change and urban growth. This has facilitated a growth in visitation to various natural areas. A term referred to as 'returning to nature', has emerged where people feel the desire to become reconnected to their natural environments in an effort to escape their modern lifestyles.

COVID and dog ownership

The COVID pandemic resulted in a substantial boom in pet ownership in Australia⁴. Nationally, 69 % of households now own a pet, up from 61% at the start of the pandemic. This increase has largely been led by a surge in dog ownership—with over a million additional dogs being brought into Australian households since 2019. Companionship is by far the most common reason for wanting a dog.

These significant increases in dog ownership are resulting in higher demand for dog parks and dog on- and off-leash areas. Point Cartwright Reserve and the surrounding foreshore areas (including Half Moon Bay) are some of the more popular areas for recreation with dogs across the Sunshine Coast. In fact, dog clubs from outside the region are also known to undertake group activities within the study area. This Report has already highlighted the potential conflicts that can result from inappropriate actions from off-leash dogs and the nuisance noise-related concerns raised by nearby residents.

⁴ Animal Medicines Australia, 2021



3.2 Community values

As previously highlighted, a range of engagement activities were undertaken to ascertain community perception with regard to existing uses and management, values and visions for the site. There is recognition from respondents that La Balsa Park and Point Cartwright Reserve are distinct land parcels with differing values and uses. However, as summarised below, the community is clearly divided on preferred uses and assets across the study area.

☐ Point Cartwright Reserve

- four stand-out responses for what respondents love about Point Cartwright Reserve (in order): dogs and pets; natural beauty and landscapes; exercise and active transport; environment
- yet - the highest response for issues and challenges for Point Cartwright Reserve was 'dogs' (specifically too much access to off-leash areas, poor behaviour of dogs and owners, presence of faeces)
- it is also important to note that almost 1 in 4 respondents noted 'no issues' with the current use and management of Point Cartwright Reserve.

☐ La Balsa Park

- five stand-out responses for what respondents love about La Balsa Park (in order): natural beauty and landscape; park facilities; exercise and active transport; dogs and pets; amenity
- highlighting that Council has done a quality job in developing and managing the Park, the highest response for issues and challenges for La Balsa Park Point was 'no issue' (a response provided by more than 1 in 3 respondents)
- the top 3 issues identified include dogs (specifically too much access to off-leash areas, presence of faeces, and poor behaviour of dogs and owners), parking, and lack of park infrastructure (specifically shade; barbecues, tables and benches).

Respondents were also asked to look forward and identify elements they would like changed in the future. For both sites, the overwhelming response was for 'no change'. For those that did identify areas for change, there was an almost equal split of those wanting access to more dog off-leash areas and those seeking a reduction in off-leash areas. The only other changes identified consistently was the need for greater environmental conservation for Point Cartwright Reserve and more parking and shade for La Balsa Park. Council reports that lack of parking is a significant concern near to La Balsa Park (particularly with cars and boat trailers spilling out into the on-road parking network). On weekends (with good weather for boating) it is not uncommon for Council to receive complaints from nearby residents regarding difficulty accessing their properties given the volume of cars (and trailers) parking in the surrounding streets.

Determining what the community 'values' at La Balsa Park is relatively straightforward. The Park has been developed as a heavily embellished water-side recreation park - a place where families can go to play, picnic and fish; a place for gatherings and celebrations; a place for walking and cycling; a place to access the river and ocean for boaties. Each of these elements should be built upon and reflected in the master planning exercise. In contrast, the community is divided on the 'values' of Point Cartwright Reserve. It is highly unusual for a site to be recognised for its environmental and cultural heritage values, yet also seen as an important dog off-leash area (presumably by a separate section of the community). Trying to placate these seemingly polar community values will result in further management issues and ever-increasing community conflict.





Future directions

4.1 Vision

4.1.1 Vision statement

The vision statement sets the framework for future decision-making for the study area. It also provides the direction for the guiding principles presented below.

The recreation vision for the study area is:

Together, Point Cartwright Reserve and La Balsa Park provide a wide range of recreation opportunities for local residents and visitors. The sites will be embellished and managed to reflect the environmental and cultural heritage values of the sites and to ensure sustainable outcomes.

4.2 Guiding principles

The guiding principles describe the over-arching intentions for the ongoing development and management of Point Cartwright Reserve and La Balsa Park. They will be used to ensure that the master plan embeds best practice principles to achieve quality recreation outcomes. Importantly, these principles reflect Council's 10 Design Principles and the key planning principles included in the recently adopted Recreation Parks Plan.

Quality planning	Council will ensure an evidence-based strategic approach to the provision of recreation opportunities. Facilities will respond to the needs of the community and be fit-for-purpose (yet recognise resource realities and affordability)
Partnerships	Council will ensure that the community continue to be provided with a range of opportunities to become involved in decision-making processes regarding future recreation-, environment- and cultural heritage-related development
Equitable, accessible, safe and connected	Council will strive to develop equitable, diverse, well-linked recreation options that enhance opportunities for health and wellbeing. Facilities will be safely and conveniently accessed by users (including suitable provision of parking)
Attractive and inviting	Council will ensure that Point Cartwright Reserve and La Balsa Park are designed and effectively maintained to a high quality to encourage the community to value them and to foster high levels of use
Adaptable	Council will ensure that facilities offer a diversity of choices that reflect the varied (and changing) needs of the community. Multi-use facilities will be developed that respond to changing demographics and climate change resilience
Protect, preserve, enhance and educate	Council recognises the important role that healthy and resilient ecosystems and cultural heritage play in the lives of present and future generations. Opportunities to learn about cultural heritage and the natural environment will be integrated into development of the sites

4.3 Proposed uses

The vast majority of existing recreation uses are highly valued, do not degrade the natural beauty of the area, nor the environmental and cultural heritage values of the sites. However, there are a small range of activities that require greater management to ensure ongoing sustainability and quality experiences.

4.3.1 Land-based recreation elements, uses and experiences

Shared pathways, tracks and trails

- ☐ Formalise the desire line short cuts toward the lighthouse end of Point Cartwright Reserve
- ☐ Undertake a 'whole of network' review of the shared pathway to improve alignments and preferred routes, safety, amenity and to reflect future demand. Include upgrades to the signage suite (that aligns with the existing preferred designs used across the shared pathway network)
- ☐ Construct an additional formal track link from the sealed path down to the rocky headland up toward the lighthouse end of Point Cartwright Reserve
- ☐ Construct a formal track leading from the lighthouse to the fenced grass area at the headland end of Point Cartwright Reserve (and close and rehabilitate the other existing goat tracks in this area)
- ☐ Restrict inappropriate access to the unsealed tracks and trails (and the heavily vegetated areas)

Lookouts

- ☐ Construct a formal track leading from the lighthouse to the fenced grass area at the headland end of Point Cartwright Reserve. Formalise this area as an additional lookout

Play and picnic

- ☐ Retain the existing range of play and picnic facilities (with La Balsa Park heavily embellished and Point Cartwright Reserve sparingly embellished)

Activities with dogs

- ☐ Reduce the amount of area available for off-leash dog activities at Point Cartwright Reserve to the existing beach section only (Beach access 198 to 201). The rocky headland and remainder of Point Cartwright Reserve (including Half Moon Bay) are all to be converted to on-leash only areas
 - clearly Point Cartwright Reserve is a popular dog off-leash area. However, the area has high environmental and cultural heritage values that are incongruent with dog activities off-leash. Further, the area is very popular for passive and active recreation and the Coastal Pathway passes through this site. (This section of Coastal Pathway is the only portion of the Pathway network to include off-leash dog access). While these changes will upset many dog owners, off-leash opportunities will be retained on the nearby beaches and at Jessica Park in Minyama (approximately 2km south-west). Additional parking may be required at these sites if they become more popular for dog off-leash activities.

Additional considerations

- ☐ Continue to monitor formal bookings for celebrations such as weddings. Current levels of bookings are appropriate. However, if these uses increase significantly a capped system may be required
- ☐ Continue to plan for parking upgrades across the site (including to service the La Balsa Park boat ramp).

4.3.2 Water-based recreation elements, uses and experiences

Fishing

- ☐ Retain the existing embellishments supporting fishing opportunities
- ☐ Install a fish-cleaning table near the rock wall mid-way along the length of La Balsa Park

Boating and paddling

- ☐ Investigate opportunities to expand and upgrade the parking area for the La Balsa Park boat ramp

Swimming, snorkelling and diving

- ☐ Ensure opportunities for swimming, snorkelling and diving are not diminished through future development

Surfing

- ☐ Construct an additional formal track link from the sealed path down to the rocky headland up toward the lighthouse end of Point Cartwright Reserve

4.3.3 Air-based recreation elements, uses and experiences

Hang gliding and paragliding

- ☐ Continue to approve hang gliding and paragliding from Point Cartwright Reserve (assuming CAA approvals remain in-place). (While grass launching is appropriate) investigate the potential of developing a matted launch area at the existing launch site to reduce the need for ongoing maintenance of the current grass surface and surrounding shrubs.

4.4 Managing recreation uses

4.3.1 Limits of acceptable change

Limits of Acceptable Change (LAC) proposes a framework to define acceptable limits for impacts. Core elements identify:

- ☐ lowest (minimum) acceptable conditions
- ☐ a monitoring process to determine if standards are met
- ☐ management prescriptions reflecting if standards have been met.

Compromise is central to LAC. For a number of years, Council has fielded queries and complaints with regard to the ongoing development and use of the study area (particularly Point Cartwright Reserve). Council has attempted to provide solutions and opportunities for all interested users (those wanting dog off-leash opportunities, those seeking areas to exercise, those enjoying the views, those appreciating the natural beauty and sensitive environment). However, this approach has proven largely unsuccessful and, to some extent, has divided the community. Rather than 'accepting change' it appears time for an alternate approach to management.

4.3.1 Carrying capacity

In contrast to the limits of acceptable change approach, the carrying capacity approach outlines that the capacity of a site (from a recreation perspective) is dependent on several factors. The most relevant factors for Point Cartwright Reserve and La Balsa Park include:

- ☐ the environmental characteristics of the site and its sensitivity to impact
- ☐ the cultural heritage values of the site and its sensitivity to impact
- ☐ the likely level of impact from any existing and proposed activities and facilities
- ☐ any alternate locations/options available for activities considered inappropriate.

Generally, the higher the environmental and cultural heritage sensitivity, the lower the activity impact should be, as a higher level of design, funding and management resources are required to attain sustainable outcomes. In contrast, a lower sensitivity of a site would allow a higher activity impact.

Recommended approach for assessing site carrying capacity:

- ☐ utilise expert advice in the environmental and cultural heritage assessment of the site
- ☐ choose sites of low sensitivity for intensification of use
- ☐ restrict usage rates to appropriate levels by dispersing demand for some activities to other areas
- ☐ utilise expert advice in the siting and design of facilities
- ☐ ensure adequate resources exist to construct facilities to a high standard
- ☐ ensure adequate resources exist to maintain and manage facilities after completion.

Point Cartwright Reserve is an area of both environmental and cultural heritage value. It is sensitive to impacts from over-use and inappropriate uses. As a result, the site is considered appropriate for moderate levels of passive recreation, exercise, infrequent gatherings and events, and dog on-leash activities. The Reserve is not considered an appropriate location for dog off-leash activities. Council is encouraged to investigate opportunities to develop more local-level opportunities for dog off-leash activities. Additionally, opportunities for larger regional-level dog exercise areas should also be considered. While Jessica Park is the nearest park with an off-leash area to Point Cartwright Reserve, it is acknowledged that is a smaller land parcel, is more formalised and does not have the setting or views of Point Cartwright Reserve (but this should not preclude the off-leash changes proposed at Point Cartwright Reserve).

It is important that Council's park planners and maintenance staff have access to the formal bookings for La Balsa Park and Point Cartwright Reserve. As previously noted, existing levels of use are appropriate. However, significant increases in bookings may impact the carrying capacity (and sustainability) of the sites.

Sunshine Coast Council
Macropod Conservation Plan
2023



Edition August 2023

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Acknowledgements

Council wishes to thank all
contributors and stakeholders
involved in the development
of this document.

Reference document

This document should
be cited as follows:
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**Macropod Conservation Plan
2023.**

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Cover image

Eastern grey kangaroo

Traditional Acknowledgement

Sunshine Coast Council acknowledges the Sunshine Coast
Country, home of the Kabi Kabi peoples and the Jinibara
peoples, the Traditional Custodians, whose lands and waters
we all now share.

We recognise that these have always been places of cultural,
spiritual, social and economic significance. The Traditional
Custodians' unique values, and ancient and enduring cultures,
deepen and enrich the life of our community.

We commit to working in partnership with the Traditional
Custodians and the broader First Nations (Aboriginal and
Torres Strait Islander) communities to support self-determination
through economic and community development.

Truth telling is a significant part of our journey. We are
committed to better understanding the collective histories of the
Sunshine Coast and the experiences of First Nations peoples.
Legacy issues resulting from colonisation are still experienced
by Traditional Custodians and First Nations peoples.

We recognise our shared history and will continue to work
in partnership to provide a foundation for building a shared
future with the Kabi Kabi peoples and the Jinibara peoples.

We wish to pay respect to their Elders — past, present and
emerging, and acknowledge the important role First Nations
peoples continue to play within the Sunshine Coast community.

Together, we are all stronger.



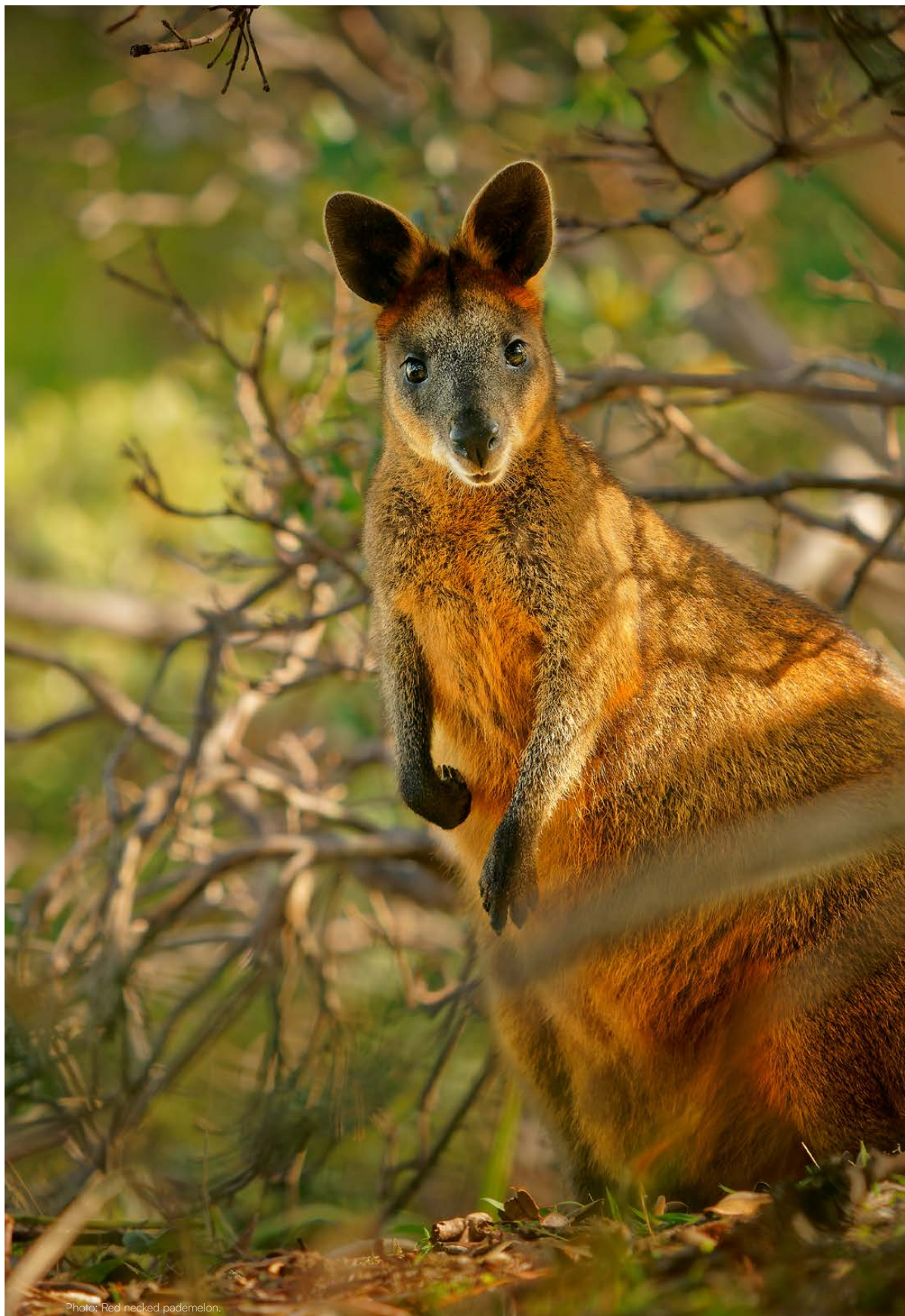


Photo: Red-necked pademelon.



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United Nations Sustainable Development Goals

As we advance our vision to be Australia's most sustainable region — Healthy. Smart. Creative. The environmental, social, cultural and economic activities across the region must be carefully balanced to ensure we advance our vision sustainably.

The United Nations Sustainable Development Goals (UNSDGs) for peace, prosperity, people and planet provide a comprehensive and internationally recognised framework for us to collectively align

the way we each live, work, learn and play every day — and form an important foundation of the performance measurement framework of our Biosphere.

Council is demonstrating regional leadership by committing to embed the UNSDGs in our strategies, plans and associated progress reporting. Each Corporate Plan goal identifies how it contributes to the UNSDGs and, in doing so, assists to progress our Sunshine Coast Biosphere aim and objectives.



Our global commitment

Towards this end, the *Macropod Conservation Plan* embeds the United Nations Sustainable Development Goals (UNSDGs) into its actions.

UNSDG 11 — Sustainable cities and communities.

Macropods are valued by the local community as an important part of the regions natural and cultural heritage. The *Macropod Conservation Plan* includes desired outcomes that will support evidence based management decisions, education and stronger partnerships which will strengthen efforts to protect macropods and make our cities and human settlements safe, resilient and sustainable. Planning and development guidelines for safe movement and habitat protection of macropods will provide positive economic, social and environmental links between urban, peri-urban and rural areas.

UNSDG 13 — Climate action.

The *Macropod Conservation Plan* includes actions to address future threats to macropod populations caused by climate change. This includes population monitoring and the identification and protection of viable movement pathways, and refugia.

UNSDG 15 — Life on land.

Halting biodiversity loss requires the protection of all species of native wildlife in our region. The *Macropod Conservation Plan* takes a whole of landscape and partnerships approach to sustainable development which is required for these highly mobile group of animals.



In June 2022, our Sunshine Coast local government area was recognised by the United Nations Educational, Scientific and Cultural Organisation (UNESCO) as a biosphere reserve - where responsible development and people living sustainably sit alongside active conservation.

Our region has joined a global effort of 738 biospheres in 134 countries to balance the environmental, social, cultural and economic needs of today, without compromising the ability to meet the needs of future generations.

Our region's international recognition as a special place where people are living, working, learning and playing

sustainably highlights the values of our region that we are seeking to protect and enhance, brings new opportunities and a range of possible benefits to our natural environment, community, lifestyle and economy.

Being recognised as a UNESCO Biosphere reserve and maintaining this credential is our region's commitment to create a positive legacy for future generations. Every resident, visitor, business and government entity has a key role to play in maintaining and enhancing the Sunshine Coast Biosphere reserve for our children, grandchildren and all those who will enjoy the prosperity, beauty and liveability of our region into the future.



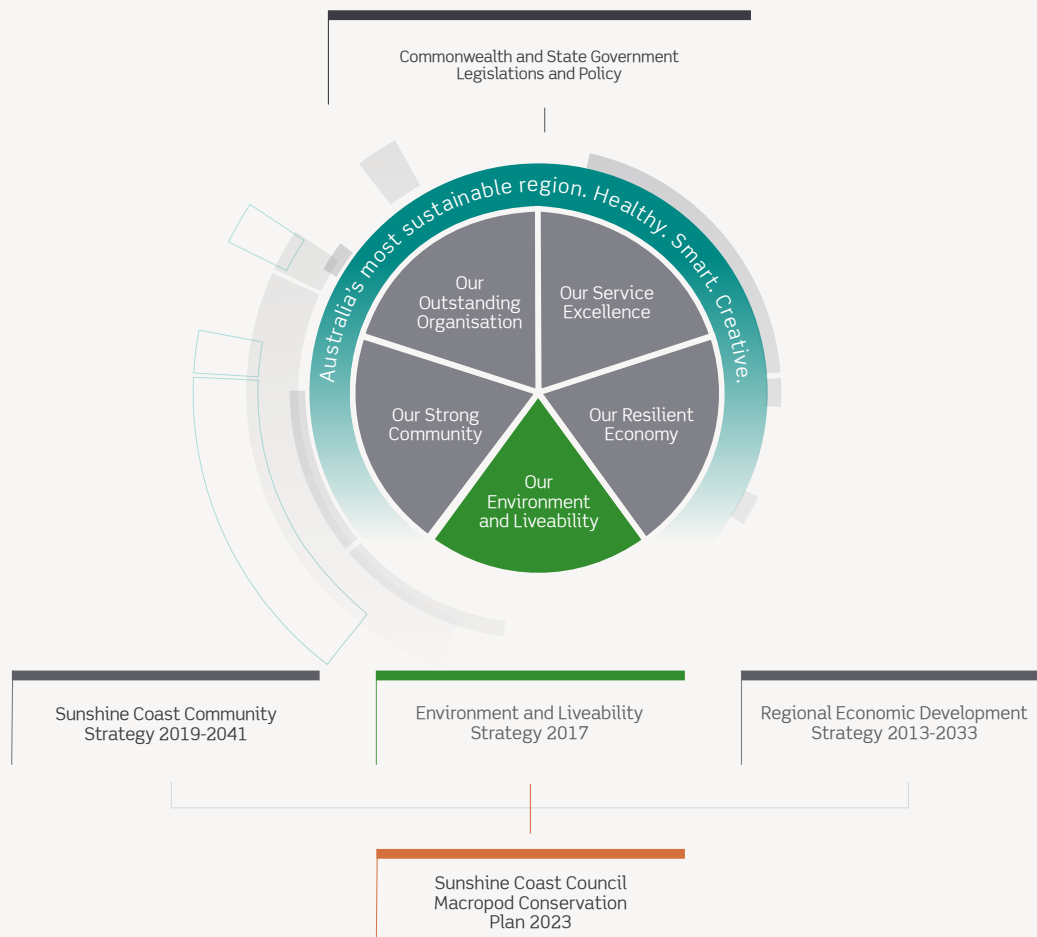
STRATEGIC FRAMEWORK

Sunshine Coast Council



Photo: Stephanie Reif — Swamp wallaby eating bunya nut.

Strategic alignment



Environment and Liveability Strategy 2017

The Environment and Liveability Strategy, 2017 builds a pathway to a healthy environment and liveable Sunshine Coast in 2041. The natural environment and how it can be preserved and enhanced, as well as the liveability of the region is the primary focus – enabling a good quality of life for all residents and supporting a strong economy in an accessible and well-connected built environment.

The preparation of the *Macropod Conservation Plan* is in response to Council's commitment to the long-term conservation of macropods within the region and Council's corporate plan outcome 2.2 – protection and enhancement of our natural assets and distinctive landscapes. The plan was included as a transformational action of the Environment and Liveability Strategy 2017.

SECTION 1: INTRODUCTION



Photo: Eastern grey kangaroos.

Introduction

1.1 Background

Sunshine Coast residents and visitors place a high value on the region's beautiful natural amenity and relaxed lifestyle. It is a region of abundant natural resources with 55% of its native vegetation remaining, over 78,000 ha of open spaces, and abundant wildlife. But it is also a rapidly developing region, with population expected to exceed 500,000 by 2041 (SCC 2017).

While this brings economic and lifestyle opportunities to the region, it also increases the necessity to protect the other species with whom we share this space.

Macropods, particularly the eastern grey kangaroo, are iconic species in eastern Australia. But Council's aspirational vision for the *Macropod Conservation Plan* is about more than protecting iconic species. This Plan, with the assistance of the community, will help ensure that creating safe space for other species remains front of mind as the Sunshine Coast region continues to grow.



Kangaroos and wallabies are some of Australia's most recognisable and popular animals. Macropods appeal to our identity and culture, as well as being tourism icons, valued by both domestic and international visitors. Highly significant to Indigenous Australians, many traditional land management practices are related to macropods (Bowman et al. 2001).

There is a strong desire by the Sunshine Coast community to protect current and future macropod populations in the local government area (LGA). There are many dedicated residents, wildlife rescue/care groups, researchers, conservationists, and advocates who support the development of a conservation plan for our macropods. Commitment by Sunshine Coast residents, businesses, industry, and community groups is integral to the success of any species conservation plan.

SECTION 1: INTRODUCTION

1.2 Purpose

The purpose of this *Macropod Conservation Plan* is to ensure that sustainable populations of eastern grey kangaroos (*Macropus giganteus*) and other macropods (Section 2) continue to thrive in the LGA.

The *Macropod Conservation Plan* will use a whole of landscape and integrated partnerships approach to macropod conservation by:

- Spatially identifying macropod habitat, occurrence clusters and movement pathways (and threats to survival) in the LGA.
- Setting out the approaches to be adopted in maintaining wild populations of eastern grey kangaroo and several other key macropod species.
- Allocating responsibilities to stakeholders to ensure desired outcomes are reached during the life of this ten-year plan.

The *Macropod Conservation Plan* has considered and integrated a complex array of issues, data and expert advice and is supported by a literature review of the focus species' ecology, preferred habitat, home ranges and characteristics of the landscape that facilitate or limit movement of macropods (Ecosure 2020).

1.3 Desired outcomes

The success of the Plan relies on meeting objectives that are measurable, attainable, and prioritised according to resource availability.

To achieve this, Council has a strategic framework for the *Macropod Conservation Plan* comprised of the following Desired Outcomes:

- 1 Management is evidence based and informed by contemporary research and knowledge of Sunshine Coast macropod populations.
- 2 Planning and development assessment processes and supporting guidelines are in place to support the protection of macropods and their habitat.
- 3 The impacts of threatening processes on macropods in the Sunshine Coast local government area are understood and minimised.
- 4 A landscape approach to macropod conservation is achieved through advocacy, education, and partnerships with the community.

This Plan can serve as a reference document for Council during the operational works phase of development assessment where possible.



1.4 Legislative and policy context

All species covered in this Plan are declared 'least concern wildlife' under the *Nature Conservation Act 1992* (NC Act) and supporting legislation. Other applicable legislation and policy is provided in Table 1.

This *Macropod Conservation Plan* aligns with the aspirations of the Sunshine Coast Biosphere reserve where responsible development and people living sustainably sit alongside active conservation.

Table 1: Applicable legislation and policy

Legislation	Application and purpose of legislation
Nature Conservation Act 1992 (NC Act) and its subordinate legislation: <ul style="list-style-type: none"> - Nature Conservation (Animals) Regulation 2020 - Nature Conservation (Macropod) Conservation Plan 2017 	"The protection of native wildlife and its habitat"
Animal Care and Protection Act 2001	"Provide standards for the care and use of animals" and to "Protect animals from unjustifiable, unnecessary or unreasonable pain"
Sunshine Coast Planning Scheme 2014	"Maintenance of the Sunshine Coast as one of the most biologically diverse areas in Australia through use of planning scheme features such as Strategic Framework Map 5 Natural Environment Elements" (Part 3 Strategic Framework, 3.7 Natural Environment)
Sunshine Coast Environment and Liveability Strategy 2017	Vision of a healthy and liveable Sunshine Coast in 2041. Sets the strategic framework for our natural environment, including biodiversity: <ul style="list-style-type: none"> 2.1 Natural ecosystems and the native plants and animals they support are preserved. 2.2 Priority habitat areas are protected, enhanced, connected and responsive to changing environmental conditions. 2.9 Biodiversity is valued, respected, and used sustainably to support our lifestyle, livelihoods and sense of place. Transformational Action 6: Connecting Nature with People included Task 6.9: Develop a <i>Macropod Conservation Plan</i> .



Focus species

The Sunshine Coast region is home to seven macropod species of the genera *Macropus*, *Thylogale* and *Wallabia*, all of which are the subject of this plan (Table 2). Their status and habitat requirements are described below.

Table 2: Focus species conservation status and habitats

Common name	Scientific name	Queensland status	Commonwealth status	Habitat
Eastern grey kangaroo	<i>Macropus giganteus</i>	Least concern	Not listed	Open, grassy plains close to grassy woodlands and forests for shelter.
Swamp wallaby	<i>Wallabia bicolor</i>	Least concern	Not listed	Broad gradient of habitats — mainly thick forest undergrowth or coastal heath.
Whiptail wallaby	<i>Macropus parryi</i>	Least concern	Not listed	Grassy open woodlands, particularly in hilly and sloped environments. Commonly found in mountainous areas.
Black-striped wallaby	<i>Macropus dorsalis</i>	Least concern	Not listed	Shelters in dense vegetation during the day and ventures into the open at night. Dense patches of woody and shrubby vegetation, including lantana thickets for daytime shelter.
Red-necked wallaby	<i>Macropus rufogriseus</i>	Least concern	Not listed	Eucalypt forests and coastal scrub within close to open areas for foraging.
Red-legged pademelon	<i>Thylogale stigmatica</i>	Least concern	Not listed	Primarily a rainforest dwelling species but has been observed in dense sclerophyll forests. Occasionally forage in open pastures but remain alert and vigilant.
Red-necked pademelon	<i>Thylogale thetis</i>	Least concern	Not listed	Wet sclerophyll forests and rainforests within close proximity to open grasslands and pastures.

Objectives and actions

The strategic framework for the *Macropod Conservation Plan* comprises the following Desired Outcomes:

3.1 Desired outcome 1:

Management is evidence based and informed by contemporary research and knowledge of Sunshine Coast macropod populations.

Objective:

Develop a better understanding of macropod population dynamics and habitat on the Sunshine Coast to inform and strengthen eastern grey kangaroo and other macropod conservation planning.

Actions:

3.1.1 Engage with research partners, including the University of the Sunshine Coast (UniSC) to continue to monitor and explore SCC eastern grey kangaroo population trends, and conservation genetics.

3.1.2 Contribute to habitat permeability and critical habitat mapping to identify where macropods could persist during unsuitable climatic periods, drought, bushfire and with urban development pressures.

3.1.3 Build on current data to create a more robust macropod dataset for future use.

Establish mapping and database resources to deliver continuous program delivery:

- integrate the findings of the *Sunshine Coast Planning for Improved Fauna Movement Study* where applicable
- create consistent data collection methods internally and with external partners
- seek opportunities to gather incidental macropod records from other programs (e.g. SCC Healthy Places invasive animals and uncontrolled domestic dogs monitoring).

3.2 Desired outcome 2:

Planning and development assessment processes and supporting guidelines are in place to support the protection of macropods and their habitat.

Objective:

Consider future development areas identified in Shaping SEQ and the Sunshine Coast Planning Scheme 2014 and associated amendments/new planning schemes to ensure proactive consideration of macropod populations and their habitat requirements.

Objective:

Provide planning guidelines to help maintain a landscape that contains sufficient habitat to sustain a viable population of eastern grey kangaroos in the Sunshine Coast Council LGA, giving due consideration to quantity, connectivity, and condition of habitat in areas of urban growth.

Actions:

- 3.2.1 Incorporate macropod mapping data outputs in policy and planning through:
- Preparation of mapping tools showing movement pathways and high-quality habitat for macropods.
 - Review of the correlation between macropod mapping and the new planning scheme biodiversity mapping layers including vegetation/ habitat (core and connecting) areas and riparian corridors.
 - Developing a guideline that includes provisions for ground-truthing requirements for macropods in new developments.
 - Developing conditions within the Planning Scheme to regulate infrastructure associated with developments to mitigate the impacts on macropods. e.g., culverts and under/overpasses.

- 3.2.2 Develop guidelines to minimise macropod mortality associated with entrapment and forced dispersal at development sites.

- 3.2.3 New developments include macropod sensitive design with the following range of (but not limited to) macropod impact mitigation options:
- Road design and speed limits in place to reduce macropod interactions with vehicles and facilitate safe movement for wildlife and people.
 - Fauna crossing infrastructure to facilitate safe movement for macropods e.g., fauna underpass.
 - Use of proven signage such as electronic signs, and road surface markings at appropriate locations.
 - Roadside plantings which ensure visibility and discourage grazing.
 - Kangaroo friendly habitat planting in suitable locations.

- 3.2.4 Develop property fencing guidelines for macropod movement pathways and high human use areas:
- Which prevents isolation of genetic movement for macropods and all wildlife between critical habitats.
 - To stipulate acceptable methods for construction and materials.

- 3.2.5 Undertake inventory of all existing fauna connectivity structures, assets and purpose-built fauna exclusion fencing across entire LGA.

SECTION 3: OBJECTIVES AND ACTIONS

3.3 Desired outcome 3:

The impacts of threatening processes on macropods in the Sunshine Coast local government area are understood and minimised.

Objective:

Identify and recommend measures that reduce macropod mortality and protect and enhance macropod populations and their habitat.

Actions:

3.3.1 Install appropriately located and effective injury/ mortality mitigation measures (such as strategic sign installation; underpasses; virtual fencing; and targeted traffic calming) at kangaroo-related road accident hot spots. Explore innovative options and monitor for efficacy.

3.3.2 Continue to record information regarding macropod-vehicle accidents, trauma to macropods and negative human/ macropod interactions as applicable

3.3.3 Continue monitoring and control (if required) of wild canids and mapping of wild canid data.

3.3.4 Continue to monitor and respond to problematic behaviour by domestic dogs that impact on macropods and other wildlife.

- Develop a responsible dog ownership brochure dealing with wildlife generally and kangaroos specifically.

3.3.5 Contribute to the incorporation of environmental threats to macropods into relevant drought and bushfire response plans.

3.3.6 Identify best practice strategies that are being used to protect urban macropod populations elsewhere in Australia.

3.3.7 Build on current data to create a more robust macropod dataset for future use.

Establish mapping and database resources to deliver continuous program delivery:

- integrate the findings of the *Sunshine Coast Planning for Improved Fauna Movement Study* where applicable
- create consistent data collection methods internally and with external partners
- seek opportunities to gather incidental macropod records from other programs (e.g. SCC Healthy Places invasive animals and uncontrolled domestic dogs monitoring).

3.4 Desired outcome 4:

A landscape approach to macropod conservation is achieved through advocacy, education, and partnerships with the community.

Objective:

Connect community, government, industry, and research bodies in a collaborative approach to macropod conservation.

Objective:

Increase understanding and ownership of macropod conservation actions across all sectors of the community.

Actions:

- 3.4.1 Create opportunities to engage the community and other partners to investigate important habitat or movement pathways close to urban centres with a view to:
- Identifying preferred macropod movement pathways around residential developments, schools, or golf courses where interactions between macropods and humans may increase.

- 3.4.2 Actively seek to enhance habitat connectivity on private land within southeast Queensland — utilising existing programs such as Voluntary Conservation Agreements (VCAs), Land for Wildlife, and other partnerships.

- 3.4.3 Engage with traditional owners to incorporate traditional knowledge and practices into education and on-ground management.

- 3.4.4 Develop and encourage community adoption of citizen science opportunities for macropod research, data collection and awareness.

- 3.4.5 Develop targeted educational material and a communication plan—consistent with background paper key messages and incorporating the “save my mob” marketing tool. Including the preparation of a “Living with Kangaroos” information package with a focus on eastern grey kangaroos.

- 3.4.6 Collaborate with State Government agencies for a coordinated fauna movement approach including the installation of signage and fauna movement infrastructure at priority locations.

Governance, Implementing, Evaluating and Reviewing

Many groups have an interest in and are already contributing to macropod conservation on the Sunshine Coast.

Table 3: Key delivery partners and stakeholders

Delivery partners and stakeholders	Role/contribution in delivering the <i>Macropod Conservation Plan</i>
Sunshine Coast Council	Lead implementation responsibilities and program coordination.
Kabi Kabi and Jinibara First Nations People	Traditional custodians with cultural authority for land and sea country covered by this Plan.
Sunshine Coast wildlife care and rescue groups including Australia Zoo Wildlife Hospital	Volunteers leading delivery of wildlife rescue and reporting throughout the Sunshine Coast contributing to threat mapping data.
Queensland Department of Environment and Science	Permits, advice, communication support.
Department of Transport and Main Roads	Interagency working groups for a coordinated approach to implementing fauna crossing infrastructure on State Roads.
South-east Queensland coastal councils (especially neighbouring Noosa and Moreton Bay)	Opportunities for regional collaboration and advocacy for improved management of risks and opportunities.
Broader community	Advocates and supporters for macropod conservation awareness through injury and sightings reporting; urban and peri-urban landuse; domestic dog handling and safe driving.
University of the Sunshine Coast	Building our knowledge through research partnerships.
Sunshine Coast Environment Council	Advocacy for conservation outcomes through statutory instruments.

The *Macropod Conservation Plan* seeks to:

Improve coordination and communication between all groups; capitalise on emerging opportunities; and better utilise the collective resources available with a clear, agreed set of priorities and governance processes.

The Sunshine Coast Council is to have lead responsibility for plan implementation, in collaboration with the delivery partners and stakeholders listed above. The responsibilities of this leadership role include approving the Plan; identifying annual implementation priorities; coordinating inputs from others; reviewing progress towards the strategy objectives; and, considering opportunities to further improve for capacity to deliver the Plan.

It is important to note that many of the management actions require input from a range of organisations and council is not responsible for addressing all the identified threats. However, Council can respond in areas of Council controlled lands and can act to provide guidelines and advocacy to empower others.

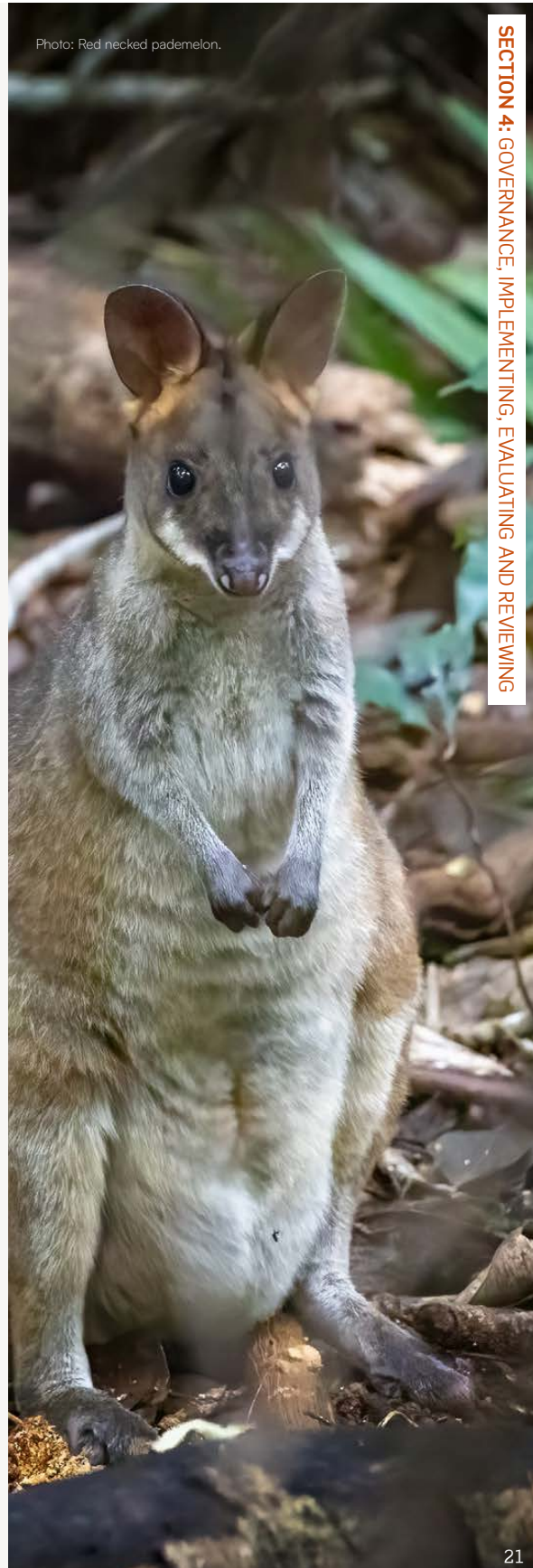
Action Plan

The key mechanism for achieving the desired outcomes of the Plan over 10 years is the Action Plan — Attachment 1. This prioritises activities, identifies the responsibility for implementation, defines the timing of implementation, and identifies financial and other resources required.

It is proposed that the Implementation Plan be a three-year rolling plan with an annual review. Greater detail would be included for the upcoming financial year at each annual review. Individual implementation actions will be included in annual council work plans, and if required, in project plans involving external parties.

An annual report on activities, outcomes and expenditure will be provided as part of the SCC annual report. A comprehensive evaluation and review of the Plan is to be undertaken every five years.

Photo: Red necked pademelon.



SECTION 4: GOVERNANCE, IMPLEMENTING, EVALUATING AND REVIEWING





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Sunshine Coast Regional Council, 2017, *Environment & Liveability Strategy 2017*



Attachment 1 Macropod Conservation Plan – Action Plan

Table 1 provides a summary of all the actions described under the Desired Outcomes and Success Indicators, along with proposed timeframes, estimated costs, funding source, action status and the responsible branch.

The *Macropod Conservation Plan* will undergo a complete review in 2032. The *Action Plan* (Attachment 1) will be reviewed annually.

Table 1: Action plan summary

No.	Action Summary	Success Indicator	Timeframe	Estimated cost	Funding source*	Status	Branch Responsibility
Desired Outcome 1: Management is evidence based and informed by contemporary research and knowledge of Sunshine Coast macropod populations. Objective: Develop a better understanding of macropod population dynamics and habitat on the Sunshine Coast to inform and strengthen eastern grey kangaroo and other macropod conservation planning.							
3.1.1	Engage with research partners, including the University of the Sunshine Coast (USC) to continue to monitor and explore SC eastern grey kangaroo population trends, and conservation genetics.	<ul style="list-style-type: none"> phases 1 & 2 of eastern grey kangaroo genetic study have been completed and received by council. unique Sunshine Coast eastern grey kangaroo genetic profile confirmed and recognised in SCC significant species database and communications. prepare response to recommendations of SCC gene flow analysis. 	Ongoing	Low	SCC USC research Partnership's grant; EL, Op	Underway	EO
3.1.2	Contribute to habitat permeability and critical habitat mapping to identify where macropods could persist during unsuitable climatic periods, drought, bushfire and with urban development pressures.	<ul style="list-style-type: none"> strategic mapping has been completed and incorporated into council's mapping system. 	Medium	High	EL	Future	EO, ESP

* Funding source or potential funding source.
Budgets subject to annual development and approvals processes.

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ATTACHMENT 1: MACROPOD CONSERVATION PLAN – ACTION PLAN

No.	Action Summary	Success Indicator	Timeframe	Estimated cost	Funding source*	Status	Branch Responsibility
3.1.3	<p>Build on current data to create a more robust macropod dataset for future use.</p> <p>Establish mapping and database resources to deliver continuous program delivery:</p> <ul style="list-style-type: none"> - integrate the findings of the Sunshine Coast Planning for Improved Fauna Movement Study where applicable. - create consistent data collection methods internally and with external partners. - seek opportunities to gather incidental macropod records from other programs (e.g. SCC Healthy Places invasive animals and uncontrolled domestic dogs monitoring). 	<ul style="list-style-type: none"> • business case finalised for database management staffing resource. • Council's internal macropod data consolidated into a single dataset, and investigations are underway into the feasibility of a built-for-purpose or existing app. 	On-going	Medium-high	Op; EL	Underway	EO

Desired Outcome 2: Planning and development assessment processes and supporting guidelines are in place to support the protection of macropods and their habitat.

Objective: Consider future development areas identified in Shaping SEQ and the Sunshine Coast Planning Scheme 2014 and associated amendments/new planning schemes to ensure proactive consideration of macropod populations and their habitat requirements.

Objective: Provide planning guidelines to help maintain a landscape that contains sufficient habitat to sustain a viable population of eastern grey kangaroos in the Sunshine Coast LGA, giving due consideration to quantity.

3.2.1	<p>Incorporate macropod mapping data outputs in policy and planning through:</p> <ul style="list-style-type: none"> - preparation of mapping tools showing movement pathways and high-quality habitat for macropods. - review of the correlation between macropod mapping and the new planning scheme biodiversity mapping layers including vegetation/habitat (core and connecting) areas and riparian corridors. - developing a guideline that includes provisions for ground-truthing requirements for Macropods in new developments. 	<ul style="list-style-type: none"> • a technical guideline is used for ground truthing requirements in new developments. • biodiversity layers to include the findings of the Sunshine Coast Planning for Improved Fauna Movement Study. • identified unobstructed movement pathways for macropods are retained/protected. • movement pathways and high-quality macropod habitat mapped and ground-truthed for application in development areas. 	Ongoing	Medium	Op, EL	Underway	ESP, TIP, EO & PSP
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No.	Action Summary	Success Indicator	Timeframe	Estimated cost	Funding source*	Status	Branch Responsibility
	<ul style="list-style-type: none"> - Developing conditions within the Planning Scheme to regulate infrastructure associated with developments to mitigate the impacts on macropods. e.g., culverts and under/overpasses. - update background report with new planning scheme and macropod mapping /population data. 	<ul style="list-style-type: none"> • modelling for macropods in the SCC Improved Fauna Movement Study updated bi-annually — including fauna records and USC eastern grey kangaroo genetics research data. • background report updated and reflected contemporary data. 	Ongoing	Medium	Op, EL	Underway	ESP, TIP, EO & PSP
3.2.2	Develop guidelines to prevent macropod mortality associated with entrapment and forced dispersal at development sites.	<ul style="list-style-type: none"> • a technical guideline includes advice on how to avoid translocation and prevent entrapment and forced dispersal at development sites. • exclusion fencing for macropods has been incorporated into the Open Space Landscape Infrastructure Manual (LIM): Environmental Management of Flora and Fauna. 	Short	Low	Op	Underway	DS, EO, TIM, P&G
3.2.3	<p>New developments include macropod sensitive design with the following range of developer-sponsored macropod impact mitigation options:</p> <ul style="list-style-type: none"> - road design and speed limits to reduce macropod interactions with vehicles and facilitate safe movement for wildlife and people. - proven signage such as electronic signs, and road surface markings. - roadside plantings ensure visibility and discourage grazing. - Kangaroo friendly planting in suitable locations. 	<ul style="list-style-type: none"> • property fencing guidelines have been developed and incorporated into the Open Space Landscape Infrastructure Manual (LIM): Fences and Gates. • annual or biennial review of recent developments that presented opportunities for developer sponsored initiatives. • appropriate flora species selection guidelines have been included in the Open Space Landscape Infrastructure manual (LIM): Environmental Management of Flora and Fauna. 	Ongoing	Low	Op	Ongoing	P&G, DS, EO

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ATTACHMENT 1: MACROPOD CONSERVATION PLAN – ACTION PLAN

No.	Action Summary	Success Indicator	Timeframe	Estimated cost	Funding source*	Status	Branch Responsibility
3.2.4	Develop property fencing guidelines for macropod movement pathways and high human use areas: <ul style="list-style-type: none"> - that prevents isolation of genetic movement for macropods and all wildlife between critical habitats. - to stipulate acceptable methods for construction and materials. 	<ul style="list-style-type: none"> property fencing guidelines have been developed and incorporated into the Open Space Landscape Infrastructure Manual (LIM): Fences and Gates. 	Ongoing	Low	Op	Complete	DS, P&G, EO
3.2.5	Undertake inventory of all existing fauna connectivity structures assets and fauna exclusion fencing across entire LGA.	<ul style="list-style-type: none"> an inventory of fauna infrastructure has been completed and a process for updating has been developed. 	Medium	High	Op, EL	Underway	EO, ESP, DS

Desired Outcome 3: The impacts of threatening processes on macropods in the Sunshine Coast local government area are understood and minimised.

Objective: Identify and recommend measures that reduce macropod mortality and protect and enhance macropod populations and their habitat.

Objective: Identify best practice strategies that are being used to protect urban macropod populations elsewhere in Australia.

3.3.1	Install appropriate and effective injury/mortality mitigation measures (such as strategic sign installation virtual fencing, and targeted traffic calming) at kangaroo-related road accident hot spots. Explore innovative options and monitor for efficacy. (Refer to Appendix 5: <i>Macropod Conservation Plan</i> Background Paper).	<ul style="list-style-type: none"> signage locations mapped. signage installation guide developed and added to LIM. mitigation measures, such as virtual fencing, underpasses, and signage etc continue to be installed at appropriate locations. 	Ongoing	Low	Op, EL	Underway	EO
3.3.2	Continue to record information regarding macropod-vehicle accidents, trauma to macropods and negative human/ macropod interactions as applicable	<ul style="list-style-type: none"> roadkill app finalised. 	Medium	Medium	Op	Underway	EO
3.3.3	Continue monitoring and control (if required) of wild canids and mapping of wild canid data.	<ul style="list-style-type: none"> monitoring of wild canids is routinely undertaken and needs- based control is being implemented. 	Ongoing	High	Op, EL	Underway	HP, EO

No.	Action Summary	Success Indicator	Timeframe	Estimated cost	Funding source*	Status	Branch Responsibility
3.3.4	Continue to monitor and respond to problematic behaviour by domestic dogs that impact on macropods and other wildlife.	<ul style="list-style-type: none"> data collected by Australia Zoo Wildlife Hospital and Council's Community Response team is being monitored by EO and community education has been amended as required. 	Long	Low	Op	Underway	CR, EO
3.3.5	Contribute to the incorporation of environmental threats to macropods into relevant drought and bushfire response plans.	<ul style="list-style-type: none"> the Bushfire Management Guidelines: Appendix 5 Ecological Guidelines for prescribed burn planning and implementation addresses macropods and other wildlife. the updated Local Disaster Management Plan (2019-2022) includes actions relating to macropods and/or wildlife in general. 	Medium	Low	Op	Underway	EO, ESP
3.3.6	Identify and apply best practice strategies that are being used to protect urban macropod populations elsewhere in Australia.	<ul style="list-style-type: none"> interagency fauna infrastructure working group is established to share ideas 	Medium	Low	Op	Underway	EO

Desired Outcome 4: A landscape approach to macropod conservation is achieved through advocacy, education, and partnerships with the community.

Objective: Connect community, government, industry, and research bodies in a collaborative approach to macropod conservation.

Objective: Increase understanding and ownership of macropod conservation actions across all sectors of the community.

3.4.1	<p>Create opportunities to engage the community and other partners to investigate important habitat or movement pathways close to urban centres with a view to:</p> <ul style="list-style-type: none"> identifying preferred macropod movement pathways around residential developments, schools, or golf courses where interactions between macropods and humans may increase. consider promoting macropod populations as a valuable tourism attraction. 	<ul style="list-style-type: none"> USC eastern grey kangaroo research project. NatureWatch Sunshine Coast—Councils new citizen science engagement platform—has included at least one Macropod project/platform. finalised scoping discussions with USC re tourism opportunity. 	Short	Medium	EL	Underway	EO; IT
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ATTACHMENT 1: MACROPOD CONSERVATION PLAN – ACTION PLAN

No.	Action Summary	Success Indicator	Timeframe	Estimated cost	Funding source*	Status	Branch Responsibility
3.4.2	Actively seek to enhance habitat connectivity on private land within southeast Queensland—utilising existing programs such as VCAs, Land for Wildlife, and other partnerships.	<ul style="list-style-type: none"> the Conservation Partnerships programs such as LFW, VCA and EL Grants & Partnerships continue to be funded and implemented by council. connectivity opportunities identified in the LFWSEQ Geospatial Analysis 2022 (Draft) are being implemented by council and other SEQ local governments. 	Ongoing	Medium	Op, EL	Underway	EO
3.4.3	Engage with Traditional Owners to incorporate traditional knowledge and practices into education and on-ground management.	<ul style="list-style-type: none"> in accordance with council's <i>Sunshine Coast Reconciliation Action Plan</i>, Traditional Owners continue to be included in environmental management issues that affect biodiversity, including, e.g. cultural burning. 	Ongoing	Low	Op	Underway	EO, ESP
3.4.4	Develop and encourage community adoption of citizen science opportunities for macropod research, data collection and awareness.	<ul style="list-style-type: none"> a community project for surveying macropods in Biocollect (or similar) has been assessed and progressed if deemed suitable. future new opportunities for citizen science are assessed as required. 	Ongoing	Low	Op	Underway	EO
3.4.5	Develop targeted educational material and a communication plan —consistent with the background paper key messages and incorporating the “save my mob” marketing too. Including through the development of a “Living with Kangaroos” information package with a focus on eastern grey kangaroos.	<ul style="list-style-type: none"> a Living with Kangaroos suite of interpretive material has been developed and is publicly available. liaison with internal SCC teams has been undertaken to modify the existing Responsible Dog Ownership fact sheet to include dog behaviour around macropods and other wildlife. a planting guide for residents who would like to encourage/discourage kangaroos on their property 	Short	Low	Op, HP, EO	Future	EO, CB, HP, CR

No.	Action Summary	Success Indicator	Timeframe	Estimated cost	Funding source*	Status	Branch Responsibility
		<ul style="list-style-type: none"> kangaroo awareness and safety information available to SCC caravan parks, holiday parks, aged-care facilities, golf courses and schools as required create a virtual fence fact sheet 	Short	Low	Op, HP, EO	Future	EO, CB, HP, CR
3.4.6	Collaborate with State government agencies for a coordinated fauna movement approach including the installation of signage and fauna movement infrastructure at priority locations.	<ul style="list-style-type: none"> fauna movement project priorities identified and added to this plan active collaboration between council and State Government (DTMR, DES) is continuing in relation to fauna movement on state roads. at least one additional eastern grey kangaroo movement structure has been installed and monitored at a priority location. discussion paper for single road network approach to the management of fauna movement and/or installation of signage and fauna movement infrastructure at priority locations. 	Short	Low	Op	Underway	ESP, EO, TIM, TIP

Table 2: Definitions of attributes

	Implementation	Definitions
Timeframe	On-going	Actions that will continue to be undertaken for the life of the <i>Macropod Conservation Plan</i>
	Short	Actions that will commence within the next 12 months
	Medium	Actions that will commence within the next two years
	Long	Actions that will commence within the next five years
Cost	High	Over \$100,000
	Medium	\$10,000-\$100,000
	Low	Below \$10,000
Branch Responsibility	EO	Environmental Operations
	ESP	Environment and Sustainability Policy
	IT	Information Technology
	TIM	Transport Infrastructure Management
	TIP	Transport Infrastructure Planning
	CB	Communications Branch
	DS	Development Services
	SP	Strategic Planning
	P&G	Parks and Gardens
	HP	Healthy Places
	CR	Community Response



Sunshine Coast Macropod Conservation Plan 2023 / August 2023

Image: Swamp wallaby.

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Acknowledgements
Council wishes to thank all contributors and stakeholders involved in the development of this document. In particular, the Technical Advisory Panel (Dr Colin Limpus, Dr Vikki Schaffer, and Dr Ken Wishaw), TurtleCare, Coolum North Shore Coast Care and Bribie Island Turtle Tracker leaders and the Kabi Kabi First Nations Peoples representatives.

Reference document
This document should be cited as follows:

Sunshine Coast Council Marine Turtle Conservation Plan 2023-2033 Part A.

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Cover image
Adriana Watson Photography.

Traditional Acknowledgement

Sunshine Coast Council acknowledges the Sunshine Coast Country, home of the Kabi Kabi peoples and the Jinibara peoples, the Traditional Custodians, whose lands and waters we all now share.

We recognise that these have always been places of cultural, spiritual, social and economic significance. The Traditional Custodians' unique values, and ancient and enduring cultures, deepen and enrich the life of our community.

We commit to working in partnership with the Traditional Custodians and the broader First Nations (Aboriginal and Torres Strait Islander) communities to support self-determination through economic and community development.

Truth telling is a significant part of our journey. We are committed to better understanding the collective histories of the Sunshine Coast and the experiences of First Nations peoples. Legacy issues resulting from colonisation are still experienced by Traditional Custodians and First Nations peoples.

We recognise our shared history and will continue to work in partnership to provide a foundation for building a shared future with the Kabi Kabi peoples and the Jinibara peoples.

We wish to pay respect to their Elders — past, present and emerging, and acknowledge the important role First Nations peoples continue to play within the Sunshine Coast community.

Together, we are all stronger.



Image: TurtleCare citizen scientists collect data on a nesting turtle at Buddina. Photo: Adriana Watson.



"The Sunshine Coast TurtleCare Program is one of the best community responses to care of turtles and their habitats that I have seen in more than 50 years of researching and managing marine turtles. Now more than ever we need more highly trained and dedicated community volunteers to help battle increasing threats such as climate change and marine pollution to bring our populations of marine turtles back from the brink of extinction. But we must work together and act now."

Dr Colin Limpus
Chief Scientist, Aquatic Threatened Species, Queensland Government

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6 Image: Loggerhead turtle hatchlings emerge from a nest at Bokarina Beach. Photo: Adriana Watson.

Preface

The Sunshine Coast is blessed with the wonders and richness of a biodiverse natural environment. Within a fast-growing urban community and popular tourism destination, our world-famous beaches and coastal waters provide critical habitat for six species of marine turtles. As the global environment changes, these habitats, together with our local climate, are forecast to be an important refuge for future populations of these marine turtles.

Ensuring that turtles and people co-exist in our region into the future provides both challenges and opportunities for our community. This Marine Turtle Conservation Plan (the Plan or MTCP) has been developed to explore and address these, and to map a path of action to ensure the best outcomes for all.

Marine turtles are long-lived animals—at least 100 years—foraging in waters along the Queensland coast and internationally. Every summer, the Sunshine Coast community welcomes the arrival of our two species of nesting marine turtles—the critically endangered loggerhead turtle and the vulnerable green turtle. Between October and March, the loggerhead and green turtles can be found nesting on Sunshine Coast beaches, which is then followed by the emergence of hundreds of turtle hatchlings making their way to the ocean for their long journey ahead.

The Plan has been prepared in collaboration with Sunshine Coast Council officers and elected representatives, Kabi Kabi First Nation Peoples, Queensland Government representatives, scientific experts (through a Technical Advisory Panel) and community leaders of TurtleCare, Coolum and North Shore Coast Care and Bribie Island Turtle Trackers citizen science volunteers.

The Kabi Kabi First Nation Peoples are the traditional custodians for the land and sea country covered by this

Plan and marine turtles are of enormous practical, cultural, and spiritual significance to them. This Plan therefore includes their input and prescribes involvement of Kabi Kabi peoples in current and future management.

The Sunshine Coast TurtleCare volunteers, Coolum and North Shore Coast Care and Bribie Island Turtle Trackers comprise more than 250 trained citizen scientist volunteers, who help manage and protect our nesting marine turtles and their hatchlings. The volunteers work on behalf of our Sunshine Coast community to ensure that the intergenerational responsibility of marine turtle conservation is achieved.

We, the community, and Sunshine Coast Council (SCC or Council) that have created this Plan, recognise that risks arising from climate change are an overwhelming threat that require urgent action, and believe that our local actions can help deliver global benefits, and demonstrate global leadership, for marine turtles and people. Our Plan supports our vision to be Australia’s most sustainable region —Healthy, Smart, Creative — and is a clear demonstration of our commitment to marine turtle conservation. The Plan recognises the need for people and turtles to co-exist and ‘make tracks together’ on the path to recovery.



EXECUTIVE SUMMARY

Sunshine Coast Council

Image: Citizen scientists relocating a turtle nest at Bokarina. Photo: Adriana Watson.

Executive Summary

All populations of marine turtle found on the Sunshine Coast are depleted to the point that every turtle, every nest, every egg and every hatchling matter to population recovery.

Purpose of the Plan

This Marine Turtle Conservation Plan supports efforts by the Queensland and Australian Governments to stop the decline of depleted stocks, support recovery and maintain functional populations of marine turtles on the Sunshine Coast through managing threats to population viability. The Plan will guide Council decision-making to achieve future conservation and management goals for nesting marine turtles and hatchlings within the Sunshine Coast Local Government Area (LGA). It is particularly focused on the nesting and hatchling success of the critically endangered loggerhead and vulnerable green turtle populations.

High Value Turtle Habitat — ‘Critical to Survival’

Marine turtles are an essential part of the Sunshine Coast environment, and the Sunshine Coast environment is essential to the future of marine turtles. The region, with relatively cooler temperatures than more northern turtle habitat, provides critical nesting sites that produce a higher proportion of the male hatchlings that are essential for long-term recovery of turtle populations. The Sunshine Coast environment is likely to become increasingly important in the future as predicted climate change progresses, and this Plan seeks to optimise the benefits for both marine turtles and people living in or visiting the region.

Threat Management

All populations of marine turtles found on the coast are depleted or severely depleted and subject to ongoing threats to the point that now every turtle, every nest, every egg and every hatchling matter to population recovery, and direct management intervention will be increasingly required. The most significant threats to the region’s marine turtles include altered temperatures from climate change, urban light pollution, terrestrial predation, entanglement by and ingestion of marine debris, habitat modification, recreational activities, accidental death as fisheries by-catch, chemical and terrestrial discharge, and vessel disturbance.

EXECUTIVE SUMMARY



Image: Loggerhead Turtle nesting during the afternoon at Shelly Beach. Photo: Peter Pascoe.



Coolum and North Shore Coast Care citizen scientists collecting data on a nesting loggerhead turtle. Photo: Coolum and North Shore Coast Care.

“ Greater levels of human intervention are likely to be required to achieve the nesting and hatchling success rates necessary for recovery of populations found on the Sunshine Coast. ”



Image: TurtleCare citizen scientist observing a loggerhead turtle hatchling entering the ocean. Photo: Adriana Watson.



Sunshine Coast Council

Coolum and North Shore Coast Care citizen scientists collecting data on a nesting turtle. Photo: Coolum and North Shore Coast Care.

Vision

The long-term vision of this Plan is:
'Marine turtles surviving and thriving on the Sunshine Coast, co-existing in harmony with people.'

Achieving this vision will require a reduction in all manageable threats to allow for the conservation status of these marine turtles to improve to a point at which they can be removed from Queensland and Commonwealth threatened species lists by 2122¹.

Primary Goal

Recognising the long timeframes required to achieve our vision, a Primary Goal provides intermediate guidance for marine turtle management on the Sunshine Coast:

'Supporting the recovery of self-sustaining populations of marine turtles on the Sunshine Coast by reducing threats, improving habitat quality and strengthening community-based management.'

¹ Three successive generations of sustained population growth are required before a species can be removed from the threatened species list — in the case of marine turtles that means about 100 years (and even then, the population is unlikely to return to original levels of abundance).



The Plan to achieve our Vision

To achieve our long-term vision and primary goal, this Plan sets out desired outcomes and conservation directions under three overlapping and mutually supportive themes:


- 01 Strategic planning and policy guidance for turtle-sensitive lighting and coastal development
- 02 Regional marine turtle recovery actions
- 03 Sunshine Coast community based TurtleCare program delivery

The Plan identifies conservation directions and actions under each of these themes (Part B: Implementation plan)—to further strengthen the existing highly successful community-based volunteer TurtleCare program and associated citizen science activities. These actions include strong education, awareness, and ongoing engagement with Kabi Kabi First Nation Peoples and the broader community, ensuring people and marine turtles co-exist in harmony on the Sunshine Coast.

The Plan also proposes improved governance arrangements to coordinate ongoing implementation, evaluation and improvement of the Plan, in partnership with a range of stakeholders across the broader Sunshine Coast region.

Greater levels of human intervention are likely to be required to achieve the nesting and hatchling success rates necessary for recovery of stocks found on the Sunshine Coast. Therefore, an adaptive management approach has been identified as essential to allow appropriate response, ensure learning and improve approaches from ongoing experience.

Image: Bokarina residents observing hatchlings entering the ocean. Photo: Adriana Watson.



United Nations Sustainable Development Goals

As we advance our vision as Australia’s most sustainable region — Healthy. Smart. Creative. the environmental, social, cultural and economic activities across the region must be carefully balanced to ensure we advance our vision sustainably.

The United Nations Sustainable Development Goals (UNSDGs) for peace, prosperity, people and planet provide a comprehensive and internationally recognised framework for us to collectively align

the way we each live, work, learn and play every day — and form an important foundation of the performance measurement framework of our Biosphere.

Council is demonstrating regional leadership by committing to embed the UNSDGs in our strategies, plans and associated progress reporting. Each Corporate Plan goal identifies how it contributes to the UNSDGs and, in doing so, assists to progress our Sunshine Coast Biosphere aim and objectives.

1 NO POVERTY

2 ZERO HUNGER

3 GOOD HEALTH AND WELL-BEING

4 QUALITY EDUCATION

5 GENDER EQUALITY

6 CLEAN WATER AND SANITATION

7 AFFORDABLE AND CLEAN ENERGY

8 DECENT WORK AND ECONOMIC GROWTH

9 INDUSTRY, INNOVATION AND INFRASTRUCTURE

10 REDUCED INEQUALITIES

11 SUSTAINABLE CITIES AND COMMUNITIES

12 RESPONSIBLE CONSUMPTION AND PRODUCTION

13 CLIMATE ACTION

14 LIFE BELOW WATER

15 LIFE ON LAND

16 PEACE, JUSTICE AND STRONG INSTITUTIONS

17 PARTNERSHIPS FOR THE GOALS

SUSTAINABLE DEVELOPMENT GOALS

Image: Coolum and North Shore Coast Care citizen scientists photographing a loggerhead turtle returning to the ocean.
Photo: Coolum and North Shore Coast Care.

Our global commitment

This Plan embeds the United Nations Sustainable Development Goals (UNSDGs) into its actions. The United Nations Sustainable Development Goals for peace, prosperity, people and planet provide a comprehensive and internationally recognised framework to collectively align the way we each live, work, learn and play every day.

UNSDG 04 — There are numerous actions under theme three of this plan, Community-based TurtleCare program delivery, that deliver on the targets within the quality education goal by providing key knowledge and skills for youth, women and men, indigenous people and persons with disabilities. (Targets: 4.3, 4.4, 4.5 and 4.7)

SDG06 — This plan identifies actions that deliver improved water quality and aquatic ecosystem protection through supporting community partnerships, improving waste management initiatives and achieving beyond compliance for water treatment (Targets: 6.3, 6.6, 6.b).

SDG 10 — This plan promotes social and economic inclusion of all, noting a desired outcome for Kabi Kabi First Nations peoples to be fully integrated into marine turtle management — the knowledge, culture, traditions, traditional rights, interests, management capacity and customary obligations are respected, valued and promoted (Targets: 10.1 and 10.2).

SDG11 — Theme one of this plan, turtle-sensitive lighting and coastal development, supports efforts to safeguard cultural and natural heritage and provides sustainable development planning outcomes for turtle conservation by providing a statutory instrument through the planning scheme (Targets 11.4 and 11.a).

SDG 12 — This plan aims to substantially reduce waste generation, such as marine debris and light pollution and has a vision for ‘Marine turtles surviving and thriving on the Sunshine Coast, co-existing in harmony with people’ (Targets: 12.4, 12.5 and 12.8)

SDG 13 — This plan integrates coastal hazard adaptation strategies and undertakes planning, active management and awareness-raising to strengthen resilience and adaptive capacity for marine turtle nesting success (Targets: 13.1, 13.2 and 13.3).

SDG 14 — There are numerous activities under all three themes of focus in this plan that are relevant to life below water, in particular, reduction of marine plastic and light pollution, sustainable management and protection of coastal ecosystems and the contribution to marine scientific knowledge through partnerships with our community (Targets: 14.1, 14.2, 14.5 and 14.a)

SDG 15 — The primary goal of this plan aligns with Life on Land by supporting the recovery of self-sustaining populations of marine turtles on the Sunshine Coast by reducing threats, improving habitat quality and strengthening community-based management (Targets: 15.1, 15.5, 15.8, 15.9 and 15a).

In June 2022, our Sunshine Coast local government area was recognised by the United Nations Educational, Scientific and Cultural Organisation (UNESCO) as a biosphere reserve—where responsible development and people living sustainably sit alongside active conservation.

Our region has joined a global effort of 738 biospheres in 134 countries to balance the environmental, social, cultural and economic needs of today, without compromising the ability to meet the needs of future generations.

Our region’s international recognition as a special place where people are living, working, learning and playing

sustainably highlights the values of our region that we are seeking to protect and enhance, brings new opportunities and a range of possible benefits to our natural environment, community, lifestyle and economy.

Being recognised as a UNESCO Biosphere reserve and maintaining this credential is our region’s commitment to create a positive legacy for future generations. Every resident, visitor, business and government entity has a key role to play in maintaining and enhancing the Sunshine Coast Biosphere reserve for our children, grandchildren and all those who will enjoy the prosperity, beauty and liveability of our region into the future.

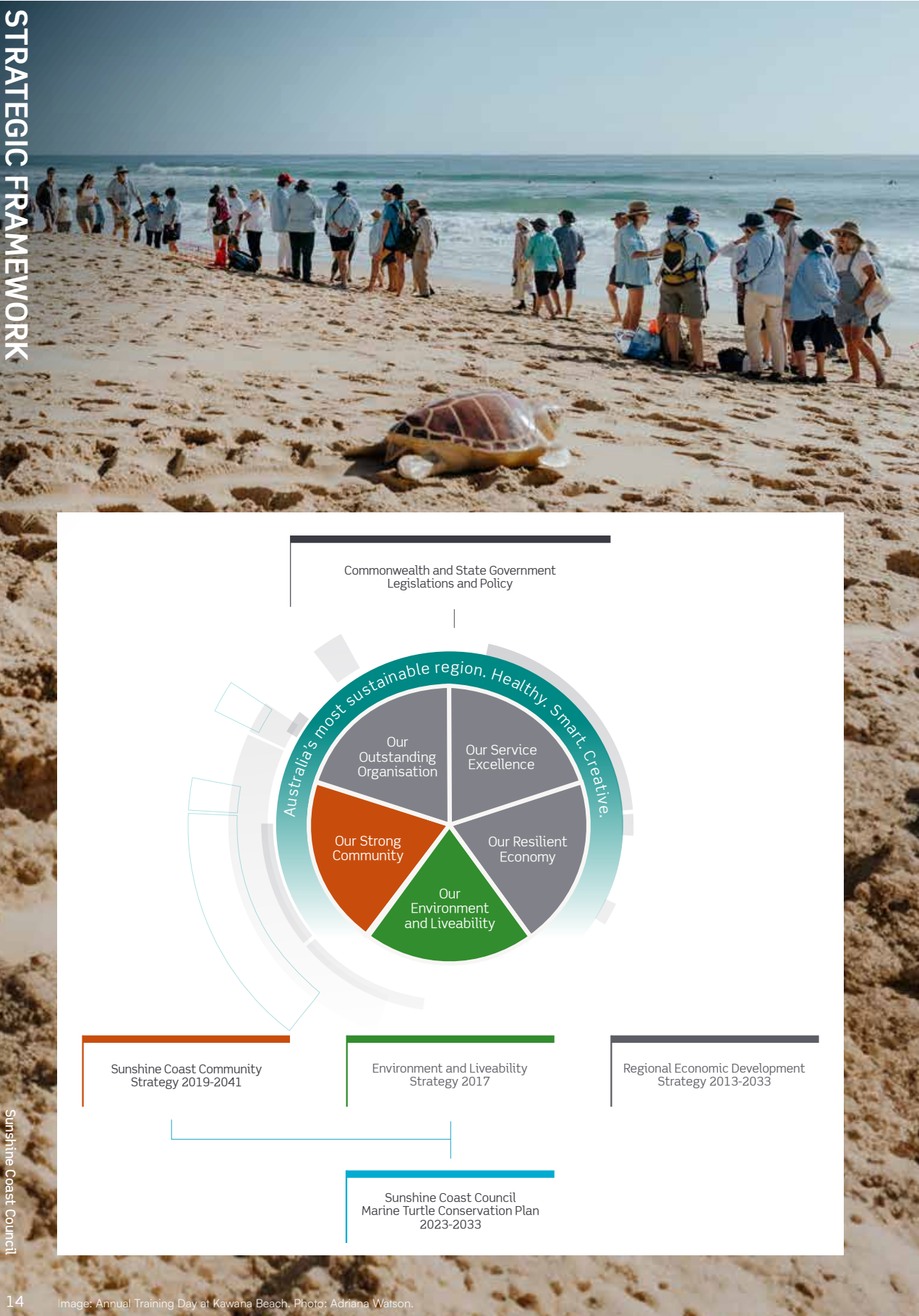
Sunshine Coast Council Marine Turtle Conservation Plan 2023-2033

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Sunshine Coast Regional Council

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STRATEGIC FRAMEWORK



Commonwealth and State Government
Legislations and Policy

Australia's most sustainable region. Healthy. Smart. Creative.

Our Outstanding Organisation

Our Service Excellence

Our Strong Community

Our Resilient Economy

Our Environment and Liveability

Sunshine Coast Community Strategy 2019-2041

Environment and Liveability Strategy 2017

Regional Economic Development Strategy 2013-2033

Sunshine Coast Council Marine Turtle Conservation Plan 2023-2033

Sunshine Coast Council

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Image: Annual Training Day at Kawana Beach. Photo: Adriana Watson.

Strategic alignment

STRATEGIC FRAMEWORK

Environment and Liveability Strategy 2017

The Environment and Liveability Strategy, 2017 builds a pathway to a healthy environment and liveable Sunshine Coast in 2041. The natural environment and how it can be preserved and enhanced, as well as the liveability of the region is the primary focus — enabling a good quality of life for all residents and supporting a strong economy in an accessible and well-connected built environment.

By implementing our threatened species management plans we are protecting and enhancing our natural landscapes and its inhabitants and delivering on the Strategic Pathways of the Environment and Liveability Strategy. We are connecting our valued habitat areas to support our native flora and fauna and providing the community with opportunities to participate in conservation and to experience the natural environment. Our protection, sustainable use and enjoyment of our dunes, rocky-shores and near shore marine waters protect our threatened local turtle species. We build resilience into our region by proactively planning for climate change, and build knowledge to enable evidence-based decisions.

Sunshine Coast Community Strategy 2019-2041

The Sunshine Coast Community Strategy 2019-2041, focuses on inclusive communities by supporting the growth of social connection and collaboration through a place-based approach. Place based planning is an enduring concept in this strategy. Outcomes sought include an emphasis on active transport, community facilities, including supporting facilities, parks, open space and civic spaces, affordable living options, smart infrastructure and sense of place in the public realm.

Council's premiere citizen science program TurtleCare has strong strategic alignment with the Sunshine Coast Community Strategy. The TurtleCare program is a highly-valued volunteer program where Council is able to strengthen the health and wellbeing of our community. Council's TurtleCare program promotes inclusive, connected and resilient community through ongoing training and capacity-building, trust and shared values.



1. Introduction

Marine turtles have been around for the best part of 240 million years — living, breeding, and nesting on the Sunshine Coast long before there were suburbs and town centres. The Sunshine Coast is a fast-growing urban community and a world-renowned tourism destination that is located about an hour (53 km) north of the Queensland capital, Brisbane. Most of the region's population of 356,000 (forecast to exceed 500,000 by 2041) live within 16 beach suburbs that stretch along a 52 km coastline of predominately white sandy beaches, punctuated by rocky headlands and coastal rivers and streams.

Despite having survived and thrived for millions of years, over the last several hundred years many marine turtle populations—including those found on the Sunshine Coast—have been pushed towards extinction by a combination of human-related threats. Urgent action is now required to reduce these threats, reverse the decline, and help recover self-sustaining populations of these iconic marine animals in our region.

Queensland was a pioneer in marine turtle management and continues to be a leader⁽¹⁾. The current community-based Sunshine Coast TurtleCare program is regarded as one of the best of its kind in Australia⁽²⁾. These are part of a proud tradition and strong foundation on which future efforts will be built.

This Marine Turtle Conservation Plan represents the maturity of the TurtleCare program over the past 17 years and sets out the conservation directions for marine turtle management on the Sunshine Coast over the next decade and beyond. It has been prepared as a guide and information tool for a range of users including Council, turtle volunteers, delivery partners and the broader community. The Plan considers threats and management arrangements at the international, national, state and regional scale and identifies practical measures that can be implemented by Sunshine Coast Council and its partners on the Sunshine Coast, to help recover our local marine turtle populations—a case of thinking globally and acting locally.

The Plan supplements a range of existing marine turtle recovery plans developed at the international, national, and state levels and provides considered best practice approaches that have been informed by experience from other jurisdictions^{(3) (1) (4)}. It builds on and should be read in conjunction with the National Recovery Plan for Marine Turtles in Australia, the Queensland Marine Turtle Conservation Strategy and Single Species Action Plan for the Loggerhead Turtle (*Caretta caretta*) in the South Pacific Ocean.

Marine turtles that regularly forage or nest along the Sunshine Coast are part of genetically distinct populations (called stocks) that are severely depleted (by 90%) and subject to a range of continuing threats and pressures⁽⁵⁾. Operating in combination, these threats must be reduced if the stocks are to recover to previous natural levels of abundance.

In the same way that threats are cumulative, so are the benefits of recovery actions—a combination of many targeted local actions can help aid population recovery while global efforts to address climate change and other overarching threats are implemented. Therefore, this Plan aims to further strengthen the national and international recovery efforts by addressing relevant threats that are under the control and influence of Sunshine Coast Council and our community. It provides partners, the community and decision-makers with a clear framework of actions for maintaining and recovering the marine turtle stocks of the Sunshine Coast marine turtle nesting bioregion (Figure 1).

Purpose and Scope

The purpose of the Plan is to support a growing TurtleCare citizen science management program and guide Council decision-making to achieve future conservation and management goals for nesting marine turtles and hatchlings within the Sunshine Coast LGA.

The Plan is particularly focused on the nesting and hatchling success of the critically endangered loggerhead and vulnerable green turtle populations, however, specific measures to recover these two stocks will have flow on benefits for all other marine turtle species found in the coastal waters of the Sunshine Coast.



2. The Journey Ahead: Pathway to Marine Turtle Recovery

Vision

Consistent with the national Recovery Plan and the Queensland Marine Turtle Conservation Strategy—this Plan aims to stop the decline and support the recovery of depleted stocks and maintain functional populations of the six species of marine turtles found on the Sunshine Coast. The focus of this Plan is on the nesting populations of loggerhead and green turtles. The long-term vision is:

Marine turtles surviving and thriving on the Sunshine Coast, co-existing in harmony with people.

Achieving the vision will require reduction in all manageable threats to allow the conservation status of these marine turtles to improve to a point at which they can be removed from Queensland and Commonwealth threatened species lists by 2122². Recognising the long timeframes required to achieve the vision, a Primary Goal provides intermediate guidance for marine turtle management on the Sunshine Coast.

Primary Goal

Supporting the recovery of self-sustaining populations of marine turtles on the Sunshine Coast by reducing threats, improving habitat quality and strengthening community-based management.

Framework of Actions

A comprehensive framework of actions and success indicators has been developed to guide the journey ahead and achieve the Plan's vision and primary goal. The details of this framework are included in Part B: Implementation Plan—developed through stakeholder workshops and further refined and tested with expert panels and Sunshine Coast Council focus groups.

The framework, structured around three overlapping and mutually supportive themes, provides a strategically and practically aligned delivery model for the Plan. The themes are:

- 01 Turtle-sensitive lighting and coastal development.**
- 02 Regional marine turtle recovery actions.**
- 03 Sunshine Coast community based TurtleCare program delivery.**


² Three successive generations of sustained population growth are required before a species can be removed from the threatened species list—in the case of marine turtles that means about 100 years (and even then, the population is unlikely to return to original natural levels of abundance).

PART A: STRATEGIC PLAN

“ The targets are ambitious but potentially achievable through the active support of a turtle-friendly community to implement the necessary recovery actions. ”



Image: Council officers and Turtle Citizen Scientist undertaking nest success data collection at Bide Island. Photo: Emily Gregory.



Sunshine Coast Council

Image: Loggerhead turtle hatchlings crawling to the ocean. Photo: Adriana Watson.

- For each theme, the journey ahead is explained using:
- essential **background** information (where are we now?)
 - long-term **desired** outcome (where do we want to be?)
 - **conservation directions** and actions to achieve desired outcomes (how are we going to get there?)
 - success indicators including targets and performance measures (are we on track?)

Taken together, the actions identified under all three themes are expected to support the recovery of marine turtles on the Sunshine Coast in line with recognised contemporary practice (11).

The actions identified in the framework include an annual Implementation Plan in collaboration with delivery partners. The Implementation Plan includes proposed timings—now (1-2yrs), next (3-5yrs) and later (5- 10yrs).

The actions described in the Plan are intentionally ambitious, necessarily realistic, and have been tested through Sunshine Coast Council expert focus groups and the Technical Advisory Panel. Some targets identified in the success indicators are higher than those in the national Recovery Plan and considered necessary to recover depleted stocks in the face of increasing threats such as climate change. The targets are ambitious but potentially achievable through the active support of a turtle-friendly community to implement the necessary recovery actions.

PART A: STRATEGIC PLAN

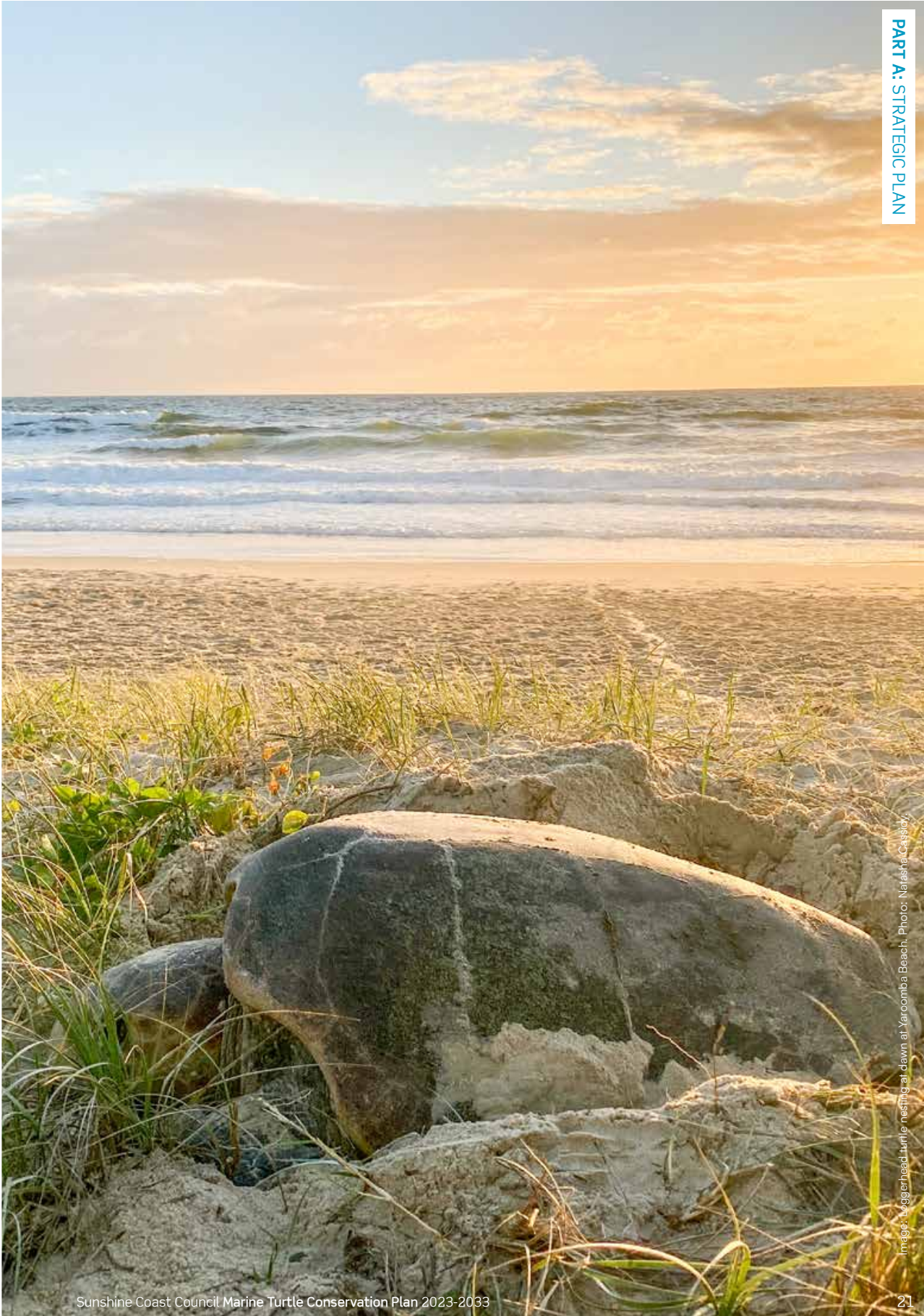


Image: Loggerhead turtle nesting at dawn at Yaroomba Beach. Photo: Natasha Cassidy.

Sunshine Coast Council Marine Turtle Conservation Plan 2023-2033



Sunshine Coast Council

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Image: Loggerhead turtle crawling to sea after satellite tracker attachment.
Photo: Adriana Watson.

3. Context

The Sunshine Coast and marine turtles

Six of the world's seven species of marine turtle have been recorded on the Sunshine Coast³. The region is home to three species of marine turtle and three others have been recorded visiting adjacent marine waters or stranded (alive, dead, or moribund) on Sunshine Coast beaches.

The six species found in the region are:

- 1 Loggerhead turtle (*Caretta caretta*)**
Caretta caretta (nesting on Sunshine Coast beaches; foraging and breeding in surrounding inshore and offshore reefs, rocky shores, and islands).
- 2 Green turtle (*Chelonia mydas*)**
Chelonia mydas (nesting on Sunshine Coast beaches; foraging and breeding in surrounding inshore and offshore reefs, rocky shores, and islands).
- 3 Hawksbill turtle (*Eretmochyls imbricata*)**
Eretmochyls imbricata (foraging and breeding in surrounding inshore and offshore reefs, rocky shores, and islands).
- 4 Olive ridley turtle (*Lepidochyls olivacea*)**
Lepidochelys olivacea (vagrants uncommonly found in adjacent waters).
- 5 Flatback turtle (*Natator depressus*)**
Natator depressus (vagrants uncommonly found in adjacent waters).
- 6 Leatherback turtle (*Dermochelys coriacea*)**
Dermochelys coriacea (occasionally foraging and migrating in adjacent waters).

Marine turtles are migratory species and frequently travel long distances between breeding seasons and across international boundaries. In the case of the loggerhead turtle, hatchlings undergo a once-in-a-lifetime journey—travelling thousands of kilometres across the South Pacific Ocean to the coast of South America before returning to eastern Australian waters as sub-adults at about 16 years of age⁶. Here they remain for the rest of their adult life.

The life history traits of marine turtles make them vulnerable to a wide range of anthropogenic threats. These traits include decades to reach maturity, high natural mortality of hatchlings and small juveniles, strong fidelity to breeding areas, migrating over long distances to breed, and use of both terrestrial and marine environments to complete their lifecycle. At the same time, marine turtles have traits that contribute to population resilience, including each stock being supported by multiple breeding locations and widely dispersed foraging populations.

Whilst all Sunshine Coast beaches have the potential for turtle nests, there are physical conditions which favour some nesting beaches. Buddina and Shelly beaches typically record many more nests than any other beaches as demonstrated in Figure 2⁶.

³ Profiles for the turtle stock nesting on the Sunshine Coast and for non-nesting turtle stock found on the Sunshine Coast are included in Appendix 2 are identified on Council's website.

Figure 2. Sunshine Coast turtle nesting abundance



Image: Council officers and TurtleCare citizen scientists assisting the Queensland Museum research and engagement. Photo: Adriana Watson.

The values of marine turtle conservation on the Sunshine Coast

Marine turtles and the Sunshine Coast have a mutually dependent relationship—marine turtles are an essential part of the Sunshine Coast environment, and the Sunshine Coast environment is essential to the future of marine turtles. Maintaining healthy marine turtle populations is also important more broadly for Queensland's biodiversity, maintaining Indigenous cultural heritage, and supporting the Queensland economy by adding to world-class tourism and research opportunities.

The following values (Table 1) of marine turtles on the Sunshine Coast underpin the priorities identified later in the Plan. These values were identified through engagement with Kabi Kabi First Nation Peoples, Sunshine Coast Council representatives, team leaders from TurtleCare, Coolum and North Shore Coast Care and Bribie Island Turtle Trackers.

It is clear from these values that the relationship between marine turtles and the Sunshine Coast environment is likely to become increasingly important in the future and this Plan seeks to optimise the benefits for both marine turtles and people living in or visiting the region.

“ Maintaining healthy marine turtle populations is also important more broadly for Queensland's biodiversity, maintaining Indigenous cultural heritage, and supporting the Queensland economy by adding to world-class tourism and research opportunities. ”

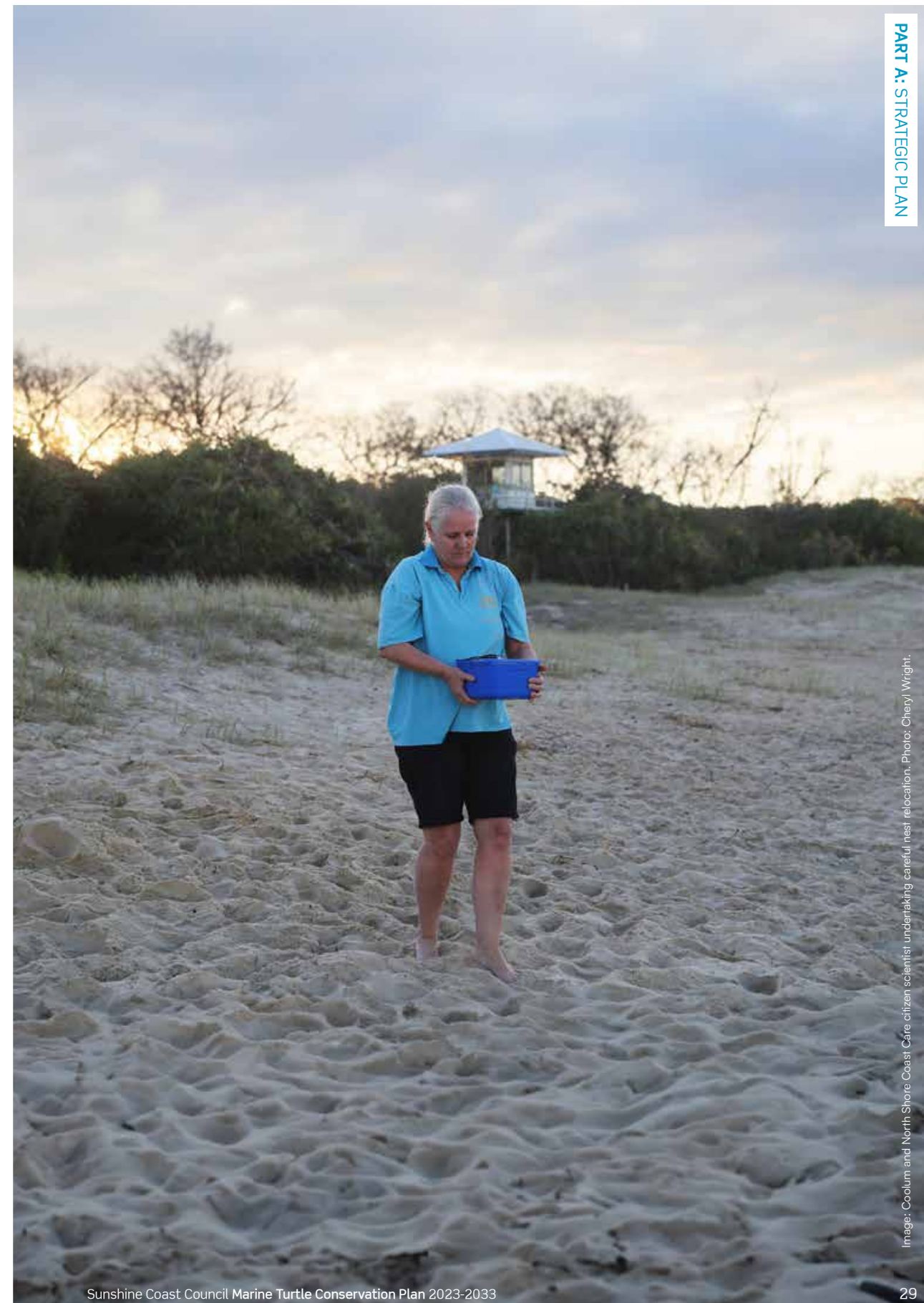
Table 1. The identified values of Marine Turtles and Marine Turtle Conservation on the Sunshine Coast

Value	Significance — Sunshine Coast
Significant nesting population	Loggerhead turtles nesting on the Sunshine Coast make up approximately 4% of the south-west Pacific breeding population (anything above 1% is considered significant). The Sunshine Coast also provides a potential insurance population if the major loggerhead rookery at Mon Repos were to fail.
Highly regarded volunteer program, citizen science and long-term data	With over 250 volunteers and 17 years of citizen science, the Sunshine Coast community-based volunteer turtle programs are regarded as among the best in Australia. The long-term data set collected by volunteers is critical to the success of the program. Review of Sunshine Coast marine turtle nesting data (2005-2016) — Summary* <ul style="list-style-type: none">• Total of 742 clutches of Loggerhead turtle eggs were laid between Bribie Island and Noosa• 71% of crawls up the beach resulted in a clutch of eggs being laid• 78% of eggs resulted in hatchlings reaching the ocean• 30% of nests were relocated due to threats such as erosion, storm tides and artificial light• Nesting population is neither increasing or decreasing, and shows normal demographic features for loggerhead and green turtles of Queensland <small>*Based on standardised data collected by Sunshine Coast citizen scientists — TurtleCare, Coolum and North Shore Coast Care and Bribie Island Turtle Trackers (6).</small>
Majority male hatchlings (ecologically appropriate sex ratios)	Sunshine Coast beach sand temperatures are mostly cooler than other nesting areas in Queensland and therefore uniquely produce majority male hatchlings—except for Shelly Beach. Elsewhere in Queensland sand temperatures on nesting beaches are leading to an unsustainable feminisation and potential collapse of populations over the next generation (because there are too few males available for breeding) (1).
Climate change refugia	In response to increasing temperatures in higher latitudes, turtles are predicted to undertake a southward shift in nesting distribution over future decades and the Sunshine Coast is likely to provide increasingly important alternative nesting sites. Another potential response is that some species are nesting earlier in the season, during milder temperature conditions.
Kabi Kabi First Nations culture	This Plan provides an opportunity to celebrate and further strengthen Traditional Custodians' connections to turtles and the marine ecosystem.

Note: Table continued on page 28

Table 1. The identified values of Marine Turtles and Marine Turtle Conservation on the Sunshine Coast

Value	Significance — Sunshine Coast
Keystone species	Protecting and enhancing marine turtle habitats provide co-benefits for many native species and people (healthy turtles=healthy coast=healthy ecosystems=healthy community).
Regional drawcard and lifestyle quality	Marine turtles are a locally iconic animal for the Sunshine Coast community and visitors. The cultural connections for the Kabi Kabi First Nation Peoples; history of citizen science and academic research; and community-led management are all potential drawcards and help make the Sunshine Coast a great place to live, work and play.
The long game — intergenerational stewardship	Every year, when hatchlings emerge from the beach, a new page in the turtle story begins and an opportunity to build inter-generational connections within and between the population of people and marine turtles living on and visiting the Sunshine Coast. Every hatchling has a one in 1,000 chance of surviving ocean life and grows very slowly, reaching breeding age at around 30 years. With a growing marine turtle sensitive community, the hatchlings protected by this generation of Sunshine Coast residents and visitors will become the adult nesting females that return to our shores for future generations to see, experience and enjoy.
A team of turtle ambassadors with the will and skill to intervene	Recovering marine turtle populations on the Sunshine Coast may increasingly need labour intensive interventions such as clutch relocations, intensive predator control, individual nest shading, targeted irrigation to maintain ideal sand moisture levels, and importantly, public education.
Healthy coastal environments — good for turtles, good for people	Marine turtles and humans both need and want healthy coastal environments—clean coastal waters and estuaries; sandy beaches with natural dune vegetation and shade for cool sand; popular surf beaches by day turtle maternity sites by night; intact dune landscapes providing coastal stability essential for turtle nesting and protecting residential communities. These shared interests mean we can and should co-exist in harmony, safe in the knowledge that efforts to protect natural coastal habitats will benefit people as much as marine turtles.
Recognised as a turtle sensitive community—leading the way	Building on the highly successful TurtleCare program, the Sunshine Coast can be increasingly recognised as a global leader in community-based marine turtle conservation.
Part of our vision to be Australia's most sustainable region	Recovering marine turtle populations on the Sunshine Coast is consistent with council's aspiration to be Australia's most sustainable region—Healthy. Smart. Creative. Community stewardship for marine turtles also supports the SCC Biosphere Reserve, celebrating people living in harmony with nature.





Sunshine Coast Council

Image: Green turtle hatchlings emerging from a nest. Photo: Coolum and North Shore Coast Care.

4. Addressing Threats to Marine Turtles on the Sunshine Coast

Marine turtles that regularly forage or nest along the Sunshine Coast are part of genetically distinct populations (called stocks) that are severely depleted (by as much as 90%). Local management efforts on the Sunshine Coast are a small but essential piece in the global puzzle to recover all depleted marine turtle populations.

“ Using the same methods as the national Recovery Plan, the Queensland Marine Turtle Conservation Strategy (2022) provides an updated risk assessment for each marine turtle stock inhabiting the Sunshine Coast (3) (1) ”

A combination of historic and continuing human-caused threats operating at the local to global scale hinder the recovery of marine turtle populations in this region. The risk posed by these threats varies depending on the unique characteristics of each marine turtle species and stock, the life phase and behaviour of individual turtles, and the strength of existing habitat protection and management arrangements. Using the same methods as the national Recovery Plan, the Queensland Marine Turtle Conservation Strategy (2022) provides an updated risk assessment for each marine turtle stock inhabiting the Sunshine Coast^{(3) (1)}.

Based on the National and Queensland threat assessments and consultation with experts and local stakeholders, priority threats to Sunshine Coast marine turtles were identified, with a focus on nesting beaches and inshore foraging habitat. Table 2 lists these threats in further detail.



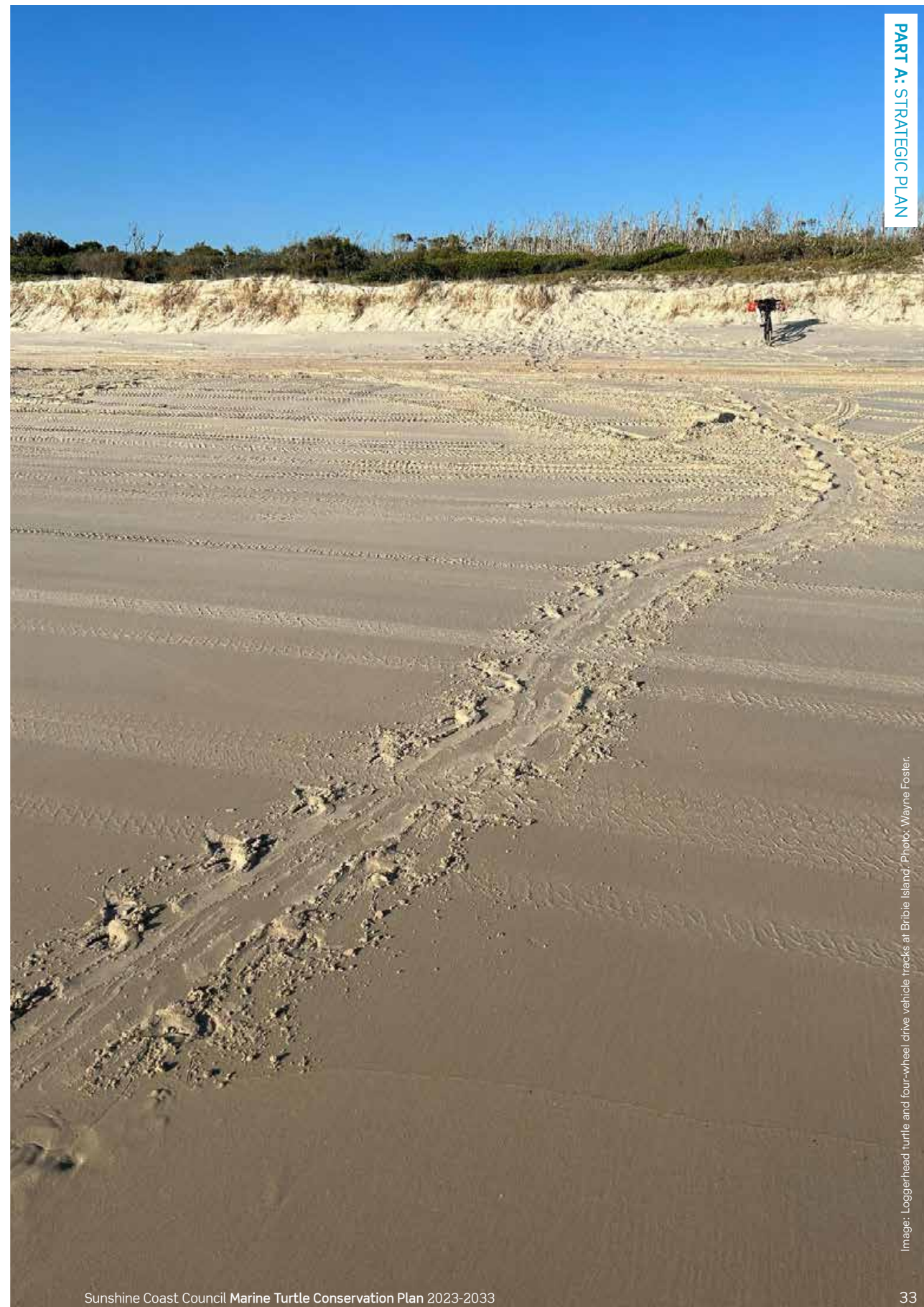
Image: TurtleCare citizen scientists applying predator exclusion meshing to a nest at Buddina. Photo: Helga Ojala.

Table 2. Priority threats to marine turtles nesting and foraging on the Sunshine Coast beaches and offshore areas

Threat	Significance — Sunshine Coast
Climate change and vulnerability	Increased sand temperature affects incubation success and sex determination. Sea level rise and extreme weather impact nests in beaches and dunes.
Light pollution	Artificial light at night (ALAN) associated with human development is an emerging threat to a wide range of wildlife worldwide ⁽⁹⁾ . Changes in ambient light levels and the night sky horizon can cause a decline in successful marine turtle nesting and disrupt ocean-finding by emerging hatchlings ⁽⁹⁾⁽¹⁰⁾ . With population growth and proximity to a major metropolitan area (Brisbane), the Sunshine Coast is an identified hotspot for altered light horizon impacts.
Terrestrial predation	Ongoing control measures (for example, installing fox exclusion devices on nests) have effectively reduced loss of eggs and hatchlings from predation on Sunshine Coast beaches, from an estimated 27% to less than 3% ⁽¹⁰⁾ .
Marine debris	The East Australian Current and South East Queensland are local hotspots for loggerhead turtles with ingested debris ⁽¹⁵⁾ .
Habitat modification	Includes removal of coastal vegetation for views and infrastructure, beach modification for public access; hard infrastructure replacing dunes for erosion control. Where habitat is lost permanently there is likely to be an impact on the viability of the population utilising that habitat.
Recreation activities	When mismanaged, these operations have the potential for disturbing marine turtle nesting, internesting and foraging behaviour, ultimately impacting the viability of the population.
Fisheries by-catch and shark control nets	Reports of two leatherback deaths in South East Queensland in 2020 appear linked to negative interactions with shark control nets. Trawl fisheries by-catch of breeding adults has been largely mitigated in Queensland waters by the legislated use of Turtle Exclusion Devices in 1999.
Chemical and terrestrial discharge	On the Sunshine Coast chemical and terrestrial discharge of sediment and other chemical pollutants can result from urban runoff, effluent treatment, and land use changes in the catchment.
Vessel disturbance	Waters off the Sunshine Coast are a major shipping channel and increasingly a fishing and recreational boating area. This is particularly an issue in shallow coastal foraging habitats (such as the Pumicestone Passage) and internesting areas.

All stocks of marine turtles found on the Coast are depleted or severely depleted and subject to ongoing threats to the point that now 'every nest and every egg matter to population recovery'.

For most marine turtle populations, it is the cumulative impacts of multiple threats operating at different scales that need to be addressed to secure their recovery. However, in the same way that threats are cumulative, the benefits of individual recovery actions can also accumulate. This means that any actions taken locally, even to address relatively lower-level risks, can make a cumulative positive difference for the recovery of marine turtle stocks found along the Sunshine Coast.





5. The Desired Future for Marine Turtles on the Sunshine Coast

In the context of the Vision, and Primary Goal—the desired outcomes for marine turtles on the Sunshine Coast are presented under three overlapping and mutually supportive themes.

Vision

Marine turtles surviving and thriving on the Sunshine Coast, co-existing in harmony with people.

Primary goal

Supporting the recovery of self-sustaining populations of marine turtles on the Sunshine Coast by reducing threats, improving habitat quality, and strengthening community-based management.



Image: Trained citizen scientist relocating at-risk turtle eggs. Photo: Adriana Watson.



Image: Loggerhead hatchling turtles. Photo: Claudia Shiels.

PART A: STRATEGIC PLAN

Desired outcomes

The desired future for marine turtle conservation on the Sunshine Coast.

01

Turtle-sensitive lighting and coastal development

By 2023 the desired future for marine turtles on the Sunshine Coast is to have:

DO1 strategic planning and policy guidance tools in place including:

- a regulatory framework for coastal development in the Sunshine Coast LGA that appropriately integrates State interests and the MTCP
- educational guidance tools to support the development sector, property owners and residents to seek to achieve world best practice turtle sensitive development outcomes

DO2 development and implementation of lighting policies and standards that deliver a commitment to Dark Sky objectives and a naturally dark coastline at night, with minimisation of direct light sources and ambient light visible from sensitive nesting beaches and adjacent marine areas

DO3 nesting beaches identified as future climate refugia and protected as part of integrated coastal hazard management.

02

Regional Marine Turtle Recovery Actions

By 2023 the desired future for marine turtles on the sunshine coast is to have:

DO4 the identified threats (that are under the influence of the Sunshine Coast Council) reduced to lowest residual risk level to minimise negative impacts on nesting marine turtle populations

DO5 sufficient resilient essential habitat to support effective marine turtle nesting, foraging and courtship behaviour

DO6 maintain current male to female ratios on the Sunshine Coast to ensure continued recruitment of male turtles to the breeding population.

03

Community-based TurtleCare Program Delivery

By 2023 the desired future for marine turtles on the sunshine coast is to have:

DO7 the Sunshine Coast is recognised as a national and international leader in community-based marine and the TurtleCare program is fully integrated into Queensland and Australian strategies

DO8 Turtlecare (and allied programs) have the capacity to support delivery of monitoring, managing and recovery of marine turtles in line with world best-practice

DO9 Kabi Kabi First Nation Peoples are fully integrated into marine turtle management — the knowledge, culture and traditions, traditional rights, interests, management capacity and customary obligations are respected, strengthened, valued, and promoted

D10 a community of residents and visitors value marine turtles and are engaged in turtle conservation —community custodians/stewards.

For each theme and desired outcome, a detailed framework of actions and success indicators has been developed by stakeholder workshops and further refined and tested through expert panels and Sunshine Coast Council technical focus groups. The details of this framework are in Part B. Implementation Plan—this is an essential tool that will guide the journey over the next 10 years to achieve the aspirations of this Plan.

Sunshine Coast Council

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38 Image: Citizen scientists measuring nest depth on Currumbundi beach. Photo: Greg Gardner

6. Governance, Implementing, Evaluating and Reviewing

The MTCP seeks to: Improve coordination and communication between all groups; capitalise on emerging opportunities; and better utilise the collective resources available with a clear, agreed set of priorities and governance processes (Table 3).

Table 3. Key delivery partners and stakeholders

Delivery partners and stakeholders	Role/contribution in delivering the MTCP
Sunshine Coast Council	Lead implementation responsibilities and program coordination.
Kabi Kabi First Nation Peoples	Traditional custodians with cultural authority for land and sea country covered by this Plan.
SCC TurtleCare, Coolum and North Shore Coast Care, Bribie Island Turtle Trackers	Citizen scientists that are leading research and monitoring of nesting beaches, and delivery of community engagement and education.
Queensland Department of Environment and Science	Training, coordination, and authorising agency.
Technical Advisory Panel	Independent expert advice on program design and delivery.
South-east Queensland coastal councils (especially neighbouring Noosa and Moreton Bay)	Opportunities for regional collaboration and advocacy for improved management of risks and opportunities.
Broader community	Advocates and practitioners of turtle sensitive behaviour.

The Sunshine Coast Council is to have lead responsibility for plan implementation, in collaboration with the delivery partners and stakeholders listed above. The responsibilities of this leadership role include approving the Plan; identifying annual implementation priorities; co-ordinating inputs from others; reviewing progress towards the strategy objectives; and, considering opportunities to further improve for capacity to deliver the Plan.

To facilitate collaboration and smooth implementation of the Plan, the establishment of a small Working Group is proposed. Membership will include representatives from Sunshine Coast Council, Kabi Kabi First Nation Peoples, neighbouring Local Government Areas, Department of Environment and Science, leaders from each primary turtle volunteer group and others as required .



Figure 3. Expanding circles of control, influence, concern, and awareness for marine turtle conservation



Proposed key functions for the Working Group include:

- 1 Sharing of information and facilitation of communication between stakeholders.
- 2 Identification of ways to ensure community input is incorporated into ongoing planning and program delivery.
- 3 Collaborative development of annual implementation plans, containing practical and agreed actions to achieve the short and long-term outcomes of the Plan.
- 4 Development of requests for funding from Council and other Program investors/sponsors.
- 5 Monitoring, reporting on implementation and evaluation of progress towards the desired outcomes.
- 6 Provision of reports to participating organisations, along with recommendations for ongoing review and improvement of the Plan and its implementation.

The circles of awareness, concern, influence, and control shown in Figure 3 provides a useful framework for understanding how Council, Queensland Government and other collaborators can expand their spheres of control and influence, to increasingly address areas of broader concern. It is important to note that many marine turtle recovery actions require input from a range of organisations and Council is not responsible for addressing all the identified threats. However, it can act as a champion to empower others.

Implementation Plan

The key mechanism for achieving the desired outcomes of the Plan over 10 years is the Part B: Implementation Plan. This prioritises activities, identifies the responsibility for implementation, defines the timing of implementation, and identifies financial and other resources required.

To provide a longer-term approach while maintaining flexibility, it is proposed that the Implementation Plan be a three-year rolling plan with an annual review. Greater detail would be included for the upcoming financial year at each annual review. Individual implementation actions will be included in annual Council work plans, and if required, in project plans involving external parties.

An annual report on activities, outcomes and expenditure will be provided as part of the SCC annual report and to meet specific reporting obligations to DES. A comprehensive evaluation and review of the Plan is to be undertaken every five years.

A small Technical Advisory Panel will be maintained to provide technical advice on implementing the Plan.

Learning and improving with experience

This Plan recognises there are many uncertainties and supports adaptive management through regular monitoring, evaluation, and review, leading to evidence-based decision-making. A ten-year technical report and a citizen science evaluation report, together, have already provided the foundation for the development of this MTCP and will assist with future reviews.

The adaptive management cycle (think, plan, do, learn, and improve) facilitates continuous learning and improvement, based on real-world experience. The annual implementation planning and reporting processes, and working group and Technical Advisory Panel, provide the framework to implement the adaptive management approach.

TurtleCare program – evaluation highlights

- The program is well-organised and provides a positive, meaningful experience for volunteers, including opportunities to volunteer in other community activities.
- The leadership provided by the Sunshine Coast Council and its recognised expertise in sea turtle conservation is highly regarded.
- Community awareness of the TurtleCare program is very high (90%).
- The program is supporting the Guideline aim to sustain an ongoing marine turtle monitoring program.
- Almost three quarters (74%) of surveyed residents are aware of actions needed to protect marine turtles.
- More than half (56%) of surveyed residents reported learning about turtle conservation by observing TurtleCare volunteers in action.

(Schaffer, V. Community Engagement Evaluation of the TurtleCare Program. University of the Sunshine Coast, 2019.)

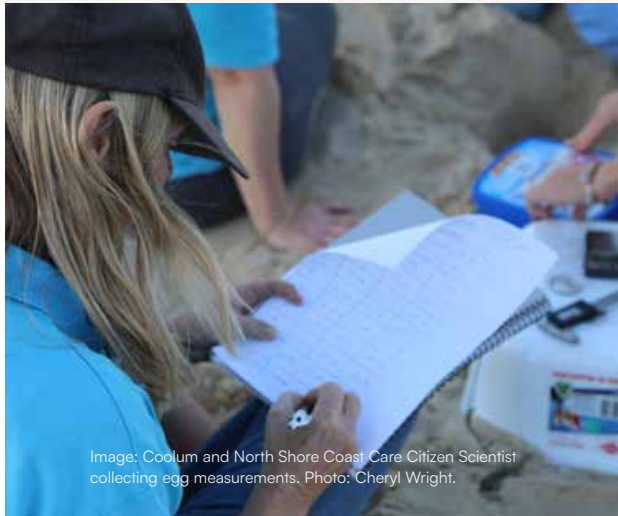


Image: Coodum and North Shore Coast Care Citizen Scientist collecting egg measurements. Photo: Cheryl Wright.



Sunshine Coast Council

Image: Citizen scientists undertaking annual training. Photo: Adriana Watson.



Ongoing community engagement and empowerment

The Sunshine Coast nesting beaches fortuitously occur directly adjacent to a large urban population, which is home to a dedicated volunteer base. The fostering of conservation volunteerism provides a valuable means of combining community engagement, ecological research, and education to achieve conservation outcomes that might otherwise be unachievable. Ongoing community engagement will be achieved through actions identified in this Plan

Image: TurtleCare citizen scientist engaging with community whilst undertaking nest success data collection. Photo: Lisa Baldwin.



44 Image: Citizen scientist checking the turtle tag on a nesting turtle. Photo: Coolum and North Shore Coast Care.

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Edition August 2023

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Acknowledgements
Council wishes to thank all
contributors and stakeholders
involved in the development
of this document. In particular, the
Technical Advisory Panel (Dr Colin
Limpus, Dr Vikki Schaffer, and Dr
Ken Wishaw), TurtleCare, Coolum
North Shore Coast Care and Bribie
Island Turtle Tracker leaders and
the Kabi Kabi First Nations Peoples
representatives.

Reference document
This document should
be cited as follows:
Sunshine Coast Council Marine
Turtle Conservation Plan
2023-2033 Part B.

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Adriana Watson Photography.

Traditional Acknowledgement

Sunshine Coast Council acknowledges the Sunshine Coast
Country, home of the Kabi Kabi peoples and the Jinibara
peoples, the Traditional Custodians, whose lands and waters
we all now share.

We recognise that these have always been places of cultural,
spiritual, social and economic significance. The Traditional
Custodians' unique values, and ancient and enduring cultures,
deepen and enrich the life of our community.

We commit to working in partnership with the Traditional
Custodians and the broader First Nations (Aboriginal and
Torres Strait Islander) communities to support self-determination
through economic and community development.

Truth telling is a significant part of our journey. We are
committed to better understanding the collective
histories of the Sunshine Coast and the experiences of
First Nations peoples. Legacy issues resulting from
colonisation are still experienced by Traditional
Custodians and First Nations peoples.

We recognise our shared history and will continue to work
in partnership to provide a foundation for building a shared
future with the Kabi Kabi peoples and the Jinibara peoples.

We wish to pay respect to their Elders — past, present and
emerging, and acknowledge the important role First Nations
peoples continue to play within the Sunshine Coast community.

Together, we are all stronger.



Image: Loggerhead turtle nesting at sunset on Buddina Beach. Photo: Helga Dalla.

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Vision

Marine turtles surviving and thriving on the Sunshine Coast, co-existing in harmony with people.

Primary goal

Supporting the recovery of self-sustaining populations of marine turtles on the Sunshine Coast by reducing threats, improving habitat quality and strengthening community-based management.

Desired outcomes

Desired future for marine turtle conservation on the Sunshine Coast.

01 Turtle-sensitive lighting and coastal development

By 2033 to have:

- D01** strategic planning and policy guidance tools in place including:
- a regulatory framework for coastal development in the Sunshine Coast LGA that appropriately integrates State interests and the MTCP
 - educational guidance tools to support the development sector, property owners and residents to seek to achieve world best practice turtle sensitive development outcomes
- D02** development and implementation of lighting policies and standards that deliver a commitment to Dark Sky objectives and a naturally dark coastline at night, with minimisation of direct light sources and ambient light visible from sensitive nesting beaches and adjacent marine areas
- D03** nesting beaches identified as future climate refugia and protected as part of integrated coastal hazard management.

02 Regional Marine Turtle Recovery Actions

By 2033 to have:

- D04** the identified threats (that are under the influence of the Sunshine Coast Council) reduced to lowest residual risk level to minimise negative impacts on nesting marine turtle populations
- D05** sufficient resilient essential habitat to support effective marine turtle nesting, foraging and courtship behaviour
- D06** maintain current male to female ratios on the Sunshine Coast to ensure continued recruitment of male turtles to the breeding population.

03 Community-based TurtleCare Program Delivery

By 2033 to have:

- D07** the Sunshine Coast is recognised as a national and international leader in community-based marine and the TurtleCare program is fully integrated into Queensland and Australian strategies
- D08** Turtlecare (and allied programs) have the capacity to support delivery of monitoring, managing and recovery of marine turtles in line with world best-practice
- D09** Kabi Kabi First Nation Peoples are fully integrated into marine turtle management — the knowledge, culture and traditions, traditional rights, interests, management capacity and customary obligations are respected, strengthened, valued, and promoted
- D10** a community of residents and visitors value marine turtles and are engaged in turtle conservation —community custodians/stewards.



6 Image: Loggerhead turtle hatchling on road. Photo: Adriana Watson.

THEME 01

Theme 01: Turtle-sensitive lighting and coastal development

Background

With some of Australia's best beaches, the Sunshine Coast is a rapidly growing region with most of the population living close to the coast. Without careful management, the coastal development required to support this growth and maintain the enviable 'Sunny Coast lifestyle' can directly and indirectly impact on critical habitats required by marine turtles for nesting, foraging and courtship. Potential development impacts can include changes in vegetation cover and coastal freshwater flows, hardening of coastlines through rock walls, roads, and foreshore facilities, altered night skies and marine feeding areas such as seagrass meadows and coral reefs, and discarded waste.

Existing development and associated human uses also need to be carefully considered to minimise the potential legacy impacts of past decisions. This can include artificial lighting on and near nesting beaches, human behaviour around critical marine turtle nesting, foraging and courtship activity, and ongoing use of pre-existing coastal facilities.

By committing to a bold vision of helping to bring marine turtles back from the brink of extinction, this Plan reinforces the Sunshine Coast as a leader in sustainability, creativity, and liveability. Appropriate land use planning and policy guidance is required to achieve this vision, especially in relation to artificial light, modified beach habitat (including landform, vegetation cover and barriers preventing access from the water, retreat options to maintain viable future nesting beaches, and maintaining natural hydrological systems affecting beaches used by turtles).

Providing guidance for practical and effective guidance for turtle-sensitive development in the Sunshine Coast (LGA) using world best-practice statutory and non-statutory sustainable development guidelines and related tools (e.g. planning scheme provisions, local laws, advisory information, capital works and maintenance programs.)

Artificial light at night

Artificial light at night (ALAN) associated with human development is an emerging threat to a wide range of wildlife worldwide^[8]. Changes in ambient light levels and the night sky horizon can cause a decline in successful

marine turtle nesting and disrupt ocean-finding by emerging hatchlings^[9] ^[1]. In 2017 and again in 2022, Sunshine Coast Council engaged leading experts to scientifically quantify the biologically available light on Sunshine Coast beach sites^[12].

The study recorded levels of light ranging from 'rural area night sky' to 'poor urban night sky' and established a benchmark allowing for changes in illumination to be quantified, assigned to a source and where problematic, reduced or removed. The initial study found that a combination of vegetation screening, cliff elevation, lighting design and management, and building orientation can be used to reduce the impacts of artificial light and support hatchling sea-finding along the coastline.

According to the ALAN Benchmark survey the primary source of sky glow at all locations was towns and cities located along the coastline. Glow from Brisbane was visible from Bribie Island and Caloundra and is likely to be contributing to the sky glow visible from beaches along the Sunshine Coast albeit at lower intensity levels than more localised sources. The 2022 survey found that light pollution had increased between 22 — 77% on Sunshine Coast nesting beaches over the five-year period from 2017^[18]. This represents considerably higher than global average increase in light pollution at some locations in our region^[17]. Local efforts to limit light pollution on Sunshine Coast beaches can help reduce navigation risks for both nesting turtles and hatchlings making their way to the ocean. A collaborative approach from all coastal councils in south-east Queensland will be required over the long-term to restore dark skies over critical turtle nesting beaches and other priority areas such as the rural hinterland.

The lighting solutions required for marine turtle conservation and dark skies preservation in the hinterland are identical. The Australian Government's *National Light Pollution Guidelines for Wildlife*³ suggest only using outdoor lighting where required, ensuring all light is directed down, using dimmers, timers, motion sensors, and turning lights off when not required, and using warm colours in preference to blue rich or daylight tones^[9]. These principles are encompassed in Council's Urban Lighting Master Plan^[14] and associated technical standards.

3 The National Light Pollution Guidelines aim to raise awareness of the potential impacts of artificial light on wildlife and provide a framework for assessing and managing these impacts around susceptible listed wildlife. The Marine Turtle Conservation Plan aligns with the national guidelines while being responsive to Sunshine Coast circumstances <https://www.environment.gov.au/biodiversity/publications/national-light-pollution-guidelines-wildlife>



Image: Cut the glow vehicle headlight reflective signage at Point Cartwright.

Turtle-sensitive coastal development

The Queensland Government Sea Turtle Sensitive Area Code: A Model Code for Local Government (the model code) provides councils with a set of provisions that can be implemented in planning schemes on a voluntary basis. Councils can adapt the provisions within the model code to suit their local area.

The model code suggests that the provisions contained within it (if included within a planning scheme) could apply to all assessable development (other than for reconfiguring a lot) occurring within a Sea Turtle Sensitive Area defined in a planning scheme^[3]. The purpose of the model code is to ensure that development does not create harm to sea turtle nesting and sea turtle activity by avoiding adverse impacts generated from artificial light that is directly visible from the beach or ocean, or ambient light that contributes to sky glow within the Sea Turtle Sensitive Area. The model code includes acceptable solutions to achieve the purpose and overall outcomes of the code.

The Queensland Government has prepared mapping to ensure that councils reflect this State interest in their planning schemes. All beaches within the Sunshine Coast local government area are identified as significant nesting beaches under the State Planning Policy.

To support implementation of the State interests, Sunshine Coast Council has developed Sea Turtle Sensitive Area Mapping that defines two scaled impact zones and applies acceptable solutions to achieve the management objectives of each zone. A third zone extending to the hinterland is identified consistent with impact area identified in the National Light Pollution Guidelines for future consideration. These mapping tools may be used to inform future planning scheme provisions, developed in conjunction with the State Planning Policy mapping.

The current Sunshine Coast Planning Scheme 2014 does not have specific provisions in relation to sea turtle sensitive areas. However, there are more general provisions in the biodiversity, waterways and wetlands overlay code and the Coastal Protection overlay code that relate to the protection of biodiversity values and coastal development. In addition, various development approvals have been issued by council that contain development conditions with respect to managing the impacts of development on sea turtle sensitive areas. To date, many of these conditions require a higher performance standard than those identified in the model code. The inclusion of specific planning scheme provisions is therefore a priority to provide clear guidance for marine turtle sensitive development that reflects State interests and community expectations.

Turtle sensitive lighting in public places

Sunshine Coast Council has already retrofitted many lights in public areas to be motion activated after 8pm and appropriately shielded from adjacent nesting habitat. For example, the Point Cartwright Toilet Block has 14 lights—12 motion activated after 8pm and 2 shielded lights stay on all night. As a person approaches the building, the lights come on; as they enter a toilet stall, more lights come on, and after they leave the lights automatically turn off. Turtle-sensitive lighting is a smarter approach to meeting human lighting needs in a way that helps recover marine turtle populations, as well as achieving greater energy efficiency.

NB: public safety is recognised as an important consideration in this approach.

Desired Outcomes

The desired outcomes are, by 2033 to have:

- **D01:** Strategic planning and policy guidance tools in place including:
 - a regulatory framework for coastal development in the Sunshine Coast LGA that appropriately integrates State interests and the MTCP
 - educational guidance tools to support the development sector, property owners and residents to seek to achieve world best practice turtle sensitive development outcomes.
- **D02:** Development and implementation of lighting policies and standards that deliver a commitment to Dark Sky objectives and a naturally dark coastline at night, with minimisation of direct light sources and ambient light visible from sensitive nesting beaches and adjacent marine areas
- **D03:** Nesting beaches identified as future climate refugia and protected as part of integrated coastal hazard management.



Image: Turtle tracks at Buddina beach.



Image: Loggerhead hatchlings emerging from nest at Bokarina. Photo: Adriana Watson.

THEME 01

Conservation directions and Implementation*

Conservation direction	Transformational Action	Priority	Cost	Status
1.1 An identified head of power assesses and prescribes the conditions in planning scheme provisions of development applications to achieve marine-turtle sensitive design requirements.	1.1.2 Develop a planning scheme provision that addresses problematic artificial light at night for marine turtles.	Now	Low	
1.2 Develop specific planning scheme provisions and sea turtle sensitive area mapping for the greater Sunshine Coast marine turtle nesting bioregion—to provide clear guidance for marine turtle sensitive development that is consistent with State interests and reflects contemporary community expectations on the Sunshine Coast.	1.2.2 Within the drafting of the Sunshine Coast planning scheme provisions, consider the application of a scaled approach (using viewshed analysis or other evidence-based investigation) for lighting management based on the significance and sensitivity of sites: a) Direct Light (avoid new and actively mitigate existing direct light and sky glow): Structures directly visible of the nesting habitat, the beach or near shore environment. b) Sky Glow (avoid new and opportunistically reduce existing indirect light and sky glow): Structures within 20km of the nesting habitat.	Now	Low	
	1.2.3 Develop practical, contemporary, and appropriate guidelines to achieve the outcomes for both existing and proposed development.	Now	Med	
1.3 Effective mechanisms ensure compliance with development approval conditions over time, including the potential requirement for an annual declaration of compliance from building owners and managers. These mechanisms may be built-in, self-regulated, or automated.	1.3.2 Develop and implement effective mechanisms for compliance.	Next	Low	
1.4 Stakeholder consultation ensures development approval conditions appropriately reflect the MTCP and the Sunshine Coast Planning Scheme.	1.4.2 Implement appropriate education and engagement opportunities within council and with external stakeholders to develop shared understanding of contemporary turtle sensitive design principles and practices.	Next	Med	
	1.4.3 Develop a compliance methodology (eg. ALAN surveys in current conditions pre- and post-construction and in response to reasonable complaints).	Next	Med	
1.5 MTCP informs all planning scheme provisions and planning scheme policies, given its standing as council's policy position on marine turtle management.	1.5.2 Identify appropriate provisions for building height, density, orientation, and form within sensitive marine turtle areas.	Now	Low	

* now [1-2yrs], next [3-5yrs] and later [5-10yrs]; and cost—low [<10K], medium [10 – 100K], high [100k+].

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THEME 01

Conservation direction	Transformational Action	Priority	Cost	Status
1.6 A proactive solutions-focussed approach is fostered through work with the development sector, local businesses, and residents to ensure marine turtle sensitive design outcomes using policy and planning instruments, providing clarity, certainty, and consistency for all users of the development system.	1.6.2 Establish a development toolkit that provides guidance to the development sector, local businesses, and residents in suitable products (commercially available) to manage ALAN.	Now	Med	
1.7 Research and monitoring of altered light horizon impact on marine turtles ongoing and supported.	1.7.2 In collaboration with Department of Environment and Science (DES) and research community, undertake hatchling orientation and survivorship research.	Next	Med	Ongoing
1.8 Light reductions measures are adopted and promoted through appropriate mechanisms (statutory and non-statutory) that are consistent with the National Light Pollution Guidelines and the United Nation Environment Programme Singles Species Action Plan for the Loggerhead Turtle in the South-west Pacific.	1.8.2 Public lighting is addressed to ensure consistency with the United Nation Environment Programme Single Species Action Plan for Loggerhead turtles and the national light pollution guidelines.	Now	High	Ongoing
	1.8.3 Lighting options researched, tested, and identified that support community life (e.g. parks, events, playgrounds) and do not impact turtle behaviour and population function.	Now	Low	Ongoing
	1.8.4 New community education and behaviour change campaign to 'Cut the Glow' encompassing residential, commercial, and industrial light pollution.	Now	High	Ongoing
	1.8.5 Consider incorporating public art, green landscapes or behaviour change approaches to address vehicle light impacts at high priority beaches.	Now	Low	
1.9 Dark skies protection and restoration within the Sunshine Coast LGA to achieve an area of at least 20% of the total.	1.9.2 Contribute to dark sky policy preparation and delivery.	Now	Low	
	1.9.3 Replace the current metal halide street lighting as identified in the Urban Lighting Master Plan with appropriate dark sky compliant LED lighting.	Next	High	
	1.9.4 Investigate feasibility and implement near to real time light pollution monitoring.	Later	High	
1.10 2017 Benchmark Survey of artificial light at night (ALAN) survey repeated every five years to better understand local light pollution levels, hatchling and adult turtle orientation and audit lighting assets to target further improvement opportunities to reduce artificial light impacts on marine turtles.	1.10.2 Engage industry experts to undertake ALAN survey at nesting beaches every five years.	Now	Med	Ongoing
	1.10.3 Continue to record high quality orientation data from adult and hatchling turtles at all nesting beaches to inform ALAN survey results and providing training to support accurate orientation data collection.	Now	Low	Ongoing
	1.10.4 Audit all council-controlled lighting impacting nesting beaches.	Now	Med	Ongoing

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THEME 01

Conservation direction	Transformational Action	Priority	Cost	Status
1.11 Light pollution at Shelly Beach and Buddina Beach reduced as a priority through work of council and turtle partners with the residents and building owners adjacent to the high-density nesting sites.	1.11.2 Deliver a community education, behaviour change and subsidy project to support the community to make voluntary changes to existing residential lighting and light use behaviours within 1.5km of nesting beaches.	Now	Med	Ongoing
	1.11.3 Address public lighting infrastructure at Shelly and Buddina beaches as a priority.	Now	Med	Ongoing
1.12 Actively participate in the implementation of the Sunshine Coast Urban Lighting Master Plan (2016).	1.12.2 Support council's Transport Infrastructure Management branch to integrate contemporary turtle sensitive lighting outcomes into public infrastructure.	Now	Low	Ongoing
	1.12.3 Emerging technologies and cost and energy efficiencies are monitored and promoted, facilitating the ongoing implementation of turtle sensitive lighting.	Now	Low	Ongoing
1.13 A voluntary mechanism in place to assess and recognise turtle sensitive light management best practice in existing buildings on the Sunshine Coast (e.g. a turtle star rating or accreditation system).	1.13.2 Establish a turtle-friendly building (commercial and residential) accreditation program.	Next	Med	
1.14 Maintain accurate publicly available maps of marine turtle nesting habitat and in collaboration with the Queensland Department of Environment and Science use best available evidence to develop a nesting habitat site quality index to assess, monitor and improve the quality of current and potential future refugial marine turtle nesting beaches in the Sunshine Coast marine bioregion.	1.14.2 Share data and provide feedback to Queensland Government to ensure that State Planning Policy - sea turtle sensitive area mapping, is accurate.	Now	Low	
	1.14.3 Develop a nest habitat site quality index in partnership with research community.	Later	Med	
1.15 Planning controls and management actions safeguard identified future refugial nesting habitat that turtles will potentially use under a rising sea level scenario (e.g. higher elevation dunes with retreat options to accommodate sea level rise), where practical.	1.15.2 In collaboration with the Queensland Government, develop a fine-scale mapping and monitoring tool to identify and assess the quality of current and potential alternative 'refugia' marine turtle nesting habitat on the Sunshine Coast under climate change scenarios.	Later	Med	
	1.15.3 Explore options to protect potential future habitat including by managing development on foreshores to minimise unnatural barriers; maintain and enhance access by female nesting turtles to suitable nesting habitat; and maintain coastal retreat options.	Next	Low	

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THEME 01

Conservation direction	Transformational Action	Priority	Cost	Status
1.16 Coastal hazard adaptation strategies avoid the use of engineering solutions such as hard seawalls or coastal armouring in areas where this will impact marine turtle nesting beaches.	1.16.2 Continue to engage with coastal land managers to support marine turtle conservation outcomes.	Now	Low	Ongoing
	1.16.3 Undertake planning to consider where the use of buffers between future development and the coastal zone may be beneficial to enhance current and future marine-turtle nesting habitat and effectively manage coastal hazards (including those arising from predicted climate change). This includes potential consideration of development as impact assessable or code assessable development within mapped erosion-prone areas.	Next	Low	
1.17 A best practice 'business-as-usual' approach to protecting turtle habitat is in place in Council, demonstrating an integration of environmental management considerations in all aspects of operation.	1.17.2 Deliver annual workshops for council officers, development consultants and other industry specialists to discuss ALAN and management of ALAN. Focus on new research, technology, and habitat preservation e.g. Australian Dark Sky Alliance Certification for Wildlife Lighting.	Now	Low	Ongoing

Success indicators

Progress towards achieving the desired outcome will be measured using the following success indicators:

- Planning scheme provisions and other non-statutory mechanisms support turtle sensitive development.
- Sunshine Coast recognised as leaders in sustainable urban design.
- 95% of all new developments voluntarily exceeding Code requirements.
- Incompatible development is managed at 100% of nesting beaches.
- Dark skies protected and restored over at least 20% of the Sunshine Coast LGA, including the Buddina and Shelly Beach council dark skies nominated areas.
- Progressive reduction in the level of direct and ambient light at all reference beaches (as measured every five years using the Artificial Light at Night — or ALAN — method).
- Annual voluntary adoption of turtle-sensitive lighting upgrades (e.g. 10 developments/buildings per year undertaking turtle-sensitive lighting upgrade programs.
- Public lighting upgrades to all council-controlled lighting infrastructure adjacent to turtle nesting beaches, representing industry best practice lighting design and turtle-aware lighting initiatives
- Progressive increase in the quantity, quality and resilience of current and potential future nesting habitat using a peer-reviewed site quality index.
- Protection of existing and potential refugial nesting beaches in all relevant council planning instruments and coastal hazard management strategies.

Sunshine Coast Council Marine Turtle Conservation Plan 2023-2033

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Theme 02: Regional marine turtle recovery actions

Background

A combination of historic and continuing human-caused threats operating at the local to global scale hinder the recovery of marine turtle populations found along the Sunshine Coast (see section 4.0 for key threats). Regionally relevant recovery actions undertaken during the life of this plan are critical threads required to weave a global safety net for marine turtles and help restore local stocks over the next century.

Given the increasing pressures and threats facing marine turtle populations globally, and the severely depleted status of local stocks, it is necessary to aim higher than simply maintaining the current population and to take immediate and ongoing action. A greater level of human intervention is likely to be required to achieve the nesting and hatchling success rates necessary for recovery of stocks found on the Sunshine Coast. For example, interventions such as relocation of doomed nests, assisted incubation, proactive translocation of pioneer nesting populations, and habitat enhancements through artificial shading and watering are likely to increasingly become 'business as usual' to prevent further decline (or collapse) and support recovery of the existing stocks. Because the science and practice of intervention, including criteria for deciding why, when, where and how

to take active recovery action, is still emerging. An adaptive management approach will be essential.

Increasing marine turtle habitat and population resilience in the face of climate change and other threats will also benefit people who live, work, and recreate on the Sunshine Coast. For turtles, the priority is to increase nesting and hatchling success rates to ensure the maximum number of turtle hatchlings reach the ocean, preferably with a male gender bias.

When improving habitat quantity and quality and reducing risks for marine turtles, Council should focus on those matters for which they have some control or influence and work with other partners to make progress on those outside its jurisdiction. For example, in relation to nesting beaches, actions by council could include reducing light pollution, preventing beach obstructions, maintaining suitable sand temperatures, and reducing predation and visitor disturbance. Actions to manage threats in foraging habitat could include working with partners to reduce land based marine debris, boat strike, and negative interactions with the shark control program, and improve management of the marine environment more broadly.

THEME 02





Image: Loggerhead hatchlings reaching ocean at Bokarina. Photo: Adriana Watson.



Sunshine Coast Council

Image: Loggerhead turtle laying eggs. Photo: Christine Bull.

Desired Outcomes

The desired outcomes are, by 2033 to have:

- D04:** The identified threats (that are under the influence of the Sunshine Coast Council) reduced to lowest residual risk level to minimise negative impacts on nesting marine turtle populations.
- D05:** Sufficient resilient essential habitat to support effective marine turtle nesting, foraging and courtship behaviour.
- D06:** Maintain current male to female ratios on the Sunshine Coast to ensure continued recruitment of male turtles to the breeding population.

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Conservation directions and Implementation*

Conservation direction	Transformational Action	Priority	Cost	Status
2.1 Adaptive and responsive management of current and emerging threats consistent with the Queensland Turtle Conservation program	1.1.2 Consistent with Queensland Turtle Conservation Project guidelines, continue the program of rescuing at-risk or doomed eggs (laid near or below the high tide) and review the efficacy of adaptive management techniques (e.g use of tarpaulins, moving sand etc.) to protect at risk nests, increase hatch success and counter the effects of other threats.	Now	Low	Ongoing
	2.1.2 Actively restore sand dunes on nesting beaches where natural processes fail to reinstate sand dunes following storm erosion events.	Next	High	
2.2 Contributions made to ongoing research and monitoring of marine turtles' population characteristics and habitat requirements.	2.2.1 Better understanding of population characteristics and habitat requirements of marine turtles on the Sunshine Coast including important nesting, inter-nesting, foraging and courtship areas (using for example telemetry and citizen science-based photo identification tools).	Now	Med	Ongoing
	2.2.2 Expand the long-term sand temperature monitoring at representative sites across the Sunshine Coast (including maintaining historic temperature monitoring sites at Shelly Beach and Yaroomba Beach).	Now	Low	
2.3 Disruption to ocean finding behaviour of marine turtles minimised by ensuring a dark horizon on nesting beaches.	2.3.1 Restore natural light horizons through manipulation of dune vegetation, dune height (sand) and skylines behind nesting beaches to provide a dark horizon to minimise disruption to ocean finding behaviour of hatchlings and adult turtles.	Now	Med	
	2.3.2 Reassess existing regeneration works plans and condition assessments at turtle nest beaches to incorporate ecological role of vegetation for turtle nesting (such as shielding artificial light).	Now	Med	
	2.3.3 Audit dune vegetation transparency and identify priority locations for 'trees for turtle' planting opportunities.	Now	Med	
	2.3.4 Prioritise recovery and compliance actions where evidence of illegal and willful vegetation damage/removal/poisoning	Now	Low	
2.4 Turtle nests, hatchlings and nesting habitats are managed to minimise the impacts of pest animals, pet animals and plants.	2.4.1 Continue providing proactive nest protection and predator control actions during nesting seasons to maximise clutch output.			
	2.4.2 Undertake an assessment to identify actual and potential risk to turtles and their habitats, and volunteers, in the designation of dog off-leash local laws, and implement subsequent risk mitigatin controls where required			

* proposed timing—now (1-2yrs), next (3-5yrs) and later (5-10yrs); and cost—low (<10K), medium (10 — 100K), high (100k+).

THEME 02

Conservation direction	Transformational Action	Priority	Cost	Status
2.5 Natural beach vegetation maintained and enhanced to support optimal turtle nesting habitat.	2.5.1 Create a Sunshine Coast marine turtle dune vegetation plan that considers local species, vegetation communities and threats to marine turtle nesting. Use the plan to guide bush/coast care groups to improve dune vegetation.	Next	Low	
	2.5.2 Maintain and enhance coastal zone stability, shield artificial light spill, desired incubation temperatures and natural hydrological flows that achieve optimum sand moisture levels.	Now	Low	
	2.5.3 Maintain guidelines for use by bush/coast care groups to improve dune vegetation (including species selection for height, diversity, density, connectivity, and functionality).	Now	Low	
2.6 Practical nest cooling strategies at key nesting beaches result maintenance of hatchling sex ratios.	2.6.1 If/when required, partner with Queensland Government and research community to identify suitable nesting beaches, strategies, and resources to manage the temperature of sand incubating marine turtle nests.	Later	Moderate	
2.7 Water discharging into the Sunshine Coast marine environment is of high quality - no plastics and other pollutants.	2.7.1 Achieving beyond compliance (best practice) standards for municipal sewage treatment (including the 'Blue Heart' as a wetland filter).	Next	Moderate	
	2.7.2 Supporting community partnerships to restore catchments, improving the retention and quality of stormwater runoff (especially along riparian zones and identified high risk sites in the catchment).	Now	Moderate	
	2.7.3 As part of region-wide waste management initiatives, seek to reduce all forms of land-based marine debris at source, including by conducting beach clean ups (especially during nesting season to remove beach washed debris that may impede successful nesting and hatching); a proactive program of installing gross pollution traps on all stormwater discharge points; community education and waste reduction programs including avoiding single-use plastics; and adopting circular economy principles to convert waste streams into resource recovery opportunities (e.g. conversion into useful landscape elements).	Now	Moderate	
2.8 Advocacy for marine park management arrangements that are beneficial to marine turtle populations.	2.8.1 Advocate the Queensland Government to establish a Sunshine Coast Marine Park over Queensland State waters (linking the existing Moreton Bay Marine Park with the existing Great Sandy Marine Park in areas that are beneficial to marine turtle conservation.	Now	Low	
	2.8.2 Support the appropriate use of green zones, go slow zones and other practical measures to protect important turtle nesting, foraging and courtship areas, and support community appreciation of the proposed marine park.	Now	Low	

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THEME 02

Conservation direction	Transformational Action	Priority	Cost	Status
Success indicators				
Progress towards achieving the desired outcome will be measured using the following success indicators: <ul style="list-style-type: none"> At least 90% of Sunshine Coast beach nesting habitat is protected from incompatible development, is available for nesting and is and rated as 'suitable' or better. At least 80% of identified foraging and courtship areas in Queensland waters adjacent to the Sunshine Coast are effectively protected and managed (e.g. in declared protected areas or equivalent). Successful nesting rates of at least 80% (due to no or very few potential disturbances or barriers). Successful hatching of at least 80% of clutches laid (including through rescuing doomed eggs as feasible). Mean hatchling emergence success of at least 80% from clutches that produce hatchlings. A target sex ratio maintained at a regional scale to support long-term stock recovery. Statutory requirements for water quality are met. 				

Sunshine Coast Council Marine Turtle Conservation Plan 2023-2033

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20 Image: Citizen scientists applying predator exclusion device to a nest. Photo: Adriana Watson.

Theme 03: Community-based TurtleCare program delivery

Background

TurtleCare Sunshine Coast is a community-based citizen science program coordinated through Sunshine Coast Council, in partnership with the Queensland Government, for the monitoring and protection of nesting marine turtles on Sunshine Coast beaches. From humble beginnings in 2005 when formal monitoring commenced, the program has grown to include over 200 volunteers and a dedicated council-employed coordinator.

TurtleCare Sunshine Coast operates under permit with the Queensland Government Turtle Conservation Project (QTCP) as a collaborative research partnership. With a study area that covers 22km of beach from North Bribie Island to Mooloolah River, the local program provides monitoring, protection, and conservation outcomes for marine turtles. TurtleCare Sunshine Coast works in collaboration with the Coolum and North Shore Coast Care (CNSCC) and Bribie Island Turtle Trackers which operate independently to the north and south respectively.

Through the TurtleCare program, trained volunteers record nesting and hatchling data which is provided to the Queensland Government turtle database. Volunteers also undertake surveillance and various interventions for the protection of nesting turtles, nests and hatchlings, throughout the season (e.g. installing fox exclusion devices, relocating doomed nests, and educating the community).

The TurtleCare program has been hugely successful and consequently is running at capacity in terms of available volunteer positions and trained supervisors. Growth and demand are key challenges that will need to be addressed to ensure the program continues to effectively contribute to marine turtle conservation, is rewarding for participants, is embraced by the community and operationally sustainable over the long-term. With over 10,000 in-kind hours provided each nesting season (October - May), volunteer citizen scientists are the heart and soul of the TurtleCare program and maintaining the quality of their volunteering experience and level of engagement is critical. This includes managing the disappointment of turning people away when the program is over subscribed.

Group leaders are responsible for coordinating teams of

up to 30 volunteers to conduct daily beach assessments throughout the nesting season. These roles require a significant level of commitment and training, and increased support and succession planning is considered necessary for the program to reach its full potential.

As a citizen science project, data quality control for the TurtleCare program is essential. Under the QTCP research agreement, daily data sheets completed by beach volunteers are collated and, depending on the volunteer group, checked by either the Sunshine Coast Council and/or the Queensland Department of Environment and Science. At the completion of each turtle season data collected by TurtleCare are reviewed by an independent expert before being entered into the Queensland marine turtle data base.

As part of the 10-year review undertaken by Sunshine Coast Council, community engagement specialists from the University of the Sunshine Coast evaluated the TurtleCare program in 2019 (see text box for highlights)². Griffith University peer reviewed the evaluation and considered it to be well designed and executed and providing a robust foundation for future improvement.

Overall, the review identified a range of program strengths including high quality training, strong support from Council, positive input into marine turtle policy and planning, contribution to scientific knowledge and research, support for community wellbeing and sense of belonging. Opportunities for program improvement included greater recognition of participants, better crowd management, stronger habitat protection, improved communications within and between the program and key stakeholders, and broader community engagement. In all cases, respectful relationships were identified as a pre-requisite for success.

The program is mature, well run, and considered best practice, but needs to be better recognised, resourced, and positioned for the next phase of growth and improvement. In terms of resourcing, the TurtleCare program (and more so the Coolum and North Shore CoastCare and Bribie Turtle Trackers) are overly reliant on volunteers, including a relatively small number of highly trained voluntary coordinator roles. Without additional investment and capacity building the program is potentially unsustainable in the long-term.

THEME 03

The key strengths, weaknesses, opportunities, and threats of the current TurtleCare program are summarised in Table 1 and have been considered in developing conservation directions for future delivery of the program.

The Sunshine Coast TurtleCare program and related initiatives demonstrate the important contribution that can be made by dedicated community citizen science volunteers and supporting organisations. This Plan proposes to further strengthen the existing program with a dedicated coordinator and structured training and engagement program for a growing body of volunteers

to undertake an expanded range of marine turtle conservation related activities.

This Plan recognises the significant cultural, social, and spiritual ties that Kabi Kabi First Nation Peoples have with marine turtles. Respecting and strengthening the traditional rights, interests, management capacity and customary obligations of Kabi Kabi First Nation Peoples in relation to marine turtles is fundamental to the long-term success of the Plan.

Table 1 Key strengths, weaknesses, opportunities, and threats of the TurtleCare program

Strengths	Weaknesses
<ul style="list-style-type: none">Over 200 committed volunteers with a primary focus on marine turtle conservation.Highly trained and dedicated coordinators.The only 'out of ordinary hours' volunteer program offered by council.High quality volunteer training.Strong support from council.Positive input into marine turtle policy and planning.Contribution to scientific knowledge and research.Sense of community wellbeing and belonging (strong TurtleCare family culture).	<ul style="list-style-type: none">Limited operating resources.Kabi Kabi First Nations perspectives not yet integrated.Currently at capacity (turning people away).Inadequate communication resources.Reliance on small number of highly trained volunteers.
Opportunities	Threats
<ul style="list-style-type: none">Additional investment from government, business, and community sector.Chance to add more breadth and depth to the program (with specialist functions).Integrate with Kabi Kabi First Nations perspectives.Greater recognition of participants.Better management of crowds.Stronger habitat protection.Improved communications within and between the program and key stakeholders.Broader community engagement.	<ul style="list-style-type: none">Lack of appropriate resourcing to support program requirements and associated outcomes.Loss of experienced coordinators.Inadequate mentoring, succession arrangements.

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Desired Outcomes

The desired outcomes for Sunshine Coast community-based turtle program delivery by 2033 are:

- D07:** The Sunshine Coast is recognised as a national and international leader in community-based marine turtle care program fully integrated into Queensland and Australian strategies.
- D08:** Secure, adequate funding for TurtleCare (and allied programs) allows optimal contribution to monitoring, managing, and recovering marine turtles in line with world best-practices.
- D09:** Kabi Kabi First Nation Peoples are fully integrated into marine turtle management — the knowledge, culture and traditions, traditional rights, interests, management capacity and customary obligations are respected, strengthened, valued, and promoted.
- D010:** A community of residents and visitors value marine turtles and are engaged in turtle conservation—community custodians/stewards.




Image: Collaboration between Coolum and North Shore Coast Care and TurtleCare and Council. Photo: Greg Gardner.




Image: Citizen scientist measuring a nesting turtle at Shelly Beach. Photo: Christine Bull.

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Conservation directions and Implementation*

Conservation direction	Transformational Action	Priority	Cost	Status
3.1 Collaboration and integration of community groups and partners engaged in marine turtle conservation across the Sunshine Coast marine turtle nesting bioregion.	3.1.1 Expand the annual ‘Clean Up for the Hatchlings’ event to cover all Sunshine Coast nesting beaches, that celebrates arrival of nesting turtles ‘Clean Up for the Mother Turtles’.	Now	Med	Completed
	3.1.2 Explore options for an event delivered by First Nation’s Partners to recognise the annual start of turtle nesting season, connecting community to marine turtles and traditional culture.	Next	Med	
3.2 The concept of a Council and Queensland Government turtle partnership explored, to coordinate an expanded community-based turtle monitoring program across the Sunshine Coast marine turtle nesting bioregion.	3.2.1 Explore the option with local non-government organisations and South East Queensland local governments to establish a permanent regional Turtle conservation program coordinator situated within Sunshine Coast Council the option of creating extension officer role(s) in participating councils to proactively lead delivery of community engagement and behaviour change programs across the Sunshine Coast marine turtle nesting bioregion.	Next	Med	
3.3 TurtleCare (and allied programs) profile is high, and the regional community recognised as leaders in the field of turtle conservation.	3.3.1 Establish a control chart reporting scheme on council’s website for key monitoring parameters for the nesting populations and actively promote access to the community.	Now	Low	Completed
	3.3.2 Actively promote partnerships and success.	Now	Low	Ongoing
	3.3.3 TurtleCare (and allied program) representation at professional conferences.	Now	Low	Ongoing
	3.3.4 Partner with research organisations to publish findings in peer-reviewed and open-access scientific journals.	Next	Low	Ongoing
	3.3.5 Data uploaded to open data website annually.	Now	Low	Completed
3.4 Strengthened TurtleCare and associated programs through supporting and valuing volunteers, intergenerational engagement, capacity building and exploring new volunteer opportunities.	3.4.1 Transition the existing contract role to a permanent volunteer coordinator position to continue to support program growth.	Now	High	Underway
	3.4.2 Partner with Queensland Government and the Queensland Marine Turtle Network to create a nationally recognised Marine Turtle Conservation course to recognise the skills and expertise of community citizen scientists.	Next	Med	
	3.4.3 Actively recruit volunteers from all age sectors to better reflect the makeup of the Sunshine Coast community.	Now	Low	

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* proposed timing—now [1-2yrs], next [3-5yrs] and later [5-10yrs]; and cost—low [<10K], medium [10 – 100K], high [100k+].

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Conservation direction

	3.4.4 Further developing mentoring, capability building and succession planning approaches to ensure a high level of skills, experience and accreditation under the <i>Nature Conservation Act 1992</i> are maintained long-term for enduring and sustainable capacity within the volunteer program.	Next	Med	Underway
	3.4.5 Empowering volunteers to do increased community education and engagement using standard presentation resources.	Now	Low	Completed
	3.4.6 Developing additional mechanisms (eg. Micro credentials) to formally recognise individual volunteer competencies.	Next	Med	
	3.4.7 Updating TurtleCare Volunteers guidelines biannually to ensure advice is based on best available science and adaptive management feedback (e.g. response to spontaneous and pre-organised crowds of observers).	Now	Low	Ongoing
	3.4.8 Create additional training resources for TurtleCare volunteers (e.g. method videos, waterproof handbook with key methods and messages).	Now	Med	Underway
	3.4.9 Review and update the TurtleCare volunteer recruitment, training and retention programs.	Next	Low	
	3.4.10 Partner with the University of Sunshine Coast to engage Animal Ecology and Tourism students in ‘Turtle Guide’ program to address work experience and community interpretation demands.	Next	Low	
	3.4.11 Development of a ‘Friends of TurtleCare’ program to activate the demand for connection with the marine turtle program in the community.	Now	Med	Completed
	3.4.12 Explicitly including habitat protection as an objective of the program and identify how volunteers can contribute (e.g. dune vegetation restoration and becoming a turtle lighting ambassador.)	Now	Low	
	3.4.13 Working with research community and allied groups to expand and further strengthen citizen science programs to harness community input and augment academic and applied research relevant to the recovery of marine turtles on the Sunshine Coast.	Next	Low	Underway
	3.4.14 Community understanding of TurtleCare citizen scientists facilitated: role, value and expertise.	Now	Low	Completed
	3.4.15 Providing intra-season training to enhance hard and soft communication skills and team building.	Now	Med	Ongoing
	3.4.16 Increase volunteer engagement through meaningful research-community interactions.	Now	Low	Ongoing

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Conservation direction

Transformational Action

Priority

Cost

Status

3.5 Use emerging technologies that improve research, monitoring and management of marine turtles on the Sunshine Coast.	3.5.1 Seek tourism support for virtual experiences to develop a product offering that does not require visitation experience (e.g. low impact virtual tourism experience).	Later	Med	
	3.5.2 Partner with research organisations to consider use of drone technologies to monitor remote nesting beaches (North Bribie Island).	Now	Low	Underway
3.6 Reliable resourcing secured from suitable partners across government, education, community, business, and tourism sectors to sustainably grow the TurtleCare program (including potentially using existing environment and tourism levy funding).	3.6.1 Prepare an investment prospectus and seek additional reliable resourcing from potential partners.	Next	Med	
	3.6.2 Strengthened funding for the program's citizen science to deliver enhanced research and monitoring that fully integrates with Queensland and national strategies.	Next	Med	
3.27 A permanent extension officer role(s) established to deliver community engagement and education (preferably employing Kabi Kabi First Nations representatives).	3.7.1 Establish a permanent extension officer role to deliver community engagement and education (preferably employing Kabi Kabi First Nations representative).	Next	High	
3.8 Partnered with the Kabi Kabi First Nation Peoples to develop, deliver and integrate cultural content (as deemed appropriate) for the Sunshine Coast marine turtle program.	3.8.1 Develop culturally appropriate marine turtle content for community education (interpretive signage, community education).	Next	Med	
	3.8.2 Valuing, protecting, and promoting Kabi Kabi First Nations knowledge, culture and traditions.	Next	Med	
	3.8.3 Establish a Kabi Kabi advisor role in the TurtleCare project governance.	Now	Low	
3.9 Other communities supported to live in harmony with marine turtles including by championing the benefits, principles, practices, and experience on the Sunshine Coast	3.9.1 Establishment of Queensland marine turtle land managers network (community of practice) in partnership with the Commonwealth and Queensland Governments.	Now	Low	Complete
3.10 Marine turtles recognised as a keystone species for coastal processes of the Sunshine Coast and people understand the broader benefits of turtle protection.	3.10.1 Develop culturally appropriate community education content including marine turtles as a keystone species for the Sunshine Coast.	Next	Low	

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Conservation direction

Transformational Action

Priority

Cost

Status

Community education and engagement				
3.11 Community engaged and educated to support the delivery of the MTCP — facilitated by a strategic program.	3.11.1 Implement improvements identified by the University of the Sunshine Coast review of the TurtleCare program.	Now	High	Underway
3.12 An annual communication plan supports the delivery of the MTCP.	3.12.1 Raise awareness about the challenges facing marine turtles, the need for recovery actions and empowering local community and business involvement in marine turtle conservation.	Now	Low	Underway
	3.12.2 Use a diversity of communication channels and social marketing to reach target audiences (including TurtleCare volunteers, residents, visitors and students across multiple generations).	Now	Low	Ongoing
	3.12.3 Actively involve TurtleCare citizen scientists in development of a communications plan.	Next	Low	
	3.12.4 Developing suitable communication products including beach access and interpretive signage, community handouts, turtle presentations for community and school-based program and products for the tourism industry.	Now	Med	Underway
	3.12.5 As part of the annual program communication plan, strengthen communication skills and processes within and between key program stakeholders including by: <ul style="list-style-type: none"> Clarifying volunteer responsibilities (including workplace health and safety and media obligations). Establishing a formal process to identify ongoing program improvement opportunities. Providing interpretation and public education training (including persuasive communication/ active listening/conflict management) to support compliance with behavioural guidelines when observing or interacting with turtle nesting, engaging directly with residents, and improving advocacy of the turtle program (less 'us and them' conflict over difficult issues). Facilitate local resident custodianship of turtle nesting by promoting opportunity to view nest success digs. 	Next	Med	
3.13 TurtleCare Program is expanded and promoted the as a flagship element of the Sunshine Coast Biosphere.	3.13.1 Work with the tourism sector (e.g. Visit Sunshine Coast, Australia Zoo and Sea Life) to promote the Sunshine Coast as a domestic and international destination where both visitors and turtles are welcome (and treated like family) and highlight the regional aspiration to be a global leader in community-driven recovery of marine turtles in conjunction with the Biosphere initiative.	Later	Low	

Sunshine Coast Council Marine Turtle Conservation Plan 2023-2033

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Conservation direction	Transformational Action	Priority	Cost	Status
3.14 Opportunities to increase the scope of volunteering to increase environmental resilience explored. Consider tiers of involvement, and diversity of roles and responsibilities and coordination of volunteers across an expanded range of program activities.	3.14.1 Maintaining a minimum of 200 volunteers in the current program and work towards a program of 500 volunteers (permanent and casual) by 2033 with sufficient guidance, resourcing, and support to be sustainable.	Next	High	
	3.14.2 Explore opportunities to increase the breadth and depth of volunteering, to increase environmental resilience of the region. Consider tiers of involvement, and diversity of roles and responsibilities and coordination of volunteers across an expanded range of program activities for TurtleCare and turtle conservation affiliated volunteer opportunities through: <ul style="list-style-type: none">Marine turtle nesting research and monitoring (maintain and enhance current program)Marine turtle foraging habitat use (photo identification)Trees for Turtles' coastal dune restoration (fully integrated with Bushcare)Community environmental education and engagementIndigenous Ranger programPartner with USC Animal Ecology and Tourism students in 'Turtle Guide' program to address work experience and community interpretation demandsOne off or casual volunteer opportunitiesHealthy waterwaysShort-term citizen science programs supporting priority academic researchCut the glow turtle ambassadors.			

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Conservation direction	Transformational Action	Priority	Cost	Status
Success indicators				
Progress towards achieving the desired outcome will be measured using the following success indicators: <ul style="list-style-type: none">Formal, but flexible cooperative arrangements between region's delivery partners: DES, Moreton Bay and Noosa Councils, TurtleCare, Coolum North Shore, Bribie Turtle Trackers, and others.At least 95% of all nesting activity (attempts and successful clutches) recorded within 24 hrs of occurrence in the Sunshine Coast marine turtle nesting bioregion.Successful nests actively managed throughout the incubation period for optimal survival rates.500 active volunteers delivering an expanded multi-themed TurtleCare program throughout the year (target of 15,000 hours of in-kind contribution per year); the group self-sustaining.A successful and well-resourced citizen science program delivered in partnership with leaders in marine turtle management.Marine turtles recognised as Sunshine Coast asset, positively contributing to the regional economy and quality of life.A 10-year evaluation of TurtleCare is repeated and shows improvement in program strength, resilience, and sustainability - financial, social, personal, professional, resourcing and recognition.Investment prospectus and reliable resourcing established.Kabi Kabi knowledge culture embraced and enmeshed into the turtle program by Council and volunteers.A full time identified position embedded within Council's TurtleCare management team and Kabi Kabi representative within the program governance system.				

Sunshine Coast Council Marine Turtle Conservation Plan 2023-2033

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Edition July 2023

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Acknowledgements

Council wishes to thank all
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of this document.

Reference document

This document should
be cited as follows:

Sunshine Coast Council.
**Sunshine Coast Creative
Arts Plan 2023-2038.**

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Traditional Acknowledgement

Sunshine Coast Council acknowledges the Sunshine Coast
Country, home of the Kabi Kabi peoples and the Jinibara
peoples, the Traditional Custodians, whose lands and waters
we all now share.

We recognise that these have always been places of cultural,
spiritual, social and economic significance. The Traditional
Custodians’ unique values, and ancient and enduring
cultures, deepen and enrich the life of our community.

We commit to working in partnership with the Traditional
Custodians and the broader First Nations (Aboriginal and
Torres Strait Islander) communities to support self-determination
through economic and community development.

Truth telling is a significant part of our journey. We are
committed to better understanding the collective histories of the
Sunshine Coast and the experiences of First Nations peoples.
Legacy issues resulting from colonisation are still experienced
by Traditional Custodians and First Nations peoples.

We recognise our shared history and will continue to work
in partnership to provide a foundation for building a shared
future with the Kabi Kabi peoples and the Jinibara peoples.

We wish to pay respect to their Elders — past, present and
emerging, and acknowledge the important role First Nations
peoples continue to play within the Sunshine Coast community.

Together, we are all stronger.

Cover artwork

Alison Mooney | *Saturday Morning* | 2021 | acrylic, oil pastel and
aerosol on canvas | 120 x 90cm | acquired into the Sunshine Coast
Art Collection as Winner of the Local Artist — Local Content Art
Prize 2022.

A word from the artist, Alison Mooney

Pregnant with possibility, this piece celebrates the feeling of a
Saturday morning where there's no plan and multiple options ahead.
The overriding experience is just feeling great, with details emerging
as a plan starts to settle into the day over a slow breakfast.
All that's visible at the start is how great it feels.



Image: Light projections by James Muller at Dawn Awakening, Horizon Festival 2022. Photo: Nic Morley.



image: SAND by Courtney Scheu and Itamar Freed, Horizon Festival 2022. Photo: Alain Bouvier.

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Image: Gubbi Gubbi Dancers and Jinibara Emerging Dance Troupe performing at Horizon Festival Opening Ceremony 2019. Photo: ben vos productions.

Welcome to Country

The Kabi Kabi peoples and the Jinibara peoples are the original artists and cultural practitioners of this diverse and magnificent region. We have always celebrated our deep-rooted connection to this Country through song, dance (corroboree), painting (mark making), storytelling and ceremony.

Our rich cultural heritage is tens-of-thousands of years old and it is deeply embedded in the landscape — from the majestic mountains, Bunyas and rainforest to the waterways and lakes, the wetlands and ocean.

Our cultures are living cultures and we continue to gather for large celebrations as we have done for millennia — for our Oyster, Mullet and Bunya festivals. Other Aboriginal groups also travelled from throughout South East Queensland, Northern NSW and far beyond to the huge Bunya festivals held in Jinibara traditional Country at Buruja (Villeneuve near Mt Archer) and Baroon (Baroon Pocket near Montville), as well as in the Bunya Mountains in Wakka Wakka Traditional Country.

Today our artistic and cultural expression is vibrant and continuously evolving. As the proud guardians and

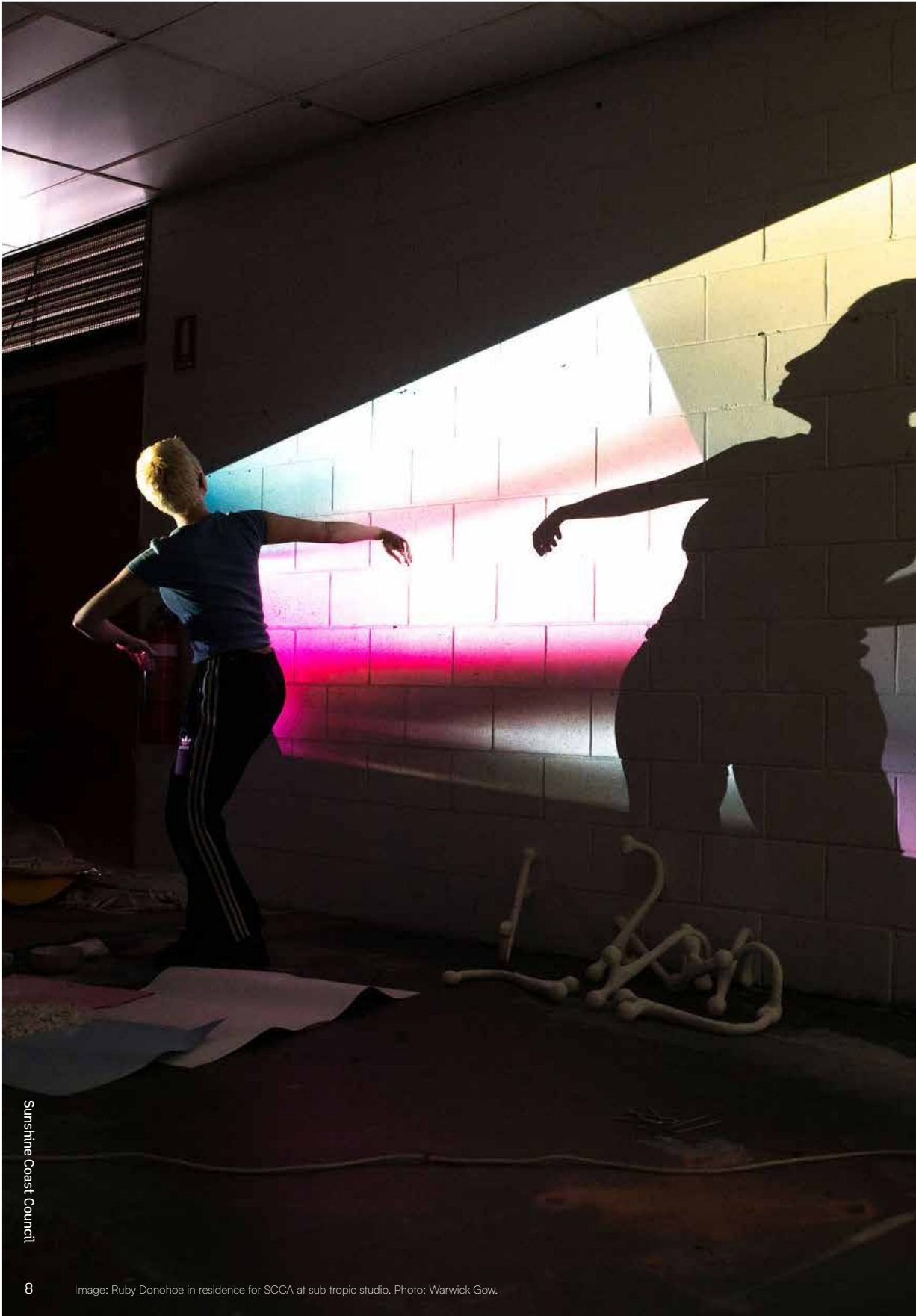
interpreters of our dynamic cultures, we feel honoured to take responsibility for the protection of our Kabi Kabi and Jinibara cultural knowledge, and also to further develop our innovative contemporary expressions.

The uniqueness and power of Indigenous Australian arts and cultures is recognised internationally. We look forward to fully celebrating our own diverse contemporary arts, embedded in our living cultures, well into the future.

Creative activity and innovative cultural expression have been, and always will be, integral to living on these lands and with each other.

Kabi Kabi and Jinibara,
Traditional Owners — Custodians

“Today our artistic and cultural expression is vibrant and continuously evolving. As the proud guardians and interpreters of our dynamic cultures, we feel honoured to take responsibility for the protection of our Kabi Kabi and Jinibara cultural knowledge, and also to further develop our innovative contemporary expressions.”



Sunshine Coast Council

Image: Ruby Donohoe in residence for SCCA at sub tropic studio. Photo: Warwick Gow.



Mark Jamieson
Mayor

Mayor's foreword

Our Sunshine Coast region boasts a unique and diverse natural environment together with vibrant communities and burgeoning economies.

With more people choosing to live, work and play here than ever before, our long-term strategic planning caters for that growth and supports the creation of opportunities across the board.

We know that a thriving creative industry plays such a vital role in connecting, building and strengthening our community now and into the future, and as such, the refreshed Sunshine Coast Creative Arts Plan 2023–2038 (the Plan) outlines our commitment to help grow and strategically support the creative sector.

The Plan acknowledges the role arts and culture play in shaping and influencing our sense of community, belonging and identity, and articulates our regional ambition to continually grow our vibrant arts ecology.

The Plan will continue to guide our journey, taking us ever closer to a future where the arts are firmly embedded, celebrated and revered in our region.

I would like to thank the many artists — established and emerging — arts workers, educators, businesses and industry who generously reviewed and provided feedback. Their knowledge and experience helped us align our 20-year Plan with what we have achieved and learned in the five years since the original Arts Plan was endorsed by Council. I would also like to take the opportunity to acknowledge the role of the Sunshine Coast Arts Advisory Board for leading and then testing the robust and purposeful discussion. Our region has always taken great pride in the achievements of its artists and the industry as a whole. In a creatively rich environment like the Sunshine Coast, we embrace the arts in everyday life and this Plan is a significant step in creating the space for artistic enterprise, while acknowledging its role in understanding and interpreting our vision for the region.



Cr Rick Baberowski
Creative Arts Portfolio

Portfolio Councillor's foreword

A key goal of our Creative Arts Plan is to build and develop the profile and recognition of Sunshine Coast artists and increase their productive capacity.

This refreshed strategic plan outlines how we will continue to encourage and support our region's artists, while attracting more creative practitioners to the Sunshine Coast.

The review of our 20-year Arts Plan is timely. Earlier this year, the Australian Government released a national cultural policy — Revive: a place for every story, a story for every place. This new policy has reinvigorated the focus on our national creative sector. Our review has considered this policy and the synergies identified have provided us with an opportunity to align our thinking.

The continual growth of our population necessitates bold choices and solid action

to take us towards the flourishing arts ecology we all desire. The Plan outlines how Council is rapidly expanding its local opportunities through funding programs, its art collection and public art policies, as well as producing events such as Horizon Festival and creating opportunities for sector development through initiatives such as Project 24, The Refinery and Homegrown.

This Plan has the creation of unique and diverse content at its heart and is about supporting artists to create and develop new work in the region as well as providing opportunities for them to showcase their work both locally and further afield.



Sunshine Coast Council

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Image: DANCE.HERE.NOW. VOIidCollective. Photo: AdamPlant.



Maz McGann
Chair, Sunshine Coast
Arts Advisory Board

Sunshine Coast Arts Advisory Board's foreword

We are excited to present the refreshed Sunshine Coast Creative Arts Plan 2023–2038 (previously Sunshine Coast Arts Plan 2018–2038).

Thank you to the Kabi Kabi peoples and Jinibara peoples for sharing with us the intrinsic nature of creativity in culture. Drawing inspiration from local First Nations peoples, we affirm the role of the arts as a source of celebration, connection, information and ingenuity, helping us to make meaning within our own lives.

Over the past five years, the Sunshine Coast creative arts community has grown in number, diversity and maturity, endured a global pandemic and achieved annual funding support via the regional Arts and Heritage Levy.

The Sunshine Coast Arts Advisory Board welcomed a Traditional Owner to the fold, and an identified Senior Creative Development Officer and Trainee have joined Council.

During those five years, the region has grown by eight per cent, been named a UNESCO biosphere, opened an international airport, built a CBD and City Hall, and celebrated the touchdown of the international submarine cable, providing Australia's fastest telecommunications connection to Asia and second fastest to the United States.

What an exciting journey so far.

The opportunity to review the Plan alongside the new national cultural policy

Revive to ensure it remains responsive and proactive involved extensive consultation, engagement and feedback gathering. We extend our sincere gratitude to the creative arts sector, Traditional Custodians and all those who took the opportunity to passionately share their insights into the future of the creative arts for the region.

It is well documented that artists in regional communities play a vital role in expressing and shaping cultural identity as well as supporting community cohesiveness, development and wellbeing.

In fact, a vibrant and diverse arts and cultural ecology is an important contribution to the liveliness and vitality of the places we call home. Arts and culture contribute directly to the 'sense of place' which attracts both residents and investors. These attributes determine the attractiveness of a city or region as a place in which to work, live, invest and raise a family.

We invite you to get in touch and learn how you can play a role achieving the vision of this Plan. As individuals and as an arts sector, we can all demonstrate creative leadership in our own way — and celebrate all that the arts bring to our lived experience.

We are delighted to be a part of your journey and your story so far and look forward to the next five years with great optimism and excitement.



Foreword

The Sunshine Coast Council’s vision is to be a region that is healthy, smart and creative. This vision acknowledges that creativity broadens our perspective, helps us to explore ideas, find solutions and build resilience.

Our aspiration is for the arts to be synonymous with our identity, firmly placing the Sunshine Coast on the national and international stage as a region that experiments and innovates while fostering leaders of brave new ideas.

There is no doubt that our growing communities and increasing ability to attract investment will provide significant opportunities for the arts through infrastructure, increased diversity and talent, new collaborations and greater recognition.

The inaugural Sunshine Coast Arts Plan 2018—2038 built a strong foundation for our future journey. This refreshed second iteration, the Sunshine Coast Creative Arts Plan 2023—2038, is the next step on our strategic path, clearly stating that there can be no greater investment in the future of our region and its many communities than a commitment to developing creative opportunities.

The second iteration of the Plan reflects our growth and maturation over the past five years and speaks to the unique opportunities presented in our immediate future. Excitingly, we remain on track to realise the Plan’s vision, ensuring that ‘the Sunshine Coast is alive with arts, culture and creativity’.



The role of this Creative Arts Plan

The Sunshine Coast Creative Arts Plan 2023–2038 provides the region with an aspirational document, providing a blueprint for our investment in the arts.



Image: DANCE, HERE, NOW. Sensitive Chaos, Lisa Wilson. Photo: Cooper Brady.



Sunshine Coast Council

Image: Curator PD with Hamish Sawyer at The Old Lock Up, 2021. Photo: Cooper Brady.

It provides a clear framework of goals and commitments and articulates Council's pivotal role in developing and supporting an environment in which the creative arts can flourish.

The Plan is a key mechanism providing Council with a road map for its priorities, programs and investment in the creative arts.

Council, the Sunshine Coast Arts Advisory Board, and the creative arts sector including artists, audiences, stakeholders and our regional community more broadly, took a collaborative approach to both the development and resulting refresh of the Plan.

The initial engagement program in 2018 involved a regional sector survey, targeted stakeholder consultation, literature review, benchmarking and trend analysis. The 5-year review builds on this work and a broader range of stakeholders were consulted to expand the depth of opportunities and insights.

The strategies to achieve the Plan's vision are interrelated and rely on this continued collaborative approach between Council, the arts sector, the community, the education and business sectors, investors and all levels of government.

And while Council is ideally placed to provide leadership in the delivery of the Plan, it cannot do it alone. That is why the Plan must be embraced by everyone committed to ensuring that 'the Sunshine Coast is alive with arts, culture and creativity'.

How the Creative Arts Plan was developed

The intent of the first Sunshine Coast Arts Plan was to have the artist at its core and to ensure local artists' views were heard and embedded into the objectives of the Plan.

This second iteration built on that intent and actively broadened its engagement to amplify the opportunities and benefits for our creatives.

To support this, a comprehensive Audit and Opportunities Report (the Report) was completed. This Report was compiled through extensive desktop research of local, regional, state and national data, as well as Council qualitative and quantitative information, which measured progress against actions articulated in the previous Plan. A key data input was a Council-led survey conducted in June 2022 that provided quantitative and qualitative insights of people's experience in the creative arts sector on the Sunshine Coast. This was supplemented by targeted consultation with key stakeholders who shape, influence and have the potential to grow the creative arts sector on the Sunshine Coast.

The timing of the Arts Plan refresh is strategically opportune given the release of the Federal Government's new National Cultural Policy *Revive*, in January 2023. The intention of the Federal policy is to 'change the trajectory of the creative sector, to deliver new momentum, so that Australia's artists and arts workers, organisations and audiences thrive and grow,

and our arts, culture and heritage are re-positioned as central to Australia's future'.

Although the Plan's refresh has been deeply rooted in the experience and input from the local arts sector, there are many parallels between the key themes heard during consultation and *Revive's* five pillars, which provided an opportunity to align the refreshed goals.

The Grow action plan from Creative Together 2020—2030, and the Towards Tourism 2032 State Government strategies, also provided a valuable overlay for the refreshed Plan, with strong synergy between their focus areas and the Plan goals. All of these conversations, including those with Traditional Custodians and First Nations groups and individuals within the region's arts sector, will continue as the focus areas within the Plan inform annual work plans for Council officers.

Refer to Section C for the documentation used to inform the development of the refreshed Sunshine Coast Creative Arts Plan 2023—38 as well as the original Sunshine Coast Arts Plan 2018—38. Background documents used to inform the plans are also available on Council's website and at Council libraries.

Image: Diaspora The Explorer at Samlain by Baskin of Hammers. Photo: Cynthia Lee



The role of Council

Council has a key role to play in achieving the Plan's vision. It takes responsibility for providing strong leadership and setting strategic direction and planning to support the development of the arts sector on the Sunshine Coast.

As custodian of the Plan, Council's role is to engage with the arts sector and the community to ensure:

- arts assets and infrastructure are accessible and appropriately located, designed, constructed, managed and maintained
- arts programs are accessible and delivered to strengthen the arts sector and target identified needs
- innovative approaches to meeting the plan's goals are sought
- arts programs and projects gain the exposure they require to contribute to the region's cultural vitality
- opportunities to partner, collaborate or leverage funding, projects and programs are actively sought to achieve strong arts outcomes
- advocacy for investment into the arts remains a key priority.

When Sunshine Coast Council committed to the development of its first Arts Plan, and then endorsed it in 2018, it acknowledged that the arts, both in practice and in the context of the strategic framework in which it functions, do not operate in isolation. It acknowledged that in terms of policy, objectives and programs, the Plan must be considered in relation to a range of other Council responsibilities including community services, cultural development, economic development (specifically creative industries) and infrastructure planning.

The Plan also considers Council's endorsed strategies, plans and policies to nurture the development of the interrelated aspects of culture, creativity and the arts. The relationship between the Plan and these strategies is articulated in the strategic alignment section. As Council plans undergo reviews, this Plan will be considered as part of the process.

Through the Vision and Goals outlined in this Plan, Council's approach will seek to amplify the voice, visibility, development, and recognition of the arts sector. To do this, Council will take on a range of roles as appropriate, including: facilitator, advocate, partner, provider, asset owner, investor, information and service provider, and creative leader.

This approach will serve to support the growth of an authentic and vibrant arts culture, to strengthen and sustain the arts sector, and to enrich the artistic and cultural content available within our region.

The outcome will be an active, engaged and empowered arts sector and a community that both values and appreciates the region's cultural maturity, and actively seeks to contribute to its sustained success.

Strategic Framework



The Creative Arts Plan 2023-2038

The Creative Arts Plan aligns with Council's Community Strategy 2019-2041 and recognises the role of arts and creativity in building inclusive, cohesive, and socially connected communities. However, the Plan is not singular in its focus; it impacts all of Council's top-tier plans, contributing to and delivering on community, environment and liveability, and economic development outcomes.

Strategic alignment

Regional Economic Development Strategy 2013-2033

The Regional Economic Development Strategy 2013-2033, (REDS) provides a 20-year vision and blueprint for sustainable economic growth. It will help to ensure the region actively participates in the global economy and deliver the lifestyle and opportunities for local residents and businesses alike.

Vibrant arts and cultural scenes attract visitors, tourists, and potential residents, driving regional economic development. While the REDS leads Council's approach to broad industry development, the Creative Arts Plan drives professional development of artists and the creative arts

sector. It supports and delivers arts experiences and cultural infrastructure, and the development of arts audiences, while building the profile of our region, communities, creating jobs, and building creative businesses.

Sunshine Coast Major Events Strategy 2017-2028

The Major Events Strategy outlines the region's approach to the acquisition, support and assessment of the annual calendar of major event products that drive visitation and economic benefit. The Creative Arts Plan is aligned to this strategy, stimulating the creative arts sector, driving cultural tourism and contributing to the diverse calendar of major events in the region.

Sunshine Coast Community Strategy 2019-2041

The Sunshine Coast Community Strategy 2019-2041, focuses on inclusive communities by supporting the growth of social connection and collaboration through a place-based approach. Place based planning is an enduring concept in this strategy. Outcomes sought include an emphasis on active transport; community facilities, including supporting facilities, parks, open space and civic spaces; affordable living options; smart infrastructure and sense of place in the public realm.

At the heart of our communities are our people who come together and actively participate in their community, contributing to the social, cultural and creative life of our region. The Plan plays a pivotal role in cultivating a vibrant, interconnected, and thriving community for all. Arts participation and experiencing a diverse range of cultural expressions facilitates appreciation and understanding, fostering a sense of unity and belonging. Through creativity, art and culture, we are a stronger, more interconnected community.

Environment and Liveability Strategy 2017

The Environment and Liveability Strategy, 2017 builds a pathway to a healthy environment and liveable Sunshine Coast in 2041. The natural environment and how it can be preserved and enhanced, as well as the liveability of the region is the primary focus – enabling a good quality of life for all residents and supporting a strong economy in an accessible and well-connected built environment.

A vibrant region is a liveable region. The Creative Arts Plan works to ensure our region is alive with arts, culture and creativity. The Plan embeds the principle of sustainability in its core values, with the care of people, planet, place and prosperity a key focus for the sector and embedded in the Plans' strategic direction.

A key component of this Plan is the Regional Arts Infrastructure Framework 2019 – 2041, which outlines the current and future infrastructure requirements our creative communities need to practice and produce art.

United Nations Sustainable Development Goals

As we advance our vision as Australia's most sustainable region — Healthy. Smart. Creative — the environmental, social, cultural and economic activities across the region must be carefully balanced to ensure we advance our vision sustainably.

The United Nations Sustainable Development Goals (UNSDGs) for peace, prosperity, people and planet provide a comprehensive and internationally recognised framework for us to collectively align

the way we each live, work, learn and play every day — and form an important foundation of the performance measurement framework of our Biosphere.

Council is demonstrating regional leadership by committing to embed the UNSDGs in our strategies, plans and associated progress reporting. Each Corporate Plan goal identifies how it contributes to the UNSDGs and, in doing so, assists to progress our Sunshine Coast Biosphere aim and objectives.



Our global commitment

Towards this end, this Plan embeds the United Nations Sustainable Development Goals (UNSDGs) into its actions. The United Nations Sustainable Development Goals for peace, prosperity, people and planet provide a comprehensive and internationally recognised framework to collectively align the way we each live, work, learn and play every day.

UNSDG 03 — The Plan seeks to build arts audiences within the region, recognising the transformative power of arts participation in enhancing physical and mental well-being. Arts and cultural activities, such as music, dance, visual arts, and literature, have been shown to have positive impacts on individuals' health, resilience, and overall quality of life.

UNSDG 08 — The Plan recognises the economic potential of the arts and creative industries, supporting the development and promotion of artistic and cultural activities as key drivers of economic growth, job creation, and entrepreneurship. By nurturing local artistic talent and supporting a diverse creative sector, the Plan contributes to the diversification of economies and the generation of income and employment opportunities across the whole region.

UNSDG 09 — The Plan contributes to this goal by recognising the role of arts and creative industries in driving innovation, creativity, and economic growth. It supports the development and promotion of artistic and cultural activities as key components of the creative economy. The Plan encourages the establishment of cultural infrastructure, the support of artists and creative entrepreneurs, and the integration of arts and culture into innovation-driven sectors.

UNSDG 11 — The Plan works to achieve this goal by recognising the significance of cultural heritage, diversity, and creativity in shaping vibrant and sustainable cities and regions. The Plan promotes the integration of cultural considerations into urban planning and development processes, facilitating cultural expressions and diversity and highlighting the role of culture in building inclusive and cohesive communities.



In June 2022, our Sunshine Coast local government area was recognised by the United Nations Educational, Scientific and Cultural Organisation (UNESCO) as a biosphere reserve – where responsible development and people living sustainably sit alongside active conservation.

Our region has joined a global effort of 738 biospheres in 134 countries to balance the environmental, social, cultural and economic needs of today, without compromising the ability to meet the needs of future generations.

Our region's international recognition as a special place where people are living, working, learning and playing

sustainably highlights the values of our region that we are seeking to protect and enhance, brings new opportunities and a range of possible benefits to our natural environment, community, lifestyle and economy.

Being recognised as a UNESCO Biosphere reserve and maintaining this credential is our region's commitment to create a positive legacy for future generations. Every resident, visitor, business and government entity has a key role to play in maintaining and enhancing the Sunshine Coast Biosphere reserve for our children, grandchildren and all those who will enjoy the prosperity, beauty and liveability of our region into the future.

Defining the creative arts

Recognising Council’s existing strategic framework, the Plan addresses areas of focus which are not currently captured by other existing Council strategies and plans.

It is important to establish a definition of ‘the creative arts’ for this plan. The definition used by UNESCO and the Australia Council for the Arts has been used as a basis for outlining the scope of the Plan.

The Plan therefore defines the creative arts — and by extension, creatives, artists and workers in or that support the creative arts industry — to include:

- literature
- music, in all forms
- theatre, musical theatre and opera
- dance, in all forms
- other performing arts such as circus, comedy and puppetry
- arts festivals
- visual arts and crafts
- screen — film, television and online
- arts education and training
- First Nations (Aboriginal and Torres Strait Islander) arts
- community arts and cultural development
- emerging and experimental arts.

To focus programming and investment and to minimise duplication (where areas are addressed in other Council planning documents), this plan does not include:

- other broadcasting activities, the print media, multimedia without an arts content focus
- cultural institutions such as libraries, museums and archives
- broader areas of cultural activity such as environmental heritage
- broader areas of creative activity such as fashion, design or architecture.

However, it is noted that some of the mechanisms that creatives and artists may use to develop, test, showcase and present their work may include events, festivals, public space, theatres/performance venues, libraries, digital tools or platforms, retail outlets and media (online, television and radio).

These definitions help to provide scope for the Plan.



Image: Amanda Bennetts, Project 24 residency, 2023. Photo: Cooper Brady.



Photo: Ceramic Handbuilding, Horizon Festival 2018. Photo: ben vos productions.



Image: DANCE.HERE.NOW. VOIiid Collective. Photo: Adam Plant.



Image: Project 24, September showing, 2022. Photo: Cooper Brady.



Image: Michael Cook, Undiscovered, UniSC Art Gallery 2020. Photo: Carl Warner.



Image: Rangebow Festival 2022.

A snapshot of the creative arts sector

NATIONAL (AUS)



98% of
Australians
engage with the arts



2 in 3 Australians
attended the arts in person



Entertainment, social
connection and understanding
other perspectives and cultures
are the top drivers
of national arts
attendance



4 in 10 Australians
would like to attend
more arts events,
with cost and location the
key barriers to increased
attendance.

STATE (QLD)



98% of
Queenslanders
engage with the arts



2 in 3 Queenslanders
attended live arts events
(up from 1 in 2 in 2016)



60% of
Queenslanders
believe the arts should
receive public funding



82% of
Queenslanders
engage with the arts online
(up from 77% in 2016)



2 in 3 Queenslanders
believe the arts make for a
richer and more meaningful life
(up from 57% in 2016)

LOCAL (SC)



96% of Sunshine Coast
participants attended
an arts event



1 in 2
creatively participated
in the arts



82% attended music



71%
attended visual arts and craft



61%
attended theatre and dance



9 in 10
participants agree that
arts and culture make the
Sunshine Coast a better place.

“ Total sales from First Nations
(Aboriginal and Torres Strait
Islander) visual arts and
crafts markets exceed \$250
million annually. ”
pc.gov.au

First Nations arts

First Nations arts are a representation of cultural
songlines and integral to the cultural identity, stories and
history of First Nations peoples.

With cultural tourism being one of the world’s largest
and fastest-growing tourism markets, Australia is
uniquely placed to leverage this growth as home to the
‘world’s longest continuously living culture’.

In 2017, ‘nearly 830,000 international tourists engaged
with First Nations arts while in Australia’ (an increase of
41 per cent since 2013) which included ‘First Nations
performances as well as attendance at art, craft or
cultural displays.

www.aph.gov.au

The creative economy

Cultural and creative activity plays an important role in
**Australia's economy, growing to \$122.3 billion
in 2019—20, an increase of \$26.0 billion** (27.1 per
cent) over the last 10 years.

Overall, growth in cultural and creative activity has
been slower than the pace of growth for the Australian
economy. As a share of GDP, **cultural and creative
activity declined by 0.6 percentage points,**
from **6.8 per cent in 2010—11 to 6.2 per cent
in 2019—20.**

infrastructure.gov.au

Arts tourism

Along with population growth and overall growth in
domestic tourism, the number of Australians engaging with
the arts while exploring their own country are growing.

At the same time, the destinations where tourists are
especially likely to engage with the arts are in regional
Australia. International arts tourists are more likely to visit
regional Australia than international tourists overall.

Arts tourists are high value tourists — they are more
likely to stay longer and spend more when travelling
than domestic tourists overall.

In total, **Australians took 205.3 million domestic
daytrips in 2018**, an increase of 39 per cent since
2009. In comparison, arts daytrips increased by 60 per
cent over the same time period.

**Australians took 104.8 million overnight trips in
total**, an increase of 55 per cent since 2009. Overnight
arts trips grew by 71 per cent over the same time period.

**More than eight million international tourists
visited Australia in 2017** and three and a half million
(43 per cent) engaged with the arts while here.

**Arts tourist numbers grew by 47 per cent
between 2013 and 2017**, a higher growth rate than
for international tourist numbers overall (37 per cent).

More international tourists engage with the arts
than visit wineries or casinos, or attend organised
sports events.

Australia Council: Domestic Arts Tourism and International Arts Tourism
research reports.

A word from the sector

In preparing the initial Arts Plan in 2017, Council worked with eleven professional artists who engaged their networks to talk about what a 20-year vision for the arts should look like.

The Plan was endorsed by Council in 2018 and now, five years on, Council has re-engaged with this important group to get its perspective on our progress.

'Despite COVID, or perhaps because of it, there feels like a surge in artistic expression with artists taking major leaps into cross modality works, collaborations and more exploratory works. It has never been easier or cheaper to involve technology in the experience of art and the development of an artist.'

Mic Black, Creative Technologist

'The industry is growing, and independent contemporary artists are staying on the Coast as they can access financial support through RADF and Horizon Festival. The community is connected and passionate about living on the Coast and developing programs, projects and collaborative spaces for our local audiences to experience. We have come a long way and now need a larger financial investment to support the growth and longevity of projects.'

Amie Moffat, Creative Producer

'Post COVID and with daily-life price increases, audience numbers are down and venue bookings uncertain.'

Mason Hope, Musician

Back row, L-R: Amie Moffat, Sarah Kanake, Jandamarra Cadd, Mason Hope, Mic Black, Zoe Martin, Delaney Delaney, Glen Sheppard. Front row, L-R: Linsey Pollak, Florence Teillet, Marina de Jager. Absent: Livia Hanich.



Image: Conny Van Lint, Holding Space, Sculpture on the Edge 2022.
Photo: Barry Alsop - Eyes Wide Open Images.



Sunshine Coast Council

Industry development program participants

In the years following the first Arts Plan, Sunshine Coast Council's Creative Arts and Events team led a series of focused development programs, designed to build the capacity of local artists and strengthen the region's creative sector.

'The programs have given me a greater confidence in my creative abilities and strengthened my belief that what I am doing has value.'

They have equipped me with many skills that have afforded me many opportunities.'

Ketakii Jewson-Brown, Photographer

'The programs provide opportunities for artistic growth and challenge, forming new ideas, and developing new bodies of work. They provide structured scaffolding for the development of new skills with the freedom for self-driven direction. These programs are crucial for increased visibility within both industry and community. They also offer immeasurable tangential opportunities through connection — professional networks, audience development, partnership pathways, and artistic collaborations. The fruits of these programs will ripple through for many years to come.'

Ruby Donohoe, Interdisciplinary performance-maker



Image: DANCE, HERE, NOW, Sensitive Chaos, Lisa Wilson, Photo: Cooper Brady.



Vision

The Sunshine Coast is alive with arts, culture and creativity.

Values



Goals

- 01 Empower First Nations**
First Nations creativity and contemporary cultural expression is celebrated, emboldened and self-determined.
- 02 Build capacity**
The region's creatives, artists and sector are professional, skilled and connected.
- 03 Strengthen engagement**
Arts audiences grow through genuine participation and a diverse range of meaningful and tailored experiences.
- 04 Boost infrastructure**
Dynamic places and innovative approaches enable artists and audiences to connect, create and share.
- 05 Cultivate identity**
Our reputation as a creative region attracts attention, talent and investment.

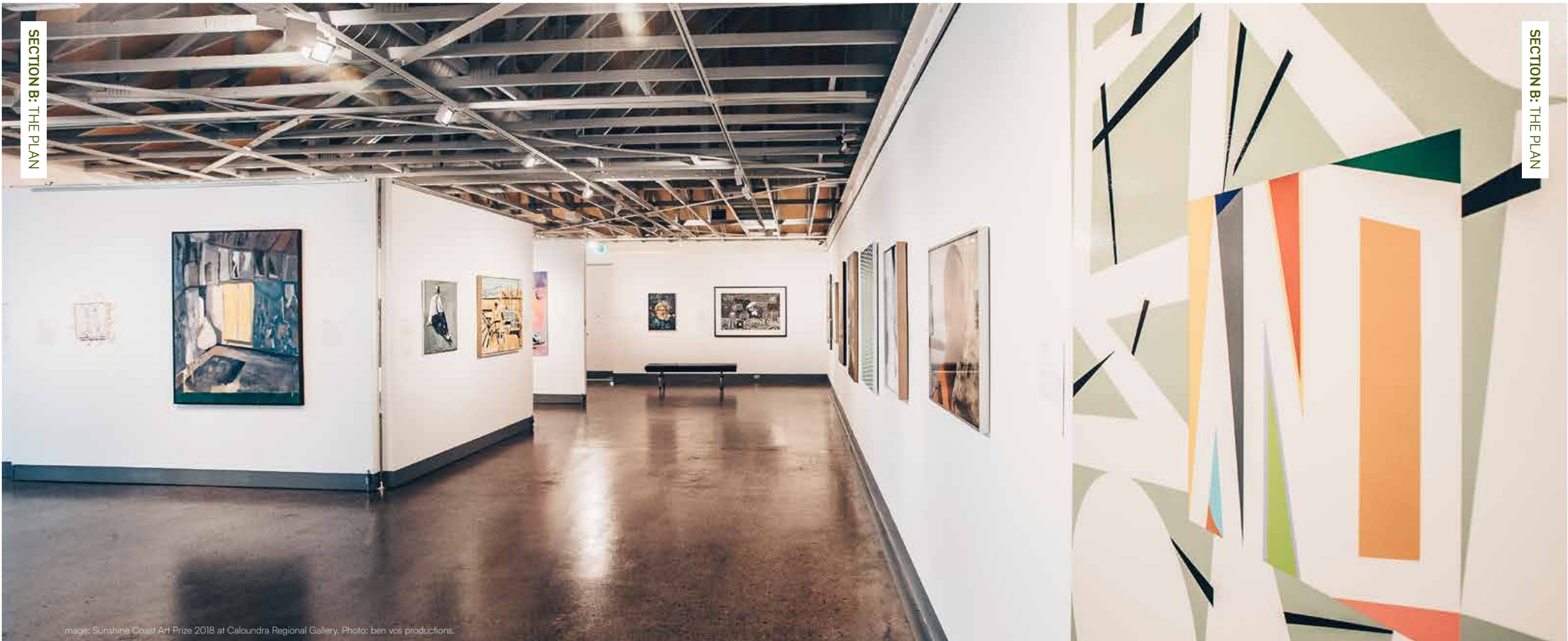


image: Sunshine Coast Art Prize 2018 at Caloundra Regional Gallery, Photo: ben vos productions.

Focus areas

The strategies to achieve the Creative Arts Plan vision are interrelated and while Sunshine Coast Council will have responsibility for leading delivery, the Plan is owned by everyone committed to achieving its vision.

The refreshed plan is reflective of the increased maturity of the region five years post the introduction of the first 20-year Arts Plan. It includes higher order focus areas and a format that is agile and adaptable to enabling strategies to achieve benefits against multiple goals.

An annual operational plan will be developed and endorsed by Council during its financial year budget

deliberations. The operational plan will cover a detailed set of annual actions designed to deliver on the high-level focus areas set out in this Plan.

Timeframe: All focus areas will remain ongoing over the life of this plan: 2023—2038.

Stakeholders: Collaborations and partnerships with and between Council, the arts sector, the community, the education and business sectors, investors and all levels of government.

Budget: The annual plan will be funded via a mix of core Council budget, revenue from the Arts (and Heritage) Levy, grants, partners and sponsors.

First Nations led

The Plan seeks to establish a First Nations Arts Sub-Committee of the Sunshine Coast Arts Advisory Board. Once established, the Sub-Committee will lead the development of a First Nations Arts Strategy to:

- develop a long-term youth focused arts development program to provide exposure, education and empowerment to explore artistic practice
- support and develop First Nations curators, producers, directors and performers to enable First Nations led initiatives including the development of contemporary work
- proactively educate and share within the First Nations creative sector, and more broadly, national policy, protocol and truth-telling happenings.

Delivering Goals

01 Empower First Nations	02 Build Capacity	03 Strengthen Engagement	05 Cultivate Identity
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SECTION B: THE PLAN




image: DANCE.HERE.NOW. VOiild Collective. Photo: Adam Plant.

SECTION B: THE PLAN

Sustainable business models

Support the development of business skills and entrepreneurship across the whole sector — including individual artists and small to medium-sized companies — to develop sustainable business models through:

- partnerships and brokering
- co-investment
- creative innovation
- skills development, and
- market identification including export markets.

Delivering Goals		
01 Empower First Nations	02 Build Capacity	05 Cultivate Identity

Professional development

Support and deliver diverse and relevant professional development initiatives including, but not limited to:

- funding opportunities and programs, including RADF
- mentorships, fellowships, traineeships, residencies
- artistic practice development
- First Nations cultural protocol training and knowledge exchange
- inclusive and accessible programming.

Delivering Goals		
01 Empower First Nations	02 Build Capacity	05 Cultivate Identity

Cultural Olympiad

Develop and implement a coordinated regional approach to presenting a diverse and innovative cultural program for the Cultural Olympiad, including the 2032 Olympic and Paralympic Games, to showcase the region's creative talent and landscape on a national and international stage.

Delivering Goals			
01 Empower First Nations	02 Build Capacity	03 Strengthen Engagement	05 Cultivate Identity

ArtsCoast brand and audience development

Implement the ArtsCoast Brand Strategy and Audience Development Plan to:

- build local engagement and support for the arts
- promote local artists and arts experiences
- develop the reputation of the Sunshine Coast as a creative destination to live, work and visit, and
- portray First Nations creative activity in an authentic and contemporary way that is reflective of country and respectful of cultural authority.

Delivering Goals			
01 Empower First Nations	02 Build Capacity	03 Strengthen Engagement	05 Cultivate Identity

Horizon Festival

Develop and implement a Horizon Festival Strategy that maps the journey to becoming a premier arts event on the national calendar, including an extended 2032 offer.

Delivering Goals			
01 Empower First Nations	02 Build Capacity	03 Strengthen Engagement	05 Cultivate Identity

UNESCO initiatives

Investigate the adoption or leveraging of UNESCO initiatives including:

- UNSDGs
- Agenda 21 for Culture
- Creative Cities Network
- Biosphere status.

Delivering Goals	
05 Cultivate Identity	

Build digital literacy

Leverage our Smart City and broadband capability to build digital literacy and the skills to adopt new technologies for creative arts initiatives, businesses and artists.

Delivering Goals	
02 Build Capacity	03 Strengthen Engagement




image: Kabi Kabi Connections, Horizon Festival 2022. Photo: Alain Bouvier.

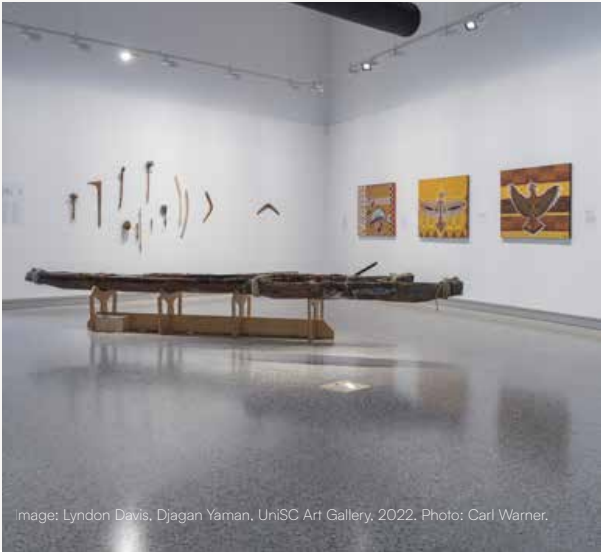


image: Lyndon Davis, Djagan Yaman, UniSC Art Gallery, 2022. Photo: Carl Warner.

Sunshine Coast Council

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Sunshine Coast Regional Council

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SECTION B: THE PLAN

SECTION B: THE PLAN

Image: Hussy Hicks at Norton Music Factory. Photo: Chris Clow.

Arts infrastructure

Support the delivery of the Regional Arts Infrastructure Framework 2019–2041 which provides the strategic direction for a viable, integrated and highly functional network of built infrastructure to respond to the arts and cultural needs of the region, including:

- advocating for the acceleration of transformational arts infrastructure; and
- providing access to places and spaces, (short and long-term), to work, make, rehearse, present and connect.

Delivering Goals				
01 Empower First Nations	02 Build Capacity	03 Strengthen Engagement	04 Boost Infrastructure	05 Cultivate Identity

Leadership and advocacy

Support leadership and advocacy for and within the creative arts sector — including the Sunshine Coast Arts Advisory Board, the Sunshine Coast Arts Foundation, and other key arts bodies — to enable:

- strengthened relationships with state and national arts and cultural organisations, education providers and governments at all levels
- policy that empowers creative arts experiences in public places
- arts outcomes for the region, including funding
- visibility of artists and of the region
- investment in the arts by individuals and businesses.

Delivering Goals				
01 Empower First Nations	02 Build Capacity	03 Strengthen Engagement	04 Boost Infrastructure	05 Cultivate Identity

Programming and projects

Support and deliver a diverse and accessible program of arts experiences for the Sunshine Coast community and visitors, including creative placemaking, public art, festivals, events and participatory and immersive opportunities.

Delivering Goals				
01 Empower First Nations	02 Build Capacity	03 Strengthen Engagement	04 Boost Infrastructure	05 Cultivate Identity

Sunshine Coast Regional Gallery

Develop and implement a Sunshine Coast Regional Gallery Strategic Plan (including Collections) to:

- support the design, funding and development of a new and appropriate Regional Gallery for the Sunshine Coast
- develop audiences, including local engagement and visitor attraction
- grow the value and significance of the Sunshine Coast Art Collection
- guide the curation of a dynamic and engaging program of exhibitions and events
- drive strategic marketing, communications and partnerships
- build funding and revenue streams, including philanthropic investment
- develop and deliver a Regional Public Art Strategy.

Delivering Goals				
01 Empower First Nations	02 Build Capacity	03 Strengthen Engagement	04 Boost Infrastructure	05 Cultivate Identity

SECTION B: THE PLAN

Implementation and measuring success

The Sunshine Coast Creative Arts Plan will be reviewed every five years to ensure it continues to respond to the pace of change with the arts sector and continues to align with Council's corporate vision.

Review

Using an iterative process, outcomes will be measured over a five-year period. The status and success within focus areas will be evaluated and future priorities identified for each subsequent five-year period. This continual review process will ensure the vision remains relevant, achievable and firmly in our sights.

Measuring the Plan's success

The Key Performance Indicators (KPIs) used to measure the Plan's success include:

Cultural Vitality — KPI of 80%

Cultural Vitality indicates the level at which attendees at arts activities agreed to five statements relating to wellbeing, local economy, community pride, capacity building, and appreciation of the arts. This score is calculated as an average out of five. It is based on a 'public values-based measurement framework' designed through a joint research project with University of the Sunshine Coast and Sunshine Coast Council to measure public outcomes and impacts in the community from Council's investment in the arts, cultural and heritage programs and projects.

Satisfaction — KPI of 80%

Satisfaction is measured via completion of surveys for all programs and projects delivered under the Plan.

Annual growth in engagement — KPI of 5%

This is measured through increased numbers of audience attendance, program participants, funding applications and survey respondents.

Annual growth in profile — KPI of 5%

This is measured through media (traditional and social) engagement, reach and value.

Annual growth in value of assets — KPI of 5%

This is measured through the growth in value of the Sunshine Coast Art Collection, including 2D, 3D, digital and public art.

SECTION B: THE PLAN

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Image: Dawn Awakening, Horizon Festival 2022. Photo: Nic Morley.

Sunshine Coast Creative Arts Plan 2023-2028 / July 2023

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Sunshine Coast Council

Sunshine Coast Regional Council

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SECTION C: THE JOURNEY

Creating the Plans: research and references

With each iteration of the Creative Arts Plan, a significant body of research and stakeholder engagement has been undertaken. These plans, research and references are provided below and are available to view on Sunshine Coast Council's website.

Sunshine Coast Creative Arts Plan 2023—2038



i. ArtsCoast Audit and Opportunities Report



ii. Sunshine Coast Audience and Market Research Final Report



iii. Regional Arts Infrastructure Framework Summary Report

Sunshine Coast Arts Plan 2018—2038



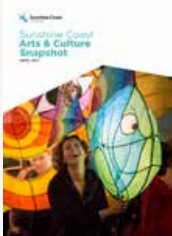
i. Sunshine Coast Arts Plan 2018—2038



ii. Sunshine Coast Arts Plan Targeted Stakeholder Engagement — Final Report



iii. Sunshine Coast Arts Plan Discussion Paper

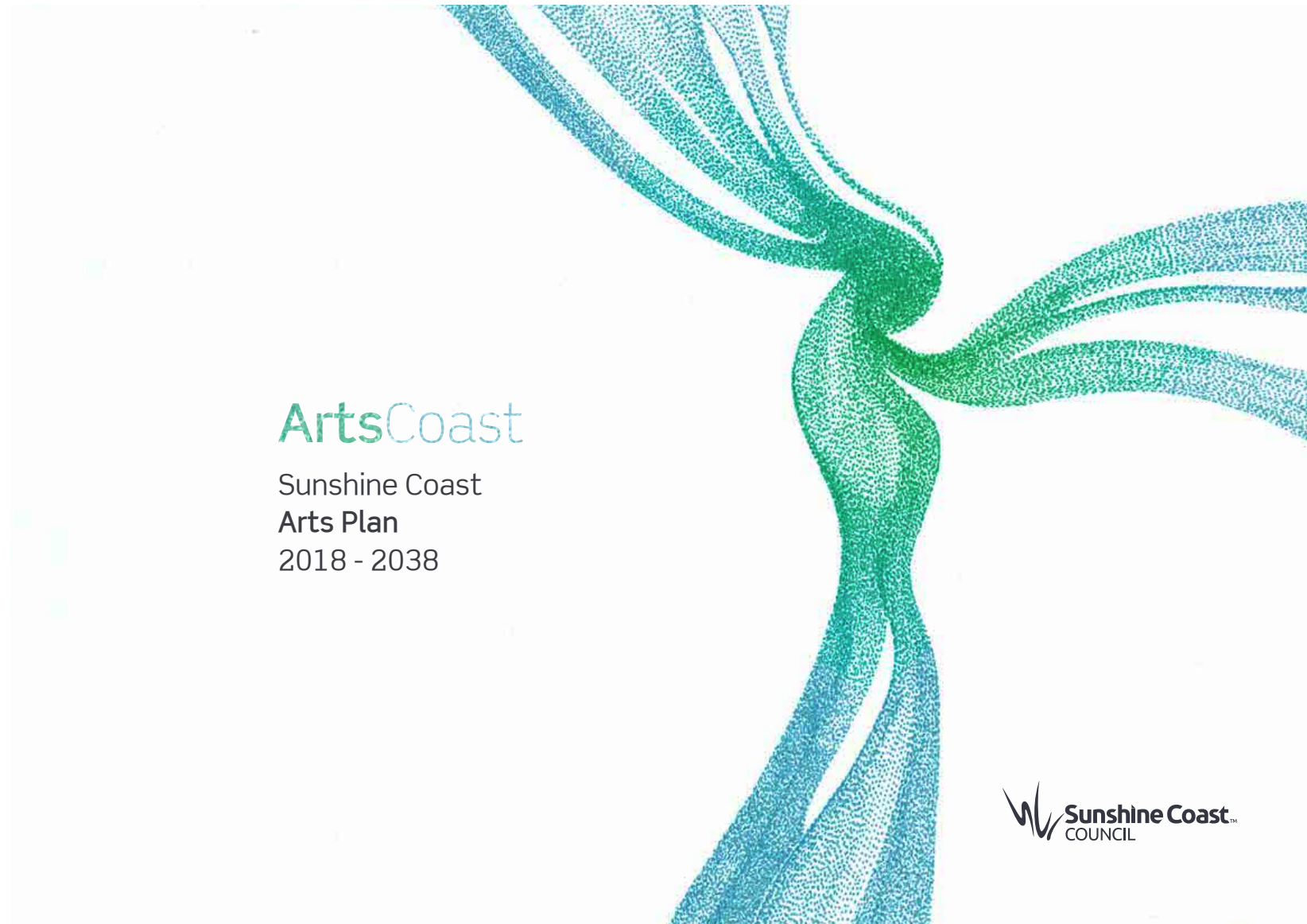


iv. Sunshine Coast Arts Plan Arts and Culture Snapshot

What's next?

Sunshine Coast Council will continue to measure, monitor and review annually, while continuing to engage with the sector. In 2028, Council will undertake its next review before releasing the second five year update to this plan.





Edition August 2018

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Acknowledgements

Council wishes to thank all contributors and stakeholders
involved in the development of this document.

Disclaimer

Information contained in this document is based on
available information at the time of writing. All figures
and diagrams are indicative only and should be referred
to as such. While the Sunshine Coast Council has
exercised reasonable care in preparing this document
it does not warrant or represent that it is accurate or
complete. Council or its officers accept no responsibility
for any loss occasioned to any person acting or
refraining from acting in reliance upon any material
contained in this document.

Cover artwork:

Artist: Carolyn Emerson

the magician (pen on card, 2018)

impossibly particles
momentarily organised
receive, hold, conduct
meaning-making maestro
deliberate construct
ion
creation and perception
awareness loop
dissembling

Indigenous Acknowledgement

Sunshine Coast Council acknowledges the traditional
Country of the Kabi Kabi and the Jinibara Peoples of the
coastal plains and hinterlands of the Sunshine Coast,
and recognises that these have always been places
of cultural, spiritual, social and economic significance.
We wish to pay respect to their Elders – past, present
and emerging and acknowledge the important role
Aboriginal and Torres Strait Islander people continue to
play within the Sunshine Coast community.

The soul of our community is
our flourishing arts ecology:
nurturing connections,
promoting experimentation
and inspiring collaboration.





Mark Jamieson
Mayor

Message from the Mayor

Our Sunshine Coast is striving to be Australia's healthy, smart, creative region.

It is home to more than 320,000 residents who cherish our lifestyle, our environment and the opportunities that exist for the future.

Within the next two decades, our population will grow to around 500,000.

This growth is a key driver for all our long-term strategic planning, including for the arts, which play a vital role in connecting, building and strengthening our community now and in coming years.

That is why the Sunshine Coast Council's commitment to developing and then endorsing its first ever strategic Arts Plan is timely.

This Plan acknowledges that arts and culture help to shape and influence our sense of community, belonging and identity in a time of unprecedented growth and change.

The Sunshine Coast Arts Plan 2018-2038 articulates our regional ambition to grow, strengthen and actively seek opportunities to develop our vibrant arts sector.

It provides us with a strategic map and a 20-year horizon to create a new and exciting future for the arts in the region – a future in which a region's measures of success include how it contributes to the cultural vitality of the people who call this place home.

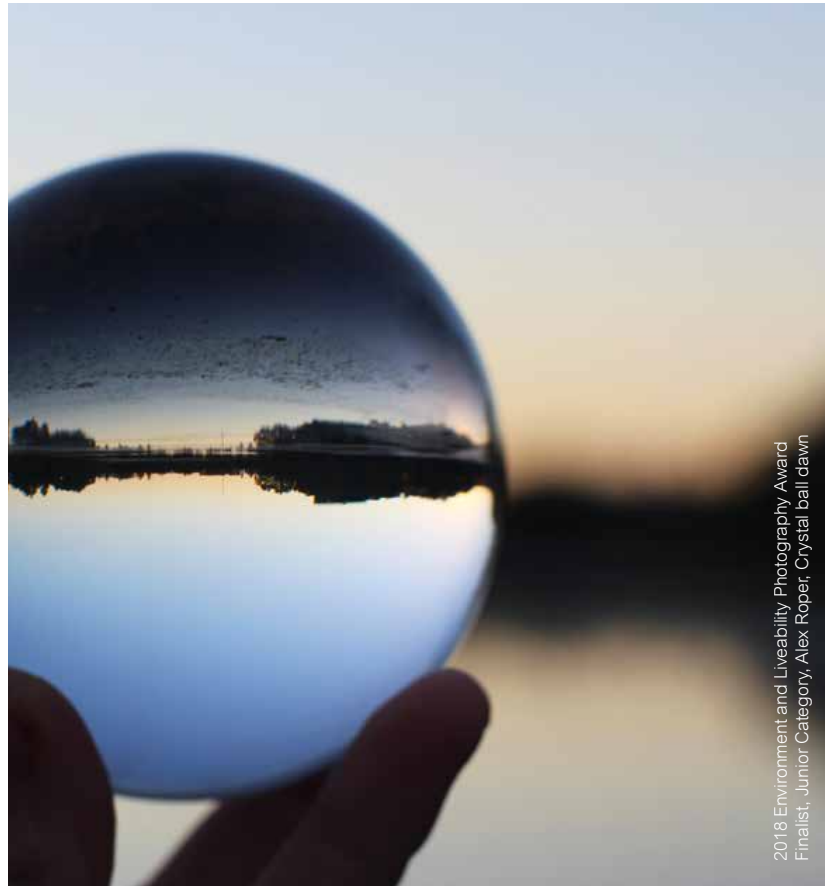
I would like to thank the many artists – established and emerging - arts workers, educators, businesses and industry - who have all generously contributed their knowledge and experience to developing this Plan.

I would also like to take the opportunity to acknowledge the role of the Sunshine Coast Arts Advisory Board for leading and then testing the robust and purposeful discussion.

Our region has always taken great pride in the achievements of its artists and the industry as a whole.

In a creatively rich environment like the Sunshine Coast, we embrace the arts in everyday life and this plan is a significant step in creating the space for artistic enterprise, while acknowledging its role in understanding and interpreting our vision for the region.





2018 Environment and Liveability Photography Award
Finalist, Junior Category, Alex Roper, Crystal ball dawn

Message from Cr Baberowski

At its core, this 20-year Arts Plan is strongly focused on building the confidence and productive capacity of our region's artists; in doing so we deliver on being a healthy, smart and creative region.

The plan aims to build an ecology of support that helps us all to be more creative, and for those who choose to make their living in the arts, to be the best they can possibly be.

As part of that ecology, the plan recognises that the Sunshine Coast is rapidly expanding its local opportunities through its funding programs, its art collection and public art policies, as well as producing events such as the Horizon Festival, which can provide a valuable test bed for all kinds of creative content at the same time as being inspiring entertainment.

This Arts Plan is about supporting the creation of aspirational creative content. Our region should not simply consume creative content from other places (as good as that may be) but create great art for ourselves and beyond. In the end, this is an Arts Plan that really puts the ambition to be a region that produces creative content at its heart.



Rick Baberowski
Arts and Heritage
Portfolio Councillor

Bridgette Chilly Davis, *B'ndingum Dirungarh Songlines of Mooloolah (detail)*, 2018, acrylic on canvas, 52 x 75cm.
Sunshine Coast Art Collection. Acquired through the Sunshine Coast Council 2017 - 2019 Reconciliation Action Plan



Welcome to Country

The Kabi Kabi and the Jinibara peoples are the original artists-cultural practitioners of this diverse and magnificent region. We have always celebrated our deep-rooted spiritual connection to this country through song, dance - corroboree, painting - mark making, storytelling and ceremony.

Our rich cultural heritage is tens-of-thousands of years old and it is deeply embedded in the landscape – from the majestic mountains, bunyas and rainforest to the waterways and lakes, the wetlands and ocean.

Our cultures are living cultures and we continue to gather for large celebrations as we have done for millennia – for our Oyster, Mullet and Bunya festivals. Other Aboriginal groups also travelled from throughout South East Queensland, Northern NSW and far beyond to the huge Bunya festivals held in Jinibara traditional country at Buruja (Villeneuve near Mt Archer) and Baroon (Baroon Pocket near Montville), as well as in the Bunya Mountains in Wakka Wakka traditional country.

Today our artistic and cultural expression is vibrant and continuously evolving. As the proud guardians and interpreters of our dynamic cultures, we feel honoured to take responsibility for the protection of our Kabi Kabi and Jinibara cultural knowledge, and also to further develop our innovative contemporary expressions.

The uniqueness and power of Indigenous Australian arts and cultures is recognised internationally. We look forward to fully celebrating our own diverse contemporary arts, embedded in our living cultures, well into the future.

Creative activity and innovative cultural expression have been, and always will be, integral to living on these lands and with each other.

**Kabi Kabi and Jinibara,
Traditional Owners - Custodians**

Sunshine Coast Arts Advisory Board



Collette Brennan
Chair, Sunshine Coast
Arts Advisory Board

The Sunshine Coast is indeed a special place. Thank you to the Kabi Kabi and Jinibara peoples for sharing with us the intrinsic nature of art in culture. Drawing inspiration from our First Nations people, we affirm the role of the arts as a source of celebration, connection, information and ingenuity, helping us to make meaning within our own lives.

The Sunshine Coast Arts Advisory Board (SCAAB) wish to extend our sincere gratitude to the arts sector, traditional owners and the 11 Arts Influencers who have taken the opportunity to engage passionately about the future of the arts for the region. There are fertile soils here – the Sunshine Coast is a region with diverse natural scenic beauty, a relaxed lifestyle as well as a creative and arts-interested population.

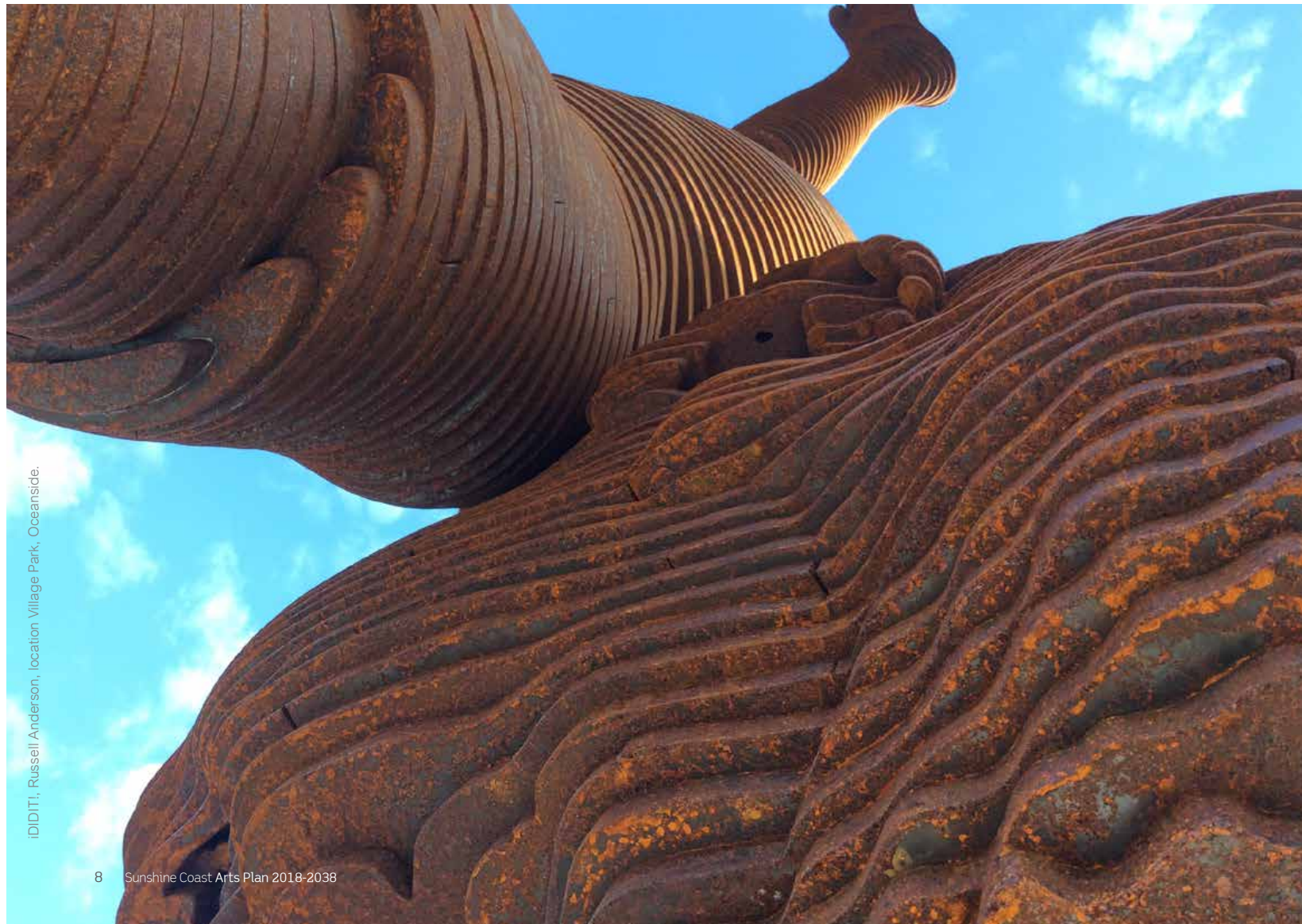
Looking towards a 20-year timeframe is an ambitious endeavour. SCAAB commends Sunshine Coast Council for recognising the opportunities that the arts bring to us as individuals and as a community. We are delighted to be a part of your journey and your story.

It is well documented that artists in regional communities play a vital role in expressing and shaping cultural identity as well as supporting community cohesiveness, development and wellbeing.

In fact, a vibrant and diverse arts and cultural ecology is an important contribution to the liveliness and vitality of the places we call home. Arts and culture contribute directly to the “sense of place” which attracts both residents and investors. These attributes determine the attractiveness of a city or region as a place in which to work, live, invest and raise a family¹.

I invite you to get in touch with us about how you can play your part in the implementation of these strategies. As individuals and as an arts sector, we can all demonstrate creative leadership in our own way - and celebrate all that the arts brings to our lived experience.

¹ The Role of Arts and Culture in Liveability and Competitiveness, 2008, Arts Victoria.



IDIDIT; Russell Anderson, location Village Park, Oceanside.

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Manning Daly Art - Patterns in the Landscape.
Horizon Festival 2017. Paul Donnelly MyFilm.



The Sunshine Coast is on the verge of creating a new future for the arts and creative life of its community.

The Story

Foreword

Our cultural aspirations for our region include being a creative, dynamic, vibrant place where arts are experienced as part of everyday life.

Sunshine Coast Council's corporate vision for a region that is healthy, smart and creative, acknowledges that creativity broadens our perspective, helps us to explore ideas to find solutions and to build resilience.

The aspirational vision defines creative regions as those regions while not exclusively driven by the arts, are those that acknowledge the arts as integral to creative achievement - alongside science, research, education, design and invention.

The Sunshine Coast's first ever regional Arts Plan is a reflection of this vision. It was developed within this framework and on a foundation that acknowledges the interdependent relationship between artists and those who experience and engage with the arts, as the nexus in the journey to a creative region.

This aspiration is articulated in the 20-year vision of the Sunshine Coast Arts Plan - a vision in which the arts are synonymous with our identity, and will firmly place us on the national and international stage as a region that encourages experimentation, innovation and fosters leaders of brave new ideas.

There is no doubt that our growing communities and increasing ability to attract investment will provide significant opportunities for the arts through infrastructure, increased diversity and talent, new collaborations and greater recognition.

However, the first step is recognising the vital role that the arts have in engaging and growing our creative skills and abilities.

This Plan is the strategic path to achieving this – it clearly states that there can be no greater investment in the future of our communities than a commitment to developing creative opportunities.

“The aspirational vision defines creative regions as those regions while not exclusively driven by the arts are those that acknowledge the arts as integral to creative achievement”

Vincent, LJ Projects, Horizon Festival 2017,
photo Chris Herzfeld of Camlight Productions.



Why an Arts Plan and who owns it

Australia's most sustainable region - Healthy, Smart, Creative is Sunshine Coast Council's corporate vision for the region.

This Sunshine Coast Arts Plan 2018-2038 is an aspirational document that will help achieve this vision by providing a blue print for our investment in the arts.

It provides a clear framework of goals and commitments and articulates council's pivotal role in developing and supporting an environment in which the arts can flourish.

The Arts Plan is a key mechanism that will provide council with a road map for its approach, priorities, programs and investment in the arts.

However, this plan is also a product of the collaborative approach taken, throughout its development, between Sunshine Coast Council, its strategic advisors - the Sunshine Coast Arts Advisory Board, and those the

plan will directly affect; the arts sector including artists, stakeholders and our community.

The Arts Plan was developed via an engagement program that put artists and the arts sector at its very centre. In so doing, it acknowledges that the arts community are the experts in relation to arts practice; and the arts sector is best placed to determine its strengths, identify opportunities and build sustainability.

The strategies to achieve the Arts Plan vision are interrelated and rely on this continued collaborative approach between council, the arts sector, the community, education sector, investors and all levels of government.

And while council is ideally placed to provide leadership throughout the 20-year journey, the Arts Plan is owned by everyone committed to achieving a flourishing arts ecology for the Sunshine Coast.



Dawn Awakening - Horizon Festival
2017, ben vos productions.

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Arts Influencers

11 professional artists who engaged their networks in conversations about what a 20-year vision for the arts should look like.

Back row, L-R:

Amie Moffat, Sarah Kanake, Jandamarra Cadd,
Mason Hope, Mic Black, Zoe Martin,
Delaney Delaney, Glen Sheppard

Front row, L-R:

Linsey Pollak, Florence Teillet, Marina De Jager

Absent:

Livia Hanich



The
intent of the
Sunshine Coast
Arts Plan is to
have the artist
at its core.

How the Arts Plan was developed

The intent of the Sunshine Coast Arts Plan is to have the artist at its core.

To ensure local artists views were heard and incorporated into the objectives of the Arts Plan, the initial engagement program targeted artists and the broader arts sector.

The engagement program tested the ideas identified by the Sunshine Coast Arts Advisory Board in their Discussion Paper and stimulated an intensive dialogue with the arts sector about what should be included in a 20-year Arts Plan.

More than 1000 Sunshine Coast residents who identified as an artist or an arts sector worker took part in the engagement program from September 2017 to February 2018.

The voices were amplified by 11 professional local artists, representing a range of artistic practices, who engaged their networks in conversations about what a 20-year vision for the arts should look like.

These conversations were the centre of the five-month

engagement program with the arts sector – a program that included surveys, focus groups, creative workshops and facilitated discussions. This program, alongside the Sunshine Coast Arts Advisory Board's ongoing deliberations - tested the robustness of the strategies needed to achieve the 20-year vision.

A further, final consultation with the Sunshine Coast community was held during June and July 2018.

Conversations regarding Indigenous arts and culture were also undertaken and will remain ongoing with Traditional Owners and First Nations groups and individuals within the region's arts sector.

All of these conversations will continue as the strategies within the Arts Plan inform annual work plans for council officers.

Refer to Section C for all documentation that was used to inform development of the Sunshine Coast Arts Plan 2018-38. All background documents used to inform the plan are also available on council's website or at council libraries.



Woodwork by Jeff Fraser, ceramics by The Lovely Bird, Caloundra Regional Gallery Store, Your Life Photography.

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Council has a key role to play in achieving the 20-year vision of the Arts Plan. It takes responsibility for:

- Providing strong leadership, setting strategic direction and planning to support the development of the arts sector on the Sunshine Coast.
- Engaging with the arts sector and the community to ensure:
 - as a custodian, its arts assets and infrastructure are accessible and appropriately located, designed, constructed, managed and maintained
 - its arts programs are accessible and delivered to strengthen the arts sector and target identified needs
 - it seeks innovative approaches to meeting the plan's goals.
- Promoting arts activities, programs and projects to ensure they gain the exposure they require to contribute to the region's cultural vitality.
- Actively seeking opportunities to partner, collaborate or leverage funding, projects and programs to achieve strong arts outcomes.
- Advocating to all levels of government to ensure the region receives its share of investment in the arts.

The role of council

When Sunshine Coast Council committed to the development of its first Arts Plan, it acknowledged that the arts, both in practice and in the context of the strategic framework in which it functions, do not operate in isolation and that in terms of policy, objectives and programs are considered in relation to other areas of council's responsibilities including community services, cultural development, economic development (specifically creative industries) and infrastructure planning.

Sunshine Coast Council has a suite of endorsed strategies, plans and policies to nurture the development of the interrelated aspects of culture, creativity and the arts. This includes the *Social Strategy 2015*, *Regional Economic Development Strategy 2013-2033*, *the Environment and Liveability Strategy 2017-2041*, *Reconciliation Action Plan*, *the Libraries Plan 2014-2024*, *Heritage Plan 2015-2020* and *the Major Events Strategy 2018-2027*.

Each of these strategies, plans and policies support, guide, contribute and sometimes direct elements of arts and culture on the Sunshine Coast.

Through the Vision and Goals outlined in this Arts Plan, council's approach will seek to amplify the voice, visibility, development and recognition of the arts sector.

To do this council will take on a range of roles, as appropriate, including: facilitator, advocate, partner, provider, asset owner, investor, information and service provider and creative leader.

This approach will serve to support the growth of an authentic and vibrant arts culture, to strengthen and sustain the arts sector and to enrich the artistic and cultural content available within our region.

The outcome will be an active, engaged and empowered arts sector and a community that both values and appreciates the region's cultural maturity, and actively seeks to contribute to its sustained success.



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A Snapshot of the Arts Sector

Nationally

Coming for the beach, staying for the art? Arts tourism has increased by 19% over the last four years to 2.4 million in 2013–14. Visiting a museum or art gallery is the most popular form of arts tourism with more than one in four international tourists undertaking this activity, this is similar to the UK and USA.



9 IN 10

Almost 9 in 10 Australian's think that the arts make for a more rich and meaningful life.



7 IN 10

Reading is the most popular way of consuming the arts and 7 in 10 Australian's read a novel in 2013.



PARTICIPATION

Nearly all Australian's consume at least one form of art and half participate in arts creation each year.



87%

of Australian's read some form of literature.



ARTS ENRICH

The arts enrich how we express ourselves, think creatively and develop new ideas.



18 MILLION

Physical attendance at performing arts events remains important and almost 18 million tickets were sold in 2013.



4 IN 10

Almost 4 in 10 Australian's creatively participate in the arts six or more times per year.



78 TICKETS

Sold to performing arts events for every 100 Australian's.

Regional

- People living in regional Australia increasingly recognise the positive impacts of the arts on their daily lives and communities.
- Creativity is strong in the regions – residents of regional Australia are as likely to creatively participate in the arts as residents of metropolitan Australia, and living in a regional area does not substantially affect overall arts attendance.
- 1 in 6 professional Australian artists live in regional cities or towns, and around 1 in 10 live in rural, remote or very remote areas. Craft practitioners, visual artists and community arts and cultural development (CACD) artists are the most likely to live outside capital cities.
- Regionally based artists have increasingly negative perceptions about the impact of their location on their practice. Artists living in the regions earn almost a third less than their city counterparts for creative work.
- 90% of Sunshine Coast residents attended at least one cultural event (including arts venues or events, environment heritage, museums, libraries and archives and cinemas) in the 2013-14 period.
- More than 1700 people were employed in the arts and recreation services sector on the Sunshine Coast in 2014–15.
- The Sunshine Coast offers a variety of formal education and training to support the arts and cultural sector at both USC and TAFE Queensland – 19 programs to 1083 students in 2016.

Programs include Bachelor degrees in Arts, Design, Creative Industries and Serious Games, Master qualifications in Creative Arts and Doctor of Creative Arts, as well as Diploma qualifications in Screen and Media, Music and Photography; and Certificate qualifications in Music and Fashion.

First Nations people in the arts

Cultural tourism is one of the world's largest and fastest-growing tourism markets. As home to the world's oldest continuous living culture, Australia is uniquely placed take advantage of this growth.

The Indigenous visual arts sector is a major economic contributor to the arts economy and responsible for some of Australia's most valuable works of art.

The Cultural Economy

The arts are deeply embedded in Australia's cultural sector

Economic contribution

The cultural sector contributed \$50 billion to Australia's GDP in 2012-13, a similar share of GDP to the USA and Canada. Key Australian arts industries contributed \$4.2 billion¹.

	Culture	Core Arts
Contribution to Australia's GDP	\$50 billion	Over \$4.2 billion
Proportion of Australia's GDP	4.0%	Over 0.3%

¹ Includes performing arts, music recording and publishing and arts education.

Source: www.australialacouncil.gov.au/research



Defining the Arts

Recognising council's existing strategic framework, the scope of the Arts Plan addresses areas of focus *which are not captured by other existing council strategies and plans.*

It is important to establish a definition of 'the arts' for this plan. The definition used by UNESCO and the Australia Council for the Arts has been used as a basis for outlining the scope of the Arts Plan.

The Sunshine Coast Arts Plan therefore defines the arts, and by extension, artists and workers in or that support the arts industry, to include:

- literature
- music, in all forms
- theatre, musical theatre and opera
- dance, in all forms
- other performing arts such as circus, comedy and puppetry
- arts festivals
- visual arts and crafts
- screen - film, television and online
- arts education and training
- Aboriginal and Torres Strait Islander arts
- community arts and cultural development
- emerging and experimental arts.

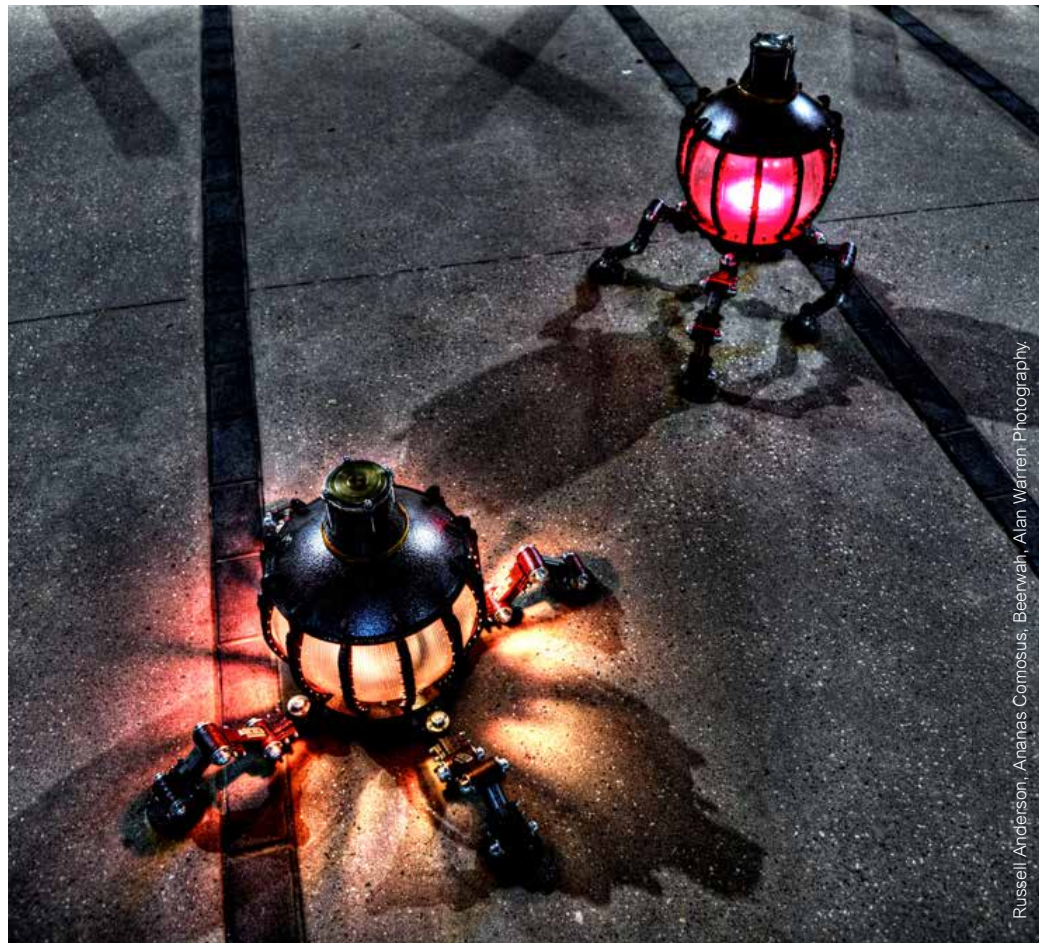
To focus programming and investment and to minimise duplication (where areas are addressed in other council planning documents), this plan does not include:

- other broadcasting activities, the print media, multimedia without an arts content focus
- cultural institutions such as libraries, museums and archives
- broader areas of cultural activity such as environmental heritage
- broader areas of creative activity such as fashion, design or architecture.

Some of the mechanisms that artists may use to showcase and present their work may include events, festivals, public space, theatres/performance venues, libraries, online platforms, retail outlets and media (online, television and radio).

Digital and new technologies are recognised as tools for artists and the sector to create, showcase and integrate art into all strategic goal areas.

These definitions help to provide scope for the plan.



Russell Anderson, Ananas Comosus, Beerwah, Alan Warren Photography.

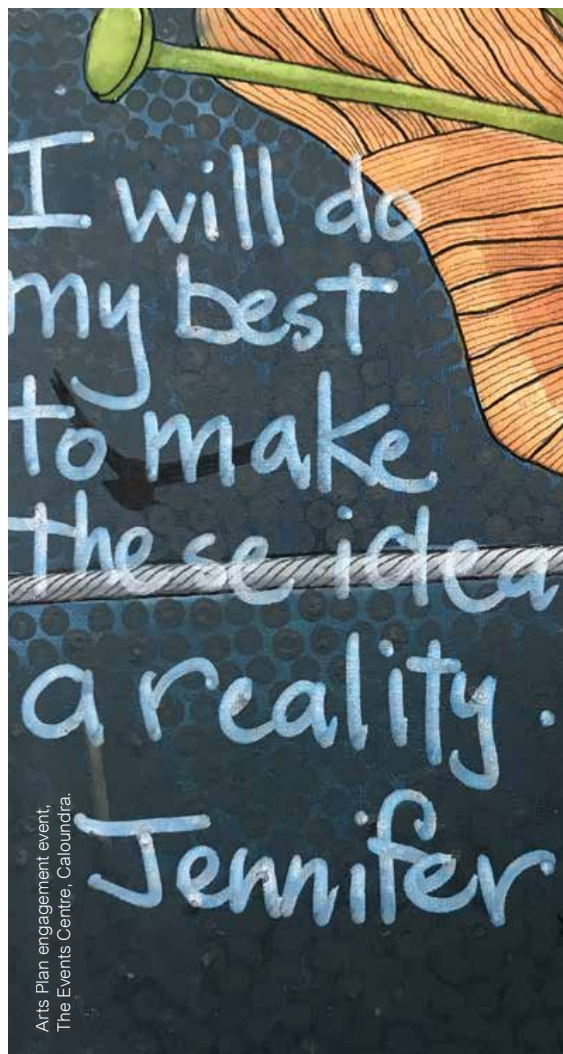
The Vision

A 20-year vision for the Arts

The soul of our community
is our flourishing arts ecology:
nurturing connections, promoting
experimentation and inspiring collaboration.

Shared Values

- Collaboration - dynamic partnerships and connections between and within council, the arts sector and the community.
- Diversity - a high-calibre artistic destination, built through a vibrant and diverse range of art and cultural experiences.
- Inspiration - to unlock creative thinking, generate invigoration, advance new ideas and spark innovation.
- Sustainability - creative leadership, empowered local artists, strategic arts and cultural organisations and a resilient community.



Goal

01

Local artists and artistic content is developed and celebrated.

Creating opportunities to build and profile a strong, connected and prolific community of artists, arts practitioners and arts organisations.

What the arts sector said:

"Greater investment in profiling local artists and commissioning local art to showcase locally and further afield."

"Local artists need to be promoted and supported locally and more broadly to showcase the diversity of local content."

"There is a need for more business and production support, professional development and mentoring programs."

"It can be difficult to navigate funding applications and find out about new funding opportunities."

"Local Indigenous art and culture is an important part of our past, present and our future."

Goal

02

Arts audiences and creative opportunities flourish through investment and development.

Growing local participation in the arts and opportunities for world-class locally produced content to be exposed to, and experienced by, the world.

What the arts sector said:

"A calendar of arts and cultural events and experiences could help to promote events and grow local and visiting audiences."

"There are many opportunities to develop our market and existing and prospective audiences towards sustainable growth."

"Identify new markets for local art content."

"Broker opportunities and minimise barriers to bring art and culture to unexpected and unanticipated places and spaces."

"Leverage off successful established events to further develop new programs, commissions, opportunities and partnerships for local artists."



Soul Windows, LJ Projects.

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Goal

03

A dedicated network of places and spaces for artists to connect, create and collaborate.

Taking a strategic, collaborative approach to diverse and accessible infrastructure (physical and digital) that supports production, practice and presentation.

What the arts sector said:

“A multi-disciplinary iconic arts centre for the region would provide a space to the profile and recognition of the artistic talent in our region.”

“It is difficult to access affordable spaces to create, exhibit, rehearse, perform and market creative outputs.”

“There are opportunities to maximise under-utilised places and spaces as a proof of concept before significant investment is committed.”

“A space for sharing, learning about the stories, art and culture of Traditional Owners can help our region and visitors to understand our shared history.”

Goal

04

Art and creativity is embedded in the identity and experience of the Sunshine Coast.

Ensuring the value, diversity and significance of the arts on the Sunshine Coast are embraced by the community in everyday life and are a feature of our destination's renown.

What the arts sector said:

"Provide new opportunities for the community to access art and culture through public art, cultural development and place activation."

"The health, disability and education sectors are untapped opportunities for art and culture in our region."

"Local Indigenous art and culture is an important part of our past, present and our future."



Friday³Live, Caloundra Regional Gallery

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Linsey Pollak, "The Dream of Zedkat Nabu" (Woodford Folk Festival), photo Steve Swayne.



Implementation Plan

The strategies to achieve the Arts Plan vision are interrelated and rely on a collaborative approach between council, the arts sector, the community, education sector, investors and all levels of government.

And while Sunshine Coast Council will have responsibility for leading the delivery throughout the 20-year journey, the Arts Plan is owned by everyone committed to achieving a flourishing arts ecology for the Sunshine Coast.

An operational plan will be collaboratively developed annually in line with each financial year. This will be the working document for staff to achieve the goals and strategies within the timelines outlined.

Council will monitor and report on the plan (see "What does success look like" on page 41) via the quarterly and annual reporting processes, with reviews to take place every five years.



Samantha Jensen installing the Lincoln Austin exhibition at Caloundra Regional Gallery. Photo Eyes Wide Open.

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Marina de Jager playing Annie Sullivan (Helen Keller's Teacher) in 'The Miracle Worker' at The Lind 2017



Marina de Jager
Theatre

"It is great that the council has recognised the importance of this plan. I hope that the region embraces it and we can develop together as a community, industry and region."

Goal 01

Local artists and artistic content is developed and celebrated.

Strategy	Action	Stakeholders	Timeframe	Funding
1.1	Build the profile and recognition of local artists.			
1.1.1	Promote local artists through council events and communication channels.	SCC	2018/19 - ongoing	Core business
1.1.2	Continue to support the development and promotion of a directory of Sunshine Coast artists.	SCC, SCCA, arts sector	2018/19 - ongoing	Core business, funding request, external grant
1.1.3	Seek and facilitate opportunities for artists to gain broad recognition for their work.	SCC, arts sector	2019/20	Core business
1.2	Build the capacity of local artists.			
1.2.1	Continue to deliver a diverse and locally relevant annual professional development program including funding, sustainability, arts business skills and artistic practice.	SCC, arts sector, education sector	2018/19 - ongoing	Core business, external grants, partnerships
1.2.2	Explore and implement a program of development initiatives (mentorships, fellowships, traineeships, residencies).	SCC, arts sector	2020/21 - ongoing	Core business, external grants, partnerships
1.3	Develop access to business and production services that prepare local artists to produce and market their work.			
1.3.1	Investigate partnership opportunities to provide affordable business and production support services to local artists.	SCC, arts sector	2020/21 - ongoing	Funding request, external grants, partnerships
1.3.2	Investigate opportunities to attract, train and up-skill arts workers that support the delivery of arts projects (framers, art installers, lighting and sound technicians, marketers, etc.).	SCC, arts sector	2019/20 - ongoing	Funding request, external grants, partnerships
1.3.3	Advocate for a cross-organisational approach to art and creative experiences in public places.	SCC	2019/20	Core business

Strategy	Action	Stakeholders	Timeframe	Funding
1.4	Support artists to test, develop and realise ideas.			
1.4.1	Commission and showcase new works featuring local artists for festivals, events, exhibitions and regional collections.	SCC	2018/19 - ongoing	Core business, funding request, external grants, partnerships
1.4.2	Continue to deliver and develop RADF and community grants and funding programs.	SCC	2018/19 - ongoing	Core business, RADF
1.4.3	Continue to provide information and access to diverse funding sources.	SCC	2018/19 - ongoing	Core business
1.4.4	Investigate the feasibility and establishment of an arts incubator program to test and develop new ideas, including sustainability/commercial viability.	SCC, arts sector	2020/21	Funding request, external grants, partnerships
1.5	Foster opportunities for the creation and promotion of First Nations artistic endeavours.			
1.5.1	Establish and deliver council programming opportunities in partnership with First Nations artists.	SCC - First Nations artists	2018/19 - ongoing	Core business
1.5.2	Feature local First Nations arts and artists through council communication channels.	SCC – First Nations artists	2018/19 - ongoing	Core business
1.6	Build and strengthen relationships with governments at all levels, key local, state and national arts and cultural organisations and education providers.			
1.6.1	Build and strengthen relationships with governments at all levels, key local, state and national arts and cultural organisations and education providers, with the aim of: <ul style="list-style-type: none"> aligning expectations and objectives supporting desired arts outcomes for the Sunshine Coast region ensuring the Sunshine Coast is an active and significant participant in the arts arena. 	SCC, arts sector - local, state and national	2018/19 - ongoing	Core business



Florence Teillet

Theatre maker/facilitator

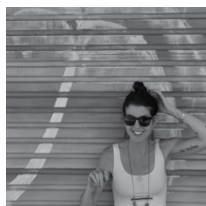
“Creativity needs to be valued as a necessity, a part of everyday life and not as a luxury.”



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Goal
02

Arts audiences and creative opportunities flourish through investment and development.



Zoe Martin
Visual artist/teacher

“If the arts are to continue to flourish then we must not simply accept that fact but also step up, change and adapt to one another, and with one another.”

Strategy	Action	Stakeholders	Timeframe	Funding
2.1	Support and deliver a diverse and accessible program of arts experiences.			
2.1.1	Continue to develop Horizon as the region's signature multi-arts festival.	SCC, arts sector	2018/19 – ongoing	Core business-project, funding request, external grants, partnerships
2.1.2	Continue to develop the annual Regional Gallery program, including the Sunshine Coast Art Prize.	SCC, arts sector	2018/19 – ongoing	Core business, external grants, partnerships
2.1.3	Investigate a coordinated regional approach to promotion of arts events and experiences (e.g. calendar of events).	SCC, arts sector	2020/21	Funding request
2.1.4	Continue to support the development of a diverse, balanced and quality portfolio of programs and events.	SCC, arts sector	2018/19 – ongoing	Core business
2.1.5	Continue to support the development of a diverse arts program at council's performance and cultural venues.	SCC	2018/19 – ongoing	Core business
2.1.6	Develop and deliver a strategic regional public arts program.	SCC, arts sector	2019/20 – ongoing	Funding request

Arts audiences and creative opportunities flourish through investment and development *continued*.

Strategy	Action	Stakeholders	Timeframe	Funding
2.2	Identify and implement initiatives to grow arts audiences and participation.			
2.2.1	Develop and implement an audience development and participation plan.	SCC	2020/21	Funding request
2.2.2	Provide arts programming and opportunities that engage with diverse segments of the community.	SCC	2019/20 - ongoing	Core business, funding request, external grants, partnerships
2.2.3	Identify opportunities to leverage off other events and festivals to provide arts experiences.	SCC, events sector	2020/21	Core business, external grants, partnerships
2.2.4	Host and exchange artists and artistic content with other arts organisations, festivals, events, venues and galleries (national and international).	SCC, festivals, events, venues and galleries	2019/20 - ongoing	Core business, external grants, partnerships
2.2.5	Identify opportunities to position art and arts experiences in unexpected places and spaces.	SCC	2019/20 - ongoing	Core business, external grants, partnerships
2.3	Identify new and expanded markets for the sale and export of creative content.			
2.3.1	Identify commercial opportunities to market and promote locally produced art (including First Nations art) for example the airport, hospital, Caloundra Regional Gallery, tourist information centres and in appropriate key commercial locations.	SCC, arts sector, business sector	2020/21	Core business, partnerships
2.3.2	Partner to identify opportunities for the export of local art to new markets outside the region.	SCC, arts sector	2020/21	Core business, funding request, external grants, partnerships



Pendragon Leather cuff, image courtesy of Pendragon.

Goal 03



Linsey Pollak

Musician, instrument maker

"I believe that most people undervalue the potency of music and the arts as a vehicle for community and cultural development ... it is through a community making its own music and art that a rich cultural life will be established that truly reflects the creativity, diversity and energy of that community."

A dedicated network of places and spaces for artists to connect, create and collaborate (physical and virtual).

Strategy	Action	Stakeholders	Timeframe	Funding
3.1	Develop and implement a Regional Arts Infrastructure Framework consistent with council's strategic directions.			
3.1.1	Regional Arts Infrastructure Framework developed to consider: <ul style="list-style-type: none"> • iconic architecture • First Nations requirements • locations of arts and cultural hubs and precincts, including appropriate co-location and integration opportunities and space requirements (including affordability of spaces to work / live) • all council endorsed strategies, plans and policies as they relate to the arts. 	SCC	2018/19	core business, funding, partnerships
3.2	Support a strong network of local artists to foster broader connection and collaboration.			
3.2.1	Facilitate connections between local, national and international artists and producers.	SCC, arts sector - local, national and international	2019/20 - ongoing	Core business, external grants, partnerships
3.2.2	Facilitate connections and broker opportunities between artists and other sectors (business, health, sport).	SCC, cross-sector stakeholders	2020/21 - ongoing	Core business
3.2.3	Investigate and develop mechanisms (including digital) to promote, connect and inform local artists.	SCC, arts sector	2021/22	Funding request, external grants, partnerships

Strategy	Action	Stakeholders	Timeframe	Funding
3.3	Advocate and facilitate access to affordable spaces for making, exhibiting and performing..			
3.3.1	Develop and deliver a brokering program and digital platform to connect artists, spaces and communities.	SCC, arts, commercial and residential sectors	2018/19	Core business, funding request, external grants, partnerships
3.3.2	Investigate affordable artist opportunities at council operated venues (residencies, rehearsal, performance, recording).	SCC	2019/20	Core business, partnerships
3.3.3	Pilot an action-based research program to examine the beneficial outcomes of artist-in-residence programs in urban, commercial or retail spaces.	SCC, business sector	2019/20	Core business, funding request, external grants, partnerships



Sarah Kanake

Writer

"I think the Coast can only benefit from a more holistic approach to the arts and arts planning."

Monica Rohan, Wait 2018, Sunshine Coast Art Prize 2018 finalist.



Goal
04

Art and creativity is embedded in the identity and experience of the Sunshine Coast.



Jandamarra Cadd

Visual artist

“My vision is one where the arts are integral to our collective culture and valued as such - to be an area renowned for its artistic vibrancy, eco public art and exhibitions that draw people from far and wide.”

Strategy	Action	Stakeholders	Timeframe	Funding
4.1	Increase awareness of the value of the arts within council and the broader community.			
4.1.1	Share evidence of the value of the arts through research, measurement and evaluation.	SCC	2018/19 - ongoing	Core business
4.1.2	Actively advocate within council for the arts goals as identified in the Sunshine Coast Arts Plan, to be considered, implemented and valued in council programs, projects and services where relevant.	SCC	2018/19 - ongoing	Core business
4.1.3	Investigate the adoption of the UNESCO's Agenda 21 for Culture by council.	SCC	2021/22	Bid
4.2	Broker cross-sector collaboration (community, business, education, developers) to deliver cultural development initiatives, including digital opportunities, through our smart city focus.			
4.2.1	In collaboration with council and external partners, develop and deliver programming and projects that integrate place activation, public art, community participation and cultural development opportunities for the broader community while delivering legacy outcomes.	SCC, arts sector, community	2018/19 - ongoing	Core business, funding request, external grants, partnerships
4.2.2	Support artist-in-residency programs for example educational institutions, retirement villages, businesses and health facilities.	SCC, arts, business, health and educational sectors	2020/21	Core business, external grants, partnerships
4.2.3	Research opportunities to provide incentives to incorporate affordable arts and creative spaces into new and infill development planning.	SCC	2020/21	Core business, funding request, partnerships

Strategy	Action	Stakeholders	Timeframe	Funding
4.3	Build the strength and capacity of local arts and cultural organisations.			
4.3.1	Provide skills development and strategic planning opportunities to local arts and cultural organisations.	SCC	2018/19 - ongoing	Core business
4.3.2	Support the strategic development of industry sub-sectors (eg. screen ⁵ , dance etc.).	SCC	2020/21	Core business, funding request
4.4	Support a First Nations Arts organisation.			
4.4.1	Support the establishment of a First Nations Arts organisation in consultation with native title claimants.	SCC, First Nations	2019/20	Funding request
4.4.2	Once established, support the organisation to develop a First Nations Arts Strategy.	SCC, First Nations	2020/21	Core business
4.5	Continue to support the Sunshine Coast Arts Advisory Board to provide leadership and advocacy to strengthen the arts and creative ecology of our region.			
4.5.1	Support the Sunshine Coast Arts Advisory Board to deliver the outcomes outlined in its Charter.	SCC, SCAAB	2018/19 - ongoing	Core business
4.6	Build on the reputation of the Sunshine Coast as a place where the arts flourish and inspire.			
4.6.1	Develop and implement a marketing plan and SCC ArtsCoast sub-brand strategy that builds local engagement, inspires local artists and is focused on developing the reputation of the Sunshine Coast, and its arts community, both nationally and abroad, as a creative destination to live, work and visit.	SCC	2018/19 - ongoing	Core business
4.6.2	Continue to market and position Horizon Festival at the Sunshine Coast as a premier arts and cultural experience and destination.	SCC, VSC, TEQ	2019/20	Funding request
4.6.3	Continue to invest in high quality regional art collections ⁶ , gallery and venue programming and infrastructure as well as the delivery of the Arts Plan to support the marketing plan and brand strategy.	SCC	2018/19 - ongoing	Core business, funding request

⁵ In line with Council Resolution No. OM16/29 dated 25 February 2016.
⁶ Where collections are council-owned, managed in line with council's Art and Heritage Collections Policy.



Dawn Awakening, Horizon Festival 2017, ben vos productions.



Jewellery by RILLP Design, Caloundra Regional Gallery Store.

The Sunshine Coast Arts Plan will be reviewed every five years to ensure it continues to respond to the pace of change with the arts sector and continues to align with council's corporate vision.

Monitoring

The actions contained within the Implementation Plan will be monitored on an annual basis. This is required to ensure that the desired outcomes and actions are being achieved.

Review

Using an iterative process, outcomes will be measured over a five-year period. The status and success of the implementation of the strategies and actions will be evaluated and future priorities will be identified for each subsequent five-year period.

This continual review process will ensure the 20-year vision remains firmly in our sights.

What does success look like?

Measuring the Plan's success

There are three primary mechanisms for measuring the plan's success. These are:

- 1 Cultural Vitality – the broad measure of return on investment or public value created over time (difference) through the delivery of arts programs and projects to the wider community.
- 2 Best Practice – by staying abreast of best practice research and methodologies in regards to measures of cultural value, community engagement and sustainability and applying these to the measure of success.
- 3 Completion of Actions – monitoring of the delivery of the actions within the plan against success measures or key performance indicators relevant to each action.

Cultural Vitality

Cultural Vitality is a 'public values based measurement framework' designed through a joint research project with USC and Sunshine Coast Council to measure public outcomes and impacts in the community from council's investment in the arts, cultural and heritage programs and projects.

Cultural Vitality is based on the premise that engagement in arts and cultural activities can have an influence on neighbourhood conditions and community dynamics, and is defined as: evidence of creating, disseminating, validating and supporting arts and culture as a dimension of everyday life in communities (Jackson et al 2006).

Best Practice

There is a diverse array of best practice research in regards to measures of cultural value, engagement and economics being undertaken and refined via various agencies including the Cultural Development Network, the Association for Cultural Economics and academic institutions.

By staying abreast of these best practice methodologies, measures can be introduced for specific actions as they are developed and delivered.

Completion of Actions

At the completion of actions outlined in the Arts Plan, identified evaluation methodologies will be used to report on the Key Performance Indicators.

These measures may include:

- operational feedback for continuous service improvement
- media engagement, reach and value
- attendance and participation levels
- financial values – economic impacts and returns on investment
- cultural audits - regional volumes and types of arts activity
- programming levels and diversity
- benchmarking service, program or activity levels
- employment levels
- skills and capacity development
- audience development
- target demographics data.



The Journey

Sunshine Coast Arts Plan Research and References



i. Sunshine Coast Arts Plan
Targeted Stakeholder
Engagement - Final Report

Council partnered with Central Queensland University (CQU) to develop and deliver a targeted arts sector engagement program. The five-month (September 2017-February 2018), community-led data collection program targeted Sunshine Coast residents that identified as an artist or an arts worker. This document is the report on the program and the results. It provided the information needed to develop the Goals and Strategies in the Sunshine Coast Arts Plan.



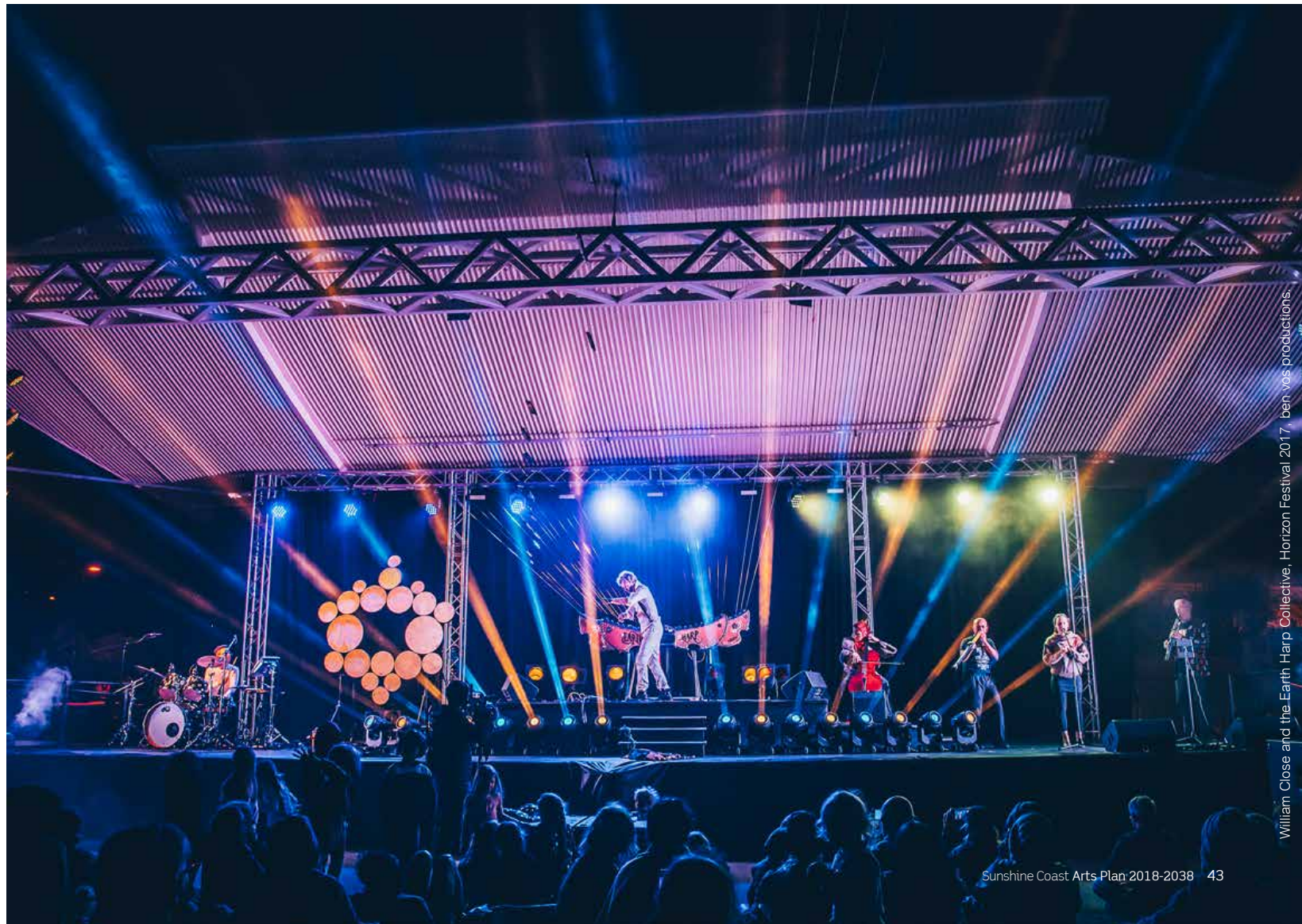
ii. Sunshine Coast Arts Plan
Discussion Paper

The Sunshine Coast Arts Advisory Board developed a discussion paper in mid-2017 to stimulate a community conversation to inform the region's first Arts Plan. The discussion paper was used throughout the targeted engagement program as a conversation starter. It outlined a definition for the Arts, potential ideas for a vision and possible goals and strategies to support and grow arts programming, infrastructure and investment.



iii. Sunshine Coast Arts and
Culture Snapshot

Council commissioned consultants Urbis to undertake a cultural mapping process of the Sunshine Coast Arts and Cultural Sector in late 2016/early 2017. It used a range of existing and publicly available data sources, and an online survey distributed to identified stakeholders, to "map" the arts on the Sunshine Coast, including hard and soft infrastructure, and the opportunities and challenges based on individual experiences. The Snapshot document provided the Sunshine Coast Arts Advisory Board with a point of reference as they developed the Discussion Paper.



William Close and the Earth Harp Collective, Horizon Festival 2017, ben vos productions.

Sunshine Coast Arts Plan 2018-2038 43



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626795 08/2018. Printed on environmentally responsible paper.



Edition January 2023

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Acknowledgements

Council wishes to thank all contributors and
stakeholders involved in the development of this
document.

This document was prepared by *JOC Consulting*,
a creative urban planning firm who specialise in strategy,
engagement and activation.

Disclaimer

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Acknowledgement of Country

Sunshine Coast Council acknowledges the traditional Country of the Kabi Kabi and the
Jinibara Peoples of the coastal plains and hinterlands of the Sunshine Coast,
and recognises that these have always been places of cultural, spiritual, social
and economic significance.

We wish to pay respect to their Elders – past, present and emerging and acknowledge
the important role Aboriginal and Torres Strait Islander people continue to play within
the Sunshine Coast community.

“For a dynamic, sustainable
region, at the centre has to
be the heart and soul of this
Country, and that is the
First Nations peoples.
Including our intellectual
property and songlines about
creation of this Country that
have been passed down
through Traditional Owners.”
First Nations focus group participant

Cover image:
Sand, Horizon Festival 2022
Photographer: Alain Bouvier

Inside Cover Image:
Dawn Awakening, Horizon Festival 2022
Photographer: Nic Morley



Image: Mona Ryder. Exhibiting artist within the Fabric program | Photo: Mark Sherwood

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1. INTRODUCTION

1.1 THE SUNSHINE COAST ARTS PLAN

In 2018, Sunshine Coast Council (Council) adopted the *Sunshine Coast Arts Plan 2018-2038 (Arts Plan)* to grow and strengthen the local arts sector. It provides a 20-year vision to guide Council's future priorities, programs, and investment in the arts.

The four goals within the Sunshine Coast Arts Plan are:

- Local artists and artistic content is developed and celebrated.
- Arts audiences and creative opportunities flourish through investment and development.
- Dedicated networks of places and spaces for artists to connect, create and collaborate.
- Art and creativity is embedded in the identity and experience of the Sunshine Coast.

1.2 THE PURPOSE OF THIS REPORT

Since the establishment of the Arts Plan, Council has set up structures and delivered numerous initiatives and programs that deliver on its goals (refer to section 3.11 of this report).

The Arts Plan is now under review, in accordance with a monitoring and evaluation framework, to ensure the vision and roadmap remains current and effective, particularly in light of the impact of the COVID-19 pandemic on the sector.

In an effort to improve Council's understanding of, and service to, their local creative communities, Council has commissioned *JOC Consulting* to deliver an audit and provide recommendations on achievements, sentiment and sector development.

The purpose of this report is to collate research and provide an evidence base for Council to inform an update to the Arts Plan, and the development of the ArtsCoast brand.

This report comprises a snapshot of the creative arts sector on the Sunshine Coast, how it has evolved since the inaugural Arts Plan 2018-2038 was adopted by Council, and what future opportunities have been identified through consultation.

1.3 EXECUTIVE SUMMARY

The Sunshine Coast is on a journey of creative transformation. With a population expected to swell to 550,000 people by 2041, and projected demographics becoming younger and more diverse, the social fabric of the region is shifting.¹ Concurrently, major developments such as the \$2.5 billion Maroochydore City Centre is changing the face and footprint of the region. With this growth comes the potential for a boost and diversification in audiences of the arts, and by extension, an opportunity to develop new cultural infrastructure and experiences that place the Sunshine Coast on the map as a cultural destination.

From the beach to the hinterland, generations of artists have drawn inspiration from the region's natural setting. As new residents and visitors flock to the Sunshine Coast, there is an increasing demand for authentic cultural experiences.

National, state, and local research indicates that people's attitudes towards and participation in the arts is increasing. 84% of Australians acknowledge the range of positive impacts the arts have on our lives, communities, and our national identity (up from 75% in 2016).²

The soul of our community is our flourishing arts ecology: nurturing connections, promoting experimentation and inspiring collaboration.

*Sunshine Coast Arts Plan
2018 - 2038 Vision*

Council developed its first Arts Plan in 2018 to set the foundations for the arts sector to flourish in the region – and flourish it did. The insights in this report paint a picture of an arts ecology that is evolving and diversifying with great momentum. The 2022 Arts sector survey data indicates that since 2017, there are more people working full time in the arts (currently 42%, up from 31% in 2017), more of the sector now generate income from their creative work, and arts workers are more dispersed across the region.

As a direct result of the Arts Plan, there are more arts venues and facilities, more creative programming, and more training opportunities to enable the arts sector to thrive. Since the Arts Plan was established in 2018, Council has delivered 733 training development opportunities to 8,310 artists, which is evidence of this.

The Sunshine Coast's signature arts and cultural event, *Horizon Festival*, has gone from strength to strength. In 2022, it attracted an audience more than 21,000 and supported 261 paid local artists and arts workers with its diverse programming, that showcased the best creative experiences the Coast has to offer.

The establishment of the *Sunshine Coast Arts Foundation* in 2019, and the introduction of Council's arts levy in 2022 (through the *Arts and Heritage Levy*), have been major triumphs in the Arts Plan journey. They illustrate Council's commitment to further embed the arts into the Sunshine Coast way of life, and acknowledges its vital role as an economic and well-being generator. The levy generates a new funding pool for Council that has the potential to unlock a myriad of opportunities.

The region's arts profile is growing year on year. Council's channels have an engaged social media following of 25,000+, with almost 230,000 annual website views and over \$2 million in earned media coverage in FY 2021/22 alone. The establishment of the ArtsCoast brand will provide a platform to catalyse the creative landscape further and take the region's unique offering to the rest of Australia and the world. Arts Levy funding will enable the roll out of a brand and marketing strategy in 2023.

There have also been several advancements in Council's governance structures that will impact the refreshed Arts Plan. Notably, new funding mechanisms such as the Arts Levy and new structures and roles established, including the Horizon First Nations Advisory Group, First Nations Creative Development Officer and the Sunshine Coast Arts Advisory Board First Nations sub-committee that is currently being progressed, and new resourcing to strategically lead the development of the ArtsCoast brand.

Across the consultation, there was an optimism from the creative and private sector, with several future-focused ideas that could propel the Sunshine Coast arts sector to its next phase of maturity.

Commonly heard trends included:

- **Professional Development:** Professionalising the sector with connected capacity building programs
- **First Nations-led:** Ensuring the First Nations components of the plan are self-determined
- **Transformational Infrastructure:** The need for major draw card cultural infrastructure to attract new audiences, programming, and commercial opportunities
- **Audience development:** Understanding the needs of 21st Century arts audiences to attract and retain visitors
- **Profile and brand:** Solidifying the Sunshine Coast's unique creative brand proposition and ensuring it is reflective of place and culture
- **Partnerships:** Expanding funding opportunities and frameworks with more cross-sectoral collaboration.

Encouragingly, all these trends are reflected in the Arts Plan goals and actions, to some degree, with many trends straddling multiple areas. Given the advancements made since 2018, including notable increases in creative infrastructure and programming, there is a need to evolve some of the strategies to reflect this progress and set the roadmap for the region's next phase of growth.

Some of the new trends and ideas raised during consultation, that are not included in the current Arts Plan, are largely reflective of new developments and societal shifts that have occurred since the Arts Plan's inception.

They include:

- **Digital Engagement with the Arts:** Building digital literacy and adoption of new technologies
- **The Sunshine Coast Biosphere:** Capitalising on the Sunshine Coast's newly awarded biosphere status from UNESCO
- **Post-Covid recovery:** Building back sustainably post-pandemic by diversifying funding and embracing shifting ways of working and audience preferences
- **Brisbane 2032:** Leveraging the audience development and funding opportunities presented by the 2032 Olympics and Paralympics

As outlined in this report, it is recommended that the Arts Plan continues to deliver its goals, whilst refining some strategies to reflect the shifting priorities in the arts sector as it emerges from the pandemic, and responds to new opportunities that have arisen since 2018.

2. APPROACH

2.1 METHODOLOGY

This report has been compiled through extensive desktop research of local, regional, state, and national data (refer to Appendix F for reference list), along with critical insights gained through community and stakeholder consultation.

Council gathers a wide range of qualitative and quantitative information to measure its progress against KPI's articulated in the Arts Plan, and this data has also been used throughout this report.

In addition to this, the mapping of cultural infrastructure utilised Council and publicly available data sources.

A key data input was the council-led survey conducted in June 2022, that provided quantitative and qualitative insights of people's experience in the arts sector on the Sunshine Coast. This was supplemented by targeted consultation with key stakeholders who shape, influence, and have the potential to grow the creative arts sector on the Sunshine Coast.

Additional desktop research was undertaken from sources such as *Australian Bureau of Statistics (ABS)* and local education providers.

2.2 CONSULTATION PROCESS

The intent of the region's inaugural Arts Plan was to have the artist at its core, and accordingly, the review of the Plan's progress and its effectiveness, has been centred around consultation with the arts sector, so that their voice and needs are reflected in the refreshed Arts Plan. Council started consultation in early 2022 with focus groups conducted with the *Sunshine Coast Arts Advisory Board (SCAAB)* and the arts sector survey noted above.

In September 2022, *JOC Consulting* facilitated further stakeholder consultation. The purpose of the stakeholder consultation was to take a deep dive into the strengths, weaknesses, opportunities, and threats facing the Sunshine Coast creative arts sector, as well as identifying a shared vision and objectives for the next phase of the Arts Plan. This consultation phase also took the opportunity to broaden input to include the private business sector more generally, to uncover how to capitalise on potential partnership opportunities.

Consultation consisted of three 90-minute focus groups with key creative sector stakeholders and six one-on-one telephone interviews with private sector stakeholders.

2.3 CONSULTATION GOALS

- Identify the Sunshine Coast creative sector's unique attributes and strengths
- Understand how the Sunshine Coast creative arts sector has evolved since the Arts Plan was released in 2018

- Understand the current landscape and future opportunities for the Sunshine Coast's First Nations arts sector
- Identify barriers faced by artists, arts workers, and businesses on the Sunshine Coast
- Understand the Impacts of the COVID-19 pandemic on the local creative sector, prioritise the focus of recovery efforts and identify the opportunities it has presented
- Identify the private sectors aspirations, needs, and optimal ways of working when partnering with the creative sector
- Identify opportunities for artists, arts workers, and businesses to grow the Sunshine Coast's creative sector.
- Identify opportunities for private and creative sector partnership.

2.4 STRATEGIC CONTEXT AND THE ROLE OF COUNCIL

A National Perspective

Revive: Australia's cultural policy for the next five years (The Australian Federal Government)

The timing of the Arts Plan refresh is strategically opportune given the release of the Federal Government's new *National Cultural Policy* in late January 2023. The intention of the policy is to *'change the trajectory of the creative sector, to deliver new momentum, so that Australia's artists and arts workers, organisations and audiences thrive and grow, and our arts, culture and heritage are re-positioned as central to Australia's future'*.

Revive's centrepiece is the establishment of Creative Australia, which will be the Government's new principle arts investment and advisory body. The governing body of Creative Australia will continue to be known as the Australia Council for the Arts, but the new structure seeks to expand on and modernise the organisation's work with additional funding of \$200 million over four years.

The policy also includes the establishment of four new bodies:

- *A new First Nations-led body that will give First Nations people autonomy over decisions and investments*
- *Music Australia, a dedicated new body to support and invest in the Australian contemporary music industry*
- *Writers Australia, to support writers and illustrators to create new works*
- *A new Centre for Arts and Entertainment Workplaces to ensure creative workers are paid fairly and have safe workplaces free from harassment and discrimination.*

Revive is structured around five interconnected pillars, which set out the Government's strategic objectives as follows:

1. *First Nations First: Recognising and respecting the crucial place of First Nations stories at the centre of Australia's arts and culture.*
2. *A Place for Every Story: Reflecting the breadth of our stories and the contribution of all Australians as the creators of culture.*
3. *Centrality of the Artist: Supporting the artist as worker and celebrating artists as creators.*
4. *Strong Cultural Infrastructure: Providing support across the spectrum of institutions which sustain our arts, culture and heritage.*
5. *Engaging the Audience: Making sure our stories connect with people at home and abroad.*

Ten principles also sit across the pillars to guide the government's actions and investments over the next five years. The establishment of Creative Australia seeks to restore funding decisions to the arts, ensuring they are made on the basis of artistic merit and 'at arm's length from Government and the Minister'.

Notably, Revive includes significant actions relating to pillar one: First Nations First, committing the government to a number of significant actions to support First Nations-led practice including ensuring decisions and investments are guided by First Nations people, protocols and principles and establishing frameworks, and partnerships to support the protection and preservation of First Nations knowledge and cultural expression.

Although the Sunshine Coast Arts Plan refresh will be deeply rooted in the experience and input from the local arts sector, there are many parallels between the key themes heard during consultation and Revive's five pillars. This presents a natural opportunity to align the refreshed Arts Plan goals, and the national Cultural Policy, and leverage this opportunity as the Federal Government puts focus on supporting and growing the arts sector as it emerges from the pandemic.

First Nations Arts and Culture Strategy 2023-27 (The Australia Council for the Arts)

Another significant national document that provides a strategic framework for relevant actions in the Arts Plan refresh is the *First Nations Arts and Culture Strategy 2023-27*. The Strategy is led by the First Nations Arts and Culture Strategy Panel; a group of influential senior arts leaders who provide expert advice and help build strategic networks to ensure cultural continuity of Aboriginal and Torres Strait Islander arts and culture within a constantly changing environment.

The principles of the Strategy Panel are:

- *We are protocol driven – (aligned with the categories of the established and nationally significant protocol guide document, Australia Council for the Arts' Protocols for using First Nations Intellectual and Cultural Property in the Arts).*
- *We see arts as well-being: We value the contribution from all of community in the social and emotional well-being of our communities.*
- *We celebrate all arts: We support and celebrate First Nations achievement in the arts and cultural sector, in practice and endeavour, and in all its forms.*
- *We embrace cultural continuity: We embrace communities' continuation of culture through the arts, through its transformations, and development for time immemorial and forever more.*
- *We cherish arts as a human right: Cultural participation is a human right. We cherish arts and culture for its intrinsic value.*
- *We embody leadership: We remain grounded, while aspiring to strong strategic leadership.*
- *We collaborate: We foster dialogue between governments and the private sector, as well as an ever-increasing chorus of Aboriginal and Torres Strait Islander voices through capacity building.*
- *We respect governance: We act in accordance with the Council's governance policies and procedures.*
- *We demand Indigenous people's rights: We align with the UN Declaration of the Rights of Indigenous Peoples (2008).*

The Strategy outlines the Strategy Panel's objectives and principles along with a raft of inspiring case studies illustrating how First Nations artists, creative organisations and programs are shaping the Australian creative sector. As the Sunshine Coast Arts Plan moves to its next phase of maturity, there is an opportunity to use this strategy to underpin and inform directions and ambitions.

Digital Cultural Strategy 2021-2024 (The Australia Council for the Arts)

The Australia Council for the Arts' *Digital Cultural Strategy 2021-2024* seeks to increase digital engagement with Australian arts and creativity, leading to greater community connection, well-being, and more dynamic and resilient cultural industries.



Image: TheKeeper, Kellie O'Dempsey | Photo: Cooper Brady Photography

This Strategy is focused around following eight priorities:

1. *Enable discoverability - Foster audience development to increase discoverability and access to Australian digital work.*
2. *Amplify digital practice - Enable risk taking and experimentation with digital and emerging technologies.*
3. *Fuel digital enabled business models - Support sustainable careers and dynamic business models and practice enabled by digital opportunities and platforms.*
4. *Build digital literacy - Increase literacy to embed digital within the arts and cultural industry.*
5. *Support First Nations digital development - Grow experiences of First Nations arts and culture through digital mediums (embedded priority).*
6. *Embed accessibility and inclusion - Support creative digital environments that are accessible, inclusive, and safe for all (embedded priority).*
7. *Build internal expertise - Build internal knowledge, expertise, and resources to lead by example and enhance the implementation of this strategy (enabling priority).*
8. *Activate digital partnerships - Activate partnerships across government and industries to maximise the benefits that digital offers the arts and cultural industry (enabling priority).*

As the Sunshine Coast arts sector moves into its next phase of maturity, and new digital programming opportunities become available, there is a need to evolve digital literacy and digital practice, the *Digital Cultural Strategy 2021-2024* provides a robust framework with which to align.

A State Perspective

Creative Together 2020 - 2030

Creative Together 2020-2030 is supported by three consecutive action plans, categorised as *Sustain (2020-2026)*, *Grow (2022-2026)*, and *Thrive (2026-2030)*. The strategy evolves in maturity to 2030 and beyond to the development and delivery of the Brisbane 2032 Cultural Olympiad and includes strategies for legacy outcomes. The key priority areas of the 10-year roadmap are:

- *Embrace Brisbane 2032 across Queensland*
- *Elevate First Nations arts*
- *Activate Queensland's places and spaces*
- *Drive social change and strengthen communities*
- *Share our stories and celebrate our storytellers.*

The Grow action plan will provide a valuable overlay for the refreshed Arts Plan, with strong synergy between its focus areas and the Arts Plan goals. Key focus areas include elevating the State's experience economy and international reputation through high-quality arts experiences, particularly unique First Nations experiences, and products specifically in response to Brisbane 2032.

Additionally, there is a strong focus on nurturing the State's pipeline of arts workers and supporting collaborations or partnerships to grow investment in the sector, boost audience development, and extend market reach. The State Government's commitment to building a prosperous and sustainable arts sector through *Creative Together 2020 - 2030*, provides a supportive policy environment for the Arts Plan to operate within.

Towards Tourism 2032

Towards Tourism 2032: Transforming Queensland's Visitor Economy Future is the State Government's collective framework to set the direction of tourism in Queensland for the next 10 years. It is supported by a series of implementation plans categorised as *Build and Focus (2023-2025)*; *Evolve and Transform (2026-2029)* and *Accelerate and Shine (2029-2032)*.

The vision is for Queensland to be Australia's destination of choice for domestic and global visitors seeking the world's best experiences by 2032.

The key strategic themes of the 10-year framework are:

- *Demand:* Deliver a global marketing strategy, the Queensland Music Trails program, and develop a new business events industry strategy.
- *Supply:* Deliver tourism product/experience grant programs, targeted accessibility initiatives, and leverage the new State Fossil Emblem.
- *Connectivity:* Develop a new drive tourism strategy, deliver the aviation attraction funding boost, and support regional connectivity and accessibility.
- *Sustainability:* Develop a pathway to net zero, support destination eco-certification, and develop an ecotourism plan for protected areas.
- *Brisbane 2032:* Drive global awareness of the Queensland brand and embed tourism in the Brisbane 2032 Legacy Strategy and Plan.
- *First Nations:* Develop an Indigenous Tourism Development Roadmap, extend the Our Country Advisory Service, and enhance industry partnerships.
- *Investment and funding:* A one-stop concierge service for investors, examine approval pathways for tourism, and advocate for insurance affordability.
- *Talent and skills:* Leverage the Queensland Workforce Strategy, deliver targeted business capability and advocate for visa streamlining.
- *New ways of working:* Investigate a tourism knowledge hub, support technology uptake, and enhance service delivery across the tourism network.

The 10-year plan is complementary to the *Creative Together 2020–2030* roadmap, with actions aligned to developing creative arts and cultural tourism experiences and events. The Build and Focus implementation plan for 2023-2025 will be a valuable overlay for the refreshed Arts as it sets actions to grow industry now, and lay foundations for future growth.

Authentic culture is identified as one of the ‘10 tourism game changers’ for Queensland and it also seeks to establish Queensland as Australia’s leading destination for Indigenous arts and cultural events through a greater investment in events.



Image: *Crystal Ball Dawn*, 2018 Environment and Liveability Photography Award Finalist (Junior Category) | Alex Roper

A Regional Perspective

The *Sunshine Coast Destination Tourism Plan* developed by the region’s peak tourism body, Visit Sunshine Coast (VSC), identifies several opportunities and goals around developing arts and cultural experiences, noting this as a tourism ‘product gap’ in the region.

VSC’s mission is to lead the tourism industry in promoting the Sunshine Coast’s experiences and build a sustainable sector that will maximise the long-term benefits of the visitor economy to the region.

Increasing arts and culture tourism, and the development of arts & culture product (and Indigenous experiences), is a key strategic consideration of the plan with the aim of attracting niche, high-yielding visitor markets that are seeking authentic and immersive experiences.

Council works closely with VSC to leverage marketing and promotional benefits for the region with supported creative events and experiences. As the region’s arts and culture sector experiences and infrastructure evolve, and the ArtsCoast brand expands, there is an opportunity to strengthen this relationship and work collaboratively towards VSC’s target to increase in Arts & Cultural tourism (including Indigenous tourism) from \$1 million in 2019, to \$1.3 million in 2025.

A Local Perspective

The Arts Plan complements a suite of Council endorsed strategies, plans and policies that aim to nurture the development of the interrelated aspects of culture, creativity, and the arts. These strategic documents seek to contribute to the vision of the Sunshine Coast Council’s *Corporate Plan 2022-2026* to be: *Australia’s most sustainable region. Healthy. Smart. Creative.*

Through the vision and goals of the Arts Plan, Council aims to amplify the voice, visibility, development, and recognition of the arts sector. To achieve this, council will take on a range of roles (as appropriate), including facilitator, advocate, partner, provider, asset owner, investor, information and service provider and creative leader. It must be acknowledged that Council cannot single-handedly be responsible for the growth and prosperity of the local arts sector, but rather it is a partnership between Council, the local arts sector, artists and businesses, the private sector, and the broader community.

2.5 DEFINITIONS

It is important to understand the definition of ‘the arts’ used in the Arts Plan, and thus the genres and sub industries it seeks to support, and the areas of focus for this audit report.

The definition used by UNESCO and the Australia Council for the Arts is the basis for outlining the scope of the Arts Plan. The Arts Plan therefore defines the arts, and by extension, artists, and workers within the arts industry, to include:

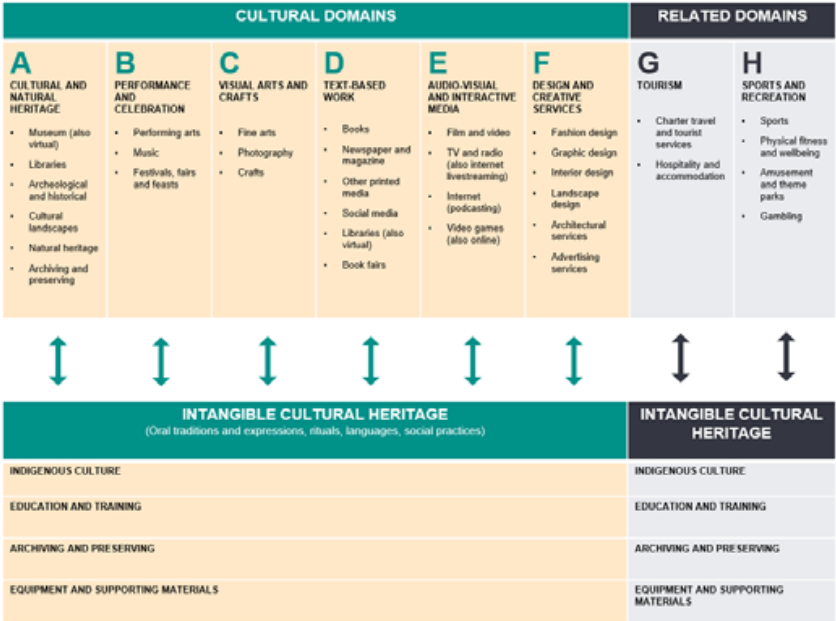
- literature
- music, in all forms
- theatre, musical theatre and opera
- dance, in all forms
- other performing arts such as circus, comedy and puppetry
- arts festivals
- visual arts and crafts
- screen - film, television and online
- arts education and training
- Aboriginal and Torres Strait Islander arts
- community arts and cultural development
- emerging and experimental arts.

To focus programming and investment, and to minimise duplication (where areas are addressed in other council planning documents), the Arts Plan does not include:

- other broadcasting activities, the print media, multi-media without an arts content focus
- cultural institutions such as libraries, museum, and archives
- broader areas of cultural activity such as environmental heritage
- broader areas of creative activity such as fashion, design, or architecture.

Some of the mechanisms that artists may use to showcase and present their work can include events, festivals, public spaces, theatres/performance venues, libraries, online platforms, retail outlets and media (online, television and radio). Digital and new technologies are recognised as tools for artists and the sector to create, showcase and integrate art into all strategic goal areas. These definitions help to provide scope for the Arts Plan and in turn this audit report.

Broadly, the UNESCO Framework for Cultural Statistics provides a framework for cultural and transversal domains. An overview of these categories and related domains is provided below, notwithstanding the previously listed industry exclusions of this Arts Plan (adapted from UNESCO Framework for Cultural Statistics).³



2.6 LIMITATIONS

It is important to note the limitations and age of some of the data used to compile this report, notably that some research such as the most recent comprehensive national snapshot (*Creating Our Future: Results of the National Arts Participation Survey*, by the Australia Council for the Arts) that provides a benchmark of Australians' arts engagement, is from late 2019, prior to the COVID-19 pandemic and many other socio-economic shifts that have impacted the arts sector, globally and within Australia.

The last local audience research (Sunshine Coast Audience and Market Research conducted by Pattern Makers) was conducted in 2020, prior to our understanding of the fall-out of the COVID-19 pandemic, so we must acknowledge that audience behaviours and attitude may have shifted during this time of great upheaval. Although some of these audience insights have been referenced in this audit report, it is important to note that Council is currently commissioning an audience development strategy, which will analyse more current data. These new post-pandemic audience insights will help to inform the next iteration of the Arts Plan.

There are also limitations to ABS data related to the definition of those employed in the arts, and how creative industry groupings have changed over the years. It is important to note, that different reports may have selected different categories and subcategories to make up the definition of people employed in or studying the creative arts. This makes comparison of data inaccurate, unless the same classifications are being compared as like for like.

Lastly, it is not guaranteed that survey participants were the same across the Sunshine Coast Arts Sector surveys from 2017 to 2022, so we cannot provide a direct comparison of the sector responses, but merely an indication of industry trends.

3. AUDIT

3.1 A GROWING APPRECIATION OF THE ARTS

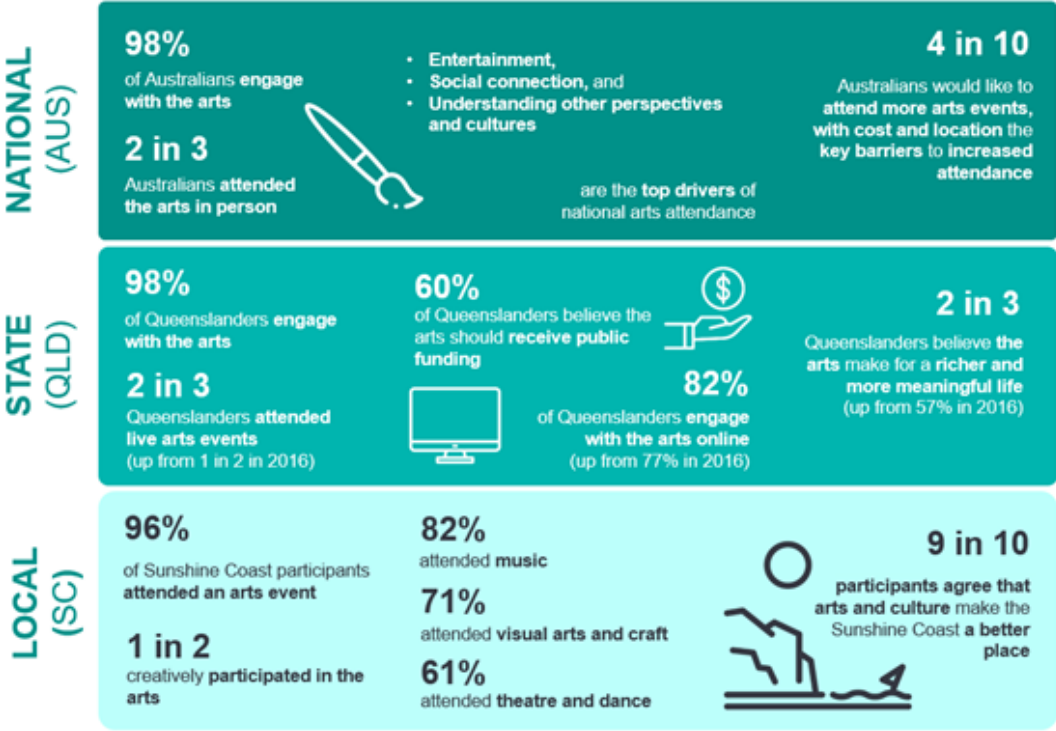
In 2020, the Australia Council of the Arts released *Creating Our Future: Results of the National Arts Participation Survey* - the fourth study in the landmark research series that explores Australians' engagement with and attitudes towards the arts. The survey provides the most recent major benchmark of Australians' arts engagement before the impacts of the pandemic.

Encouragingly, the national findings showed a growing appreciation of ,and participation in the arts, with 84% of Australians acknowledging the range of positive impacts it has on our lives, communities, and our national identity (up from 75% in 2016).⁴

Throughout 2020 and 2021, The Australia Council of the Arts invested in a multi-year Audience Outlook Monitor tracking study which provided the arts and cultural sector with crucial insights to inform planning and decision-making. The Audience Outlook Monitor will continue to provide 'pulse checks' of arts audience behaviour throughout 2022, as the pandemic enters a new phase.

In 2020, Council commissioned market research to understand and develop audiences in the region. The below provides a snapshot of some of the key national, state, and local findings of these studies.

Sources: The Australia Council of the Arts, *National Arts Participation Survey, 2020*; Australia Council for the Arts, *National Arts Participation Survey – Queensland Highlights, 2020*; Sunshine Coast Council & Patternmakers, *Audience Market Research, 2020*.



3.2 THE ARTS PLAN JOURNEY SO FAR

This report has recorded the momentum of the Sunshine Coast's creative journey, and the successful structures, partnerships, initiatives, and landmark events that comprise the arts sector on the Sunshine Coast.

The following time-line highlights the key milestones over the past seven years, including those which directly contribute to the development of this report, and will help to inform the subsequent refresh of the Arts Plan.

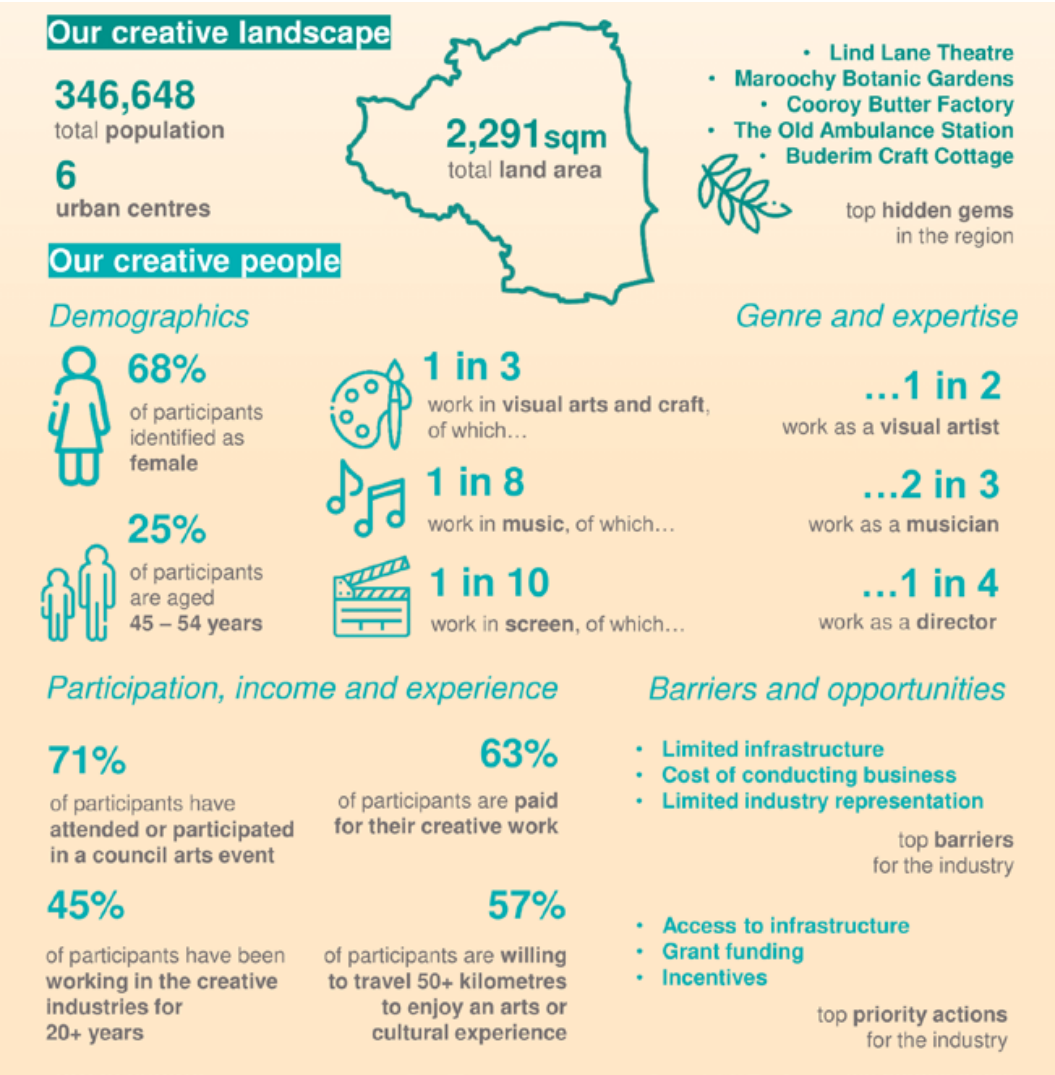


3.3 THE ARTSCOAST AT A GLANCE

The Sunshine Coast is home to many creative people who enjoy what the region's inspiring landscape has to offer. Council is in the early stages of rolling out a regional brand identity - 'ArtsCoast' which seeks to encapsulate and promote the essence of what makes the Sunshine Coast a unique creative destination to live, work, and visit.

The following infographic summarises key insights from the 2022 Arts Sector Survey, which gathered input from 537 participants. At a high level, these findings highlight several strengths of the region, including:

- Ongoing engagement with and commitment to the arts, with participants expressing long-term involvement in creative industries and willingness to travel great distances for arts-based experiences.
- High level of leadership and number of practising artists, with many participants working as visual artists, musicians, or directors.
- Growing professionalism with an increasing number of participants being paid for their creative work and many deriving their entire income from it.



3.4 OUR WORKERS

According to the ABS, in 2020/21, 37,606 people in Queensland were employed in Arts and Recreation Services.⁴ Within those services, 6,459 were employed in the Creative and Performing Arts Activities sector. Of these, 2,703 people were employed on the Sunshine Coast (up from 2,338 in 2019/20).

Within those services, 483 were employed in the Creative and Performing Arts Activities sector (up by an additional 86 people from 397 in 2019/20). **This comprises 2% of the Sunshine Coast's full-time industry; a figure 0.5% higher than the state of Queensland (1.5%).**⁵

Full-time employment in the arts (Arts and Recreational Services) in the region is steadily increasing, at a growth rate of 0.1% per annum.

2022 Sunshine Coast Creative Arts Sector Survey

The 2022 Creative Arts Sector Survey indicates that the Coast's arts practitioners represent a broad scale of professionalism and ability to generate income from their arts practice, with 39% saying that 100% of their gross annual income is from their arts practice, work, or business; 21% saying they only generate 10% of their income from their practice and the remainder of participants sitting somewhere in the middle.

Further, 59% of participants identified as a practising professional artist or arts worker, while 17% identified as a hobbyist.

Working patterns

Positively, the number of full-time arts practitioners has increased since the previous survey in 2017:

- Full time workers: 42% (up from 31% in 2017)
- Part-time workers: 25% (down from 32% in 2017)
- Casual workers: 25%
- Working in the arts for more than 20 years: 45%.

Volunteers

The sector continues to attract strong volunteer support from a dedicated network of supporters who donate a significant amount of time. Although the amount of people volunteering in the arts is slightly down since the 2017 survey, the number of volunteers doing 20-50 hours per month has increased. This is anticipated to be a COVID-19 impact.

- Volunteers: 8% (down from 13% in 2017)
- Volunteers for more than 10 years: 39%
- Volunteers doing 20-50 hours/month: 27% (up from 18% in 2017).

Income generated from the arts

Survey data indicates that more people in the sector are able to generate income from their creative work compared to 2017. More sector respondents said they were paid for their work and the amount of people earning more than \$91,000 annual gross income from their practice, work or business, was up significantly from only 3% of survey participants in 2017 to 13% in 2022.

- Paid for their work: 61% (up from 55% 2017)
- Work for free: 18%
- Income from arts: < \$16,000 38%
- Income from arts: > \$91,000 13% (up from 3% in 2017).

The 2022 survey looked closer at creative workers with a question asking for specific roles within music, visual arts, textiles etc. whereas the 2017 survey asked for broader disciplines / genres. A breakdown of this can be found in Appendix A. This deeper understanding of the varied roles that make up the Sunshine Coast's creative ecology, can be used to tailor professional development and support programs as well as providing longitudinal data of shifting employment patterns if this level of detail is captured in future sector surveys.

Location

The most recent national arts participation research shows that creativity is strong in the regions, residents of regional Australia are as likely to creatively participate in the arts as residents of metropolitan Australia, and that living in a regional area does not substantially affect overall arts attendance.⁶

Despite high levels of arts participation and appreciation in the regions, 42% of regional artists believed that their location had has a more negative than positive impact on their practice, and on average, they earn almost a third less than their city counterparts for creative work.⁷

The Sunshine Coast Region local government area is a large and geographically dispersed region, from popular tourist beaches to hinterland, country towns and farmland. Often called a 'community of communities and described by one Council focus group participant as '45 communities spread across the size of a small country', accordingly most of the arts infrastructure is very distributed.

2022 Sunshine Coast Creative Arts Sector Survey

57% of 2022 arts sector survey participants are willing to travel 50+ kilometres to enjoy an arts or cultural experience. Interestingly, the distance between the furthest two most popular destinations noted as 'hidden gems', Cooroy Butter Factory & Maroochy Botanic Gardens is 49km.

The locations with the highest concentration of artists residing in them are **Maroochydore, Caloundra, Nambour and Buderim**.

Nambour scores highly as a creative location appearing in the 2022 survey as a not only a popular destination to live for artists, but the town, and many of its venues and events, were frequently noted as a 'best value hidden gem' within the coast's creative landscape.

According to 2019 research into Queensland's cultural hotspots by *Queensland University of Technology*, the region's creative industries are concentrated along the three north-south strips with the following areas attracting larger clusters of certain industries.⁸

- Maroochydore CBD and the coastal strip: advertising, marketing, and film, TV, and radio industries
- Hinterland: visual and performing arts
- Eumundi/Yandina area: publishing
- Those working in the cultural production industries are more likely to be located away from the coast.



Image: The Old Lock Up, Maroochydore

Top genres

- Visual arts: 34%
 - Music: 15%
 - Screen: (film, TV, video) 10%
 - Festivals and Events: 8%
- Top genres from the 2022 SC Creative Arts Sector Survey*

3.5 TRAINING AND EDUCATION

In 2021, 62,421 students were undertaking a course related to the creative industries at Australian higher education and TAFE in Queensland. Within that, 3,762 were studying on the Sunshine Coast.⁹

Educational attainment for people working in the arts is relatively high, with 38% of people working within the Arts and recreation services in 2021, holding a bachelor's degree or higher.¹⁰

This is also reflected on the Sunshine Coast, with 56% of 2022 Creative Arts Sector Survey respondents holding a bachelor's degree or higher, and an additional 30% holding a Certificate or Diploma.

Arts education on the Coast

University of Sunshine Coast (UniSC) offers 15 programs including bachelor's degrees in arts, Design and Creative Industries.

In 2023, UniSC is offering a Bachelor of Music for the first time to develop the scope and skills of the next generation of music industry artists and professionals.

TAFE Queensland East Coast offers 9 programs, including Diploma of Visual Arts, Diploma of Screen and Media - Animation, Gaming and Visual effects, Diploma of Photography and Digital Imaging and Certificate qualifications in fashion, screen, and visual arts. This is a reduction from 14 creative programs on offer in 2017.

2022 Sunshine Coast Creative Arts Sector Survey

The vast majority (70%) of 2022 Arts Sector survey participants had participated in a council arts event e.g., Horizon, Refinery, Gallery exhibition or program.

Council-run professional development

Council offers a wide-ranging program of professional development and training opportunities for the local creative sector and continues to partner and provide industry advice and support to multiple arts organisations.

Stand-out programs include:

- **The Refinery - delivered in partnership with The Met, Maroochydore and the Sunshine Coast Creative Alliance (the region's peak industry body).** It is a 15-week creative incubator program designed to transform ideas into sustainable businesses. *The Refinery* culminates in a public showcase to launch participants' businesses. Since its inception in 2019, *The Refinery* has supported over 60 creative entrepreneurs and shared their stories with millions through social media, and over 1,000 people through industry events. *The Refinery* was voted as the most impactful Arts Plan initiative by arts sector workshop participants.
- **Project 24** is an ArtsCoast Space for Creative residency program housed at 2nd Space, Nambour which offers 24 month-long artist-in-residence opportunities over a 12-month period. This program includes one-on-one and group sessions with respected local and national mentors.
- **Unwritten Models** took six local arts organisations through six-months tailored mentorship lead by Liz Burcham, an experienced arts leader, along with invited speakers from Creative Partnerships Australia and the Museum of Brisbane.
- **The Old Ambo Takeovers Project** offers rent free gallery and theatre space to develop new works and attract new audiences, as well as \$2000 to successful applicants. A number of successful takeovers have occurred, featuring 19 artists presenting to an audience of almost 400 people.
- **Footfall** facilitated by Courtney Scheu, provided eight selected pre-professional and emerging dance artists, an opportunity to invest in their practice, connect with local artists and build a toolbox for sustaining practice in the independent arts sector.

Since the Arts Plan was established in 2018, Council has delivered 733 training development opportunities to 8,310 artists

- **DANCE.HERE.NOW.** This three-year dance development initiative has a focus on increasing participation, professional practice, programming, networks, and spaces for dance through partnerships, collaboration, and new approaches. In its second year, the program supported 27 dance development initiatives for 165 dance sector participants.
- **Fabric** This program highlighted the region's values in sustainability, and celebrated the unique local textile industry and artisans on the Sunshine Coast. Over the three years the program ran, it delivered 126 events and activities including exhibitions, forums, bespoke master-classes and professional development, and attracted more than 3044 people, engaged 30 partnerships, and reached audiences of over 18,900 people.
- **The Path** was a three-month intensive program for emerging contemporary artists assisting them to prepare, strategize and design a professional path towards future projects, and proposal delivery for exhibition or presentation of their work for the arts industry. The program had 11 participants and engaged six external mentors.
- **DISRUPT** Consisted of a six-week series of workshops and collaborations for artists of any discipline, aimed to amplify the essence of why they make, while dabbling awkwardly in the unknown. The program had six participants, engaged four external mentors across four creative spaces, and has seeded new works in development for artists involved.

3.6 VENUES AND FACILITIES

It is difficult to quantify the number of arts spaces and facilities on the Sunshine Coast as the arts happen in a range of formal and informal spaces, creating temporary and permanent experiences (for example live music can be performed in pubs and public spaces and visual arts exhibitions can be displayed in retail spaces and cafés).

For this report, community and privately owned spaces have been reviewed:

- 67 Community venues (up from 65 in 2017)
- 72 Cultural facilities (up from 21 in 2017) (note this increase may be due to a more comprehensive audit conducted in 2021)

Council's community group directory listed [168 entries under arts and creativity](#) (down from 189 entries in 2017).

Caloundra Regional Gallery is a major asset and continues to fulfil its core function of exhibiting, promoting, and educating the community through visual culture, including the celebration of art and artists of the region. The 2020 audience research indicated that community awareness of this venue was high, with the majority (65%) of participants having heard of this venue.

This financial year, exhibition visitor numbers have increased by 21% (15,096 in FY 21/22 vs. 12,421 in FY20/21) compared to the previous year, and program attendees have jumped by 60% (5,399 in FY 21/22 vs. 3,381 in FY 20/21), showing the communities strong engagement with the gallery as we emerge from the pandemic.

Since 2019 the gallery has:

- Attracted 39,759 in gallery visitors
- Attracted 67,755 digital program attendees
- Featured 426 local artists
- Hosted 39 exhibitions
- Hosted 175 digital programs
- Hosted 24 training programs
- Grown social media followers YoY
- Generated \$1,256,063 worth of earned media value.

In addition to the more established and conventional cultural venues such as the Caloundra Regional Gallery and the Caloundra Events Centre, the Sunshine Coast has a growing collection of experimental and unexpected spaces where multi-disciplinary arts can thrive and be discovered including:

- **The Old Ambulance Station** in Nambour is the Coast's only multi-arts facility housing two galleries and a purpose-built black box theatre, dedicated meeting spaces, and several creative studios.
- **The Arts & Ecology Centre at the Maroochy Bushland Botanical Garden**, is a specialised arts and ecology interpretative centre. The centre offers a variety of activities such as exhibitions, artist in residencies, educational events and informative displays that connect directly with nature to enable a better understanding of the environment, and the importance of biodiversity.
- **Maroochy Art Space** at Cotton Tree Library, is a space for emerging artists to work with the Regional Gallery in curating and developing an exhibition of their work.

The following spaces are supported through the *ArtsCoast: Spaces for Creatives* program, that seeks to activate a network of spaces across the region:

- **Sub Tropic Studio** (a partnership with *Sunshine Coast Creative Alliance*) in Caloundra is home to a lightbox gallery, artists' studios, and a workshop space for hire. All located in a subterranean bus station designed as a testing ground for contemporary, experimental art and design.
- **The Old Lock Up** is a multi-disciplinary arts space in Maroochydore, for artists to explore experimental, collaborative, and diverse approaches to making art, sharing art, and talking about art.
- **2nd Space** in Nambour, is a space for artists and creatives to connect, collaborate and cause commotion. It offers professional and sector development programs and networking activities, plus dedicated creative co-working studio for early-stage creative businesses.

2022 Sunshine Coast Creative Arts Sector Survey

Arts Sector participants deemed the following channels most effective to promote arts products, services, programs, or businesses (with 1 being not effective and 10 being highly effective):

- | | |
|-----------------------------------|------------------------------------|
| • Social media (7/10) | • Showcases and exhibitions (5/10) |
| • Networking opportunities (7/10) | • Media and publicity (5/10) |

3.7 THE ARTSCOAST'S HERO EXPERIENCES

It is important to recognise that the sector is delivering numerous hero experiences and festivals, independently of Council, that adds to the Sunshine Coast's thriving arts ecology. This report will detail the major Council-led initiatives and their key metrics of success.

Horizon Festival

First presented in 2016, Horizon Festival is the Sunshine Coast's signature arts and cultural event. Over 10-days and nights, the festival presents music, visual art, performance, dance, family entertainment, spoken word, comedy, and workshops across the region in multiple locations. The annual arts and cultural program celebrates place, encourages community participation, provides capacity building opportunities for the local arts sector, and generates economic benefit for the Sunshine Coast region.

Since its inception in 2016, the festival has:

- Attracted 193,068 physical attendees
- Delivered 340+ unique events
- Provided 1000 + local artist engagements
- Facilitated 65 + internal and external partnerships
- Provided 700+ First Nations artist engagements

- Created 42 training opportunities (or trained and instructed 158 artists)
- Generated a year on year growing social media following
- Achieved \$2,657,808 worth of earned media value
- Delivered an economic impact (direct visitor spend) of over \$3 million to the region
- Generated a total spend in the region of over \$8 million.

Sunshine Coast Art Prize (SCAP)

Since 2006, the annual Prize has showcased the work of the nation's outstanding contemporary artists. The flagship award has an annual prize pool of over \$35,000. Since 2019 the Prize has:

- Received 1500+ entrants
- Attracted over 13,000 visitors to the SCAP exhibition.

3.8 ARTS PROFILE AND MARKETING

In line with the development of new arts programming and experiences, the Sunshine Coast Council has established a number of digital properties including websites and social media profiles.

The Creative Arts and Events team, across a range of arts platforms, manages an extensive, year-round marketing and communications program to promote initiatives, and develop and engage new and existing audiences.

As of FY 2021/22, Council's three major arts platforms have the following profile:

Caloundra Regional Gallery | Horizon Festival | ArtsCoast

- 25,000 + social media followers
- Almost 230,000 annual website views
- 20,000+ e Newsletter subscribers.

Cumulatively, they achieved significant media coverage in FY 2021/22:

- 587 media placements
- 9,389,175 audience reach
- \$2,134,829 earned media value.

The following council-supported venues also have their own websites and social media profiles that are managed by the independent artists running the spaces:

- [The Old Ambulance Station](#)
- [Sub Tropic Studio](#)
- [The Old Lock Up](#)
- [2nd Space](#)



Image: Sub Tropic Studio | Photo: Madison and Coau

3.9 FUNDING

Through Arts Queensland, the Queensland Government provides a number of funding programs to the arts sector including Queensland Arts Showcase Program (QASP), Touring Fund Queensland, Regional Arts Development Fund (RADF), First Nations Art, Craft and Design: Transforming Marketplaces program, and the Indigenous Arts Development Fund (IRADF).

In September 2021, the Queensland Government committed \$33.5 million over four years in core funding to a record breaking 46 Queensland arts and cultural organisations through the *Organisations Fund*. This funding is a key move in delivering on the Vision of *Creative Together 2020-2030*, the Government’s 10-year roadmap to renew and transform Queensland through arts, culture, and creativity.¹¹ It is worth noting, that no Sunshine Coast organisations were funded through this initiative.

Arts Queensland also implemented a number of measures and new funding opportunities to support the arts sector in the wake of the COVID-19 pandemic, and the negative impact it has had on the sector. In June 2022, the Queensland Government announced a \$22.5 million, two-year, Arts and Cultural Recovery Package for Queensland’s arts and cultural sector.¹²

Arts Sector Focus Group Participants flagged the funding gap that will be left when COVID-19 ‘emergency’ arts funding ‘dries up’. They indicated that there is a need for longer-term state and federal government funding initiatives, that focus on long-term capacity development and audience development, and that this will build a more resilient and prosperous sector, that can respond better to future shocks and stresses.

The need to explore and encourage alternative funding models such as private sector collaboration and social enterprises, to take the place of missing state funding, was also raised during consultation.

On the Sunshine Coast

From FY 2019/20 to FY 2021/22, Sunshine Coast artists received a total of \$1,486,264 across 293 arts-based projects, distributed by Council.

Funding sources included:

- Regional Arts Development Fund (RADF) – a partnership with Arts Queensland
- Community Partnership Funding Program (CPFP)
- Councillor Discretionary Funding
- Community Grants Program
- Creative Industries Investment Program (CIIP). (NB: this will be distributed in FY 22/23 for the first time).

2022 Sunshine Coast Creative Arts Sector Survey

45% of respondents had applied for grants or funding (up from 38% in 2016).

Unlike the 2017 survey, the 2022 survey asked for the percentage success rate for grant applications, but findings varied quite significantly, from 19% having a 100% success rate, 15% having a 50% success rate and 13% saying that had a 0% success rate.

The Arts Levy

The introduction, in 2022, of the Arts and Heritage Levy, at \$3 per rateable property for the arts component, is a major development in arts funding on the Sunshine Coast and will be used to achieve the four key Arts Plan goals, specifically those related to programming, funding support and audience development.

The Sunshine Coast Arts Foundation (SCAF)

The Sunshine Coast Arts Foundation (SCAF) was established to develop philanthropic investment in the arts, provide funding opportunities to support the growth of audiences and to support artists in line with the Sunshine Coast Arts Plan. Core objectives relate to the stewarding, servicing, and accepting donations, gifts, bequests, endowments, trusts, and other forms of financial contribution and promoting and advocating for a culture of giving and philanthropy in the region.

In 2020/21, the Foundation received \$125,000 in contributions from 26 donors. Recipients of grants from the Foundation included The Glasshouse Project, Sunshine Coast Chamber Music Festival and Australian Wearable Art Festival.¹³

3.10 THE EFFECT OF COVID-19 ON THE ARTS SECTOR

The arts sector was one of the worst hit by the COVID-19 pandemic and the resulting public health measures. In 2020, ABS revealed only 47% of Arts and Recreation Services businesses were still trading. They identified the arts as the worst-hit industry, while 90% continued to trade in the majority of other sectors.¹⁴ In the same year, the Grattan Institute projected a 75% employment downturn for the arts sector.¹⁵

Whilst the pandemic drastically shifted working patterns of the arts sector, and created an impetus to explore new ways of practice and delivery, audiences also developed a new-found appreciation and need for the arts, with **73% of Australians turning to the arts to improve their mood and quality of life during the pandemic.**

2022 Arts Sector Survey Insights

Survey participants were asked ‘How has Covid impacted your industry?’ The top three responses were:

- Loss of income 60%
- Limited opportunities 47%
- Loss of local audiences 36%

2022 Arts Sector Focus Group Insights

This was reinforced by arts sector focus group participants when asked ‘How has the COVID-19 pandemic affected the way you work? What recovery efforts should be prioritised?’.

Key responses included:

- **The need for long term government funding** to focus on professional development, that helps to establish more resilient and sustainable business models for artists/ arts businesses.
- For some arts workers, the pandemic allowed them to engage with new, and often more diverse, online audiences but there is a **need to build digital capacity** to leverage and develop digital platforms, content, audiences, and experiences.
- **A concern about the loss of local audiences**, as people have become accustomed to entertaining themselves at home rather than attending live events.
- **The need to focus on audience development** and understanding what people want post-pandemic will be key to recovery.
- The shift to online conferences and events **opened up networking opportunities with global leaders in the sector**, as distance no longer became a barrier to participation. As these events move back to in-person, there is a need to explore how the Sunshine Coast can attract arts leaders and conferences, and/or explore paths and partnerships to provide local artists access to key development events.

The Arts Plan was adopted back in 2018, and following three years of consistent outcomes delivery, the seismic shifts created by the pandemic meant pivoting approaches and delivery modes. It also meant reviewing and re-establishing priorities to ensure the roll out of the 20-year arts plan stayed on track in this new environment.

Despite significant disruptions to creative programming and the disappointing cancellation of the Horizon Festival due to a hard lock-down in 2021, the Sunshine Coast Arts Advisory Board (SCAAB) Annual Report 2021/22, paints a hopeful picture of a sector getting back on its feet and embracing new ways to create, collaborate and connect in a 'COVID normal' world.

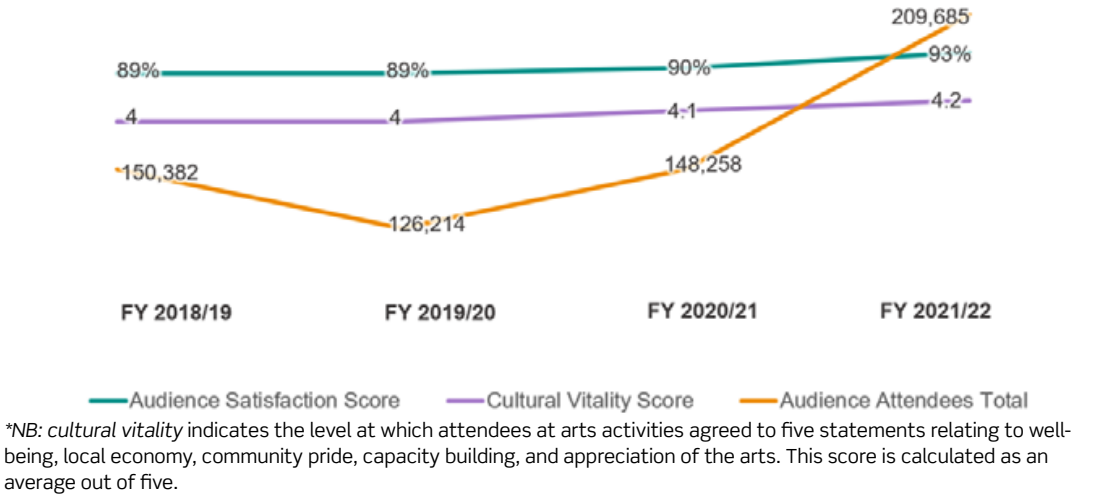
Shifts to local arts programming that resulted from COVID-19 included:

- Entry fees waived for the Sunshine Coast Arts Prize in 2020.
- Horizon Festival 2020 moved online and was restructured to a three-month rolling program from June to August. It saw online attendance of 100,557 and high satisfaction rates.
- Horizon re imagined in 2021, saw an online audience of 3,628. Although the full festival was cancelled, 14 events were delivered, attracting 8,523 physical attendees which engaged 266 local artists. Where possible, commitments were made to roll-over contracts to the 2022 festival.
- The Caloundra Regional Art Gallery developed new online programming, which attracted an online audience of almost 45,000, 140,000 website visitors and thousands of new social media followers.
- The Sunshine Coast Art Prize winner announcement was live streamed for the first time ever, and attracted an online audience of 3,500.
- COVID-19 restrictions also required re-imagined delivery models for public programming. The children's Art Attack Program was suspended and replaced by free take home and in gallery activities – *Art in A Bag, Bumper Art Packs, Art Room activities and competition campaigns.*
- A new online program - *From the Artist* - was developed for patrons to 'attend' conversations with prominent Australian artists. The program was live streamed on the Gallery Facebook page and archived on the Gallery website with the intention to temporarily replace in-gallery floor talks. This program achieved 7000+ views in the first year.
- The Refinery 2020 was restricted to be delivered in an online capacity.

3.11 PROGRESS AGAINST THE ARTS PLAN GOALS

How has the Sunshine Coast creative arts sector evolved in the 5 years since the Arts Plan was adopted?

The following graphic illustrates year-over-year growth of key performance metrics related to visitor satisfaction, cultural vitality* and physical attendees of Arts Plan initiatives, including festivals, galleries, workshops, and programs across the past four financial years. Importantly, both satisfaction and cultural vitality scores remained stable, despite a drop in audience attendance over FY 2019/20 (induced by COVID-19), and continue to increase. In FY 2021/22, the Sunshine Coast reported an audience attendance figure nearly twice of that reported in FY 2019/20.



The following table collates key performance metrics captured by Council, along with relevant statistics from the 2022 Arts Sector Survey, to illustrate the major outcomes that have been achieved since the Arts Plan was adopted in 2018.

Arts Plan Goal	Outcomes since 2018	
1. Local artists and artistic content is developed and celebrated	<ul style="list-style-type: none"> 634,539 attendees to all Arts Plan activities (festivals, galleries, workshops, programs) More than 100,000 online audience 2,047 local artists engaged 233 new art acquisitions 949 public art works delivered 585 local artists engaged in Horizon Festival 	<ul style="list-style-type: none"> 1,956 entries to Sunshine Coast Arts Prize and the prize pool grown to \$35,000 70% of 2022 Arts sector survey participants had participated in a council arts event.
1.5: Foster opportunities for the creation and promotion of First Nations artistic endeavours.	<ul style="list-style-type: none"> Horizon Festival – since its inception in 2016 has delivered 40 First Nations events, featuring 726 First Nations Artists and Arts workers. <p>Over the past 2 years the Creative Arts and Events Unit has:</p> <ul style="list-style-type: none"> Engaged with 414 First Nations Artists in the delivery of programming Conducted 595 consultations with First Nations Artists. 	<p>Other major developments include:</p> <ul style="list-style-type: none"> Establishment of the Horizon First Nations Advisory Group in 2018 Identified Creative Development Officer (First Nations) in 2020 Partner with Noosa and Gympie Councils in a First Nations lead engagement project Development of a SCAAB First Nations sub-committee is underway.
2. Arts audiences and creative opportunities flourish through investment and development	<ul style="list-style-type: none"> Established an arts levy at \$3 per rateable property in 2022 286 projects funded through Council distributed grants worth almost \$1.5 million In 2020/21 the Sunshine Coast Arts Foundation (SCAF) received \$125,000 in donations from 26 donors 733 Council-led training development opportunities to 8,310 artists 	<ul style="list-style-type: none"> In 2020, SCAF partnered with Council to commission market research that aimed to understand key audience segments in the Sunshine Coast region, identify ways to deepen engagement and highlight opportunities for new arts and cultural experiences.
3. A dedicated network of places and spaces for artists to connect, create and collaborate (physical and virtual)	<ul style="list-style-type: none"> Developed a strategic Regional Arts Infrastructure Framework to guide Council in future arts infrastructure decisions and prioritisation Over 50 new arts venues since 2017 Established the <i>ArtsCoast: Spaces for Creatives</i> program that seeks to activate a network of spaces across the region Sub Tropic Studio The Old Lock Up 2nd Space Established The Refinery incubator program which has supported over 60 creative entrepreneurs and shared their stories with millions through social media and over 1,000 people through industry events. Working to develop a Business Case for a new regional gallery facility in Caloundra. 	<p>Caloundra Regional Art Gallery has:</p> <ul style="list-style-type: none"> Attracted 39,759 in gallery visitors Attracted 67,755 digital program attendees Featured 426 local artists Hosted 39 exhibitions Hosted 175 digital programs Hosted 24 training programs Grown social media followers YoY Generated \$1,256,063 worth of earned media value.
4. Art and creativity is embedded in the identity and experience of the Sunshine Coast	<p>Council's three major arts platforms, Caloundra Regional Art Gallery, Horizon Festival, ArtsCoast have the following profile:</p> <ul style="list-style-type: none"> Almost 230,000 annual website visits in FY 2021/22 25,000+ social followers 20,000+ e Newsletter subscribers Achieved 587 media placements with an audience reach of 9,389,175 and earned media value of \$2,134,829 in FY 2021/22. 	<p>Other major developments include:</p> <ul style="list-style-type: none"> The success and growth of Horizon Festival into the region's signature arts event Develop the ArtsCoast brand The Sunshine Coast's improved sophistication and reputation was noted throughout consultation Partnered with the Sunshine Coast Arts Foundation to conduct audience and market research Grown the region's Art Collection from 655 items in 2018 to 1076 in 2022.

3.12 TRENDS IN THE ARTS

The following table summarises current trends in the arts which are unfolding on a macro level, alongside relevant case studies on the Sunshine Coast.

Trend	Description	National Context	Local Context
Audience as centre-stage	A cultural revolution is taking place which positions the audience as the centrepiece of creative experience. There is a growing need to understand, develop and involve the audience in deeper and more meaningful ways.	3 in 4 audiences in Australia are attending in-person events as of October 2022. ¹⁶	<i>Horizon Festival 2022</i> ran nine participatory workshops across visual arts, performance, and storytelling. <i>The Keeper</i> was a high impact, participatory live public art project.
Digital goes Mainstream	COVID-19 profoundly shifted people's digital behaviour and preferences. The need for digital engagement in the arts is increasing rapidly as a complement to live experience.	Digital pivoting identified as a key issue/opportunity in The Impact of COVID-19 on the Arts (Parliament of Australia). ¹⁷ Key objectives of the Australia Council for the Arts Digital Culture Strategy are that 'Australian creative practitioners are digitally confident and proficient' and 'audiences can easily discover and access Australian arts and culture online by 2024'. ¹⁸	<i>The Sunshine Coast Arts Prize</i> was live streamed in 2022 to an audience of 3,500.
Sustainable synergies	Sustainability and environmentally-conscious practice is a priority in the arts – a place where creativity and the natural environment converge.	'Promote the connection between art and other sectors' identified as a priority to support Australia's creative industries sector post COVID-19 recovery. ¹⁹ In response to the Parliamentary Enquiry into Australia's Creative & Cultural Industries, SGS Economics & Planning identify five recommendations to progress the sector post-COVID. ²⁰	<i>Field Trip</i> features creative practice at the intersection of art, science, technology and the environment – the 2022 'Field Trip' focused on Planetary Health. Maroochy Arts and Ecology Centre (Botanic Garden) is a specialised arts and ecology interpretive centre.
Cross-sectoral partnerships	The creative workforce is not exclusive to those who work within the creative industry – there is a great degree of interdependence on the arts.	Almost half of those employed in creative occupations work within non-creative industries in Australia. Australia's creative and cultural industries sector makes an annual contribution of \$90 billion to the national economy. ²¹	<i>The Refinery</i> is a creative incubator which has supported over 58 creative businesses and entrepreneurs since its inception in 2019. <i>Sub Tropic Studio</i> is a creative testing ground for contemporary experimental art and design, an initiative by <i>Sunshine Coast Creative Alliance</i> .
Shifts in labour, work, and training	The challenges of COVID-19 have generated a major shift in how arts and creative industries operate – including an increase in those working in peripheral arts industries.	Average work hours of arts and recreation industry employees decreased by 21% between the March and June quarters of 2020, compared to the "all industry" average decreased of 5% The Impact of COVID-19 on the Arts Inquiry identifies the impacts of COVID-19 on arts employment and income. ²²	42% work full-time, 25% work part-time, 25% work casually in the arts/creative sector. 39% said the arts represents 100% of their total annual income, 21% said it represents 10%. 25% earn \$1,000 - \$7,799 annually in the arts/creative sector. ²³



4. ARTS PLAN CONSULTATION 2022

The following chapter provides a detailed summary of what the sector said through consultation.

4.1 CONSULTATION SUMMARY

Consultation with Sunshine Coast stakeholders is a central part in the development of this Creative Arts Audit. Accordingly, with the support of *JOC Consulting*, Sunshine Coast Council facilitated several focus groups and telephone interviews with targeted stakeholders with a strategic lens on shaping the Sunshine Coast’s future creative landscape. The following table summarises the details of these sessions.

Session	Date	Description
Focus Group #1 Creative Arts Sector	Monday 19 September 2022, 10:30am - 12:00pm (90 mins)	The Sunshine Coast’s Creative Practitioners A group of the Sunshine Coast’s creative practitioners, entrepreneurs and mentors who provided a deeper understanding of the opportunities and barriers they see for the creative sector on the Sunshine Coast, their lived experience through and beyond the COVID-19 pandemic and their vision for the future of creative arts on the Sunshine Coast.
Focus Group #2 SCAAB and Council	Tuesday 27 September 2022, 10:00am - 11:30am (90 mins)	Council’s Creative Champions Members of the Sunshine Coast Arts Advisory Board (SCAAB) and Sunshine Coast Council staff who were integral to the development and implementation of the ArtsCoast Sunshine Arts Plan 2018 -2038, and who continue to deliver on the plan’s objectives and vision.
Focus Group #3 First Nations Creative Sector	Tuesday 27 September 2022, 1:00pm - 2:30pm (90 mins)	The Sunshine Coast’s First Nations Creative Community A group of First Nations artists, consultants and business owners who shape the creative sector. This session aimed to understand the nuance of their experience and expertise and identify opportunities to further support First Nations artists, arts workers, and businesses on the Sunshine Coast.
One-on-one Private Sector Telephone Interviews (x6)	September and October 2022	A selection of senior stakeholders from the Sunshine Coast’s private sector who have the potential to become the Coast’s future creative champions and partners. Stakeholders include Visit Sunshine Coast, the Sunshine Coast Airport, SunCentral Maroochydore and Sunshine Coast Broadcasters. The interviews aimed to understand how these organisations currently partner with the creative arts sector, how partnering with the arts aligns with their business objectives, the barriers they perceive when working with the creative arts sector and the opportunities they see for future partnerships and collaborations.

4.2 THEMATIC OVERVIEW OF CONSULTATION

The following table provides a thematic overview of high-level themes that emerged from stakeholder focus groups and interviews. These themes identify the priorities for arts on the Sunshine Coast, including those both common and nuanced across stakeholder groups. Themes are further described and categorised in the next chapter, ‘Results of SWOT Exercise from Consultation’.

Creative Sector	SCAAB & Council	First Nations Creative Sector	Private Sector
Value and perceived abundance of local talent.	Value and perceived abundance of local talent.	Need to build a pipeline of younger talent.	Generally high perceptions of the calibre and variety of local creative output.
Limited availability of affordable cultural infrastructure is a barrier. Opportunity for draw-card entertainment spaces and ‘magnet’ venues.	Opportunity for draw-card entertainment spaces infrastructure and ‘magnet’ venues.	Need for culturally safe infrastructure.	Need for transformational infrastructure that is commercial and marketable to visitors.
Potential and desire for cross-sectoral approaches and private sector partnership .	Need for greater awareness and buy-in from private sector for the arts.	Need to identify the First Nations champions within the private sector who can develop authentic partnerships.	Desire for more creative partnerships but need appropriate mechanisms and brokers to facilitate opportunities.
Educate community on the value of the arts and its breadth and value.	Solidifying the ArtsCoast brand and narrative is key to growth.	A First Nations-led approach to understanding cultural protocols, naming and representations. Acknowledgement of knowledge ownership and intellectual property rights.	Need to find a common language and optimise communications to build greater awareness of opportunities. Opportunity to improve promotion of the arts and the role of cultural tourism.
Limited funding and limited local arts market are barriers. Challenge of red tape and limited guidance provided by governments.	Need to diversify funding models (social enterprise, philanthropy, partnerships) and need for additional funding from a higher level (state or federal governments).	Need for significant investment and funding to drive a sustainable First Nations creative sector.	Need for ongoing investment and funding, including grants and sponsorships.
Desire to understand audience motivations and expectations, particularly around participatory experiences.	Professional development key to professionalising the sector. Emerging role of digital practices and need to build digital literacy to enable digital innovation.	Focus on connected Professional Development strategies that have a presentation outcome, inclusive of younger generation. Build networks of First Nations creative champions as leaders and mentors.	Focus on professional development, mentoring, and training opportunities to professionalise the sector.
Natural landscape identified as a key asset holding opportunity for place-based cultural offerings.	The newly named biosphere status is an asset to be leveraged.	Connections to Country and songlines are intrinsic to regions identity.	(not emphasised).

4.3 RESULTS OF SWOT EXERCISE FROM CONSULTATION

The following SWOT table thematically synthesises the key strengths, weaknesses, opportunities, and threats identified in consultation. On occasion, participants engaged in strengths-based responses, even when the topic of the prompting question related to barriers or challenges. Accordingly, many findings are interlinked: an emerging arts identity of the region (weakness) could be supported by embedded collaboration and partnerships (opportunity).

It should be noted that First Nations groups raised several nuanced considerations, which have been described separately where appropriate.

STRENGTHS <i>e.g. Which Arts Plan initiatives have had the most impact on the Sunshine Coast's creative sector and why?</i>	WEAKNESSES <i>e.g. What are the unique barriers faced by artists, arts workers, and businesses on the Sunshine Coast?</i>
<ul style="list-style-type: none">Beauty of the natural environment Participants affirmed the value of the diverse biosphere on the Sunshine Coast. They perceived this as the greatest locational strength of the region, from the hinterlands to the Coast.Abundance of local talent and local champions Participants praised the locally based talent and recognised the comparably high number of creatives working across the region.*Existing Council programs and support Participants appreciated Council's existing programs and initiatives to support the arts. These programs not only had professional value, but also for capacity and connection building within the community.Improved reputation and sophistication Participants identified that the arts have evolved and grown in recent years, to an industry that is recognised as both reputable and sophisticated. The high reputation of council-run initiatives and the genuine communities they have created was noted. Notwithstanding, advocacy remains a key challenge. <p><i>*First Nations artists identified a key challenge within the community is identifying and leveraging new champions within the sector, as many are overcommitted and fulfil several roles.</i></p>	<ul style="list-style-type: none">No major draw-card cultural infrastructure The lack of a 'magnet' and thus commercial cultural institution is a hindrance to attracting artists, programming, and audiences alike.Availability, affordability, and connectedness of infrastructure Participants frequently identified infrastructure as a barrier for creatives, expressing a need for physical platforms to present their works.Emerging branding and identity Participants expressed that the creative reputation of the region is still gaining momentum. They considered how as this identity is solidified, trust and confidence can be better built.Limited long-term investment and funding Participants identified a lack of continuity in arts investment as a key barrier, more often from a higher state or federal level. <p>First Nations</p> <ul style="list-style-type: none">Self-worth and expectations Participants noted that maintaining a sense of self-worth as a First Nations artist is difficult, particularly when expectations of the nature and quality of First Nations art are hard to meet.Education of cultural protocols Participants expressed that a key area for improvement is the education of Aboriginal culture, truth-telling, and ways of engagement within the arts.

OPPORTUNITIES <i>e.g. Thinking to the future, what are the small and big opportunities for Sunshine Coast's Creative Arts Sector?</i>	THREATS <i>e.g. Reflecting on the past few years, how has the COVID-19 pandemic affected the way you work? What recovery efforts should be prioritised?</i>
<ul style="list-style-type: none">Focused audience development Participants expressed a sense of deep value for audiences of the arts and saw opportunity to better tailor experiences to their needs. This included the opportunity to maintain audiences in 'down-times' (e.g. COVID, natural disaster), and use digital and experience-based trends to widen reach.Embedded collaboration and partnerships Participants detected opportunities for the arts to leverage internal collaboration within Council, and external partnerships with the private sector. Philanthropy was often referenced as an untapped market in the region.Leveraging the 'ArtsCoast' creative landscape Participants valued the prospect of place-based arts offerings which respond to the natural coastal landscape that the region is known for.Capitalising on the 2032 Olympics: Participants saw an opportunity to leverage the 'creative festival' of the Olympics, capitalising on the brand and cultural draw card of this landmark event.Sustainable professional development opportunities Participants emphasised opportunities to better support and up-skill artists by way of sustainably delivered professional development. They saw potential to 'professionalise' an industry which is often perceived as more independent from industries with more established reputations.New cross-sectoral approaches Participants thought the arts could extend beyond the creative sector, and benefit from wider synergies between other sectors such as health, education, and especially tourism.	<ul style="list-style-type: none">Advocacy for the value of the arts Participants raised a broader ongoing challenge related to buy-in and education of the arts. Where creative arts are often considered outside of the central focus, they considered how the region could advocate for the arts as a valuable sector and cultural necessity that is worth investing in. <p>First Nations</p> <ul style="list-style-type: none">Dispossession and knowledge ownership Participants expressed the biggest barrier is the history of dispossession of Aboriginal peoples and their continual advocacy for knowledge ownership of artistic and intellectual property. They noted that continued education and 'truth telling' to further the mainstream's understanding of this experience and the nature of intergenerational trauma is vital.Tourism branding and style authenticity Participants expressed those representations of First Nations art, in both creative and tourism branding, presents a narrow view of the diversity and complexity of First Nations arts (e.g. symbolism and iconography) and is often mis-representative and offensive.

4.4 RESULTS OF VISIONING EXERCISE FROM CONSULTATION

Focus Group participants engaged in strength-based conversations when envisioning future opportunities for the Sunshine Coast’s creative landscape. Participants responded to the following questions:

- What three words would you like to use to describe the Sunshine Coast’s creative scene in 5 years?
- What do you think a successful creative sector would look like in 5 years? What do we need now to make it a reality?
- Thinking to the future, what are the small and big opportunities for Sunshine Coast’s Creative Art Sector?

The below word cloud collates the most frequent words used by participants across all focus groups when responding to these future-focused questions. Participants want a future Sunshine Coast that encompasses:



Looking further into the words and sentiment shared by participants, recurring themes across all participants included:

- Strong First Nations / Kabi Kabi connections and representation
- A bold creative identity
- An independent sector (not just supported by Council)
- A place where artists can make a living
- Known for live music
- Multiple recognisable arts venues and festivals
- Embracing the 2032 Olympics.

Further, participants in the Council/SCAAB focus group were encouraged to consider opportunities to evolve the existing Arts Plan vision and asked: *Does our vision still hold true? Is there anything missing?*

“The soul of our community is our flourishing arts ecology: nurturing connections, promoting experimentation and inspiring collaboration.”

Broadly, feedback was positive, with suggestions for an improved vision related to minor semantics and phrasing of the statement. ‘Soul’ and ‘ecology’ were key words which were perceived as complex by some, suggesting these words could instead link the arts to a broader ecology, rather than one exclusively linked to the arts.

A selection of quotes from focus group participants related to the current vision is provided below:

- “I don’t like the use of the word ‘soul’
- “The word ‘soul’ is complex – could be off putting for some”
- “Key words still resonate – connection, experimentation, collaboration”
- “We need to speak to identity – arts and creativity are key to the identity of the region”
- “Ecology is still a good word. But it’s about a broader ecology – that of a region not just the arts.

5. TRENDS, ALIGNMENTS AND IMPACTS

5.1 FRAMEWORK TO ANALYSE FEEDBACK TRENDS

The Arts Plan provides a holistic approach to nurture and advance the regions’ arts ecology, and is broken down into four key focus areas, and the corresponding actions needed to achieve this. In reality, no plan or strategy can be distinctly divided into stand-alone goals, as they are often symbiotic, and the actions needed to achieve them are interrelated and complex.

For this report, we have created a framework (Appendix G) to analyse the feedback trends that we heard throughout consultation with the arts sector (through the 2022 arts sector survey and targeted focus groups), and key insights from the 2020 audience research report, and incorporated this into a table that shows:

1. Summary of feedback trend and select quotes
2. Alignment to the Arts Plan’s goals and strategies
3. Broader strategic alignment to the National, State and Regional documents discussed in section 2.4
4. The alignment with or impact on the Arts Plan.

The following section summarises the frequently mentioned feedback from consultation and the new ideas and trends that were raised and should be considered for inclusion in the refreshed Arts Plan. A core research question that drives this section is: **“What will attract people to create, consume, and co-invest in the creative arts on the Sunshine Coast?”**

5.2 SUMMARY OF FEEDBACK TRENDS

Frequently mentioned feedback trends

In addition to the thematic overview of consultation themes (4.2) and the results of the SWOT exercise in consultation (4.3), the following section provides a summary of feedback themes heard across all consultation. The below feedback trends were the most frequently mentioned items across consultation that are already featured in the Arts Plan goals and actions in some form.

- **Professional development and capacity building:** professionalising the arts sector is integral to the next phase of the Arts Plan. The main levers identified through consultation focused on capacity building, particularly professional development programs that have a presentation or commercial outcome. This is interrelated with the other common themes such as elevating the calibre of the arts, this will in turn elevate the region’s creative profile and attract higher value partnerships.
- **First-Nations led:** ensuring the First-Nations actions in the Arts Plan, and subsequent professional development, delivery and presentation programs, are self-determined by First Nations creative leaders. Respecting and educating in relation to cultural protocols and practices was also raised as an area for development ‘across the board’.

- **Audience development:** understanding and meeting the expectations of contemporary arts audiences, particularly how their behaviours have shifted following the pandemic, was identified as a priority. Fostering genuine participation between artists and audiences is essential in creating a diverse range of meaningful and tailored experiences.
- **Brand and profile:** The Sunshine Coast's unique creative brand and narrative is fundamental to evolving the region's creative reputation. While the region's point of difference as the 'ArtsCoast' is gaining recognition, wider promotion, and advocacy for the value of the arts in general will be vital to shifting perceptions, unlocking funding, and attracting new audiences. Participants felt it was essential that the regions' creative brand is reflective of place and its rich First Nations culture.
- **Transformational cultural infrastructure:** the lack of major 'transformational' cultural infrastructure in the region was raised by participants as a major barrier to talent, programming and thus audience and commercial development. Access to infrastructure was also flagged as a key action to progress over coming years. The Arts Plan has enabled the development of a strategic Regional Arts Infrastructure Framework to guide Council in future art infrastructure decisions and prioritisation.
- **Cross-sector partnerships and collaboration:** developing and strengthening cross-sectoral partnerships and co-investment will be critical to take the Sunshine Coast arts sector to its next level of maturity, and create more opportunities for artists, arts workers, and audiences. Developing cross-sectoral partnerships between closely related sectors such as tourism and hospitality, was also flagged as an opportunity. The private sector emphasised the need to develop the ecosystem of specialist intermediary brokers to bridge the gap between artists, the private sector, and consumers. The opportunity here is to include a strategy in the refreshed Arts Plan around bringing these brokers into the ecosystem. The main area of focus will need to be around profiling and facilitating networking between the creative sector and the intermediary sector.

New feedback trends and ideas

The following feedback trends raised across the consultation were new items that are not featured in the current Arts Plan. They are largely reflective of changing times, new developments, and societal shifts since the first Arts Plan was delivered.

- **Digital art and digital capacity building:** the evolution of digital art and digital engagement was raised as a driver of change. A lack of digital literacy and confidence to adopt new technologies within the local arts sector was identified as a huge barrier that needs to be addressed with education and capacity building. There is an opportunity to align to *The Australia Council for the Arts Digital Culture Strategy* and their vision for a digitally enabled arts and creative industry by 2024.
- **Sunshine Coast Biosphere:** participants regarded the newly awarded Biosphere status, as one of the Sunshine Coast's most valuable assets firstly in attracting and inspiring artists to practice in the region and secondly, as a desirable backdrop for the presentation of the arts. As council develops the 'Sunshine Coast Biosphere brand', there is an opportunity to incorporate this into creative marketing and programming.
- **Covid recovery:** the need to build back stronger after the shifts and shocks of the pandemic was raised by participants. This included diversifying funding models and private sector partnerships to fill the gap of Covid grant programs and embracing new ways of working developed during the pandemic such as digital collaboration and presentation.
- **The 2032 Olympics and Paralympics:** the 2032 Brisbane games were identified as a major opportunity to grow the arts sector on the Sunshine Coast, although ambitions were tempered with realism about how much arts funding will be available based on previous years. There is an opportunity to align to the Olympics related goals and actions of the State Government's strategic documents, such as *Creative Together 2020 – 2030 (Arts Queensland)* and *Towards Tourism 2032: Transforming Queensland's visitor economy (Department of Tourism, Innovation and Sport)*.



Image: Dawn Awakening, Horizon Festival 2022 | Photo: Nic Morley

6. CONCLUSION

The inaugural Arts Plan aimed to set the foundations to stimulate a flourishing local arts sector creating infrastructure, support mechanisms and platforms to support and develop artists and arts workers. The insights captured in this report demonstrate that the Sunshine Coast's arts sector has matured and diversified since 2018. The statistics outlined in this report are supported by insights collated through consultation with people invested in or participating in the arts sector on the Sunshine Coast. Across consultation, participants acknowledged the growth potential of the arts sector and therefore, the maturing identity of the Sunshine Coast as a cultural destination.

Working towards a refreshed Arts Plan

Encouragingly, most of the feedback trends heard during consultation, are reflected in the Arts Plan goals and actions, in some form, and often straddle multiple goals and actions. Frequently heard themes included:

- professionalising the sector and the importance of capacity building;
- ensuring a self-determined approach to First Nations actions and programs;
- gaining a deeper understanding of audience needs to aid audience development;
- elevating the regions' creative profile and brand;
- the need for major cultural infrastructure to unlock programming and commercial opportunities; and,
- the importance of strengthening cross-sectoral partnerships.

Some of the new trends and ideas raised in consultation that are not included in the current Arts Plan are largely reflective of new developments and societal shifts since the Arts Plan was delivered. Council should consider either revising existing actions or adding new actions that relate to the following trends:

- **Digital Engagement with the Arts:** Building digital literacy and adoption of new technologies.
- **The Sunshine Coast Biosphere:** Capitalising on the Sunshine Coast's newly awarded biosphere status from UNESCO.
- **Post-Covid recovery:** Building back sustainably post-pandemic by diversifying funding and embracing new ways of working and audience preferences.
- **Brisbane 2032:** Leveraging the audience development and funding opportunities presented by the 2032 Olympics and Paralympics.

The overarching Arts Plan goals still encapsulate the key focus areas needed to advance the region's arts ecology. Although some specific strategies were not touched on in consultation, the sentiment of the overarching strategies were discussed in some form. Some will need to be evolved to reflect the advancements made since the Plan was developed, notably the growth in creative infrastructure and programming and new funding mechanisms such the Sunshine Coast Arts Foundation and the Arts Levy. Additionally, the new governance structures and roles established - such as the Horizon First Nations Advisory Group, First Nations Creative Development Officer, the Sunshine Coast Arts Advisory Board First Nations sub-committee and new resourcing to strategically lead the development of the ArtsCoast brand - will impact the positioning of some strategies.

The next phase of the Arts Plan will be to evolve some strategies to incorporate the new trends and ideas raised during consultation and where necessary, refine and consolidate actions to reflect the sector's shifting priorities as it emerges from the pandemic and responds to new opportunities. More detail on these recommendations and the alignment to relevant National, State and Regional strategic documents is detailed in Appendix G.

Evolving the Arts Plan Vision

Regarding the Arts Plan vision - *"The soul of our community is our flourishing arts ecology: nurturing connections, promoting experimentation, and inspiring collaboration."* Participants believed the essence of the statement still holds true particularly around connection, experimentation, and collaboration. More specific feedback was related to the complexity of the word "soul" with participants pondering whether another word could be more accessible and less intimidating. Given the feedback in response to future-focused visioning questions, there may be an opportunity to have a stronger emphasise on the region's First Nations roots, the natural landscape and incorporate the attributes that participants want the creative scene to be known for in 5+ years; a bold, independent, home to multiple recognisable arts venues and festivals and a place where artists can make a living.

Refine the Arts Plan goals

A more agile and adaptable delivery capability could be achieved through the refinement of the planning framework. Furthermore, the trends identified in the consultation process, considered alongside the pillars of the national cultural policy, could support this refinement.

The literature review of numerous national and state creative/cultural strategies and plans, highlighted that most goals/focus areas are articulated starting with active verbs e.g. establish, create, strengthen, support etc. As the next iteration of the Arts Plan is refreshed, there is an opportunity to revise the description of each goal to follow this common format.

The current Arts Plan has 49 actions some of which straddle multiples goals. During the refresh there is an opportunity to refine the actions, integrating some to a higher order and remove or revise others that have been achieved or changed focus.

Broadening the name of the Plan

The literature review also highlighted the opportunity to rename the Plan to be more in line with national and state documents that take a broader lens than just 'arts' and use terms such as 'cultural' (The Australian Government's *National Cultural Policy*, the Australia Council for the Arts *Digital Culture Strategy* or 'creative' (Art's Queensland's *Creative Together Road Map*). Creative seems to be the most commonly used descriptor when referring to this sector for example the creative economy, creative industries, creative workers etc.

What's Next? Realising the Shared Vision

Council's appreciation for the role of the arts as central to a thriving community is evident in its corporate vision - *to be Australia's most sustainable region: Healthy. Smart. **Creative.*** The establishment of the Arts Plan, its associated structures, and years of consistent delivery against its goals - significantly the introduction of the Arts Levy - demonstrates Council's commitment to creating a thriving and sustainable arts sector. Through the various initiatives listed within this audit, it is apparent that Council values the artists and cultural institutions on the Sunshine Coast as a critical part of the economy and essential to the quality of life of its residents.

Throughout consultation we heard optimism, bold ideas, and intent to further propel the local arts sector into its next phase of maturity. The combination of a passionate arts sector; a committed Council, a board of invested creative advisors; and a new Arts Levy that can unlock new opportunities, is a powerful alliance to push things forward. This audit report provides an evidence base to inform the refresh of the Arts Plan, future planning, and advocacy efforts.



Image: Feeling of Place by Rex Backhaus-Smith | Photo: ben vos productions

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Refer to Appendix F – Desktop Review Matrix for a comprehensive list of all other documents reviewed for this Report.



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Detailed Business Case

STAGE 3: DETAILED BUSINESS CASE

Sunshine Coast Council – New Regional Gallery

July 2023



Joanne Currie Nalingu [Gungurri] | *Glasshouse Mountains Triptych 2002* | Caloundra Regional Gallery 20-year Anniversary Exhibition 2020



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Controlled Document Register

Rev. No.	Issue	Distribution	Approved	Date
01	First Draft – issued for comment	Project Working Group	Marcus Paget-Wilkes	07 December 2022
02	Second Draft – incorporating SCC Working Group comments	Project Working Group	Marcus Paget-Wilkes	31 January 2023
03	Third Draft – incorporating further SCC Working Group comments	Project Working Group	Marcus Paget-Wilkes	17 February 2023
04	Fourth Draft – including updates to Part Four – Project Implementation (FEA and implementation section)	Project Working Group	Jennifer Kay / Gavin Speak	26 June 2023
05	Fifth draft – incorporating SCC Working Group comments	Project Working Group, Project Steering Committee	Jennifer Kay/Gavin Speak	10 July 2023
06	Final version – incorporating final Working Group and PSC comments, for issue to Council	Project Working Group, Project Steering Committee, Council	Jennifer Kay/Gavin Speak	25 July 2023



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Glossary of Terms

AAA: AAA refers to the highest standard an Australian museum or gallery can achieve in terms of climatic conditions, security and lighting. A rating of AAA typically supports a museum or gallery hosting international touring exhibitions and providing a high level of collections monitoring, security, space etc. but is not directly linked to a galleries ability to loan art from other institutions.

Aboriginal: A person who is a descendant of an indigenous inhabitant of Australia.

ABS: Australian Bureau of Statistics

Aggregated Arts Focal Point: Focal-point aggregation refers to the aggregation of a specific unit (focal point) with its adjacent units, given some spatial requirements. In this paper an aggregated arts focal point refers to the connectivity and collective collaboration of the proposed New Regional Gallery with other regional arts facilities.

Arts: Arts refers to the highly diverse range of human activities engaged in creating visual, auditory, or performed artifacts.

Arts Queensland: Arts Queensland is part of the Department of Communities, Housing, and Digital Economy, committed to building a strong and sustainable sector which supports the renewal and transformation of Queensland through arts, culture and creativity.

BCR: Benefit Cost Ratio

BOH: Back of House

Business Case: A business case provides justification for undertaking a project investment. It evaluates the benefit, cost and risk of alternative options and provides a rationale for the preferred solution.

CACD: Community Arts and Cultural Development

CBA: Cost Benefit Analysis

CBD: Central Business District

CCAP: Caloundra Centre Activation Project

CCCH: Caloundra Community & Creative Hub

CEA: Cost Effectiveness Analysis

Cultural Activity: For the purposes of this report 'Cultural activity' has been defined as per the UNESCO's Framework for Cultural Statistics 2009. This includes visual and performing arts, music, museums and galleries, history and heritage including the natural environment, Indigenous culture, craft, libraries, literature, publishing, digital and new media, design, architecture, food, film, fashion, television, and radio.

Cultural Tourism: For the purpose of this report the United Nations World Tourism Organisation's definition of Cultural Tourism has been adopted, which is the movements of persons for essentially cultural motivations such as study tours, performing arts and cultural tours, travel to festivals and other cultural events.

DBC: Digital Business Case

Development Approval: Refers to the regulatory approval that must be obtained prior to commencing a development.

Due Diligence: A due diligence is an investigation, audit, or review to confirm facts or details of a matter under consideration.

ELS: Environment and Liveability Strategy

EP: Equivalent Persons

First Nations: First Nations refers to the many different and distinct Aboriginal and Torres Strait Islander groups within Australia, each with their own culture, language, beliefs, and practices.

FOH: Front of House

GFA: Gross Floor Area

GRP: Gross Regional Product

HOTA: Home of the Arts (Gold Coast)

Indigenous: Indigenous refers to items produced, growing, living, or occurring natively or naturally in a particular region. In terms of people indigenous refers to the first earliest known inhabitants of a place.

Investment Logic Map: An ILM is a standardised technique to ensure that robust discussion and thinking is done up-front, resulting in a sound problem definition, before solutions are identified and before any



investment decision is made.

LGA: Local Government Area

MCA: Multi Criteria Assessment

MONA: Museum of New Art (Hobart)

NEIR: National Institute of Economic and Industry Research

NPV: Net Present Value

PAF: Project Assurance Framework

PCG: Project Control Group

PE: Preliminary Evaluation

PESTLE: Political, Economic, Science, Technology, Legal and Environment. PESTLE relates to the PESTLE analysis, which is a tool used to help companies and organisations track the environment they're operating in or are planning to launch a new project/product/service.

Planning Scheme: refers to the legal document prepared by the local council or the Minister for Planning and approved by the Minister. It contains policies and provisions that control land use and development

RAG: Redland Art Gallery (Cleveland)

RAIF: Regional Arts Infrastructure Framework 2019-2041

RG: Regional Gallery of the Sunshine Coast, based in Caloundra, in relation to which this Business Case has been written. Also referred to throughout as the New Regional Gallery, the Gallery, and the New Gallery

SAN: Services Advice Notice

SASR: Strategic Assessment of Service Requirement

SCAF: Sunshine Coast Arts Foundation

SCC: Sunshine Coast Council

SCCA: Sunshine Coast Creative Alliance

SEIFA: Socio-Economic Indexes for Areas

Trunk Infrastructure: Trunk Infrastructure refers to larger, significant infrastructure that supports growth and benefits several development sites

USC: The University of Sunshine Coast

Zoning: Zoning refers to municipal or local laws or regulations that govern how real property can and cannot be used in certain geographic areas.



Preface

This Detailed Business Case was commissioned by Sunshine Coast Council (SCC) for the purpose set out herein and prepared by Savills Project Management.

It has been developed to assess the value for money proposition of the proposed Regional Gallery of the Sunshine Coast, based in Caloundra. The SCC acknowledges that the proposed Regional Gallery (RG) is a project of both local and state significance and as such, this report has been prepared in accordance with the Queensland Government's Project Assurance Framework (PAF).

The Project Assessment Framework (PAF) sets the foundation for ensuring that project evaluation, procurement and delivery activities are undertaken effectively and efficiently across the Queensland Public Sector, and that the State Government achieves value for money from its investment in projects.

This detailed business case report captures the requisite outputs as outlined in the Strategic Assessment of Service Requirements, Preliminary Evaluation and Business Case Development guidance material under the PAF. Additional PAF content and guidance notes have been inserted into this report to provide the reader with additional context where it is deemed appropriate.

The report incorporates the Investment Logic Mapping framework contained in the Department of State Development's Business Case Development Framework.

Disclaimer

Savills Project Management has prepared this report in accordance with the terms of engagement letter dated 25 May 2021.

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In respect of any projections or estimates regarding future matters that may be set out in this report, Savills emphasises that specific assumptions have been made based on the information and data provided and the current forecasts. In particular, the accuracy of any estimates and any costs referred to in this report are only valid as at the date of this report and may vary significantly thereafter.



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This report should be read as a whole, and sections or parts of the report should not be read or relied on out of context.

Acknowledgement

This Business Case is made possible by the contributions of staff and consultants who were interviewed and assisted with its production. Thanks are due to New Regional Gallery Working Group, New Regional Gallery ILM Working Group, Caloundra Community Creative Hub Project Control Group, as well as the industry, external and internal stakeholders who participated in the extensive engagement meetings and workshops.

First Nation Australia Acknowledgement

Sunshine Coast Council acknowledges the traditional Country of the Kabi Kabi Peoples and the Jinibara Peoples of the coastal plains and hinterlands of the Sunshine Coast and recognise that these have always been places of cultural, spiritual, social and economic significance.

We wish to pay respect to their Elders – past, present and emerging – and acknowledge the important role Aboriginal and Torres Strait Islander people continue to play within the Sunshine Coast community.



1.0 Executive Summary

1.1 Introduction

A regional art gallery with a national reputation is a transformational arts and cultural piece for the Sunshine Coast and Caloundra. Arts and culture are highly valuable and esteemed from a cultural capital and economic standpoint. A general lack of understanding and appreciation is often portrayed in relation to the value of the arts and its contribution to a regional community and its economy. It is also widely recognised that a lack of investment and support in arts and cultural infrastructure contribute to artistic stagnation.

Arts experiences play an important and growing role in international tourism to Australia. They engage international visitors with the uniqueness, depth and diversity of Australian culture, support local economies and share Australian stories and perspectives with the world.

Investment in the arts and cultural sector can provide direct productivity dividends (contributing to employment and growth) as well as a range of positive externalities that can be hard to measure accurately, including:

- Supporting employment opportunities and contributing to economic and social policy outcomes including revitalised communities and solutions to individual, social or community concerns.
- Providing an opportunity for engagement between First Nations, the broader community, and cultural visitors by connecting them with the living stories and landscapes of First Nation cultures. This engagement supports cultural maintenance, economic empowerment, community connectedness and wellbeing among First Nation cultures.¹
- Engagement with arts, culture and creativity delivers benefits in a wide range of areas including health and wellbeing, positive ageing, youth justice, domestic violence, and community recovery.² This complements frontline services, reduces costs in health and community care, and creates stronger, healthier communities.³
- Greater recognition and understanding of the value of the arts and cultural sector and its potential role in strengthening the economy and broader community.

The existing Caloundra Regional Gallery has been in operation and servicing the Sunshine Coast community for over 20 years, located in the converted 1970s former library building, Felicity House. As well-loved as the current gallery is, it is considered lacking in capacity, suitable facilities and spaces to adequately provide for present and future community needs. The site faces increasing challenges in terms of attracting and hosting exhibitions and tours, generating commercial opportunities and sustainable revenues, and stimulating and supporting economic development and growth in the region.

There is significant potential and opportunity to revitalise and increase capability and reach of the arts sector on the Sunshine Coast whilst creating sustainable and resilient cultural infrastructure. This Business Case provides a clear rationale for investing in the development of a new Regional Gallery as a key element of the Caloundra Centre Activation Project. It confirms that the benefits of investment in the new Gallery are considerable in terms of economic activity generated to the region, as well as increased cultural awareness, improved sense of place and enhanced community development through increased liveability and public amenity.

¹ Living Culture: First Nations Arts Participation and Wellbeing (2017), Commonwealth of Australia, Canberra.

² All-Party Parliamentary Group on Arts, Health and Wellbeing Inquiry, 2016, Creative Health: The Arts for Health and Wellbeing, UK.

³ Fenner, P., Rumbold, B., *et al.* (2012), Is there compelling evidence for using the arts in healthcare?, Deeble Institute evidence brief no. 4. Australian Healthcare and Hospitals Association, ACT.

Rentschler, R. *et al.* 2015, Stats and Stories – Theme 3 Social Inclusion. The impact of arts in Regional Australia. Deakin University, Melbourne.



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Continued operation in its current state will not address the Gallery's challenges in the long-term, and a business-as-usual approach will result in a continued loss of profitability and a requirement for Sunshine Coast Council (SCC) to increasingly subsidise operations over time as the infrastructure reaches obsolescence and visitation falls away.

The rationale for the Gallery development is first and foremost predicated on securing a leading creative and artistic hub in the region that will be equipped to support contemporary arts and cultural growth into the future.

1.2 Current Context

The arts, cultural and creative sector is a mix of art forms and industries with a focus on the development, production, presentation, distribution and commercialisation of arts and cultural-related goods, services and activities.

Whilst the focus of this proposal is an Art Gallery, its bounds extend beyond the traditional definitions and its programming may incorporate a broad range of creative arts disciplines including visual art, craft and design, music, dance, writing, dramatic and physical theatre, media art, multi-arts, festivals, public art, community cultural development, and heritage and collections including museums, galleries, and libraries.

With rapid population growth in the Sunshine Coast region, increasing by over 79,000 people between 2011 and 2021 (30%) and forecast to grow to over 500,000 people by 2041⁴, it is vital that cultural infrastructure is in place to suit this growing demand. The demand is present and will increase into the future, particularly with the rapid population growth trend witnessed through the COVID-19 pandemic. Delaying the development of this social and cultural infrastructure risks stagnation of the arts sector in the region and / or that arts talent may move elsewhere where there is better support. It also risks developing areas of the Sunshine Coast missing out on critical social and cultural infrastructure that helps bind society together.

The proposed New Regional Gallery seeks to:

- Create a cultural focal point with gravity for the Sunshine Coast region.
- Create a celebration of First Nations Peoples art and culture.
- Leverage arts and culture for stimulus recovery from COVID-19 induced stagnation.
- Enable the sector to be agile enough to withstand the accelerated digital and industrial disruption.
- Create a place for increased cultural literacy for a growing population.
- Create a home for local emerging as well as established artists and arts workers.

1.3 Investment Rationale

Several deficiencies and constraints associated with the existing Regional Gallery have been identified. The current Gallery constraints and limitations are considered to include:

- 1) **Programming** - Resources and spatial capacity limit programming impact and reach within the Gallery. The New Regional Gallery will enable the creation of an expanded program of exhibitions and activities that position the Gallery as a significant regional cultural institution.
- 2) **Collection** - Facilities and staff resources currently limit the ability to grow and provide adequate care for the Sunshine Coast Arts Collection, valued at over \$1 million (2022). The Sunshine Coast Council art collection needs capacity to grow and align with the cultural identity and vision of the Sunshine Coast.
- 3) **Resources** - Constraints in current Gallery staffing levels (7.3 FTE), exhibition development and presentation funding limit services offering potential and impact. A sustainable operational plan will ensure that resources align with nationally accepted industry standards, increase programming impact and reach, and support and develop local artists.

⁴ <https://www.sunshinecoast.qld.gov.au/Experience-Sunshine-Coast/Statistics-and-Maps/Population-Growth>



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- 4) **Gallery Storage** – Currently the gallery has insufficient artwork, equipment and material storage capability, placing the gallery's A grade status at risk. The lack of dedicated climate-controlled storage also means the gallery has declined offers of artwork donations due to lack of available and appropriate space.
- 5) **Visitor Experience** – At present there is no food and beverage offering at the Gallery. Space and facilities are also limited for the delivery of public programs. The new Gallery design brief and operational plan (programming) will ensure that visitation is a critical indicator of success for a public art gallery and will complement a programming strategy and welcome a diverse community (cultural, age, socio-economic, locals and tourists), connecting with the rest of the Precinct and being easily accessible.
- 6) **Staff Accommodation** - There is insufficient office accommodation on-site, with staff required to work from alternate facilities in SCC's administration building. This creates inefficiencies and inhibits professional service provision. The new Gallery design will provide suitable accommodation to ensure staff are appropriately located within the gallery and facilities are safe, secure and support the recruitment and retention of professional staff.
- 7) **Learning and Participation Resources** - The current Gallery Artroom is not of sufficient capacity to accommodate group learning and school classes, discouraging schools and groups considering visiting the gallery. The proposed Regional Gallery will have specific provision for schools, youth and families, including, workshop space/s (wet and dry) and a larger multi-arts and events space that connects with the outdoor space accommodating larger installations and performances.
- 8) **Revenue** - The current Gallery is limited in its ability to earn revenue due to commercial, spatial and staff limitations. A larger New Regional Gallery with the ability to earn revenue from other sources such as functions and events, public programs, space hire and potential admission fees for special exhibitions will contribute toward offsetting increased operating costs.
- 9) **Infrastructure and Facilities** - With only 165m² of current exhibition space, the existing Gallery sits at the lower end of the scale in terms of regional galleries. The proposed New Regional Gallery will provide total exhibition space of 1,050m² that is flexible and adaptive, all rated at nationally accepted museological standards. This will enable the New Regional Gallery to service both locally sourced exhibitions and programs, facilitating an increase in the number of longer-term exhibitions generated from the Art collection as well as access to a broad range of touring exhibitions that typically require 600m² – 800m² of space.
- 10) **Building the Brand** – Limited budget and resources, combined with limited marketability of the current Caloundra Regional Gallery means it lacks brand and identity. Investment will grow the 'visibility' of the Gallery within the community, tourism sector and on-street presence through a focussed marketing strategy which utilises all appropriate channels, reflecting key markets and opportunities for growth within existing resources.
- 11) **Strategic Alignment** – The New Regional Gallery development is aligned with the Caloundra Centre Activation Project, forming a key growth component of the arts community and cultural tourism sectors for the Sunshine Coast.

Continued operation of the current Gallery without significant capital investment to increase capacity and functionality is considered unsustainable, with facilities increasingly too small and not fit-for-purpose for a fast growing and younger population in a lifestyle region. It is forecast Gallery visitation will not grow in accordance with population growth, remaining constant as the building ages and newer attractions and facilities are developed in the Region.

1.4 Strategic & Policy Objectives

The proposed project is well aligned with the respective policies and the declared service needs of each level of Government.

Specifically, the project aligns with:

- Caloundra Centre Masterplan (2017)
- Sunshine Coast Arts Plan 2018 – 2038
- Regional Arts Infrastructure Framework 2019
- Environment and Liveability Strategy



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- Creative Together 2020-2030 Roadmap
- Grow 2022 - 2026
- Creativity Connects Us (2020–24) 2021 – 2025
- Towards Tourism 2032
- National Cultural Policy – Revive – A place for every story, a story for every place
- Audit and Opportunities Report 2023

1.5 Demand & Opportunity

Governments across Australia invest significantly in cultural assets and services in recognition of the economic value of cultural tourism, and social value for their communities. The arts are increasingly part of the itinerary for international visitors to Australia, demonstrated by more than 8 million international tourists visiting Australia in 2017 of which 3.5 million (43%) engaged with the arts while here. Arts tourist numbers grew by 47% between 2013 and 2017, with more international tourists engaging with the arts than visit wineries or casinos or attend organised sports events⁵.

International arts tourism to Australia is growing. Visiting museums and galleries is the most popular form of international arts tourism, with museums and galleries considered a readily accessible form of arts engagement for tourists. Three in every ten international visitors to Australia in 2017 visited a museum or gallery while they were here, generating significant economic activity to the associated arts communities. The arts, cultural and creative sector plays an important role in attracting domestic and international cultural tourism to Queensland, with cultural tourism estimated to have contributed \$70 million to the Queensland economy in 2016-17⁴⁹.

The arts, cultural and creative sector in Queensland creates jobs and adds value directly through its own economic activities, which generates additional output through demand for goods and services in other sectors of the economy. In 2016-17, the Queensland art, cultural and creative sector directly contributed \$8.5 billion to the Queensland economy and employed approximately 67,000 FTE Queenslanders⁶. Through the sector's supply chain, there was an indirect contribution of \$3.8 billion, additionally employing approximately 25,500 FTE Queenslanders.

There is significant growth potential for the arts to support economic activity and local economies by driving and supporting international tourism. International arts tourists spent \$17 billion in 2017, making up 60% of the \$28.4 billion spent in Australia by all international tourists. The Brisbane 2032 Olympic and Para Olympic Games will amplify the number of international tourists coming to the region, many seeking to experience both sporting and cultural events.

New Regional Gallery Visitation

Visitation projections adopted for the New Regional Gallery indicate the new gallery could attract at least 90,000 visits per annum on average upon completion. Realisation of this level of visitation is dependent on the implementation of the new Gallery design brief and associated operating model that includes investment required to secure major and minor exhibitions.

Research suggests that current (2023) audiences are looking for free experiences that are close to home, or events that support artists⁷. Existing Caloundra Regional Gallery visitation has increased from 20,495 in 2021/2022 to 26,040 in 2022/2023 (the Pre-Covid peak was 22,869 in 2016/2017). Further increases are prevented by space limitation, and current exhibition openings depend on an outdoor marquee to accommodate attendee numbers over 200 people.

The Sunshine Coast Regional Arts Infrastructure Framework forecast visitation to art galleries on the Sunshine Coast will increase from 65,827 in 2018 to 150,374 by 2058. If the current gallery at Caloundra maintained its market share (currently around a third) of all visits to art galleries it would achieve almost 50,000 visits by 2051. With the

⁵ Australia Council for the Arts, International Arts Tourism – Connecting Cultures (2018)

⁶ Economic analysis of the arts, cultural and creative sector in Queensland Arts Queensland, December 2018 (Deloitte Access Economics)

⁷ <https://australiacouncil.gov.au/advocacy-and-research/audience-outlook-monitor/>



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development of a new larger gallery with a more diverse offer, there is scope to increase this market share to at least 50% or 75,187 visitors.

Cultural Precincts and urban renewal

A worldwide trend occurring is the increase in the quantity of cultural infrastructure being developed as part of wider precinct strategies. Investment in cultural facilities helps transform neighbourhoods and supports regional economic development. The strategic use of cultural infrastructure in urban policy internationally has been a recent unpredicted phenomenon, as has the rise and importance of cultural precincts. A strong cultural precinct can make a neighbourhood safer with more events staged which in turn becomes better at attracting capital, knowledge workers and tourists.

These overarching precinct principles and urban renewal objectives are addressed through the Council supported Caloundra Centre Activation Project, which reinforces the New Regional Gallery development as a key initiative of the endorsed Caloundra Centre Masterplan (2017).

First Nations and Traditional Owners Art

This Sunshine Coast region has been the ancestral homelands of the Kabi Kabi and the Jinibara peoples and is also home to an increasing number of Aboriginal and Torres Strait Islander people from other First Nations groups, who play an important role in the social, economic, and cultural growth of its communities.

The SCC values its First Nations Peoples rich contribution and connection to the history, heritage, and culture of this region, promoting the cultural agenda which is currently limited within the Sunshine Coast region due to lack of available avenues. It is recognised by SCC that the First Nations Australians visual arts sector is a major economic contributor to the arts economy and is responsible for some of Australia's most valuable works of art.

Understanding demand for First Nations Peoples history and culture is currently being elevated⁸ in Australia, with the number of domestic tourists participating in First Nations Peoples experiences growing by 41% between 2013–2018.⁹ The Caloundra Community & Creative Hub (CCCH) provides opportunity for promoting the cultural agenda which is not considered evident or accessible in the Sunshine Coast region. First Nations / Traditional Owners partnerships and cultural infrastructure are critical to the New Regional Gallery's future success.

1.6 Service Need, Problem & Benefits

Public investments in developing and supporting cultural infrastructure such as the proposed New Regional Gallery will significantly contribute to a community's liveability. A regional art gallery with a national reputation is an important arts and culture piece for the Sunshine Coast and Caloundra's community and creative hub precinct. Arts and culture are highly valuable and valued from a cultural capital and economic standpoint.

Service Need

The identification and understanding of service need is an important step in the generation, refinement and evaluation of credible options for the New Regional Gallery. The Service Need is stated as:

"Creating an expression of creativity, culture and place that inspires and informs through enriching and highly interactive experiences"

The service need for the New Regional Gallery is further expanded through the following key points:

- The existing Caloundra Gallery is inadequate for any expansion of a permanent collection, displaying a touring exhibition of national significance or supporting a growing local arts culture.
- There isn't any significant regional arts facility in the Sunshine Coast region, in spite of the Sunshine Coast having the

⁸ Martin, M and Poole, F (2021) COVID-19 credited with rising interest in Indigenous cultural awareness and tourism. Available at: <https://www.abc.net.au/news/2021-02-11/covid-19-creates-a-boom-in-indigenous-culture-and-tourism/13140280>

⁹ Jenkins, J and Goetze, E (2021) How cultural experiences are becoming the next big travel trend. Available at: <https://www.abc.net.au/news/2020-07-03/how-cultural-experiences-are-becoming-the-next-big-travel-trend/12419102>



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highest proportion of artists and working artists compared to other LGAs.

- There isn't an arts facility that matches the ambition and need for arts and culture in the Sunshine Coast region.

Problem

The overarching investment logic for development of the New Regional Gallery and securing the long-term future of the regional arts cultural community is centred around three (3) prevailing problems identified and articulated through the ILM process, and form the basis upon which this project is proposed:

- **Problem Number 1:** - Poor understanding of the value of arts and competing pressure for funds allocation across the Sunshine Coast Region causes stagnation of the arts and culture reducing the sense of belonging and reputational pride, and economic opportunity.
- **Problem Number 2:** Multiple undersized and disparately located arts facilities and disjointed small-scale collections hinders creation of an aggregated arts focal point, scaling of arts collections, and attraction to the region of AAA-rated touring exhibitions.
- **Problem Number 3:** A constrained arts vision and insufficient prioritisation to meet current and projected community and visitor needs limits the scope of gallery, programs, exhibition offerings and maturity, community connections, and attraction as a destination.

Benefit

Successful implementation of the Gallery project addressing the Service Need is envisioned to deliver initial benefits across four (4) key categories:

- **Benefit No.1** - Increased Cultural Vitality, Literacy and Appreciation
- **Benefit No.2** - Supporting Regional Economy
- **Benefit No.3** - Improved Sense of Place for the Sunshine Coast
- **Benefit No.4** - Increased Liveability and Public Amenity

1.7 New Regional Gallery – Shortlisted Development Options

This Business Case provides detailed evaluation of a Base Case and three (3) key gallery siting options, shortlisted from a potential longlist of seven (7) options, to deliver the New Regional Gallery against a business as usual or Base Case.

Option A – Base Case (maintain the status quo) - considered 'business as usual' where there is no work done and the existing gallery is retained. This option would be the result of determining that there is no economic, or cultural case for building a new gallery. This option can be immediately discounted as this process has revealed a strong business case for a new gallery, however, Option A will be used as a comparator against the other location options.

Option B – Existing Gallery site - locates the new gallery towards the north of the precinct on the existing gallery location generally in accordance with previous Council endorsement, allowing for the future sale of the library site (or other freehold land). Progressing this option incorporates demolition of the existing gallery structure to facilitate construction. Prior to commencement of construction, the existing Gallery collection and operations will require relocation to a suitable temporary facility whilst construction is completed.



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Option C – Bulcock Street & Otranto Avenue – the Gallery is to be positioned to the southwest of the site on the corner of Bulcock St & Otranto Ave, replacing the existing council administration building on the site which also accommodates the Visitor Information Centre, allowing for the future sale of the library site (or other freehold land). Progressing this option incorporates demolition of the council administration building at 77 Bulcock Street, which is to be vacant premises upon completion of the repurposing of Council's administration building at 1 Omrah Avenue in mid 2025, including the Caloundra Library (note Option D).



Option D – Existing Library site - utilises part of the existing library site for its location within the precinct, enabling the retention of the large portion of Felicity Park with potential to create a significant town square and expended open space and public realm. This option allows continued operation of the current gallery through construction period. This option restricts the potential for commercial development on the current library site, albeit the site can still be developed volumetrically providing space for the gallery within a mixed use development, or the balance part of the site can still be made available for development at some point in the future.



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1.8 Economic & Financial Outcomes

The three (3) shortlisted options were analysed on individual financial and economic performance as well as against the Base Case. The cost benefit analysis, using benefits derived for non-Queensland residents, compares the net benefits from a new art gallery compared with the net benefits from current gallery, focusing on benefits for non-resident visitors (i.e., interstate and overseas visitors). This approach accepts that visits by Queensland residents may be transferring culture / leisure expenditure around the State, while visits from other States or overseas are introducing new expenditure to the State.

It is also important to note that in assessing different locations, research shows the visibility of a gallery is not the primary factor driving visitation. Having a visible gallery is helpful however as shown in below research by Museum and Gallery Services Qld shows the majority of visitors cite another reason (such as word of mouth 28%, seeing a brochure or flier 16% and/or information in a local newspaper) as the main reason for visiting an art gallery.

All figures are %

Key differences highlighted in yellow

	QLD Index	North-Eastern QLD	Central-Eastern QLD	South-East QLD
	n=3018	n=712	n=1137	n=1168
Word of mouth	28	23	30	29
Brochure or flier	16	17	16	15
Newspaper (local/community)	15	13	17	13
Sign/billboard/banner	11	12	11	10
I was passing by	10	13	10	8
Tourist information/publication	10	10	11	7
Information on Internet	8	9	9	7
By invitation or free ticket	7	7	6	7
Poster	4	8	3	3
Newspaper (major metropolitan)	4	4	3	4
I live locally	3	2	3	4
Radio	2	4	3	1
I'm a regular visitor (I visit often, regularly visit exhibits)	2	1	2	2
I drive by (drove past)	2	1	1	2

Source: <https://magsq.com.au/publications/sector-publications-research/>



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The findings of the economic appraisal show Option C and Option D deliver the same benefit cost ratio and are slightly better result than Option B, this is mainly due to the need for the gallery to be relocated twice if the existing gallery site was redeveloped. There may also be an opportunity to sell all or part of the existing library site, however this has not been included in the analysis as proceeds from the sale cannot be preserved for the delivery of the new gallery without Council approval.

An increase in visitation from around 22,000 to around 90,000 visitors per annum is the predominant reason for the significant increase in net benefits and large Benefit Cost Ratio.

Sensitivity testing shows the number of visitors to the gallery needs to increase to around 32,000 per annum to achieve a Benefit Cost Ratio of over 1:1.

Net present value/cost (Annual figures totalled over the 30-year assessment period)	NPV @ 7%			
	Base Case	Option B – Existing Gallery	Option C – Bulcock St & Otranto Ave	Option D – Existing Library
Capital costs				
Construction costs ¹⁰	\$0	-\$33,591,847	-\$33,144,671	-\$33,144,671
Building renewal CAPEX (lifecycle)	-\$1,760,777	-\$7,644,297	-\$7,542,536	-\$7,542,536
Building depreciation (add back)	\$354,440	\$74,958	\$74,958	\$74,958
Total capital costs	-\$1,406,337	-\$41,161,186	-\$40,612,249	-\$40,612,249
Operating costs				
Operating costs (existing gallery)	-\$10,296,275	-\$2,177,499	-\$2,177,499	-\$2,177,499
Operating costs (new gallery)	\$0	-\$23,922,566	-\$23,922,566	-\$23,922,566
Total operating costs	-\$10,296,275	-\$26,100,066	-\$26,100,066	-\$26,100,066
Total capital & operating costs	-\$11,702,611	-\$67,261,251	-\$66,712,314	-\$66,712,314
Revenues & Benefits				
Visitor benefits	\$51,073,250	\$200,244,483	\$200,244,483	\$200,244,483
Terminal Value	\$0	\$1,667,742	\$1,645,541	\$1,645,541
Surplus assets (library land)	\$0	\$0	\$0	\$0
Producer surplus	\$0	\$116,879	\$116,879	\$116,879
Total Revenues & Benefits	\$51,073,250	\$202,029,104	\$202,006,903	\$202,006,903
Total (net benefit)	\$39,370,639	\$134,767,853	\$135,294,589	\$135,294,589
Total compared with Base Case	N/A	\$95,397,214	\$95,923,949	\$95,923,949
Benefit Cost Ratio compared to Base Case	N/A	2.72	2.74	2.74

Source: Savills. ** Note additional costs likely in Option B to move the gallery and fit-out a new space if existing gallery building is redeveloped.

The investment in the New Regional Gallery generates a positive benefit cost ratio of at least 2.72:1 under a range of scenarios. This counts travel costs as a proxy for benefits received by extra visitors to the new art gallery including extra spending in and around the gallery from both new visitors and visitors spending more than they otherwise would have if the development hadn't occurred.

¹⁰ Construction costs have been discounted in accordance with programme and cash flow.



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It is envisaged other benefits, which are difficult to quantify in an economic appraisal but are nonetheless very important, will be generated due to the new gallery development including increased cultural vitality, literacy and appreciation; increased support for the regional economy; improved sense of place and increased liveability and public amenity.

Net Operating Position

The forecast operating subsidy required for a new gallery is set out below and incorporates operating costs and forecast revenues over the first 10 years of the assessment period.

Costs & Revenues	Year 1 (\$)	Year 2 (\$)	Year 3 (opening year) (\$)	Year 4 (\$)	Year 5 (\$)	Year 6 (\$)	Year 7 (\$)	Year 8 (\$)	Year 9 (\$)
Total Annual Income	59,093	72,048	623,068	709,018	841,565	883,643	927,825	974,216	1,022,927
Total Expenditure	998,150	1,531,963	2,464,487	2,511,256	2,704,838	2,810,125	2,923,081	3,043,585	3,171,601
Subsidy**	939,057	1,459,915	1,841,419	1,802,238	1,863,273	1,926,482	1,995,256	2,069,369	2,148,674

Source: RAM. ** Excludes depreciation and in-kind contributions

Financial Impact

The three shortlisted options have been evaluated according to their total financial impact (i.e., their overall combination of the capital costs, recurrent costs and commercial opportunities), and evaluated on their incremental financial impact against the Base Case over a 20-year period.

The results show the Base Case has the lowest financial costs, although it does not generate the range of economic benefits that the new build options will deliver for the Sunshine Coast and Queensland.

The financial analysis indicates Option B is slightly more expensive compared with the other options, as this option involves relocating the gallery twice, with all options more expensive than the Base Case. The financial analysis does not clearly differentiate the options, as only the site selected varies between options. Value from potentially surplus land has been excluded from the analysis as this could not be specifically attributed to the gallery project.

Option	Net Present Value (@ 7.87% discount rate)	
	Total Financial Impact	Incremental Impact Over Base Case
Option A - Base Case	(\$11 million)	N/A
New build - Option B – Existing Gallery site**	(\$55.6 million)	\$44.6 million worse than Base Case
New build - Option C – Bulcock Street & Otranto Avenue	(\$55.1 million)	\$44.1 million worse than Base Case
New build - Option D – Existing library site	(\$55.1 million)	\$44.1 million worse than Base Case

Source: Savills. ** Note additional costs likely in Option B to move the gallery and fit-out a new space if existing gallery building is redeveloped.

1.9 Integrated Analysis and Options Ranking

A comparative and integrated analysis of the shortlisted options considered throughout this Business Case has been summarised and presented below. It compiles the results of the various analyses associated with the New Regional Gallery shortlisted Options to determine a preliminary ranking incorporating the results from the socio-economic,



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environmental and financial analysis, along with the achievement of the project's strategic objectives (established through the Multi Criteria Assessment).

The integrated analysis results for the New Regional Gallery development provide an efficient means of comparing key criteria across the options.

Table 1 - New Regional Gallery – Integrated analysis and options evaluation summary

Category / Criteria	Option A - Base Case	Option B – Existing Gallery	Option C – Bulcock St & Otranto Ave	Option D – Existing Library
Economic Performance				
Total Capital & Operating Costs	(\$11,702,611)	(\$66,666,125)	(\$66,125,111)	(\$66,125,111)
Benefits				
Visitor benefits	\$51,073,250	\$200,244,483	\$200,244,483	\$200,244,483
Terminal Value	\$0	\$1,667,742	\$1,645,541	\$1,645,541
Surplus assets (library land)	\$0	\$0	\$0	\$0
Producer surplus	\$0	\$116,879	\$116,879	\$116,879
Total Benefits	\$51,073,250	\$202,029,104	\$202,006,903	\$202,006,903
Total (Net Benefits)	\$39,370,639	\$135,362,979	\$135,881,792	\$135,881,792
Total – Net Benefits Incremental to Base Case	N/A	\$95,992,341	\$96,511,154	\$96,511,154
Benefit Cost Ratio (incremental to base case)	N/A	2.72:1	2.74:1	2.74:1
Financial Performance				
NPV (total financial impact)	(\$11 million)	(\$55.6 million)	(\$55.1 million)	(\$55.1 million)
Incremental Impact (Worse than Base Case)	N/A	\$44.6 million	\$44.1 million	\$44.1 million
Non-financial Performance				
Service Delivery (MCA scores)	N/A	29.75	28.25	29.75
Design & Placemaking (MCA scores)	N/A	24	24	30.75
Policy Alignment	Low	High	Low - Medium	High
Risk Analysis				
Political, Stakeholder and Project Support Risks	N/A	Medium	High	Low
Community & Environmental Risks	N/A	Medium	Medium - High	Low
Design and Construction Risks	N/A	Medium	Medium - High	Low - Medium
Operating Risks	N/A	Low - Medium	Low - Medium	Low - Medium
Financial / Revenue Risks	N/A	Medium	Medium - High	Low - Medium
Ranking of options	4	3	2	1

Based on the integrated analysis presented above, 'Option D – Existing Library site' is the preferred site location option for the New Regional Gallery development. Options C and D scored best for economic and financial



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performance over the project appraisal period, indicating a cost benefit return of **\$2.74 to every \$1 committed** to the project incremental to the base case and a NPV (Net Present Cost) of **-\$55.1 million, which is \$44.1 million worse than the base case.**

There is marginal variance between Options determined through the commercial analysis (particularly Options C and D). In this context the difference in economic and financial indicators did not clearly distinguish between options. As such, to determine a preferred option, the value for money assessment focussed on socio-economic and environmental impacts, strategic objectives alignment and risk profiles.

The non-financial performance indicators were assessed through scoring generated within the categories Service Delivery (criteria aligned with service need stated in ILM) and Design and Placemaking (criteria aligned with the Caloundra Centre Masterplan 2017 and objectives of the Caloundra Centre Activation Project), which have been adopted from the Multi Criteria Assessment (MCA) undertaken as part of the Options shortlisting. Options B & D scored high for Service Delivery, whilst Option D scored significantly higher for Design and Placemaking qualities when compared to the other options. The superior Design and Placemaking benefits associated with Option D include:

- Connections – Enhance the Community Creative Precinct by providing visual and pedestrian access and connection throughout precinct.
- Environment – Provide a thoughtful environment, including minimising removal of significant existing trees, reduced overshadowing, landscape diversity and views.
- Plan/Amenity - Create an amenity that both enhances the current and future public realm, also taking into account logistical and functional considerations.
- Loading and Back of House – the utilisation of Carter Lane for servicing the gallery limits impact on the public realm

Option C substantially impacts connectivity through the precinct and compromises the planning intent for the Town Centre. The Option C location is at odds with the broader precinct planning and will have an impact on the establishment of a new town square, pedestrian access and connectivity through the precinct.

All three options share similar risk profiles and key risks, although on balance, risk ratings for Option D are lower than Options B and C.

Based on the analysis undertaken Option D – Existing Library Site was the recommended option. Option D has subsequently been progressed in the Detailed Business Case.

1.10 Reference Project

A Reference Project has been developed to ensure that the Detailed Business Case puts forward a robust and tested proposition. The Reference Project does not reflect the scheme that ultimately moves forward into planning and delivery phases; it rather demonstrates that an appropriate design solution exists for the site, and acts as the basis for cost and implementation planning required under Stage 3 of the PAF. It comprises a concept design based on the preferred option, Option D, and responds to the functional requirements defined within this document, providing a built form illustration of the brief that has been provided by the stakeholder group. The design itself was derived from a series of SCC stakeholder workshops and takes inspiration from the unique qualities of the Sunshine Coast region. It draws inspiration from the Glasshouse Mountains, specifically their formation. Like the mountains, the gallery's design incorporates the idea of erosion, with void spaces created around the building's perimeter, reminiscent of the imprint left behind by eroding material. These spaces serve as the entrance and verandah areas of the building.

The functional brief for the gallery ensures that it can host significant national touring exhibitions while adhering to contemporary and sustainable museum practices. It also provides space for creating and displaying community art, with a specific emphasis on the art and craftsmanship of the Traditional Owners. The gallery accommodates the City's permanent collection and can expand into temporary exhibition spaces when needed. Additionally, there are retail areas to sell locally-made art and design products, a café that extends into the landscape, and ample foyer space for hosting events and functions. Practical considerations such as loading and storage facilities and rooftop plant infrastructure are also taken into account.

The Sunshine Coast Regional Gallery's design and functional elements come together to create a space that not only celebrates art and culture but also complements the region's natural beauty and vibrant lifestyle.



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1.11 Delivery Ready

An approach to planning and delivery has been prepared with the objective of putting forward a Delivery Ready project.

The total cost to deliver Option D has been estimated at \$37,060,000 (\$2023, excluding escalation). A detailed cost estimate is available at **Appendix H** – Preferred Option Cost Estimate.

The table below assumes that early works commence in November 2024 and are completed in March 2025 and Main Works commence in March 2025 and are completed at the end of 2026. The cashflow can be revised once Council has secured funding for the project and a new program is developed. With this considered, it should be noted that specific program dates outlined herein are indicative only, established for the purposes of cash flow forecasting and economic modelling.

A preliminary and indicative project capital cost cashflow is summarised below:

Total cost including escalation (nominal)	2024	2025	2026
\$37.06M	\$1.2353M	\$16.7652M	\$19.0594M

Subject to funding being secured in August 2023, it is envisaged that the new gallery can be operational in 2027, in line with the below dates:

Phase	Schedule
Council approval of Detailed Business Case	July 2023
Funding secured	August 2023
Development and Design	November 2023 to March 2025
ECI / D&C Contractor Procured	April 2024 to November 2024
Construction and Delivery	March 2025 to December 2026
Gallery operational	Early to mid 2027

The above program is based on an Early Contractor Involvement procurement approach, followed by a Design & Construct delivery.

It should be noted that if the project is delayed it may not be open and fully established during peak visitation in the pre-Olympic and Olympic period, as typically galleries take a up to 5 years to build awareness and secure major exhibitions once they have opened. Together with a construction period of just over 2 years, it is necessary to invest now to have the Gallery operating optimally before 2030 (during the cultural Olympiad preceding the Olympics).

1.12 Recommendation

The business case has determined that there is a strong socio-economic return for investment in the development of a New Regional Gallery for the Sunshine Coast and recommends that:

- SCC commit to delivery of Option D, a new Regional Gallery of the Sunshine Coast based in Caloundra
- SCC develop a funding strategy and associated State and Federal funding submissions (supported by this Detailed Business Case)



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Part One – Project Need & Strategic Context



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2.0 Proposal Background

2.1 Background Context

2.1.1 Sunshine Coast Region

The Sunshine Coast Council (SCC) is located in south-east Queensland, about 100 kilometres north of the Brisbane CBD. The Local Government Area (LGA) is bounded by the Gympie Regional Council in the north-west, Noosa Shire Council in the north-east, the Coral Sea in the east, the Moreton Bay Regional Council in the south, and the Somerset Regional Council in the south-west.

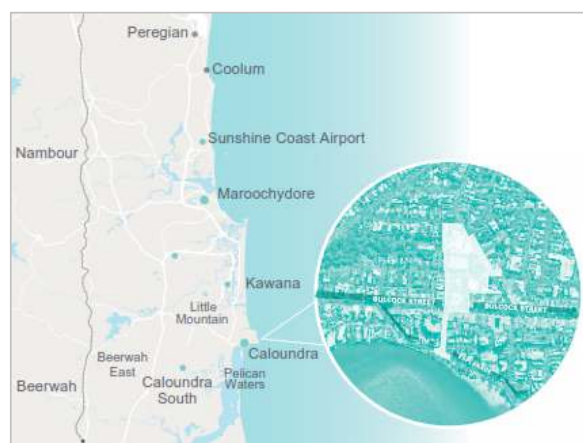
Sunshine Coast Council (SCC) was created in 2008 by the amalgamation of the City of Caloundra and the Shires of Maroochy and Noosa. The Shire of Noosa was subsequently re-established as an independent council in 2014.

The original inhabitants of the Sunshine Coast Council area were the Kabi Kabi and Jinibara Aboriginal people. However, the Sunshine Coast was named to describe the area during the 1960s to aid in the promotion of tourism. It was originally known as North Coast.¹¹

The Sunshine Coast Council area is served by the Bruce Highway, the Sunshine Motorway, Sunshine Coast Airport, and the Sunshine Coast railway line. It is a rapidly growing residential and tourist area, with substantial rural, rural-residential and parkland areas. The LGA encompasses a total land area of about 2,290 square kilometres, including significant beaches, coastline, waterways, national parks, state forests and bushland. The LGA includes coastal urban centres and rural inland towns. Much of the rural area is used for dairy farming, cattle grazing and crop growing.

Tourism is the primary industry with many resorts and holiday accommodation places. Other key industries include leisure, construction and retail, education, agribusiness, aviation, and clean technologies. The current population base of the Sunshine Coast makes it Australia's 10th largest area by population.

Figure 1 - Sunshine Coast Region (with Caloundra Community Hub inset)



2.1.2 Demographic Snapshot

The population of the Sunshine Coast is one of Australia's fastest growing local government areas, and that growth is expected to continue in the foreseeable future. Caloundra is a major centre for the area and attracting significant numbers of new residents and consequently seeing critical hard and social infrastructure projects being proposed or funded for the area.

The Sunshine Coast Council LGA is one of the largest and fastest growing local government areas in Australia over the past 10 years. The population the Sunshine Coast region was 267,241 in 2011 and 346,648 in 2021 (30% increase), estimated to grow to 518,000 by 2041, a rise of over 250,000 people (94%). The rapid growth of new suburbs such as Aura (Caloundra South), Harmony (Palmview) and imminent commencement of Beerwah East (30,000 dwellings) have contributed to the region's population ranking.

¹¹ Sunshine Coast Council community profile; Available at: <https://profile.id.com.au/sunshine-coast/about>



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Influenced by the recent COVID-19 pandemic and the associated migration trend from state capitals to regional areas, Sunshine Coast has emerged as the second highest destination of choice. According to Regional Australia Institute-CBA Regional Movers Index, 6% of the total migration from state capitals to regional cities has gone to Sunshine Coast. The actual and projected population growth across the Sunshine Coast LGA is demonstrated in Table 2 below.

Table 2 - Sunshine Coast population – actuals and projections¹²

Indicator	2011 (actual)	2016 (actual)	2021 (actual)	2026 (projected)	2031 (projected)	2036 (projected)	2041 (projected)	Total (2011 – 2041)
Population	267,241	303,389	346,648	395,000	437,000	478,000	518,000	250,759
Growth % (yoy)	-	14%	14%	14%	11%	9%	8%	94%

The current population is spread between a mix of blue- and white-collar workers with families (18%), low- and middle-income retirees (29%) and a growing percentage of singles under 35 (16%). It is estimated that by 2041 the mature age groups (50-69) will decline by 5% and the population under the age of 50 will rise by the same figure. It is estimated that the population aged 0-9 will also grow. These predictions are consistent with aging population centres across the country.¹³

The Indigenous and Torres Strait Islander populations of the Sunshine Coast are also growing in the region and at roughly similar rates. Between the two Census of 2011 and 2021 the populations rose at an average of 82%, incorporating Indigenous and Torres Strait Islander population growth at 109% and 55% respectively. Within the Caloundra region the combined Indigenous and Torres Strait Islander populations make up around 2% of the overall population.

Table 3 - Sunshine Coast Indigenous and Torres Strait Islander populations¹⁴

	2011 population	2016 population	2021 population	Percentage change (2011 – 2021)
Indigenous population	3,649	5,169	7,627	109%
Torres Strait Islander population	227	307	351	55%
Total	4,046	5,714	7,978	41%

As of the 2021 Census, the population diversity of both the Sunshine Coast and Caloundra was less pronounced than much of the country. For the Sunshine Coast, the total number of people born overseas in the 2021 Census was 70,740, a rise of 20.7% from the 2016 Census. Most arrivals (68.4%) arrived over 10 years prior to 2016.

Furthermore, the English proficiency of people born overseas is roughly 98%, suggesting that most migration comes from English-speaking and European backgrounds. The top five countries of birth outside of Australia are England, New Zealand, South Africa, Germany, and Scotland.¹⁵ Only 5% of the population speak a language other than English at home.¹⁶

The Socio-Economic Indexes for Areas (SEIFA) Index of advantage and disadvantage for the Sunshine Coast is 1014.¹⁷ Caloundra is lower down slightly at 967.2.¹⁸ This is to be expected as Caloundra is a major population centre

¹² SCC-BR-New Regional Gallery Brief, June 2019.

¹³ THR-RPT-Caloundra Community and Creative Precinct Report Appendix.

¹⁴ Sunshine Coast Council community profile; <https://profile.id.com.au/sunshine-coast/indigenous-keystatistics>.

¹⁵ Australian Bureau of Statistics; Sunshine Coast - 2016 Census QuickStats; Available at:

https://quickstats.censusdata.abs.gov.au/census_services/getproduct/census/2016/quickstat/lga36720.

¹⁶ ABS Region summary: Sunshine Coast; Available at: <https://dbr.abs.gov.au/region.html?lga=sa4&rgn=316>.

¹⁷ Sunshine Coast SEIFA by Local Government Area; Available at: <https://profile.id.com.au/sunshine-coast/seifa-disadvantage>.

¹⁸ Sunshine Coast SEIFA by profile area; Available at: <https://profile.id.com.au/sunshine-coast/seifa-disadvantage-small-area>.



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for the Sunshine Coast and will therefore have a higher concentration of white collar and management opportunities that will attract people with a higher education and higher income.

2.1.3 Economy and Tourism¹⁹

The National Institute of Economic and Industry Research (NEIR) 2020 statistics listed the Gross Regional Product (GRP) of the Sunshine Coast at \$17.90 billion and has grown at an average of 3.5% per annum for the last five years. There were 33,317 local businesses with 160,299 local residents employed (49% of the local population).²⁰ Household services (41.4%) and Goods related (36.6%) work account for 78% of all employment in the region.

Tourism has been greatly affected by the COVID-19 pandemic and numbers for 2020 are down on projections, however this is expected to grow as the pandemic passes. As of the NEIR 2020 report, employment numbers in tourism and hospitality were still buoyant, probably due to the Federal Government Jobkeeper Scheme.

Table 4 - Tourism and hospitality employment figures

Employment	Direct employment	Indirect employment	Total employment
Total employment	10,535	6,039	16,574
Total FTE	7,022	5,155	12,177
Growth 2014-2020	1,434	822	2,255
Growth FTEs 2014-2020	622	457	1,078

While both sales and value-added statistics for the 2019/2020 financial year were strong, they were clearly down on 2014/2015 figures.

Table 5 - Output/sales and value-added figures 2019/2020

	Direct	Indirect	Total
Output/sales (\$m)	1,122.58	1,227.57	2,350.15
Value added (\$m)	642.63	616.07	1,258.70
Output/sales decline 2014-2020 (\$m)	-28.5	-31.1	-59.6
Value added decline 2014-2020 (\$m)	-6.9	-6.6	-13.5

2.2 Caloundra Urban Overview

Caloundra is the southernmost town of the Sunshine Coast and is located 90 kilometres north of Brisbane. As well as being a suburb itself, the Caloundra urban centre consists of 18 suburbs in total.

This area extends to Pelican Waters to the south, Bells Creek to the west and Currimundi and Meridian to the north. Caloundra is an important centre for the southern part of the region, providing a range of activities which attract locals and visitors to the area.

2.2.1 Caloundra Centre Activation Project

Caloundra faces several challenges that may impact on its future prosperity, such as infrastructure provision, economic development, community engagement and investment. Opportunities exist to improve activation, attract new businesses, increase residential and visitor accommodation, and improve connectivity.²¹

¹⁹ Sunshine Coast Tourism and hospitality value; Available at: <https://economy.id.com.au/sunshine-coast/tourism-value/>.

²⁰ Sunshine Coast Economic Profile; Available at: <https://economy.id.com.au/sunshine-coast/>.

²¹ Caloundra Centre Master Plan; Sunshine Coast Council (2017)



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With the development of Caloundra South, the population of the district is predicted to double from 69,699 (2016) to 130,000 (2041). It is forecast most growth will be in young family households.

In response to these challenges, Sunshine Coast Council's Corporate Plan 2021-2025 recognises the Caloundra Centre Activation Project as a priority project to progress the design, place development and management of this centre, in addressing these challenges.

2.2.2 Caloundra Centre Masterplan (2017)

In 2017, the Caloundra Centre Master Plan²² was published following years of planning instigated initially by the Caloundra Economic Revitalisation Study in late 2014. Aligning with the new urban structure, the master plan identifies a combined seven centre-based strategies and precinct-based strategies. Together, these strategies provide a framework for the revitalisation of Caloundra Centre.

The centre-based strategies include:

- **Regional Role** - reinforce Caloundra's role as a Major Regional Activity Centre by strengthening existing businesses, building on nearby activities to attract new investment in the business, health, education, tourism, sport, and aviation sectors and improving connections to other centres.
- **Community Connections** - capitalise on the proposed priority transit system to renew Caloundra with transit-oriented development around the corridor, create a new, centrally located transit station, provide a local people mover around the centre, improve road access into Caloundra, provide opportunities for new public carparks in central locations, develop an attractive walking and cycle network and facilities.
- **City of Beaches** - embed the colours and textures of the beach into the built form and streetscapes, showcase the spectacular views to the water and to the Glass House Mountains and celebrate the local history of Caloundra.

The precinct-based initiatives include:

- **Destination Centre** - encourage the intensification of mixed-use development in the centre to diversify the offer and create vitality both during the day and at night, connect Bulcock Street to the waterfront with active and attractive streetscapes, improve connections between Bulcock Street and the surrounding areas and embed the "City of Beaches" identity in the public realm and built form.
- **Community and Creative Hub** - identify a catalyst redevelopment opportunity for significant mixed use development focused on a new town square, develop a new library / art gallery, continue to renew The Events Centre and other facilities, connect facilities with Bulcock Street and Bulcock Beach and embed sustainability and subtropical landscape qualities into the design.
- **Gateway Precinct** - improve the built form and streetscape quality of Bowman Road, encourage new development or redevelopment of business and employment, strengthen links to the Caloundra Aerodrome and industrial estates and create an attractive gateway into Bulcock Street.

Figure 2 – Community and Creative Hub Concept (2021)



²² Caloundra Centre Master Plan; Sunshine Coast Council; 2017



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- **Central Park Urban Village** - create a new medium density housing precinct focused on Central Park and adjoining parkland, education, and transport facilities, integrate the park into the urban village, build on the strengths of the existing facilities and connect housing to sports facilities, schools, other community facilities, business and employment areas via shady, green streets and pathways.

2.2.3 Caloundra Community & Creative Hub

Central to this masterplan is the Caloundra Community & Creative Hub (CCCH) that aspires to be “a place for people, arts, entertainment, and knowledge, celebrating Caloundra and the Sunshine Coast”.²³ The vibrant new Caloundra Community & Creative Hub envisages a public spaces precinct connecting The Events Centre, the new District Library, New Regional Gallery, town square, parks, and street spaces through to Bulcock Beach as depicted in **Figure 3**.

Figure 3 - Caloundra Community & Creative Hub



Source: Create Caloundra 2020 – Fact Sheet

“The new development on the existing library site is intended to activate the town square and Carter Lane with retail and dining uses at the ground and podium levels. The podium level is to be landscaped and provide opportunities for outdoor dining and entertainment which overlook the town square. The tower is intended to accommodate hotel and/or residential activities. Vehicle access is to be provided from Omrah Avenue. The built form is to incorporate colours, textures and materials which reflect Caloundra’s coastal identity.”

There are many opportunities and configurations to be contemplated for the development of this precinct, with further work required on the detailed planning and delivery of this project. As such the master plan seeks to provide a framework for this precinct which gives guidance whilst allowing flexibility for future detailed planning and delivery. Specifically, the key principles underpinning the CCCH planning, and development include²⁴:

- Create an alluring multi-use town square which caters for a range of community activities in an attractive and safe space.
- Provide strong physical and visual connections between the town square, Bulcock Street and other community activities.
- Include Smart City technology and sustainability initiatives including solar energy and water recycling to attract new

²³ Caloundra Community & Creative Precinct Vision Summary

²⁴ Caloundra Centre Masterplan (p 37) – Community & Creative Hub Projects



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knowledge based activities and professional services.

- Showcase views to the water.
- Integrate existing parks into the hub with improved landscaping, community activities, park facilities and connections.
- Provide a street park along Otranto Avenue linking the transit centre to the town square and facilities to the water as a potential location for a new Eat Street.
- Embed the City of Beaches character and lush landscaping into the public realm and building design.
- Improve access into the centre with new public transport, road, cycle pedestrian and carparking solutions.

The public spaces will be supported by adjoining mixed use development which will embed the 'City of Beaches' character and sub-tropical landscaping into the public realm and building design. Active street frontages including shops, cafes and businesses will also activate the Caloundra Community & Creative Hub. The precinct will be brought to life with community and creative uses, events, and activation.

There are also several other current SCC projects which have influenced the master plan including the Sunshine Coast Light Rail Study as well as planning for Maroochydore, Kawana and Caloundra South (Aura). In particular, the Priority Transit Corridor (light rail) offers a significant opportunity for urban renewal in Caloundra.

The new district library, which is currently in detailed design; New Regional Gallery and the recently refurbished Events Centre combine to deliver a creative learning program for adults, families, and children. This is done in partnership with community groups and local schools and people come from across the region to access its programs.

2.2.4 Existing Library Site Opportunities

With the development of the new district Library and community space, opportunity exists for realisation of commercial potential associated with the existing library site, which is intended to activate the town centre and Carter Lane with commercial and entertainment opportunities. Accordingly, a number of options are to be considered for the existing library site such as commercial development in partnership with private investors, retail, hospitality and entertainment, and potential for hotel and residential uses. Any scheme contemplated will be subject to robust urban design, planning and commercial considerations.

2.2.5 Related Investigations & Studies

Several historical investigations and studies have been undertaken to inform the arts and culture landscape within the Sunshine Coast Region. Collectively this starts to translate a compounded message which is articulated in the service need that drives this Detailed Business Case. These include:

➤ Sunshine Coast Audience & Market Overview

Arts and culture play a major role in the liveability of the Sunshine Coast and make for a more meaningful life, according to the findings of a research study initiated by Sunshine Coast Arts Foundation (SCAF) and SCC. The research conducted by Patternmakers in conjunction with SCAF and SCC during 2020 was designed to understand and develop audiences in the region and support the Sunshine Coast Arts Plan 2018–2038.

Key findings²⁵ of the Sunshine Coast Audience and Market Research Report (2020) overview relating to arts, culture, the proposed Gallery and Caloundra Community Creative Hub include:

- 9 in 10 people agree that arts and culture make the Sunshine Coast a better place.
- Pre-COVID-19 pandemic, most people attended Sunshine Coast events occasionally and there is interest to see more on offer.
- The Sunshine Coast is still developing its reputation as a 'creative region'.

Priority opportunities identified that relate to arts, culture, the proposed gallery and Caloundra Community & Creative Hub included:

²⁵ Patternmakers (2020), 'Sunshine Coast – Audience and Market Research'.



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- Meaningful audience development relies on a continuation of a coordinated and collaborative approach among stakeholders.
- Best practice marketing and communications will maximise opportunities for locals and visitors to enjoy the arts.
- Strategic programming will help to fill gaps in current provision for outdoor events, music events and regular creative workshops.

“Arts and culture play a major role in the liveability of the Sunshine Coast and make for a more meaningful life” - Sunshine Coast Audience & Market Overview

▾ Regional Arts Infrastructure Framework

The purpose of the project was to identify a viable, integrated and highly functional network of built infrastructure to respond to the arts and cultural needs of the Sunshine Coast (local government area) community as it grows into a major region of 500,000 people. The objectives of the project were to:

- Identify a viable and integrated network of infrastructure, including role, function, space requirements, preferred locations, co-location opportunities, priorities and required timeframes, to raise the arts and cultural profile of the Sunshine Coast and attract international, national and regional artists and audiences.
- Ensure the network supports the development of the current and future arts and cultural sector, including spaces to learn, practice, connect, collaborate, work, perform and showcase.
- Ensure the network is reflective of the Sunshine Coast landscape, character and cultural heritage, including First Nations requirements.

The study considered infrastructure needs to support arts activities that include learning, practice, connection, collaboration, work, performance, and showcase. Arts disciplines which are included in the scope of the study include: literature; music (all forms); theatre, musical theatre, opera; dance (all forms); other performing arts such as circus, comedy, puppetry; visual arts and crafts; screen – film, television, online; arts education and training; community arts and cultural development; and emerging and experimental arts.

Of particular relevance to this business case was the analysis of current supply of cultural infrastructure and arts facilities in the Sunshine Coast region, identifying that significant provision of arts infrastructure is required to meet the needs of population as it increases to 500,000 people in the coming years.²⁶ A number of strategies and actions are set out to address the infrastructure shortfall, incorporating the development of the New Regional Gallery to meet this need and demand.

Significantly, the Regional Arts Infrastructure Framework prioritised the development of an expanded Regional Gallery in Caloundra.

Since the publication of the Regional Arts Infrastructure Framework report in 2019, Council has commenced several initiatives as articulated in the Action Plan, including:

- Design development for the new library and community facility.
- Concept design for the CCH precinct and extensive internal consultation and external community engagement.
- Feasibility and constraints analysis for the wider precinct including detailed vegetation mapping and preparation of an arborist report.
- Preparation of a function design brief and design refinement of the New Regional Gallery in the context of the wider precinct.

²⁶ Sunshine Coast Council (2019), Regional Arts Infrastructure Framework – Summary Report



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2.3 Current Caloundra Regional Gallery

In 1998, Bark Architects won an open competition to design the Caloundra Regional Art Gallery. This project crystallised the SCC's vision to upgrade and convert the old Caloundra Library into an Art Gallery that could act as a hub for Caloundra's growing civic and cultural precinct.²⁷

The New Regional Gallery was officially established in 2000 with an initial exhibition on August 11, 2000, featuring Peter Hudson, a local artist.

The gallery is situated in the cultural heart of Caloundra at 22 Omrah Avenue. It features three exhibition spaces with a combined floor space of 165sqm. It is allocated an annual budget of approximately \$900,000 to manage and maintain the facility, staff and resourcing, exhibitions, public programs and the flagship, Sunshine Coast Art Prize.

The current Business Plan (2017-2020) for the gallery sets out a vision **"to inspire, challenge and engage through art and creativity"**. This is achieved through six key goals:

- **Goal 1.** Curate a dynamic and engaging exhibition program of art reflecting contemporary Australian culture and the cultures and communities of the Sunshine Coast.
- **Goal 2.** Deliver public programs aligned with Gallery exhibitions and which achieve the Gallery's vision.
- **Goal 3.** Develop the Sunshine Coast Art Collection to align with Art and Heritage Collection Policy.
- **Goal 4.** Contribute to the strengthening and growth of the cultural economy of the Sunshine Coast.
- **Goal 5.** Maximise SCC's investment through developing partnerships, funding, and income streams.
- **Goal 6.** Build support and goodwill around the work of New Regional Gallery and the development of new exhibition spaces.

Figure 4 - Current Caloundra Regional Gallery



"To inspire, challenge and engage through art and creativity"

2.3.1 Achievements and Statistics

New Regional Gallery can present a limited but changing exhibition program featuring leading local and national artists. Situated in the heart of Caloundra in Felicity Park, it is a core component of a 'green' public realm. Among its key achievements based on data collated by the Gallery (since 2017) include:

Quality

- 92% of visitors were satisfied to very satisfied with their exhibition experience.
- Gallery exhibitions achieved a Net Promoter Score of 62 from attendees.

Impact

- 55% of visitors believed the exhibition they visited inspired them enough to consider attending an activity at the Gallery (last 5 years equates to 41,518 people).
- 23% of visitors to exhibitions believe the exhibition challenged their beliefs and values (last 5 years equates to 17,362 people).

²⁷ <https://www.sunshinecoastopenhouse.com.au/building/04-caloundra-regional-gallery>



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Origins

- 30.27% of attendees to the Gallery came from outside the region and visited the gallery.
- This equates to 140,044 outside attendees from the year it was first opened in 2000.

Potential economic impact

- 7.37% of all outside attendees visited the Sunshine Coast specifically to visit a Gallery exhibition.
- This equates to 10,321 primary-purpose outside region visitors outside attendees from when the Gallery was first opened in 2000.
- Potential economic impact of \$2,456,463 from when the Gallery was first opened in 2000.
- Potential average annual economic impact over 22 years of operation is \$111,657.

Potential economic benefit

- 92.63 % of all outside attendees came from outside the region and visited a gallery exhibition as part of their visit.
- This equates to 129,723 non- primary purpose outside region attendees from the year the Gallery was first opened in 2000.
- Potential economic benefit of \$30,874,117 from when the Gallery was first opened in 2000.
- Average annual economic benefit over 22 years of operation is \$1,403,368.

General Visitation data

- Total attendees to gallery exhibitions from first opened in 2000 to date (July 2021) = 462,651.
- Most popular exhibition of last 5 years – Sunshine Coast Art Prize 2018 – 3,390 average attendees (average visitor attendees per Sunshine Coast Art Prize annual exhibition over last 5 years = 2,819).
- Last 5 years attendees to the Gallery – 75,489 (note up until August 2021).

2.3.2 Precinct Collaboration Partners

The gallery already plays a pivotal role in collaborating with arts and culture in the Caloundra area including the four pillars of the Caloundra Community Creative Hub:

- 1) Caloundra Library
- 2) The Events Centre
- 3) Sunshine Coast Council office building
- 4) The 'green' Public realm.

2.3.3 Interpretive Space and Collection Store

Consistent with Goal 3 of its Business Plan, the Caloundra Gallery is a key stakeholder in the development of a feasibility study for the Interpretive Space and Collection Store which forms part of the Regional Arts Infrastructure Framework (RAIF).

In 2019, SCC commissioned the 'Interpretive Space and Collection Store feasibility report'. It was intended to explore the creation of a Regional Interpretive Centre "that will strengthen community identity and increase the demand for heritage experiences, and the creation of a collections store to service both the Community Museums and the SCC's collections."²⁸

The study set out to determine the preferred location, size, costs and future requirements for an Interpretive Centre and Collections Store.

²⁸ Interpretive Space & Collection Store | Feasibility Report | Architectus (2019), sourced:
<https://www.sunshinecoast.qld.gov.au/Experience-Sunshine-Coast/Arts-and-Culture/Arts-Plan-Policies-and-Partnerships/RAIF>



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According to the feasibility report, the proposed Interpretive Centre would provide an opportunity to develop a distinct Sunshine Coast Heritage experience at both the centre itself and at the community museums through a hub and spoke model of collaboration and operation.

The role of the Interpretive Centre is embodied in the five outcome areas of the Sunshine Coast Heritage Plan – namely:

- 1) Knowledge,
- 2) Conservation,
- 3) Support,
- 4) Communication, and
- 5) Advocacy.

The outcome reference project was an Interpretive Centre and Collection Store co-located on a site within the Foothills area of the Sunshine Coast. A high-level estimate of the capital costs was undertaken based on the estimated building areas for both the Interpretive Centre and Collection Store. The estimated total cost for both functions is \$25.5million.

It is understood that there is general support from the Traditional Owners for the Interpretive Centre and Collections Store. However, ongoing communications and consultation with the Traditional Owners and the broader Aboriginal and Torres Strait Islander community of the Sunshine Coast is required to develop the strategy for the Interpretive Centre and Collection Store.

A second stage of the project, "Feasibility Assessment for Collection Store and Interpretive Facility" (2022), focussed on the analysis and identification of a location for a Collection Store, recommendations for size, preferred options for delivery including full functional brief, preliminary/concept design, capital and operating cost estimates and implementation plan, and considered staging options, governance, locations, programming and functionality and sustainability.

Council's arts, cultural and heritage collections are forecast to be the main users, with the greatest and most urgent need for a Collection Store. The Store will enable users to manage their collections to the highest industry standards, prevent further deterioration and potential damage to objects, and alleviate on-site storage pressures at facilities.

The proposed Collection Store will be built for purpose and house conservation spaces (for community/sector workshops and learning), receiving and decontamination areas, and a First Nations Keeping Place (discussions continuing). The store will play an important role in cultural education.

A Regional Interpretive Centre "will strengthen community identity and increase the demand for heritage experiences, and the creation of a collections store to service both the Community Museums and the Council's collections."

2.4 Sunshine Coast Council

Sunshine Coast Council's vision is to be 'Australia's most sustainable region: Healthy. Smart. Creative', which is supported by several overarching long term strategies that set the key strategic objectives for SCC to deliver on this Vision, being:

- 1) Sunshine Coast Community Strategy 2019 – 2041
- 2) Sunshine Coast Environment and Liveability Strategy 2017, and
- 3) Regional Economic Delivery Strategy 2013 - 2033

The desired outcomes and objectives within these strategies set the broad framework for SCC's Corporate Plan 2022-2026. These attributes are helping SCC to provide a balanced approach to plan for the future and ensure that the region is well equipped to meet the needs of its growing population.



2.4.1 Corporate Values & Objectives

The Sunshine Coast Council Corporate Plan 2022-2026 provides the blueprint to advance SCC's Vision over five years through five strategic goals:

- 1) **'Our Strong Community'** – our communities are connected and thriving places where people are included, treated with respect and opportunities are available for all.
- 2) **Our Environment and Liveability** – our natural assets, healthy environment and liveability credentials are maintained and enhanced.
- 3) **Our Resilient Economy** – our resilient, high-value economy of choice drives business performance, investment, and enduring employment.
- 4) **Our Service Excellence** – our services are consistent and accessible and provide positive experiences for our customers and value to our community.
- 5) **Our Outstanding Organisation** – Our organisation is high performing, innovative and community focused, marked by great people, good governance and regional leadership.²⁹

Notably and relevant to the proposed Caloundra Art Gallery aspiration, Sunshine Coast Council's Purpose as stated in the Corporate Plan 2022 – 2026 is to *"to serve our community with excellence, respect our past, and position our region for the future."*

Several initiatives and strategies have been specifically stated in the advancement and development of the arts community and associated cultural infrastructure to provide leading facilities to engage the local community and promote and encourage economic activity through investment, destination setting and tourism. The New Regional Gallery development is one of these initiatives to strengthen the community and drive economic development in the region.

²⁹ Sunshine Coast Council Corporate Plan 2022-2026



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3.0 Arts in the Sunshine Coast Region

This section brings together general demographic data in addition to statistics of art attendance and participation in the Sunshine Coast Region, collected or projected from the 2021 National Census results and various studies.

3.1 Industry Overview

The Sunshine Coast arts and creative industry employs more than 5.4% of the region's workforce and is the home of Australia's most significant regional visual art award – the Sunshine Coast Art Prize at the New Regional Gallery – and the signature, high profile multi-arts festival, Horizon Festival, which celebrates local artists alongside Australian and international guests, building the capacity of local creative talent and exposing audiences to unique arts experiences.³⁰

The Sunshine Coast LGA has an established, dynamic, and active arts and cultural scene. The **Sunshine Coast Arts Plan 2018 - 2038** sets out some of the regional challenges and opportunities typical of regional locations:

- People living in regional Australia increasingly recognise the positive impacts of the arts on their daily lives and communities.
- Creativity is strong in the regions – residents of regional Australia are as likely to creatively participate in the arts as residents of metropolitan Australia and living in a regional area does not substantially affect overall arts attendance.
- 1 in 6 professional Australian artists live in regional cities or towns, and around 1 in 10 live in rural, remote, or very remote areas. Craft practitioners, visual artists and community arts and cultural development (CACD) artists are the most likely to live outside capital cities.
- Regionally based artists have increasingly negative perceptions about the impact of their location on their practice. Artists living in the regions earn almost a third less than their city counterparts for creative work.
- 90% of Sunshine Coast residents attended at least one cultural event (including arts venues or events, environment heritage, museums, libraries and archives and cinemas) in the 2013-14 period.
- More than 1,700 people were employed in the arts and recreation services sector on the Sunshine Coast in 2014–15.
- The Sunshine Coast offers a variety of formal education and training to support the arts and cultural sector at both USC and TAFE Queensland – 19 programs to 1083 students in 2016. Programs include Bachelor's degrees in Arts, Design, Creative Industries and Serious Games, Master qualifications in Creative Arts and Doctor of Creative Arts, as well as Diploma qualifications in Screen and Media, Music and Photography, and Certificate qualifications in Music and Fashion.

3.2 Arts, Culture and Creative Participation

The population of the Sunshine Coast follows the national trend of being engaged in arts and culture. A 2013 report for Arts Queensland showed that nine out of ten people participated in, attended an arts activity, or read creative writing. 97% engaged in at least one artform, 96% recently participated in at least one artform and 51% creatively participated in at least one art form.³¹

The Sunshine Coast Audience and Market Research Report (2020) showed that that figure has not abated in the intervening years.³² 96% of respondents to the report said they attended at least one art form as an audience member in 2019 and 47% creatively participated in the arts. 22% of respondents "earned an income from performing, teaching, or creating art themselves".³³

³⁰ Sunshine Coast Arts Foundation - Annual Report 2019/20

³¹ AIDL South East Queensland.

³² Sunshine Coast Audience and Market Research Report (2020).

³³ Sunshine Coast Audience and Market Research Report (2020).



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Table 6 - Arts and culture make the Sunshine Coast a better place³⁴

Survey Topic	% Agreement
Art makes for a more meaningful life	88
Arts & culture make the Sunshine Coast a better place to be	89
Enjoy seeing local artists achieve success	92
Children should be exposed to a variety of cultural experiences	93

While more residents attend music events, it is interesting to note that more people participate in the visual arts in some way.

Table 7 - Art form engagement and participation³⁵

Artform	% Engagement	% Participation
Musical performances	82	21
Visual arts	71	30
Theatre or dance	61	10
Indigenous art	27	2
Literature events	19	12

Finally, some statistics from the Sunshine Coast Arts and Culture Snapshot (April 2017) are worth considering. The Snapshot Survey received 488 responses. Of these, 35% of respondents were over 65 years of age and 75% were female.³⁶ It is important to recognise that in much of the local data capture (outside of ABS Census statistics), opinions are always framed by the demographics of those who responded.

3.3 First Nation Australian Arts & Culture

Australia is made up of many different and distinct Aboriginal and Torres Strait Islander groups, each with their own culture, language, beliefs, and practices. Aboriginal and Torres Strait Islander peoples are the first peoples of Australia, meaning they were here for thousands of years prior to colonisation. 'Indigenous Australian' is a very general term that covers two very distinct cultural groups: Aboriginal and Torres Strait Islander peoples.

There is a growing preference for First Nations Australians as a more encompassing term, because while it also is generic, it acknowledges the diversity of Australia's First Peoples. 'Indigenous Australian' should only ever be used when speaking about Aboriginal and Torres Strait Islander people.³⁷ Accordingly, this report uses the term 'First Nations Australians'.

³⁴ Sunshine Coast Audience and Market Research Report (2020), 4.

³⁵ Sunshine Coast Audience and Market Research Report (2020), 19.

³⁶ Sunshine Coast Arts and Culture Snapshot (2020), 5.

³⁷ The Australian Institute of Aboriginal and Torres Strait Islander Studies, Available at: <https://aiatsis.gov.au/explore/australias-first-peoples>



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3.3.1 First Nation Australians in Sunshine Coast

This Sunshine Coast region has been the ancestral homelands of the Kabi Kabi and the Jinibara peoples and is also home to an increasing number of Aboriginal and Torres Strait Islander people from other First Nations groups, who play an important role in the social, economic, and cultural growth of its communities.

Today 2% of the population in the Sunshine Coast community identify as an Aboriginal and/or Torres Strait Islander person. The Sunshine Coast Council values its First Nations Australians' rich contribution and connection to the history, heritage, and culture of this region. This commitment is captured in the SCC Reconciliation Action Plan.

It is recognised by SCC that the First Nations Australians visual arts sector is a major economic contributor to the arts economy and is responsible for some of Australia's most valuable works of art.

3.3.2 First Nation Australians in Caloundra

Caloundra sits within the Aboriginal Kabi Kabi, (Cabbie, Carbi) language region. The name Caloundra is derived from Aboriginal word "culowundoor", from Kabi language "kal/owen" indicating beech tree (*Gmelina leichhardtii*) and "dha" place.³⁸

3.3.3 First Nation Australians role in previous studies

One of the key priorities of the Queensland Government's 'Creative Together Policy 2020-2030' is to 'elevate First Nations arts'. As outlined in greater detail in **Section 6** (Government Policy Alignment) of this report, this theme has been extrapolated throughout Sunshine Coast Council's policies and strategies. The act reinforces the State Government's commitment to supporting the development and operation of 'Indigenous Arts Centres'.

'Elevate First Nations arts' - Creative Together Policy 2020-2030

3.3.4 First Nation Australians and the Caloundra Gallery (Precinct)

In March 2021, Sunshine Coast Council commissioned a workshop "that would address gaps in planning for the Caloundra Community & Creative Hub (CCCH)" and to assist in developing the necessary strategic framework and strategies to progress the Precinct Masterplan.

This workshop brought together a range of previous studies and then set about identifying key audiences for the precinct; defining Caloundra's positioning and point of difference; exploring its broader context in the CBD and examining models of place / precinct development and management.

It is therefore important to consider the workshop as a strategic assessment that consolidates various investigations. Specifically in relation to First Nations Australians the report synthesises some key themes and strategies and recommends:

- 1) As part of its 'proposition' for the precinct it identifies: "A place **where indigenous culture and stories are heard and felt and woven** into the tapestry". This was highlighted as a significant point of difference.
- 2) As part of its cultural and creative themes it looks to prioritise "**Aboriginal & Torres Strait Island culture**" among others.
- 3) It recognised the need to "**develop an Indigenous knowledge and cultural centre** at the new district library, working with other partners and offering outreach services".
- 4) In 'confirming the purpose of the Caloundra Community & Creative Hub' it identifies the need to "**address gaps in the cultural program** of the region –for example Indigenous program".
- 5) Feedback in relation to 'confirming the purpose of the Caloundra Community & Creative Hub' from the workshop noted "This **cultural agenda is not evident or easily accessible in the region**. It is a platform that

³⁸ "Caloundra – town in Sunshine Coast Region (entry 5784)". Queensland Place Names. Queensland Government. Retrieved 29 June 2017.



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could be developed and housed in the precinct to benefit Indigenous and nonindigenous residents and be attractive to domestic and overseas visitors".

- 6) In relation to positioning Caloundra Community & Creative Hub and the importance of First Nation Australians it identified **"the need and opportunity to provide an authentic Indigenous Cultural Centre / Program.** This could be housed in the new district library, have its own identity, and utilise New Regional Gallery, The Events Centre, and commercial spaces. It can provide education and visitor services, outreach to other locations and if successful develop its own facility."

3.4 Arts Advisory Board

The Sunshine Coast Arts Advisory Board provides strategic advice to SCC in relation to collaborative opportunities to support and grow the Sunshine Coast local government region's investment in the arts including arts and cultural infrastructure.³⁹

The Board, an advisory committee of SCC, guides and informs, through the specialist expertise and network of its membership, the decision-making processes of SCC in relation to the arts, particularly the development of spaces and places that contribute to a vibrant regional arts scene.

Its strategic approach is required to ensure community and stakeholder expectations are harnessed and considered to support good outcomes in line with the vision and goals of the Sunshine Coast Arts Plan 2018-2038.

3.5 Sunshine Coast Arts Foundation

The region is poised to establish itself as a cultural destination. In response to this, the Sunshine Coast Council established the Sunshine Coast Arts Advisory Board in 2016 and endorsed its first Sunshine Coast Arts Plan 2018-38, to provide a strategic approach to the development and embedding of the arts on the Sunshine Coast.

Alongside the Arts Advisory Board, SCC also confirmed the establishment of the Sunshine Coast Arts Foundation (SCAF), tasked with securing resources to support, and accelerate the development of the arts and creative sector.

3.6 Industry and Network Partnerships

Organisations that SCC have an ongoing relationship with, either through sponsorship, in-kind support, or a formalised agreement to help strengthen and develop arts on the Sunshine Coast include⁴⁰:

- **Arts Queensland:** Arts Queensland is dedicated to growing a vibrant and sustainable arts sector in Queensland, through the advocacy, development, and empowerment of artists.
- **Sunshine Coast Creative Alliance:** The Sunshine Coast Creative Alliance (SCCA) is a not-for-profit, arts advocacy organisation, governed by a member-elected volunteer Board. They "connect the dots between creative thinkers, businesses, places, supporters, target markets, audiences and key stakeholders through advocacy, learning, networking and partnerships."
- **Regional Arts Services Network:** A state-wide approach to increasing arts engagement in regional Queensland through building capacity, strengthening networks, and celebrating stories.
- **Sunshine Coast Screen Collective:** fostering the advancement of the screen-based industry on the Sunshine Coast.
- **Arts Connect:** Supporting Artists & Connecting communities. Sunshine Coast Arts Industry Precinct, operating as The Old Ambulance Station in Nambour connects community with artful experiences.
- **Kenilworth Arts Council:** Kenilworth Arts Council Inc. promotes arts activities and participation via exhibitions, competitions, workshops, and festival.
- **Maleny Community Centre:** The Maleny Community Centre provides a range of venues and facilities to support the arts and cultural activities of the Sunshine Coast.
- **Anywhere Festival:** A festival of performances anywhere but where you expect to find them. More information

³⁹ Sunshine Coast Arts Advisory Board Charter - January 2019

⁴⁰ <https://www.sunshinecoast.qld.gov.au/Experience-Sunshine-Coast/Arts-and-Culture/Arts-Plan-Policies-and-Partnerships/Partnerships>



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- **Buderim Craft Cottage:** Buderim Craft Cottage is a community fostered by members reaching out, sharing skills, working together & caring for each other.
- **SCAIP - Old Ambulance Station:** The Sunshine Coast Arts Industry Precinct Inc (SCAIP) leases and manages the Old Ambulance Station. The Old Ambulance Station is an engine of growth, a social enterprise which sustains itself financially to enable creativity. Old Ambulance Station offers venues and facilities, free services (advice, clinics, long table dinners, creative and social enterprise projects, and professional development services).
- **Caloundra Arts Centre Association Inc. (C.A.C.A.):** currently has 20 different Arts and Crafts groups using their facility in Caloundra. There are over 560 members at the present time who share a passion, express their art, learn new techniques, and share with a friendly community.

3.7 Arts in Queensland

Queensland Government considers arts a “key to Queensland’s economic recovery, each year contributing \$8.5 billion into the state’s economy and supporting more than 92,000 Queensland jobs”⁴¹.

Between 2016-18 the most visited region in Queensland for the arts, following Brisbane, was the Sunshine Coast. The daytrip region where visitors were most likely (regardless of visitor volume) to engage with the arts was Southern Queensland Country (7% of visitors engaged with the arts).⁴²

Queensland Government considers arts a “key to Queensland’s economic recovery, each year contributing \$8.5 billion into the state’s economy and supporting more than 92,000 Queensland jobs

According to Australian Council for the Arts, (based on pre-COVID-19 data) 46% of Queensland residents who went on an arts daytrip went to Brisbane, 14% went to the Sunshine Coast and 12% went to Southern Queensland Country, the three most-visited regions in the state for daytrip arts tourists from Queensland.

6% of all daytrips taken by residents of Queensland in 2018 included an arts activity, on par with the national average of 6%.

3.8 Disruption in Arts & Culture

3.8.1 COVID-19

The COVID-19 pandemic has had a major impact on Australia’s tourism (both domestic and international) sector. The arts, cultural and creative industries are among the most adversely affected sectors of the economy in the wake of COVID-19 social distancing measures, travel restrictions and prohibition of large gatherings of people. Deloitte Access Economics estimated the cumulative impact on wages and profits of COVID-19 on arts and recreation to be AU\$6 billion, making it the second hardest-hit sector after accommodation and food services.

According to Flew and Kirkwood, of the four major regional cultural destinations in Queensland; Sunshine Coast has made the fewest investments in linking cultural tourism to a wider creative economy strategy, although it developed its first Arts Plan in 2018. It is argued that “whether post-COVID-19 opportunities emerge depends in part upon whether policy-makers can extend the Sunshine Coast region’s appeal beyond its natural assets to encompass unique cultural tourism experiences, particularly those that engage with the region’s Indigenous culture and heritage.”⁴³

⁴¹ Arts Minister Leeanne Enoch media announcement on QPAC status update 12 August 2021

⁴² Domestic Arts Tourism: Connecting the country – Australia Council for the Arts (2020)

⁴³ Richards, G (2018) Cultural tourism: a review of recent research and trends. Journal of Hospitality and Tourism Management 36: 12–21 (cited <https://journals.sagepub.com/doi/full/10.1177/1329878X20952529>)



As one of the Australian states most economically reliant upon tourism, Queensland has sought to tap into cultural tourism's potential, particularly around Indigenous arts, and culture⁴⁴

3.8.2 Indigenous Cultural Awareness

The COVID-19 pandemic and its subsequent increase in domestic travel is being credited with bringing First Nations Australians' history and culture to the fore.⁴⁵ The number of domestic tourists participating in First Nations Australians' experiences grew 41% between 2013–2018.⁴⁶

3.8.3 Communication Impacts

Another interesting disruptive development that will affect arts in the regions is COVID-19's impact upon local media, particularly regional newspaper closures. In late May 2020, News Corporation announced that 100 of its print mastheads would either discontinue production or become digital-only. While the Cairns Post and Gold Coast Bulletin will continue print production, the Sunshine Coast Daily and all papers catering to Central and Western Queensland became digital-only and may cease production altogether soon.⁴⁷ This constitutes a potentially massive blow to the communications infrastructure that enables cultural development in these communities.

⁴⁴ Flew.T and Kirkwood.K, The impact of COVID-19 on cultural tourism: art, culture, and communication in four regional sites of Queensland, Australia, 2020

⁴⁵ Martin, M and Poole, F (2021) COVID-19 credited with rising interest in Indigenous cultural awareness and tourism. Available at: <https://www.abc.net.au/news/2021-02-11/covid-19-creates-a-boom-in-indigenous-culture-and-tourism/13140280>

⁴⁶ Jenkins, J and Goetze, E (2021) How cultural experiences are becoming the next big travel trend. Available at: <https://www.abc.net.au/news/2020-07-03/how-cultural-experiences-are-becoming-the-next-big-travel-trend/12419102>

⁴⁷ Doran, M (2020) News Corp to cut jobs in restructure towards digital-only community and regional newspapers. ABC News. Available at: <https://www.abc.net.au/news/2020-05-28/news-corp-to-cut-jobs-in-restructure-towards-digital-newspapers/12294970>



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4.0 Assurance

4.1 Context

Sunshine Coast Council (SCC) is a Local Government Authority (LGA) and is not considered a statutory authority or a Queensland Government agency. The capital requirement for proposed Regional Gallery is below the \$100 million threshold where Building Queensland (Department of State Development) leadership of a Detailed Business Case (DBC) is required.

Notwithstanding the above, SCC has aligned the DBC with the Queensland Government's Project Assessment Framework (PAF) and Building Queensland principles - as much as practically possible and where relevant for the nature of the infrastructure proposed - to ensure consistency with respective funding agency criteria. Accordingly:

- Peer reviews for the key project elements: economics, financial and commercial, cost, risk and technical were conducted for the DBC in consultation with Queensland Treasury.
- The peer reviews for the DBC have confirmed that the assessment of the project is appropriate and no residual material issues have been identified.
- The development of the DBC and its outcomes were shared with Commonwealth and Queensland Government representatives through the extensive engagement process, whereby concerns were raised and responded to or validated.
- Extensive and impartial targeted stakeholder and industry engagement was undertaken to seek a broad understanding and commentary to inform the DBC.

Sunshine Coast Council has aligned the DBC with the Queensland Government's Project Assessment Framework (PAF) and Building Queensland principles - as much as practically possible and where relevant for the nature of the infrastructure proposed - to ensure consistency with respective funding agency criteria.

4.2 Assurance

4.2.1 Approach

The project does not fall under the auspices of any government department and therefore the Building Queensland Act or Queensland Treasury's Project Assessment Framework are not mandated.

This DBC is therefore an independent business case funded by an independent organisation. Notwithstanding however, the Business Case has applied the principles of the PAF and BCDF as much as possible.

As further demonstration of SCC's commitment to ensuring a compliant and aligned DBC, SCC has engaged extensively with Queensland Treasury and Arts Queensland during the development of this DBC.

4.2.2 Assurance Activities

The DBC methodology and progress updates were shared and presented to the stakeholder cohorts for ongoing feedback. These meetings were minuted and any concerns and comments were addressed and discussed at each subsequent meeting, presentation, or document update.

The stakeholders who participated in the reviews and presentations are detailed in **Section 9** (Public Interest Considerations) of this report.



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4.2.3 Probity

The appropriateness and appointment of a Probity Adviser will be considered and incorporated at the point of funding commitment to provide external scrutiny and ensure integrity of the procurement process.

It is intended that the Probity Adviser (if appointed) shall be external to, and independent of the procurement process. The role of the probity adviser would therefore be to work with SCC and its stakeholders to ensure their processes are defensible and can withstand internal and external scrutiny, as well as achieve value for money and optimum social outcomes for stakeholders.

Their Probity Plan would provide funding agencies, philanthropic donors and public agencies trust in the deployment and expenditure of their funding.

A Probity Adviser can also provide an independent opinion on probity issues that may arise during the process and confirm, in writing, that the concluded process has met all probity requirements.

The appropriateness and appointment of a Probity Adviser will be considered and incorporated at the point of funding commitment to provide external scrutiny and ensure integrity of the procurement process.

4.2.4 Independent Verification/Certification

The role of an Independent Certifier is significant in that it ensures that each project party meets their obligations in accordance with the requirements of the associated Contracts, Deeds, or multi-party agreements. External private partners may likely be party to some of the agreements as a direct or indirect participant and will likely require assurance of process compliance.

An Independent Verifier/Certifier assesses the acceptability and conformance of assets during construction and at the handover from the Contractor/Developer and certifies that they have been delivered as per SCC's development brief. The Independent Certifier/Verifier is appointed (and paid for) equally by all parties to the agreement and operates independently of each ensuring compliance across all parties.

The Independent Certifier role assists in limiting disputes as it also acts as the first and independent point where possible conflicts can be adjudicated. This helps to avoid time consuming and costly external arbitration or legal intervention.



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5.0 Service Need

Vibrant and diverse arts and cultural activities are an important contribution to the liveliness and vitality of an urban environment. It gives a city:

- An identity, a character if you like – one that you want to live with and in, or at least visit.
- Cause to bring community together, to strengthen it.
- A sense of vibrancy and activation with a diverse range of cultural events and celebrations across the year that reflects the multifaceted character of the community.
- A range of attractive and accessible public places.

“Cultural vitality is as essential to a healthy and sustainable society as social equity, environmental responsibility and economic viability”- Jon Hawkes⁴⁸

5.1 Context

The demographic profile of the Sunshine Coast suggests that there will be a need to ensure arts infrastructure is adequate in coastal areas that will accommodate the largest growth expected; but also, that rural districts are provided with localised and multifunctional community level infrastructure to reduce the need for travel and to aid affordable access.

Greenfield growth areas such as Caloundra South offer the opportunity to embed arts infrastructure at an early stage. A mix of innovative infrastructure will also be required that may appeal to younger people, including a focus on digital technologies, as well as traditional arts infrastructure that appeals to older demographics.

Sunshine Coast residents demonstrate strong participation in the arts relative to Queensland as a whole, particularly visual and performing arts and art and/or craft. However, the Sunshine Coast has lower attendance rates for art galleries, performing arts and Classical music concerts, musicals and operas compared to Queensland'. This may be due to the infrastructure and programming on offer in the region.⁴⁹

... the Sunshine Coast has lower attendance rates for art galleries, performing arts and Classical music concerts, musicals and operas compared to Queensland'. This may be due to the infrastructure and programming on offer in the region.

Currently, arts and culture facility distribution across the LGA is unevenly distributed, with Caloundra District and Caloundra South District, Kawana District, Maroochydore, and Sippy Downs (including Palmview) District and Coolool District having the lowest number of arts and cultural facilities and other community facilities.

At the same time, Caloundra District and Caloundra South District and Maroochydore and Sippy Downs (incl Palmview) District have large populations and will have by far the highest growth by 2041. Nambour District also has a large current population and will experience substantial growth.

New arts and culture infrastructure will need to be focussed on these areas to meet growing needs. This finding aligns with the direction of the ELS which identifies increased facility provision in these districts of the LGA.

⁴⁸ Jon Hawkes, Culture as the Fourth Pillar of Sustainability: Culture's essential role in public planning 2001

⁴⁹ Regional Arts Infrastructure Framework (2019)



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5.2 Service Need

5.2.1 Investment Logic Map

The endorsement of the Caloundra Centre Master Plan provided the foundation for the development of a Regional Gallery for Caloundra and the Sunshine Coast. Extensive investment logic mapping was undertaken at the outset of the Business Case through facilitated workshops with key Project Team members and stakeholders, outlining the overall logic and need for the Gallery development. An Investment Logic Map (ILM) is a standardised technique to ensure that robust discussion and thinking are undertaken upfront in the project planning process, resulting in identification of:

- The key problems associated with limitation and impact of the current Arts facilities and sector, impact to the community and economy.
- The benefits that will be delivered if these problems are solved.
- The strategic responses in solving these problems, and
- The components of the solution, in terms of asset and program investment.

The ILM informs all subsequent elements of the Business Case and project delivery to keep it focused and ensure alignment of the prime objectives and outcomes sought. The ILM therefore becomes the justification for proceeding with the project, establishing the relationships between the project drivers, strategic responses and perceived benefits.

The ILM process articulated the problems, opportunities, and benefits associated with the New Regional Gallery development, acting as an overarching framework for the project as depicted in the ILM included in **Figure 5**.

5.2.2 Definition of the problem

The overarching investment logic for development of the New Regional Gallery and securing the long-term future of the regional arts cultural community is centred around three (3) prevailing problems identified and articulated through the ILM process, and form the basis upon which this project is proposed:

Problem Number 1:	Poor understanding of the value of arts and competing pressure for funds allocation across the Sunshine Coast Region causes stagnation of the arts and culture reducing the sense of belonging and reputational pride, and economic opportunity.
Problem Number 2:	Multiple undersized and disparately located arts facilities and disjointed small-scale collections hinders creation of an aggregated arts focal point, scaling of arts collections, and attraction to the region of AAA-rated touring exhibitions.
Problem Number 3:	A constrained arts vision and insufficient prioritisation to meet current and projected community and visitor needs limits the scope of gallery, programs, exhibition offerings and maturity, community connections, and attraction as a destination.

5.2.3 The Opportunities

The following opportunities associated with the New Regional Gallery development were identified through the ILM process, which it is expected the project will deliver and capitalise on:

- Deliver a core catalyst component to revitalise Caloundra Centre.
- Support and celebrate the UNESCO Biosphere (in built form and programming).
- Build and profile the Sunshine Coast arts and cultural ecology.



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- Promote and lead sustainable place-based design - Sunshine Coast Design "Yellow Book".
- Maximise international and domestic visitations.
- Leverage connections to public transport capabilities and road network.
- Build the arts sector economy embracing investment in and commercial opportunities (incl. capex and Intellectual Property).
- Leverage and creatively enhance reputational credibility.
- Become the Region's premier home for the visual arts.

5.2.4 The Benefits

The proposed New Regional Gallery development is expected to deliver initial benefits sought across four (4) categories as set out below. The attributable key performance indicators required for realisation of the benefits sought are detailed in the ILM (Figure 5):

- Benefit No.1 - Increased Cultural Vitality, Literacy and Appreciation
- Benefit No.2 - Supporting Regional Economy
- Benefit No.3 - Improved Sense of Place for the Sunshine Coast
- Benefit No.4 - Increased Liveability and Public Amenity

5.2.5 Service Need

The identification and understanding of service need is an important step in the generation, refinement and evaluation of development options for the New Regional Gallery. The Service Need is stated as:

"Creating an expression of creativity, culture and place that inspires and informs through enriching and highly interactive experiences"

The service need for the New Regional Gallery can be further expanded through the following key points:

- The existing Caloundra Gallery is inadequate for any expansion of a permanent collection, displaying a touring exhibition of national significance or support a growing local arts culture.
- There isn't any significant regional arts facility in the Sunshine Coast region.
- There isn't an arts facility that matches the ambition and need for arts and culture in the Sunshine Coast region.

The service need articulated in the Investment Logic Map essentially reflects the 'Agenda 21'⁵⁰ statement and with a statement of intent, "creating an expression of creativity, culture and place that inspires and informs through enriching and highly interactive experiences". Agenda 21 aims at setting the basis for a compromise from cities and local governments to foster cultural development.

⁵⁰ Agenda 21; United Cities and Local Governments Committee on Culture (2004)



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savills

Figure 5 – New Regional Gallery Investment Logic Map





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5.3 Arts and Culture Relevance

Public investments in developing and supporting cultural infrastructure such as the New Regional Gallery are in essence cultural acts that significantly contribute to a community's liveability. They therefore require clear cultural cases, not simply economic ones. The inclusion of a new art gallery into the Caloundra Centre Activation Project⁵¹ reflects this statement of intent and the requirement for public investments to address culturally focused service needs.

A regional art gallery with a national reputation is an important arts and culture piece for Caloundra and the Sunshine Coast more broadly. Arts and culture is highly valuable and valued from a cultural capital and economic standpoint. There is currently a general lack of understanding of the value of the arts, and its contribution to a regional community. It is widely recognised that a lack of investment and support in the arts creates creative stagnation.

There is currently a general lack of understanding of the value of the arts, and their contribution to a regional community. It is widely recognised that a lack of investment and support in the arts creates creative stagnation.

Although the Sunshine Coast region has a series of smaller public and private facilities, there is no governing or benchmark institution that sets the standard for regional community arts facilities. The proposed new gallery does not aim to compete with other art spaces, but to set a new tone for the region as one element of an aggregated cultural arts landscape.

Regional councils around the country have successfully rallied for arts and culture to be at the forefront through investing in galleries that enable excellent local and national programming. Some are place making institutions that change the tourism economy of an entire state (for example MONA in Tasmania), some have exceptional international programs (Bendigo Art Gallery in regional Victoria), and some foster a great local arts culture and display it widely (Cairns Art Gallery, Newcastle Art Gallery or Tweed Gallery). The New Regional Gallery aims to cement a similar place in the regional arts landscape, unique to its place.

5.4 Strategic Drivers

With rapid population growth in the Sunshine Coast region, growing by over 79,000 people between 2011 and 2021 (30%), and forecast to grow to over 500,000 people by 2041⁵², it is vital that cultural infrastructure is in place to suit this growing demand. The demand is present and will increase into the future, particularly with the rapid population growth trend witnessed through the COVID-19 pandemic and beyond. Delaying the development of this social infrastructure risks stagnation of the arts sector in the region and/or that talent will move elsewhere where they are better supported. It also risks developing areas of the Sunshine Coast missing out on critical social and cultural infrastructure that binds society together.

The immediate drivers for the proposed New Regional Gallery are to:

- Create a cultural focal point with gravity for the Sunshine Coast region.
- Create a celebration of First Nations Australians' art and culture.
- Leverage arts and culture for immediate stimulus recovery from COVID-19 induced stagnation.
- Enable the sector to be agile enough to withstand the accelerated digital and industrial disruption.
- Create a place for increased cultural literacy for a growing population.
- Create a home for emerging and established local artists.

⁵¹ <https://www.sunshinecoast.qld.gov.au/Council/Planning-and-Projects/Major-Regional-Projects/Caloundra-CBD-Project/CBD-Project>

⁵² <https://www.sunshinecoast.qld.gov.au/Experience-Sunshine-Coast/Statistics-and-Maps/Population-Growth>



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5.4.1 Addressing Current Strategic Challenges

The 2017 New Regional Gallery Business Plan identified 11 strategic challenges facing the existing Caloundra gallery. These challenges are discussed in the table below, setting out how investment in the proposed New Regional Gallery will address these issues.

Table 8 - Addressing current strategic challenges – New Regional Gallery Business Plan

Strategic Challenge	Current State	Future State
1) Programming	Resources and spaces limit programming impact and reach.	The proposed Regional Gallery will be able to create an expanded program of exhibitions and activities that position the Gallery as a significant regional cultural institution loved by both residents and visitors. This will be reflected in growing audience numbers and the diversity of markets engaging with the organisation and benefiting from its work
2) Collection	Facilities and staff resources limit the ability to grow and care for the Sunshine Coast Collection.	The proposed new Gallery will enable the growth, care and alignment of the Art Collection with the cultural identity and vision of the Sunshine Coast.
3) Resources	The current staffing levels (3.2 FTE) and exhibition development and presentation funding limit services and impact.	A sustainable operational plan will ensure that resources align with nationally accepted standards, increase programming impact and reach, and support and develop local artists.
4) Storage Needs	Currently the gallery has insufficient artwork and material storage, placing the gallery's A grade status at risk. The lack of dedicated climate-controlled storage also means the gallery has had to decline offers of artwork donations due to lack of available space.	The design brief will ensure that there is increased storage space that meets accepted museological standards on-site and potentially off site, and for the Gallery to retain / improve its AAA rating status.
5) Visitor experience	There is no food and beverage offer at the Gallery. Space and facilities are also limited for the delivery of public programs and events.	The design brief and operational plan (programming) will ensure that visitation is a critical indicator of success for a public art gallery and should complement programming strategy and welcome a diverse community (cultural, age, socio-economic, locals and tourists). It should connect with the rest of the precinct and be easily accessible.
6) Staff Accommodation	There is insufficient office accommodation on-site. Due to the conversion of former staff offices into workshop space (The Artroom) staff now must work from across the road in SCC's administration building. This creates an inefficiency in the time required moving back and forth to the gallery and means staff cannot always respond to enquiries from the public as well as visiting industry professionals. This also creates risk in not having suitably qualified staff immediately on hand.	The design brief will provide accommodation to ensure that staff are located within the gallery. Accommodation should be safe and secure and support the recruitment and retention of staff.
7) Learning and participation resources	The Artroom is not large enough to accommodate school classes and provides a disincentive for schools considering visiting the gallery.	The proposed Regional Gallery will have specific provision for schools and youth as well as for families. In addition, workshop space/s (wet and dry) and a larger multi-arts and events space that connects with the outdoor space and can accommodate larger installations, performances, talks and cross-artform events should be incorporated into the design brief.



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Strategic Challenge	Current State	Future State
8) Revenue	The current proposed Regional Gallery is limited in its ability to earn revenue due to spatial and staff capacities.	A larger New Regional Gallery with the ability to earn revenue from other sources such as functions and events, public programs, space hire and even on occasion admission fees for special exhibition will help offset increased operating costs.
9) Infrastructure / Facilities	With only 165sqm of exhibition space proposed Regional Gallery sits at the lower end of the scale in terms of regional galleries. (Refer benchmarking section of this report).	The proposed Regional Gallery will provide total exhibitions space in the region of 1,000 to 1,200sqm that is flexible, and all rated at nationally accepted museological standards. This will enable proposed Regional Gallery to service both locally sourced exhibitions and programs as well as access to a broad range of touring exhibitions that require 600-800sqm.
10) Brand development	The current market positioning is limiting brand impact.	A fit-for purpose facility will enable visitor experience and higher engagement through improved exhibitions program and associated public programs, that ultimately improve brand and recognition of the new gallery as a premier arts hub for the region
11) Strategic Alignment	This project is aligned with the Caloundra Centre Activation Project.	The proposed Regional Gallery will grow its visibility within the community and tourism sector with a focused marketing strategy as part of the DBC operational plan. It needs a strong brand to grow the local market and develop a national presence that will enable programming development and donor support.

5.5 Additional Benefits sought

The key primary benefits sought through the implementation of the DBC recommendations are summarised as follows:

- Local artists – established, emerging, or aspiring
- To local residents of Caloundra and the Sunshine Coast more broadly.
- Benefits to the First Nations people of the Sunshine Coast (the Kabi Kabi and Jinibara People).
- To be able to begin a strong art acquisitions and commissions plan for the region.
- A sustainable business model that has multiple and far-reaching economic benefits to the region.
- To put the Sunshine Coast on the national map of successful cultural institutions.
- A compliment to the Caloundra Community Creative Hub (CCCH) cultural precinct objectives.

The key secondary benefits are summarised as follows:

- An additional attractor for local and international tourists travelling to the Sunshine Coast.
- A place to have an exceptional food and beverage or retail experience.

5.6 Detailed Business Case Scope

5.6.1 In Scope

A new regional gallery is a key project component of the Caloundra Centre Activation Project – a designated Major Project within SCC which seeks to revitalise and activate the Caloundra Centre area as envisaged by the Caloundra Centre Master Plan.



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This Business Case has been commissioned to:

- Determine the feasibility of a redeveloped art gallery in the context of the Queensland Government Project Assurance Framework (PAF).
- Provide the necessary assurance to support the attraction of government and private sector funding, confirming that the recommendations for the delivery of the Project, and ongoing operation, are both realistic and viable.
- Validate the existing functional brief against an Investment Logic Map and staged PAF reviews and assessments.
- Confirm the social and economic benefits (State and region) of investing in the proposal.
- Development of a sustainable implementation plan.

5.6.2 Out of Scope

In undertaking this Business Case the following elements are excluded from the scope, however, may be referenced where relevant to substantiate elements of the PAF:

- Wider community consultation is excluded as this is currently being managed broadly under both the Caloundra Community & Creative Hub (CCCH) and Mass Transit projects by SCC. Outputs of these consultations will be used to inform the Business Case specific stakeholder engagement whilst avoiding replication.
- The DBC analysis does not extend to other elements of the Caloundra Community & Creative Hub beyond the gallery building itself.
- Overall precinct governance and the relationships of the Caloundra Community & Creative Hub cultural elements (The Events Centre, new Regional Library and proposed commercial development).
- Federal government engagement will be undertaken by the relevant SCC department.
- Grant solicitation will be managed by relevant SCC department.



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6.0 Government Policy Alignment

This section discusses the rationale for State and Federal Government investment in the arts and culture sector and why Government investment in the proposed Regional Gallery is justified. This section also presents the Local, State and National strategic policies and plans which directly support or impact the proposed Regional Gallery.

6.1 What is the Arts and Culture sector?

The arts, cultural and creative sector is a mix of art forms and industries with a focus on the development, production, presentation, distribution and commercialisation of arts and cultural-related goods, services, and activities.

Whilst the focus of this proposal is an Art Gallery, its bounds extend beyond the traditional definitions and its programming may incorporate a broad range of creative arts disciplines including visual art, craft and design, music, dance, writing, dramatic and physical theatre, media art, multi-arts, festivals, public art, community cultural development, and heritage and collections including museums, galleries, and libraries

6.2 Value of Arts to the regional Queensland economy

Artists and arts workers in regional and remote places use art and culture to build strong communities, generate jobs, reimagine places and build innovative infrastructure.⁵³ One in three people in Australia live in regional and remote places and their arts and cultural contributions have a national impact.⁵⁴

Regional Australia is home to hundreds of regional galleries, museums, art centres, keeping places, societies and associations housing important works and providing access to cultural resources for education and research.

According to a Regional Arts Australia publication "Regional Arts Impacts Australia: That's a Fact!", arts in regional areas plays a very important role in these communities including:

- **Community:** Artists in regional and remote places don't have access to services in the same way as metropolitan Australians. Regional arts bring people together.
- **Volunteers:** Active participation in regionally relevant, high-quality artwork can be a transformative experience that propels a community to creatively re-imagine itself.
- **Health & Wellbeing:** Some 56% of Australians believe that the arts significantly help them deal with stress, anxiety, and depression.⁵⁵
- **Education & Training:** Creative capacity in communities is increased through arts education and training.
- **Economy:** Art is a key element of many local economies. It influences employment, volunteering, tourism, partnerships, and investment. For example, 152,500 people visited 'Grace Kelly: Style Icon' at the Bendigo Art Gallery in a town of 100,000 generating \$16.3 million to the local economy.⁵⁶
- **Regional Art Prizes:** Many regional and remote towns host regional art prizes as part of a strategy to position themselves as cultural destinations. Regional art prizes provide financial returns, employment, and professional development opportunities for exhibitors, and have flow-on benefits to local businesses through attracting visitation.
- **Creative Businesses:** Many artists use their creative skills to build small and medium sized enterprises. Co-working spaces, design studios and creative businesses are blooming in regional Australia. With gains in technology, people are able to base their businesses in remote and regional areas. Their businesses apply creativity and innovation to freight and logistics, communications, banking, online sales, and human resources.

⁵³ Regional Arts Impact Australia: That's a fact!, Regional Arts Australia,

⁵⁴ Australian Bureau of Statistics 2011 Australian Social Trends, June 2011, cat. No. 4102.0.

⁵⁵ Arts in Daily Life: Australian Participation in the Arts, Australia Council for the Arts, May 2014, p. 30.

⁵⁶ KPMG Economic Impact of the Victorian Arts and Cultural Sector (2013)



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6.3 Why Invest in Arts & Culture?

In announcing the 2021-22 Queensland State Budget, the Minister for Arts, Leeanne Enoch was quoted as saying: "... investment in the arts will ensure Queensland emerges with strength to build back better than ever before, with a recovery that is fuelled by creativity and story-telling."

"The arts are key to delivering our plan for economic recovery, each year contributing \$8.5 billion into the state's economy and supporting more than 92,000 jobs for Queenslanders," Minister Enoch said.⁵⁷

Investment in the arts and cultural sector can provide direct productivity dividends (contributing to employment and growth) as well as a range of positive externalities that can be hard to measure accurately including:

- Supporting employment opportunities and contributing to economic and social policy outcomes including revitalised communities and solutions to individual, social or community concerns.
- The arts provide an opportunity for engagement between First Nations, the broader community, and cultural visitors by connecting them with the living stories and landscapes of First Nation cultures. This engagement supports cultural maintenance, economic empowerment, community connectedness and wellbeing among First Nation cultures.⁵⁸
- Engagement with arts, culture and creativity delivers benefits in a wide range of areas including health and wellbeing, positive ageing, youth justice, domestic violence, and community recovery.⁵⁹
- This complements frontline services, reduces costs in health and community care, and creates stronger, healthier communities.⁶⁰
- Greater recognition and understanding of the value of the sector and its potential role in strengthening the economy and broader community could support the Queensland of the future.

6.4 Relevant Policies and Strategic Alignment

The proposed New Regional Gallery project is well aligned with the respective policies and the declared service needs of each level of Government. Most significantly, the project contributes to (or meets) the criteria of the main policy of each level as summarised in **Table 9**.

Table 9 - Primary Arts Policy Summary (by level of Government)

Level of government Policy	Key Policy	Key Goals & Priorities	Timeline
Local Government			
Sunshine Coast Arts Plan	A 20-year vision for the Arts: The soul of our community is our flourishing arts ecology: nurturing connections, promoting experimentation, and inspiring collaboration.	<ol style="list-style-type: none"> 1. Local artists and artistic content is developed and celebrated. 2. Arts audiences and creative opportunities flourish through investment and development. 3. A dedicated network of places and spaces for artists to connect, create and collaborate. 4. Art and creativity is embedded in the identity and experience of the Sunshine Coast. 	2018 – 2038

⁵⁷ Media statement: Investment in the arts underpins Queensland's recover; Available at: <https://statements.qld.gov.au/statements/92405>

⁵⁸ Australia Council for the Arts, 2017, Living Culture: First Nations Arts Participation and Wellbeing, Commonwealth of Australia, Canberra.

⁵⁹ All-Party Parliamentary Group on Arts, Health and Wellbeing Inquiry, 2016, Creative Health: The Arts for Health and Wellbeing, UK.

⁶⁰ Fenner, P., Rumbold, B., Rumbold, J., Robinson, P., & Harpur, S, 2012, Is there compelling evidence for using the arts in healthcare?, Deeble Institute evidence brief no. 4. Australian Healthcare and Hospitals Association, ACT. Rentschler, R., Bridson, K. & Evans, J., 2015, Stats and Stories – Theme 3 Social Inclusion. The impact of arts in Regional Australia. Deakin University, Melbourne.



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Level of government Policy	Key Policy	Key Goals & Priorities	Timeline
State Government			
Creative Together 2020-2030 Roadmap	Creative Together: A 10-Year Roadmap for arts, culture, and creativity in Queensland outlines where we want arts, culture, and creativity to be in 10 years, and how we will get there. It acknowledges the significant impact of COVID-19 on Queensland, particularly on the state's arts, cultural and creative sector.	<ol style="list-style-type: none"> 1. Elevate First Nations arts 2. Activate Queensland's local places and global digital spaces 3. Drive social change across the state 4. Strengthen Queensland communities 5. Share our stories and celebrate our storytellers. 	2020 - 2030
Commonwealth Government			
Creativity Connects Us (2020-24)	A five-year strategy Creativity Connects Us (2020-24), Supporting Australian artists and arts organisations to create and present excellent art that is accessed by audiences across Australia and abroad.	<ol style="list-style-type: none"> 1. Australians are transformed by arts and creativity 2. Our arts reflect us 3. First Nations arts and culture are cherished 4. Arts and creativity are thriving 5. Arts and creativity are valued 	2021 - 2025
Australia's Cultural Policy for the next five year – REVIVE – a place for every story, a story for every place	A five-year policy structured around five interconnected pillars.	Pillar 1 – First Nations First Pillar 2 – A Place for Every Story Pillar 3 – Centrality of the Artist Pillar 4 – Strong Cultural Infrastructure Pillar 5 – Engaging the Audience	2023 - 2027

6.5 Local Government: Sunshine Coast Council Policy Alignment

The Sunshine Coast Council policy framework and hierarchy is summarised in Figure 6 below, outlining the relationship between legislative governance, strategic planning and reporting requirements.

Figure 6 - Strategic Planning & Reporting Framework



The following SCC policies are targeted at the arts and culture sector and community development within the LGA. It is important to note that arts and culture permeates through all levels of the policy hierarchy starting with the Corporate Plan.



6.5.1 Sunshine Coast Arts Plan (2018-2038)

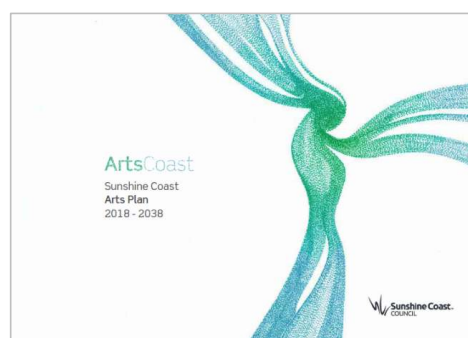
The 20-year Arts Plan sets out the aspiration that *"the soul of our community is our flourishing arts ecology: nurturing connections, promoting experimentation and inspiring collaboration."*

Being the first of its kind for the SCC, the plan acknowledges that arts and culture help to shape and influence our sense of community, belonging and identity in a time of unprecedented growth and change. The Arts Plan is a key mechanism that provides SCC with a road map for its approach, priorities, programs, and investment in the arts.

The plan is not just about consumption but is strongly focused on building the confidence and productive capacity of the region's artists.

Key goals of the Arts Plan include:

- **Goal 1: Local artists and artistic content is developed and celebrated.** Creating opportunities to build and profile a strong, connected, and prolific community of artists, arts practitioners, and arts organisations.
- **Goal 2: Arts audiences and creative opportunities flourish through investment and development.** Growing local participation in the arts and opportunities for world-class locally produced content to be exposed to, and experienced by, the world.
- **Goal 3: A dedicated network of places and spaces for artists to connect, create and collaborate.** Taking a strategic, collaborative approach to diverse and accessible infrastructure (physical and digital) that supports production, practice, and presentation.
- **Goal 4: Art and creativity is embedded in the identity and experience of the Sunshine Coast.** Ensuring the value, diversity, and significance of the arts on the Sunshine Coast are embraced by the community in everyday life and are a feature of our destination's renown.



The strategies to achieve the Arts Plan's vision are interrelated and rely on a collaborative approach between SCC, the arts sector, the community, education sector, investors, and all levels of government. Closely aligned with the Regional Arts Infrastructure Framework 2019-2041 (RAIF), the Arts Plan sets out SCC's roles and responsibilities in achieving the 20-year vision of the plan as:

1. Providing strong leadership, setting strategic direction, and planning to support the development of the arts sector on the Sunshine Coast.
2. Engaging with the arts sector and the community to ensure:
 - a. as a custodian, that its arts assets and infrastructure are accessible and appropriately located, designed, constructed, managed, and maintained
 - b. its arts programs are accessible and delivered to strengthen the arts sector and target identified needs
 - c. it seeks innovative approaches to meeting the plan's goals.
3. Promoting arts activities, programs, and projects to ensure they gain the exposure they require to contribute to the region's cultural vitality.
4. Actively seeking opportunities to partner, collaborate or leverage funding, projects, and programs to achieve strong arts outcomes.
5. Advocating to all levels of government to ensure the region receives its share of investment in the arts.



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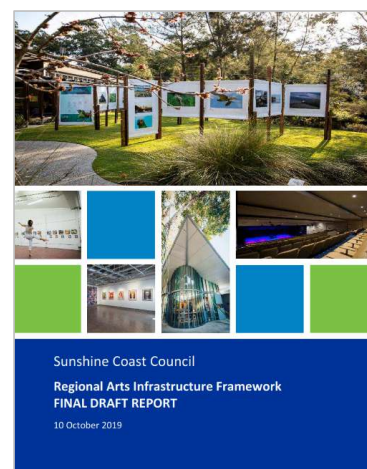
6.5.2 Regional Arts Infrastructure Framework

The Regional Arts Infrastructure Framework 2019-2041 (RAIF) aligns to one of the key actions in the Sunshine Coast Arts Plan 2018-38. The RAIF provides an agreed strategic direction for the delivery of a viable, integrated, and functional network of arts infrastructure to respond to the arts and cultural needs of the Sunshine Coast (local government area) community as it grows into a major region of over 500,000 people.

The infrastructure network aims to support the development of the current and future arts and cultural sector, by providing spaces to learn, practice, connect, collaborate, work, perform and showcase.

The RAIF makes the eight recommendations as follows:

1. Undertake a detailed audit of arts and cultural infrastructure to improve understanding of the dedicated arts and other infrastructure to better inform assessment of current supply and identify opportunities to reuse/refurbish to meet current and future demand.
2. Pursue a hub and spoke approach to the delivery of arts and cultural infrastructure at SCC -wide, district and local levels.
3. Continue to plan other arts and cultural functions in the recommended new infrastructure within the Environment and Liveability Strategy (ELS) and SCC endorsed planning and strategic documents, specifically:
 - a. Expanded Council-wide Art Gallery in Caloundra (the New Regional Gallery)
4. Consider and investigate the following cultural infrastructure additional to the ELS:
 - a. Establish artist residencies in commercial hubs in Maroochydore CBD, Nambour, and Caloundra.
 - b. Include small selling spaces in selected locations which do not compete with private providers in Caloundra, Coolum, Mooloolaba and possibly Sunshine Coast Airport.
5. Develop creative solutions to meeting specific arts and cultural infrastructure needs or opportunities outside of district centres e.g., Peregian Springs, Doonan, Eumundi, Mooloolaba/Alexandra Headland.
6. Develop the Sunshine Coast as an arts tourism destination by pursuing growth of the high-value international (and domestic) market through celebrating the region's outstanding natural landscape with a Hinterland Cultural Facility, seeking 6-8 other arts tourism attractions [not necessarily provided by SCC], and **providing a triage of lead arts and cultural offerings in three distinct and separate locations in the region – Caloundra, Maroochydore, and the Hinterland.**
7. Develop key partnerships.
8. Hold ongoing discussions with First Nations and Indigenous arts and cultural practitioners to confirm needs and interest in a regional cultural facility including geographic location.





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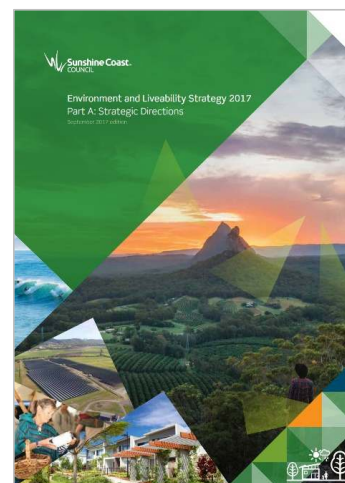


The infrastructure network aims to support the development of the current and future arts and cultural sector, by providing spaces to learn, practice, connect, collaborate, work, perform and showcase.

6.5.3 The Sunshine Coast Environment and Liveability Strategy 2017 (ELS)

The Sunshine Coast Environment and Liveability Strategy (ELS) sets the overarching strategic direction for the planning and delivery of the Sunshine Coast social infrastructure network. Arts and cultural facilities identified for investigation in the ELS include:

- Art gallery in Maroochydore.
- Investigate enhancing the capacity of the Caloundra Regional Art Gallery.
- SCC -wide cultural facility, being an incubator for cultural, heritage and arts development; and
- Interpretive space or precinct.



6.5.4 Other Policies and Strategies that align with the proposed New Regional Gallery

Within the Caloundra Community & Creative Hub where the proposed New Regional Gallery is to be located, exist a range of initiatives and collaborations the proposed Regional Gallery will interface with, influence and be influenced by. These are recognised in the Gallery functional brief, operational planning, programming and spatial design of the facility. These elements are aligned differently to their respective policy drivers as outlined in Table 10 below.

Table 10 - Policies and Strategies Impacting Caloundra Community & Creative Hub project elements

Caloundra Community & Creative Hub Project Element	LIBRARY	REGIONAL GALLERY	TOWN SQUARE	THE EVENTS CENTRE	OTRANTO AVENUE	OMFAH AVENUE	BULCOCK STREET	PUBLIC ART	LANEWAYS ACTIVATION	INVEST AND DEVELOP	ROAD NETWORK	LIGHT RAIL	TRANSIT CENTRE	CAR PARKING	COMMUNITY MEETING SPACES	SHARED CULTURAL INFRASTRUCTURE SPACES	INTERPRETIVE SPACE	CULTURAL COLLECTIONS STORE
ENDORSED PLANS AND STRATEGIES																		
Corporate Plan/ Operational Plan	x	x	x	x	x	x	x	x	x	x	x	x	x	x				
Caloundra Centre Master Plan	x	x	x	x	x	x	x	x	x	x	x	x	x	x				
Environment and Liveability Strategy 2017	x	x	x	x	x	x	x	x	x						x			
Sunshine Coast Community Strategy 2019-2041	x	x		x														
Sunshine Coast Libraries Network Plan 2019-2041	x																	
Sunshine Coast Arts Plan 2018-2038		x						x								x		
Regional Arts Infrastructure Framework 2019		x	x															



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Caloundra Community & Creative Hub Project Element	LIBRARY	REGIONAL GALLERY	TOWN SQUARE	THE EVENTS CENTRE	OTRANTO AVENUE	OMRAH AVENUE	BULCOCK STREET	PUBLIC ART	LANEWAYS ACTIVATION	INVEST AND DEVELOP	ROAD NETWORK	LIGHT RAIL	TRANSIT CENTRE	CAR PARKING	COMMUNITY MEETING SPACES	SHARED CULTURAL INFRASTRUCTURE SPACES	INTERPRETIVE SPACE	CULTURAL COLLECTIONS STORE
Caloundra Local Area Parking Plan (LAPP) 2017											x	x	x	x				
Sunshine Coast Integrated Transport Strategy 2019												x	x	x				
Caloundra Public Art Strategy (Complete)								x	x									
Heritage Plan 2015-2020																x	x	x
Cultural Development Policy 2012		x		x				x								x	x	x
Reconciliation Action Plan 2021-2022	x	x	x	x	x	x	x	x	x	x					x	x	x	x
Sunshine Coast Design Strategy	x	x	x	x	x	x	x		x	x				x				
Regional Economic Development Strategy																		
RELEVANT SUPPORT DOCUMENTATION (Status)																		
New Regional Gallery Brief		x																
New Regional Gallery Route Map		x																
Laneways Activation Strategy								x	x									
Sunshine Coast Interpretive Space and Collection Store Feasibility Study	x	x														x	x	x
Sunshine Coast Audience Analysis and Market Research report 2020		x						x								x	x	x
Bulcock Street - Streetscape Concept							x											
Caloundra Transport Corridor Planning (OM19/9)											x							
CCAP June 2019 - OM19/89	x	x	x	x	x	x	x								x			

6.6 State Government: Queensland Government Policy Alignment

6.6.1 Creative Together: A 10-Year Roadmap for arts, culture, and creativity in Queensland (2020-30)

Creative Together 2020-2030 is the Queensland Government's 10-year vision which will see Queensland renewed and transformed through arts, culture, and creativity, with a focus on growing a strong and sustainable sector that can adapt to meet audience demand, embrace innovative delivery models, attract investors, and build financial sustainability.



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The Policy's 2030 vision sees a future where:

- The Queensland sector is resilient, adapting to change and meeting audience demand.
- Queensland grows and retains its local creative talent within the state.
- The Queensland sector is driven by a strong evidence base that demonstrates audience demand and social, cultural, and economic value of arts, culture, and creativity.

6.6.1.1 Focus Areas

Creative Together recognises four key focus areas that will drive its vision as follows:

- Support the sector to grow its **skills base and increase capacity** to seek opportunities, diversify into new markets and realise innovative creative practice.
- Build **sector agility** to adapt to and leverage changing community needs and support delivery of government priorities.
- Continue to invest in the adoption of **best practice governance and business models** in organisations and businesses.
- **Enhance access and understanding of data** to support business model and programming decisions.

6.6.1.2 Creative Together priorities:

Through focused actions, the State Government will build on Queensland's strengths and deliver on the following priorities:

- **Elevate First Nations arts:** The First Nations arts sector in Queensland is built on thousands of years of practice. As the only state in Australia that is home to both Aboriginal cultures and Torres Strait Islander cultures, we have a unique opportunity to elevate the awareness, understanding and contributions of First Nations arts.
- **Activate Queensland's local places and global digital spaces:** Activating Queensland's places and spaces with arts and culture enhances the vibrancy of local communities, strengthening their attractiveness and providing more opportunities for Queenslanders to engage in arts, culture, and creativity
- **Drive social change across the state:** Queensland faces new and unexpected social challenges over the next decade. Arts, culture, and creativity will support and drive social change, benefiting Queenslanders and their communities.
- **Strengthen Queensland communities:** Arts and culture strengthen community connectedness and contribute to liveability, local identity and what makes communities different and exciting. Arts has the power to stimulate local economies and attract visitors to experience diverse cultural experiences.
- **Share our stories and celebrate our storytellers:** Queensland has many stories to tell, including those from the oldest and most enduring First Nations cultures, and the events, places and experiences that continue to shape us. Supporting and developing our talented Queensland storytellers will be critical to sharing our stories.





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6.6.2 Local Government Association of Queensland Policy Statement (2020)

The Local Government Association of Queensland (LAGQ) is the peak body for local government in Queensland. LAGQ is a key player in co-operative partnerships with Federal and State Government. The LAGQ Policy statement sets out various themes for guiding arts and culture as follows:

(i) Delivering local arts and cultural outcomes

- Local government recognises that arts and culture contribute to the identity, wellbeing, and resilience of local communities. Local government uses local and regional planning frameworks to identify and address local arts and cultural needs and aspirations, and achieve broader social, economic, and environmental outcomes. Local government develops, funds, and supports local institutions such as libraries, galleries, museums, visitor information services and performing arts venues and, as such, has an important role in the development, renewal, and maintenance of cultural infrastructure.
- State and federal governments should include arts and culture in policies, programs and funding initiatives relating to regionalisation, urban planning and the development of facilities and infrastructure.
- Local government calls on the state and federal governments to support the development of arts and culture in regional communities through funding programs such as Regional Arts Development Fund, the Indigenous Regional Arts Development Fund and Regional Arts Fund, and that funding for these programs should be maintained at least in real terms.



(ii) Building Meaningful Partnerships

- Local government supports the Protocol between state and local government in relation to arts and culture in Queensland which affirms the shared commitment to support growth and development of arts and culture in Queensland. state and local government will work collaboratively to:
 - Identify innovative solutions to state-wide arts and cultural concerns; and
 - Ensure funding and programs are responsive to local needs, build local capacity and are delivered in a coordinated manner.

(iii) Strengthening Capacity and Capability

- Local government supports local artists, arts and cultural workers and community and cultural organisations in developing relevant skills and expertise through professional development and training, information, and direct funding.

(iv) Delivering Cultural Tourism in Queensland

- Local government supports capacity building of local individuals and groups including Indigenous communities, artists, cultural organisations, businesses, community groups and other local and regional stakeholders to build a competitive visitor experience based on a destination's authentic natural and cultural assets, events, and experiences.
- Local government seeks to position culture more strongly within the broader tourism conversation by promoting the artistic, cultural, social, and economic value of cultural tourism at the local, regional, and state level.

6.7 Commonwealth Government: Australian Government Policy Alignment

The Australia Council for the Arts is the Australian Government's principal arts investment, development, and advisory body.



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6.7.1 Creativity Connects Us (2020–24)

In 2019, Australia Council for the Arts launched a five-year strategy Creativity Connects Us (2020–24), updated annually via a Corporate Plan. Within that policy framework, the SCC's performance aligns to five strategic objectives:

Table 11 - Creativity Connects Us strategic alignment

Strategic Objectives Alignment	Key Actions & Initiatives
1. Australians are transformed by arts and creativity	<ul style="list-style-type: none"> Support engaging arts experiences Expand access to arts experiences Support the digital mobility of Australian arts and creativity Promote arts experiences in everyday life
2. Our arts reflect us	<ul style="list-style-type: none"> Enable activity that connects communities Support creative work that reflects contemporary Australia Support increased diversity in our creative workforce Promote diversity across all Australia Council activities
3. First Nations arts and culture are cherished	<ul style="list-style-type: none"> Strengthen and embed First Nations arts and culture Grow experiences of First Nations arts and culture Support First Nations young people's artistic and cultural expression Uphold First Nations arts and cultural practitioners' cultural rights
4. Arts and creativity are thriving	<ul style="list-style-type: none"> Support viable creative careers and business models Enable risk taking and experimentation in the realisation of new works Develop partnerships to strengthen our cultural and creative industries Promote wellbeing and a safe environment for people working in the arts
5. Arts and creativity are valued.	<ul style="list-style-type: none"> Advocate for the public value of arts and creativity Advise on arts matters to inform government policy development Lead public discussion about matters relating to arts and creativity Develop evidence that increases understanding of the cultural and creative industries.





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6.7.2 Australia's Cultural Policy for the next five year – REVIVE – a place for every story, a story for every place

In 2023 the Commonwealth Government released their new five-year cultural policy – REVIVE. Revive is structure around five interconnecting pillars which set out the Government's strategic objectives.





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7.0 Strategic Context

7.1 Civic & Arts Disruption

7.1.1 Impacts of COVID-19

Necessary measures to protect Australians, including restrictions on public gatherings and travel, have caused unprecedented disruption to social and economic life. In response to the pandemic, various levels of Government have provided support measures to provide the cultural and creative industries with adequate resilience.

There are encouraging signs that audiences are increasingly ready to re-engage with the sector. However, ongoing physical distancing, reduced consumer purchasing power and uncertainty around domestic and international travel will all have long lasting impacts.

7.2 Current Constraints

Several deficiencies and constraints in the existing Regional Gallery have been identified through internal consultation. Together with the 'problems' identified as part of the ILM process, the resolution of these issues will assist in achieving the objectives of the Business Case and satisfying the problems and realising the benefits stated in the ILM:

- **Program** – Creating a program of exhibitions and activities that position the Gallery as a leading significant regional cultural institution loved by both residents and visitors. This will be reflected in growing audience numbers and the diversity of markets engaging with the organisation and benefiting from its work.
- **Collection** – Moving to a position where the development of the Sunshine Coast Council art collection is aligned to the cultural identity and vision of the Sunshine Coast, where it is grown and managed by a clear acquisition/collection policy and is core to the program development of the New Regional Gallery. There is a potential to explore opportunities through the Art Collection with sister city galleries and their collections and expand the reach of the brand of the gallery beyond the region.
- **Resources** – Storage needs – Currently the gallery has insufficient artwork and material storage, placing the gallery's A-grade status at risk. The lack of dedicated climate-controlled storage also means the gallery has had to decline offers of artwork donations due to lack of available space.
- **Café** – Absence of a food and beverage offer at the Gallery. Increasingly this is expected by the public as an integral part of the visitor experience.
- **Staff accommodation** – More office accommodation is required. Due to the conversion of former staff offices into workshop space (The Artroom) staff now have to work from across the road in SCC's administration building. This creates an inefficiency in the time required moving back and forth to the gallery and means staff cannot always respond to enquiries from the public as well as visiting industry professionals. This also creates risk in not having suitably qualified staff immediately on hand.
- **Education space** – The Artroom is not large enough to accommodate school classes and provides a disincentive for schools considering visiting the gallery. Having either a dedicated or multi-purpose space that could accommodate school groups would provide a motivating force for school groups to visit the gallery and undertake workshops and hands on programs aligning with the exhibitions on display, a key deliverable in the Arts Plan
- **Revenue** – Growing opportunities to earn income, attract donations and commercial partnerships specifically for the Gallery but strategically to align with the new Art Foundation proposed by SCC.
- **Infrastructure** – Undertaking a program of works to ensure the business of the Gallery can run smoothly over the next two – three years whilst positioning the Gallery as a major regional institution in line with the proposed re-development of both Caloundra and Maroochydore CBD
- **Building the brand** – Growing the 'visibility' of the Gallery within the community and on-street presence, and tourism sector through a focussed marketing strategy which uses all appropriate channels, and which reflect key markets and opportunities for growth within existing resources



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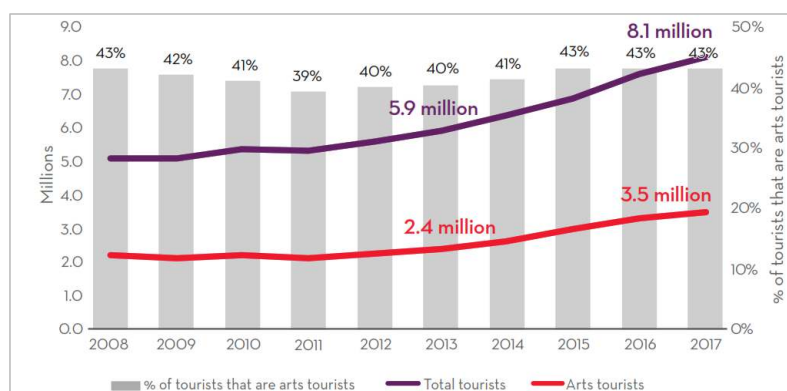
- **Strategic alignment** – Aligning plans for the New Regional Gallery (proposed) with the development of any new SCC arts plans, policies and infrastructure developments proposed or planned for the Sunshine Coast Region and, ensuring the vision for the Gallery (to inspire, challenge and engage through art and creativity) reflects the outcomes of the stakeholder engagement activities which informed the development.

7.3 Art & Culture Scale & Market

An examination of the current state of the sector is critical to understand the potential size of the market opportunities and potential failures, whilst it also is important to understand the government's role and planned investments. Understanding current market trends and issues, and government's current and ongoing interventions, helps to ensure future investment is targeted correctly.

Governments across Australia invest significantly in cultural assets and services in recognition of the economic value of cultural tourism, and social value for their communities. The arts are increasingly part of the itinerary for international visitors to Australia, demonstrated by more than 8 million international tourists visiting Australia in 2017 of which 3.5 million (43%) engaged with the arts while here. Arts tourist numbers grew by 47% between 2013 and 2017, a higher growth rate than for international tourist numbers overall (37%). More international tourists engage with the arts than visit wineries or casinos, or attend organised sports events⁶¹.

Figure 7 - International tourist growth trends 2008 - 2017



Source: Australia Council for the Arts, International Arts Tourism – Connecting Cultures (2018)

International arts tourism to Australia is growing, demonstrated over the last five years whereby international arts tourism has grown at a higher rate than overall international tourism. Visiting museums and galleries is the most popular form of international arts tourism, with museums and galleries considered a readily accessible form of arts engagement for tourists. Three in every ten international visitors to Australia in 2017 visited a museum or gallery while they were here, generating significant economic activity to the associated arts communities.

The arts, cultural and creative sector plays an important role in attracting domestic and international cultural tourism to Queensland, with cultural tourism to Queensland estimated to have contributed \$70 million to the Queensland economy in 2016-17⁴⁹.

7.4 Art & Culture Economic Contribution

The arts, cultural and creative sector in Queensland creates jobs and adds value directly through its own economic activities, which generates additional output through demand for goods and services in other sectors of the economy. In 2016-17, the Queensland art, cultural and creative sector directly contributed \$8.5 billion to the Queensland

⁶¹ Australia Council for the Arts, International Arts Tourism – Connecting Cultures (2018)



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economy and employed approximately 67,000 FTE Queenslanders⁶². Through the sector's supply chain, there was an indirect contribution of \$3.8 billion, additionally employing approximately 25,500 FTE Queenslanders.

There is significant growth potential for the arts to support economic activity and local economies by driving and supporting international tourism. International arts tourists spent \$17 billion in 2017, making up 60% of the \$28.4 billion spent in Australia by all international tourists. This represents an increase of 55% since 2013, a greater increase than the total international visitor spend in Australia (46%).

7.5 Art & Culture Industry Trends & Challenges

7.5.1 Cultural travel

The latest data from Tourism Research Australia shows that visiting history and heritage buildings, sites or monuments is the most popular cultural and heritage activity undertaken by international visitors, followed by going to museums or art galleries, and attending cultural events. For day trip and domestic overnight visitors, going to museums or art galleries was the second most common cultural and heritage activity after attending performances.

United Nations World Tourism Organisation (UNWTO) estimates that more than 50% of tourists worldwide are motivated by a desire to experience a country's culture and heritage, and according to UNWTO's 2012 global survey, cultural tourism is forecast to increase by 15% year-on-year globally.⁶³

The Goss Agency, a tourism and destination marketing agency developed a profile of the average cultural traveller. It determined that the cultural tourism market is growing, and that the cultural traveller is a sub-set of the leisure travel market. Both are growing as the baby boomer generation continues to reach retirement age and as generation-x and millennials seek ever-more authentic and immersive travel experiences.

The cultural tourism market, while skewing slightly older than the general population, is steadily getting younger. Given the relatively large size of the millennial cohort, their relative wealth, and their travel propensity, the market is getting younger and has become less dependent on the retiree.

Cultural travellers are staying longer and are more likely to travel by air. They are also more likely to spend more than \$1,000. Table 12 below outlines the differences between an average traveller and a cultural traveller.

Table 12 - Cultural tourism traveller's profile (US)

VARIABLE	AVERAGE TRAVELLER	CULTURAL TRAVELLER	DIFFERENCE
Spending	\$457	\$623	\$166
Age	47	49	2 Years
Retired	16%	20%	4%
Graduate degree	19%	21%	2%
Use lodging	55%	62%	7%
Spend \$1,000 +	12%	19%	7%
Air Travel	16%	19%	3%
Trip Length	3.4	5.2	1.8 Days

⁶² Economic analysis of the arts, cultural and creative sector in Queensland Arts Queensland, December 2018 (Deloitte Access Economics)

⁶³ <https://culturaltourism.thegossagency.com/cultural-tourism-whitepaper/>



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A comparison of visitors at an Australian level show that tourists who attended an arts/ heritage activity as part of an overnight trip had a greater average length of stay. For day trip and domestic overnight tourists, those that participated in arts/culture activities also had a higher average expenditure per night than tourists engaged in other activities as shown in Table 13. It also shows international visitors stay significantly longer than domestic overnight travellers, and international travellers that engage in arts/heritage activities have a substantially longer average length of stay, despite having a lower average expenditure per night. The lower average expenditure is in contrast to cultural travel in the United States as shown in Table 12, showing that there is potential for spending growth from cultural travellers in Australia.

Table 13 - Australian visitors comparison

CATEGORY	ARTS/HERITAGE	ALL ACTIVITIES
Day Trip		
Average expenditure	\$132.66	\$108.32
Domestic Overnight		
Average expenditure per trip per visitor	\$1,104.44	\$688.20
Average expenditure per night per visitor	\$215.35	\$189.39
Average Length of Stay (Nights)	5.12	3.73
International		
Average expenditure per trip per visitor	\$4,334.89	\$5,063.10
Average expenditure per night per visitor	\$100.07	\$149.46
Average Length of Stay (Nights)	TBC	TBC

7.5.2 Cultural Precincts and urban renewal

A worldwide trend occurring is the increase in the quantity of cultural infrastructure being developed as part of a precinct. Investment in cultural facilities helps transform neighbourhoods and supports regional economic development. The strategic use of cultural infrastructure in urban policy internationally has been a recent unpredicted phenomenon, as has the rise and importance of cultural precincts. A strong cultural precinct can make a neighbourhood safer with more events on which in turn becomes better at attracting global capital, knowledge workers and tourists. To be successful tourist attractions, cultural precincts typically require large, flagship institutions that attract artists and audiences. The precinct's public spaces and their capacity for activation are equally important. The precincts provide a range of benefits to residents, retail and commercial sectors by encouraging visitors to spend time and money at multiple institutions in a condensed period of time.

Infrastructure NSW⁶⁴ found in their Cultural Infrastructure research (2016) that the key attributes of successful and activated cultural precincts to include:

- Compelling and high-quality programming in their flagship institutions with less formal, more organic activation of the public spaces in between.
- Shared use of spaces by inviting diverse communities to be active participants and programmers in the various spaces.
- Partnership with a broad range of businesses, foundations, donors and community groups to create a shared foundation upon which the area can grow and change.

⁶⁴ Infrastructure NSW Cultural Infrastructure Strategy 2016



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- Preparation for evolution of the precinct as it responds to changing community needs and demography.
- Engagement within the precinct and its spaces.
- Flexibility by welcoming new organisations and players into the precinct once its activation is underway.

7.6 Government Expenditure & Investment

In Australia, the growth of cultural funding by governments lags population growth, with a 6.9% decrease in per capita expenditure on arts and culture in the period between the 2007–08 and 2019–20 financial years. This decline in per capita cultural funding can be attributed primarily to a decline in per capita cultural funding by the federal government.

Total expenditure on arts and culture across the three levels of government reached a new high of \$7.26 billion in the 2019–20 financial year, which included financial support for Covid-19 disruptions, increasing to \$7.71 billion in 2021–22 financial year⁶⁵.

Table 14 - Cultural funding by Government - 2019 to 2022

Level of Government	Recurrent (\$m)		Capital (\$m)		Total value of expenditure (\$m)	
	2019-20	2020-21	2019-20	2020-21	2019-20	2020-21
Australian Government	2,482.3	2,709.5	261.6	257.5	2,743.8	2,967.0
State and territory government	1,983.9	2,297.1	697.4	658.2	2,681.3	2,955.2
Local government	1,558.9	1,482.2	281.6	303.6	1,840.5	1,785.8
Total	6,025.10	6,488.70	1240.6	1,219.30	7,265.60	7,708.00

The proportion of cultural expenditure by the Queensland and Australian Governments allocated to Cultural Heritage Infrastructure from 2015 to 2022, which includes expenditure on construction, maintenance, administration and management of public arts and gallery facilities, is presented in **Figure 8** and **Figure 9** below. The expenditure data shows increased spending by the Australian government over this period, however a plateauing of capital spending by the Queensland government in Cultural Heritage Infrastructure.

⁶⁵ Cultural funding and participation – national overview 2020 – 2021, <https://www.arts.gov.au/cultural-data-online/government-cultural-funding-and-participation/cultural-funding-and-participation-national-overview>.



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Figure 8 - Australian government cultural heritage expenditure

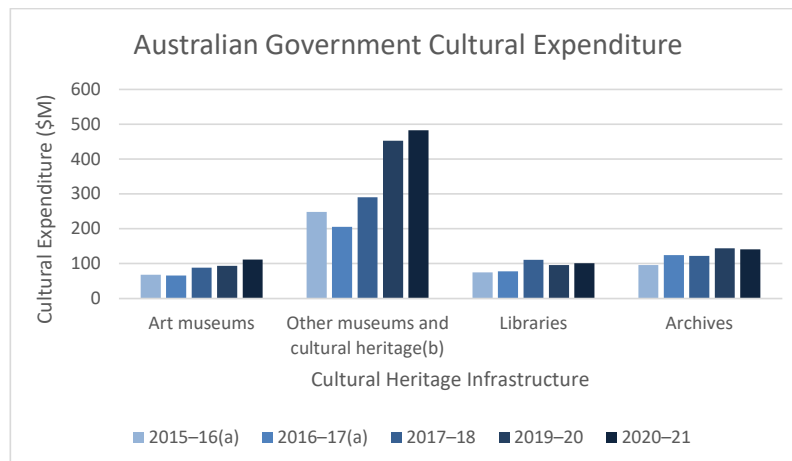
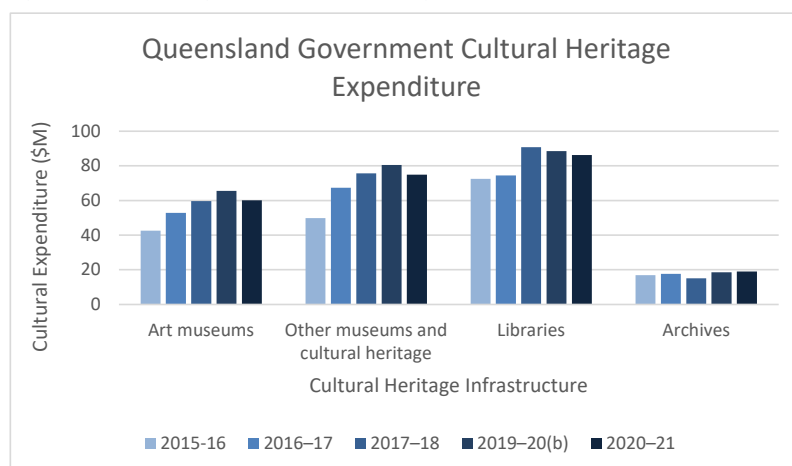


Figure 9 - Queensland government cultural heritage expenditure



Grow 2022 – 2026⁶⁶ is the second action plan of Creative Together, a Queensland Government initiative into arts funding in the State. Grow 2022-2026 is a plan focused on future opportunities, including those presented by 2032 Brisbane Olympic and Paralympic Games, and the Queensland Government's commitment to reconciliation through Path to Treaty. The Queensland Government is supporting Grow 2022-2026 with a \$50 million investment over four years – taking the total investment in Creative Together through the arts portfolio to almost \$80 million of new money. This investment is to support new initiatives, events and experiences that will connect artists with audiences, and further accelerate the growth of Queensland's arts, cultural and creative sector. **Opportunity exists for the New Regional Gallery to seek financial support and potential funding of the new Caloundra Gallery development from this capital allocation.**

⁶⁶ Queensland Government (2022), Grow 2022 – 2026: The second action plan for Creative Together 2020-2030, a 10 year roadmap for arts, culture and creativity in Queensland.



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7.7 Benchmarking



A series of benchmark studies have been undertaken to establish an aspirational guide to comparable institutions from around Australia and New Zealand. These benchmarks have been contributed to by the SCC, Business Case, and stakeholder teams.

It is important to note that there is no one single gallery that Caloundra will seek to emulate, but this collection of galleries indicates the varying ways that institutions can bring great benefit to their region and more broadly. The aspiration themes for the nominated benchmarks will range from programming, operations, marketing, storage capability, gallery exhibition standards to collaboration partnerships (among others).

The built form of the proposed Regional Gallery will be of its unique place and therefore the physical attributes of most benchmarks are not comparable to the park location within a regional coastal city.

The following galleries are nominated as relevant case studies to the New Regional Gallery development, with key attributes and relevancies outlined in **Table 15** below.




Table 15 - Benchmark relevance table

Gallery/Museum	Location	Scale	Programming	Relevance Notes
Redland Art Gallery http://artgallery.redland.qld.gov.au	 <p>Two locations Cleveland CBD close to Redlands Performing Arts Centre - Capalaba site next two large mall and other retail.</p>	<p>Similar size to current.</p>	<p>Similar to New Regional Gallery currently.</p>	<p>For comparison with current.</p>
HOTA Gallery https://hota.com.au Regional population = 711,000	 <p>Gold Coast - Queensland Within Councils destination civic, arts and cultural precinct. 2kms from Surfers Paradise CBD.</p>	<p>Likely to be 2-3 times the size of the new RG.</p>	<p>Positioning itself as a major art gallery with international reach and with similar visitation to MONA Hobart but with a far more modest collection at this stage. More aligned with Bendigo Gallery.</p>	<p>Assist the team to understand where the new RG may be positioned in the market. Design and programming elements will be used to inform design solution and BC.</p>



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Gallery/Museum	Location	Scale	Programming	Relevance Notes
Rockhampton Gallery (New Rockhampton Museum of Art opening Feb 22 - \$30m build budget, 4,700sqm) https://www.rockhamptonartgallery.com.au/About-Us Regional Population = 90,000	 New gallery located within Rockhampton CBD.	2 x major spaces totalling 1,000m ² likely to be similar to new RG specs	Likely to be a significant touring partner for the new RG. Similar public programs.	This is another new, contemporary gallery soon to open and a similar and ambition. Current issues in terms of governance and leadership will hold lessons for SSC. Qld Govt has part funded construction under its 10-year plan as well as Commonwealth BBRF funding.
Bendigo Regional Art Gallery https://www.bendigoregion.com.au/bendigo-art-gallery/about-us Regional Population = 100,000	 Bendigo CBD and cultural precinct.	One of the larger regional gallery facilities in Australia.	Broad range of international and national exhibitions plus a full range of public and industry development programs.	Bendigo Gallery can still be seen to be the benchmark in terms of regional type galleries. HOTA and SAM (Shepparton) will have ambitions in that regard.
Shepparton Art Museum (SAM) https://sheppartonartmuseum.com.au Regional Population = 85,000	 A charming lakeside location on the fringe of the Shepparton CBD. The new SAM moved from its former central location.	Total size is larger than expected for the new RG but touring exhibitions likely to be of a similar scale to major ones as RG i.e., 600 to 800m ²	SAM now has a significant indigenous collection and similar national and international aspirations to Bendigo and HOTA. Some of its programming is more likely to align with RG's ambitions. Strong indigenous collection and programs relevant to future RG.	Also, a new gallery facility therefore relevant to design and operational research and planning. Received funding from Commonwealth and State. Full business case for it is a useful reference for team.



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Gallery/Museum		Location	Scale	Programming	Relevance Notes
Geelong Gallery https://www.geelonggallery.org.au/ Regional Population = 250,000		CBD located next to city library and opposite performing arts centres and spaces.	Major spaces similar to a new RG.	Likely to be a key touring partner.	Geelong Gallery is currently seeking support for a business case to redevelop and expand in line with other cultural infrastructure projects taking place nearby. Financial operating model and staffing within the range of new RG requirements.
MONA https://mona.net.au/ Hobart Population = 253,000		The beautiful Derwent River on one side and outer Hobart suburbs on the other. 7km from CBD	9500m2 total with 6000m2 of exhibition space.	Significant personal collection of David Walsh and one or two international touring exhibitions at a time.	MONA is referenced simply because its impact demands it. Every gallery/museum project in Australia since 2013 speaks of it. To that end understanding its unique development, programming and operating model is essential. It has had a dramatic impact on an entire state, a feat that must be understood, at least in part, when conceiving of a new regional gallery.
Tweed Regional Gallery and Margaret Olley Art Centre https://artgallery.tweed.nsw.gov.au Population = 98,000		Located 3.5 Kms from the CBD in a stunning rural setting. There is now a smaller CBD space in Murwillumbah.	Of a similar scale to RG requirements.	Likely to be an exhibition touring partner. Public programs can also help inform RG operations.	Given discussion around a site for the RG as well as scale and impact the Tweed Regional Gallery has been included.



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Gallery/Museum		Location	Scale	Programming	Relevance Notes
MAMA – Murray Art Museum Albury https://www.mamalbury.com.au/ Population = 100,000 (Albury/Wodonga)		CBD location in major regional twin city location.	Of a similar scale to RG requirements	Likely to be an exhibition touring partner. Public programs can also help inform RG operations	Comparable reference point in terms of scale and operations.
Toitū Otago Settlers Museum https://dunedin.art.museum https://www.toituosm.com Population= 125,000		Running along the train line in the centre of Dunedin	10,500m2 total size across four buildings.	Regional history museum	Example of a small city attracting a huge number of visitors to the facility through great architecture and programming. 320,000 visitors in first year of re-opening
Govett-Brewster Art Gallery New Plymouth (NZ) https://govettbrewster.com Population = 56,000		CBD location	Similar scale	Useful reference in terms of diverse and contemporary programs	Probably twice the scale in terms of financial operations, nonetheless a useful reference in terms of programs and architectural endeavour.
Lismore Regional Gallery https://lismoregallery.org Regional population = 30,000		Located with Lismore's cultural precinct.	Similar scale to new RG	Broad range of public programs to reference in BC.	Lismore's finances require further interrogation but with 6FTE at present and a similar subsidy level there are potential alignments.



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Gallery/Museum	Location	Scale	Programming	Relevance Notes
Ipswich Gallery https://www.ipswichartgallery.qld.gov.au/ 100,000 visitors per year	 CBD location	Smaller than proposed for RG	Broad range of public programs to reference in BC and potential exhibition touring partner.	A great example of solid programming and visitation. Good use of a Children's Gallery components.
Cairns Art Gallery https://www.cairnsartgallery.com.au Population = 168,449	 CBD	Smaller than proposed – 1800m ²	Broad range of public programs to reference in BC.	Significant programming schedule that delivers some great content. Cairns has a great permanent collection also, with contributions by Ray Cooke.
Newcastle Gallery https://www.nag.org.au/home Population = 160,000	 CBD	New gallery will double exhibition space to 1600sqm.	A potential national exhibition touring partner.	It has just been announced that the \$36.5m gallery expansion will go ahead. (Artshub 2/8/21) https://www.artshub.com.au/2021/08/02/persistence-pays-off-green-light-for-newcastle-art-galleries-35-6m-expansion/
Bunjil Place Gallery https://www.bunjilplace.com.au/exhibitions Population = 300,000	 Located in the major retail and Civic precinct in the City of Casey. Part of the \$150m Bunjil Place development that also features a library and performing arts and events spaces.	24,500 m ² with the gallery only one small part – 500m ²	Houses the City of Casey's collection and touring exhibitions aimed at local community.	Relevant to precinct activation, governance, and co-ordination. It is a multi-hub building and as such is much larger than RG.



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Gallery/Museum	Location	Scale	Programming	Relevance Notes
Townsville – Perc Tucker Gallery https://www.townsville.qld.gov.au/facilities-and-recreation/theatres-and-galleries/perc-tucker-regional-gallery Population = 196,800	 Townsville CBD	Similar size to the proposed Caloundra Gallery	Possible partners	Further information is being sought in relation to this long-lived Qld regional gallery. Depending on results this may be dropped in the final report.
QAGOMA https://www.qagoma.qld.gov.au Population = 2.15M	 CBD Brisbane	25,000m ²	Likely to be an important industry partner and provide mentoring and training opportunities.	Provide a reference point for large scale museums and galleries.



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Part Two – Project Framework & Outcomes Sought



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8.0 Legal & Regulatory Considerations

This section outlines the key legal and regulatory issues and risks, identified during preparation of the Business Case, which will need to be considered and managed for the proposed New Regional Gallery, including:

- legislative issues pertaining to land use planning approvals, environmental legislation, and land acquisition,
- statutory and development approvals required to be undertaken, and
- other legal matters relating to procurement and delivery.

8.1 Land Tenure

All 14 lots in the site area are owned by SCC. Caloundra Art Gallery is located on Lot 666 on CG4615, a land parcel held by Council under a Deed of Grant in Trust from the State of Queensland.

Table 16 below summarises the ownership of the properties/sites that currently sit within the Caloundra Community and Creative Hub precinct. The SCC owned sites highlighted by the orange border in Figure 10 overleaf have been identified as potential locations for the proposed New Regional Gallery and associated gallery amenities and are assessed for appropriateness as part of this Business Case.

Table 16 - Property ownership within Precinct

Property (Current Use)	Ownership
22 Omrah Avenue (Existing Art Gallery)	SCC <i>Held by Council under a Deed of Grant in Trust from the State of Queensland</i>
8 Omrah Avenue (Existing Library)	SCC
77 Bulcock St (Visitor Information Centre)	SCC
Felicity Park	SCC

The table above is graphically represented in Figure 10 below.



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Figure 10 - Properties within the precinct



Source: Ethos urban

8.2 Legislative issues

Preliminary planning approval due diligence was investigated as part of the SASR stage of the Business Case. The Planning Act 2016 is the principal regulatory framework for development assessment in Queensland and identifies the categories of development and assessment. The purpose of the Planning Act is to facilitate the achievement of ecological sustainability by establishing an efficient, effective, transparent, coordinated and accountable system of land use planning, development assessment and related matters.

The proposed New Regional Gallery site is subject to the provisions of the Sunshine Coast Planning Scheme 2014, with the relevant provisions identified in Section 8.3 below. The applicable zoning nominates the category of development. These categories range from 'Accepted Development' that does not require Council approval, through to the more onerous Impact Assessment which requires lodgement of a development application and public notification whereby appropriately made submitters are afforded appeal rights through the Planning and Environment Court.

8.3 Regulatory issues

8.3.1 State Planning Policy

The State Planning Policy (SPP) defines the State's policies about matters of state interest in land use planning and development. A state interest is defined 'as an interest that the Planning Minister considers affects an economic or environmental interest of the state or a part of the state and/or affects the interest of ensuring that the purpose of the Planning Act 2016 is achieved'.

Of the 17 State interests identified in the SPP, a review of the SPP Mapping System determined the following State interests apply to the Site:

- Natural Hazards and Risk Resilience: Flood Hazard Area - Local Government flood mapping, and
- Transport Infrastructure – Active Transport Corridor (as shown on Figure 11).

Since the Site is identified as being contained within a Local Government flood mapping area, the SPP requirements for flood are triggered by the flood mapping contained in SCC's planning scheme.



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The SPP mapping identifies an Active transport corridor along Bulcock Street. To appropriately address this SPP transport infrastructure interest, the planning scheme must require development achieve a high level of integration with transport infrastructure and supports public passenger transport and active transport as attractive alternatives to private transport.

Figure 11 - SPP Mapping – Natural Hazards and Risk Resilience (Local Government Flood Mapping)⁶⁷



Source: Ethos urban

The SPP includes assessment benchmarks for some development applications where a planning scheme does not appropriately integrate the relevant state interest. According to Part 2.1 of the planning scheme, all the relevant state planning policies have been appropriately integrated into the planning scheme.

8.3.2 South East Queensland Regional Plan 2017 (ShapingSEQ)

ShapingSEQ is a statutory planning instrument that represents the pre-eminent strategy for managing growth within the South-East Queensland (SEQ) region. ShapingSEQ prevails to the extent of any inconsistency with individual planning schemes.

The existing gallery site is located within the Urban Footprint of ShapingSEQ, and under the Kabi Kabi traditional owner group.

ShapingSEQ identifies Caloundra as a major regional activity centre, a focal point for sub-regional employment and the delivery of sub-regional services and contain major concentrations of business and related activities, cultural and entertainment facilities, and support convenience retail uses that meet the needs of their sub-regional catchments.

The development of the site for the New Regional Gallery is consistent with the designation for urban development and the aspirations of a major regional activity centre. Furthermore, the proposed New Regional Gallery contributes towards the achievement of the instrument's goals that focus on prosperity, connection, and liveability.

8.3.3 State Development Assessment Provisions

The State Assessment and Referral Agency (SARA) was introduced on 01 July 2013 to deliver a coordinated, whole-of-government approach to the State's assessment of development applications. The State Development Assessment Provisions (SDAP) sets out matters of interest for the state in development assessment, where the Chief Executive administering the Act is the assessment manager or referral agency.

⁶⁷ Source: Department of State Development, Manufacturing, Infrastructure and Planning, 2021



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Importantly, the SDAP provides assessment benchmarks for the assessment by the Chief Executive or a referral agency and provides applicants with the opportunity to address performance outcomes to demonstrate that a development appropriately manages any impacts on a matter of state interest, and/or protects a development from impacts associated with state interests.

Schedule 10 of the *Planning Regulation 2017* prescribes circumstances where development requires referral to a referral agency. This schedule also outlines the assessment benchmarks the referral agencies use to assess development applications. If a gallery proposal was to be submitted through the development assessment pathway, it is considered the development **would not** likely trigger referral to SARA for assessment⁶⁸.

8.3.4 Aboriginal Cultural Heritage Act 2003

The *Aboriginal Cultural Heritage Act 2003* binds all persons, including the Local Government, and is intended to provide effective recognition, protection, and conservation of Aboriginal cultural heritage. The act gives power to the 'Duty of Care Guidelines'. These guidelines set out requirements for landowners to undertake, prior to undertaking an activity on land which has the likelihood of causing harm to Aboriginal cultural heritage such as, disturbing surface areas, clearing, constructing new buildings or structures.

Prior to any development adjacent to Felicity Park, it will need to be confirmed that the site does not contain Aboriginal cultural heritage value. Whilst this legislation is separate to the *Planning Act 2016*, there is a need to have regard to the act as it may implicate future development pursuits over the subject site. It is recommended SCC engage a suitably qualified person and/or a representative from the local indigenous group to confirm that any future development will not cause harm to anything identified as having Aboriginal cultural heritage value.

8.4 Local Planning Requirements

8.4.1 Sunshine Coast Planning Scheme 2014

The local categorising instrument in place for Sunshine Coast Council is the Sunshine Coast Planning Scheme 2014 (the planning scheme). The current version of the planning scheme (version 23) took effect on 24 May 2021 and is the framework in which any potential development of the site is assessed.

8.4.2 Zoning

The proposed site is identified as being within the Major Centre Zone as illustrated in Figure 12 below. The purpose of the Major Centre Zone is:

To provide for Beerwah Town Centre, Caloundra Town Centre, Nambour Town Centre, and Sippy Downs Town Centre to: -

- a) Be developed as major regional activity centres for the Sunshine Coast, servicing a part of the sub-region and complementing the role of Maroochydore as the principal regional activity centre for the Sunshine Coast.*
- b) Accommodate a range of higher order business activities, entertainment activities, multi-unit residential activities and community activities in an active and vibrant mixed-use environment; and*
- c) Have a scale and intensity of development that is commensurate with the role and function of a major regional activity centre as specified in the Sunshine Coast activity centre network and the applicable local plan code.*

⁶⁸ Refer Section 7 of Ethos Urban (2021), Planning Report – Proposed new New Regional Gallery



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Figure 12 - Site Zoning⁶⁹



Source: Sunshine Coast Council, 2023

The proposed New Regional Gallery within the Caloundra Community & Creative Hub aligns with the intent of major regional activity centre. The Caloundra Community & Creative Hub is envisioned to be the focal point for community activities and events in Caloundra. **Table 17** outlines how the proposal can achieve the overall outcomes and therefore the purpose of the major centre zone.

The planning scheme states that the purpose of the Zone is achieved through the overall outcomes which have been set out in detail within **Appendix D**.

8.4.3 Local Plan Area

The site is included within the Caloundra Local Plan Area and is further identified as being within the Community and Creative Hub precinct (CA: LPSP-1b) and the Caloundra Central Precinct (CAL LPP-1).

⁶⁹ Sunshine Coast Council, 2021



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Figure 13 - Caloundra Local Plan Area



Source: Sunshine Coast Council, 2023

8.4.4 Height of buildings and structures overlay

The height of buildings and structures overlay seeks to “protect the distinctive character and amenity of the Sunshine Coast as a place with a predominantly low to medium-rise built form.” As shown in Figure 14 below, the site has an unspecified maximum height. It is noted that the surrounding maximum height is 30metres (light blue) and 25metres (purple) and a similar overall building height will remain consistent with the existing built form present in the locality.

The resulting height requirements for the site requires further planning to be undertaken in conjunction with facilities review/refurbishment of the Caloundra Council Administration Building and/or other land for community purposes in Caloundra Centre, as required under the local plan’s performance outcome.

Figure 14 - Height of Building and Structures Overlay





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8.4.5 Flood Hazard Overlay

The existing planning scheme's flood hazard shows that the site is not impacted by flooding as shown in Figure 15 below. According to SCC's flood information search, the Defined Flood Level (AEP 1%) for the property is range between 8.31-9.16mAHd at the existing gallery and library sites.

Figure 15 - Flood Hazard Overlay



As shown in Figure 16 below, the site is impacted by current and future climate local flooding along Otranto Avenue and Omrah Avenue, and through the western side of the existing library site along Carter Lane and through the northern boundary of 77 Bulcock Street. Due to the nature of a gallery requiring sensitive storage spaces, it would be recommended that a detailed flood study is undertaken to better inform the detailed design of the proposal.

Figure 16 - Flood information search



Source: Sunshine Coast Council, 2023



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8.5 Development Approvals

8.5.1 Development Approval History

According to SCC's publicly available electronic development record system (*Development.i*), there does not appear to be any historical development permits recorded over the site. However, this system only contains records lodged with the SCC since 2007. For a more detailed review of the site's history, a historical records search can be undertaken, if needed.

8.5.2 Planning Approval Pathways

There are two approval pathways for SCC to consider for the proposal being:

- Traditional development assessment; or
- Infrastructure designation.

These pathways are discussed in detail in the following sections of this report.

8.5.2.1 Planning Approval Pathway Number One - Traditional Development Assessment

The traditional development assessment pathway involves making a development application in accordance with section 51 of the *Planning Act 2016* where SCC would be the assessment manager. The development application would follow the rules set out in the *Development Assessment Rules*, as per Section 68 of the *Planning Act 2016*.

The planning scheme designates four different categories of development. These categories indicate whether a form of development is anticipated and if a development approval is required prior to the development being undertaken.

The four (4) categories are:

1. **Accepted development** – These are forms of development that can be undertaken without planning approval. Accepted development can be thought of an 'as of right' development. No application needs to be submitted to Sunshine Coast Council.
2. **Accepted development subject to requirements** – These are forms of development that can be undertaken without planning approval, avoiding lodgement of an application with Sunshine Coast Council, provided some specific criteria are met. If the requirements are not met, the development will elevate to code assessment.
3. **Code assessment** – These are forms of development that can only be undertaken after development approval is obtained (via lodgement of an application with Sunshine Coast Council).
4. **Impact assessment** – These are forms of development that can only be undertaken after development approval is obtained. The impact assessment process is more onerous and requires public notification. These applications are subject to third party appeal rights from properly made submitters. Impact assessment is identified for development that is either not anticipated within the zone or development that councils cannot easily regulate through standard codes.

These levels of assessment apply to three (3) different aspects of development:

1. Material change of use, which describes land uses.
2. Reconfiguring a lot, which describes subdivisions; and
3. Operational works, which describes earthworks and the like.

In accordance with Schedule 1 Definitions of the Planning Scheme, the proposed gallery development is defined as a 'Community Use' being "*Premises used for providing artistic, social or cultural facilities and community support services to the public and may include the ancillary preparation and provision of food and drink.*"

Table 17 below, outlines the levels of assessment for a Material Change of Use for a Community Use within the Major Centre Zone.



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Table 17 Levels of Assessment

Defined Use	Category of Development and Category of Assessment	Assessment Benchmark
Community Use	Accepted development if: - (a) Located on <i>Council</i> owned or controlled land; and (b) Undertaken by or on behalf of the Council	No requirements applicable
	Accepted development if in an existing building	Transport and parking code
	Code assessment if not otherwise specified	Major centre zone code Caloundra local plan code Community activities code Prescribed other development codes

The subject site is identified as Council land and the proposed redevelopment will be considered **accepted development** if undertaken by or on behalf of Sunshine Coast Council.

The levels of assessment relating to the local plan do not alter the level of assessment for community use, however the acid sulphate soils, and airport environs overlays could increase the assessment category to code assessable depending on the full extent of the proposed development in terms of levels of excavation and extent of building height. The proposal would then be assessed against the relevant benchmarks identified in Table 18.

Table 18 - Levels of assessment according to overlays

Overlay	Benchmark	Category of assessment	Risk
Acid sulphate soils overlay	Any development if: - (a) within Area 1 as identified on an Acid Sulphate Soils Overlay Map and involving: - (i) excavating or otherwise removing 100m3 or more of soil or sediment; or (ii) filling of land with 500m3 or more of material with an average depth of 0.5 metres or greater; or	Code assessment if the development is provisionally made accepted development by another table of assessment. No change if not otherwise specified above.	Potential
Airport environs overlay – where within the outer limits of an obstacle limitation surface (operational airspace)	Material change of use if: - (a) within the outer limits of an obstacle limitation surface as identified on an Airport Environs Overlay Map; and (b) involving one or more of the following: - (i) buildings, structures or works over 12 metres in height. (ii) extractive industry. (iii) the emission of gaseous plumes, smoke, dust, ash or steam; or (iv) external lighting that includes: - (A) straight parallel lines 500 metres to 1,000 metres long; or (B) flare plumes, buildings or machinery with reflective cladding, upward shining lights, flashing or sodium lights.	Code assessment if the change of use is provisionally made accepted development by another table of assessment. No change if not otherwise specified.	Unlikely



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The gallery proposal within the CCH site area would be accepted development and thus can be undertaken without planning approval. However, should the development trigger code assessment due to the above-mentioned overlay requirements, then SCC would need to obtain a development permit, which in our experience may take three (3) to six (6) months for SCC's development assessment team to process.

8.5.2.2 Planning Approval Pathway Number Two - Local Government Infrastructure Designation

The Local Government Infrastructure Designation (LGID) pathway is intended to be a higher level, more principle-based assessment process, which allows SCC to designate a premises for the development of essential infrastructure and deliver these faster, at a lower cost and without the risk of appeal. The currency period of a LGID is six (6) years in which development must have commenced but can be applied to be extended and amended as long as land remains in ownership of SCC.

A LGID removes the need for seeking planning approvals for that development under the *Planning Act 2016* – all development subject to the designation is 'Accepted Development' (i.e., no approval is required) provided it complies with any requirements for the designation. However, all works subject to the *Building Act 1975* and the *Plumbing and Drainage Act 2018*, or another Act still require relevant permits and approvals, such as building or operational works.

Chapter 8 of Minister's Guidelines and Rules 2017 (MGR) sets out the designation process a local government must follow. After preparing the LGIP proposal the local government must undertake public consultation for at least 20 business days and provide the proposal to the State for assessment. Submissions must be considered, and the extent of changes made to the proposal will determine if further targeted consultation is required. The proposal is then designated by the local government and noted in the planning scheme.

There is no LGID notations in the Sunshine Coast Planning Scheme. It is therefore assumed that this is not a used process in SCC and could therefore be timely to go through.

An overview of the key differences between the two (2) approval pathways is summarised in Table 19 below.

Table 19 - Planning approval pathway comparison

Approval Pathway Option	Application fees	Infrastructure charges	Public consultation	Appeal rights	Assessment period	Currency of approval
1) Traditional development assessment process	Yes	Only if an application is triggered to be assessed by SCC	Where any application remains code assessable, no public consultation is required	Yes, Applicant only. Third party appeal rights are not afforded on code assessable applications	3-6 months	6 years unless stated. Extensions are available on request
2) Local Government Infrastructure Designation	No	Unlikely – To be confirmed as this is subject to change.	Yes – for at least 20 business days	No	Unknown – possibly 20 business days	6 years up until construction. Extensions are available, for up to 6 years, on request. Enduring thereafter



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9.0 Public Interest Considerations

9.1 Purpose

Stakeholders were nominated through Stakeholder Mapping and those identified as being potentially impacted by the project proposal in either a direct or indirect manner. An engagement strategy was established and progressive engagement across the different stakeholder groups continued throughout the Detailed Business Case development process.

Positive and negative feedback from the stakeholder groups was recorded to assist in informing the 'balancing of interest'. Feedback from each stakeholder will be taken into consideration throughout the planning and design stages of the Reference Project, to ensure that there is a suitable and equitable outcome for all parties. The primary objective of stakeholder engagement is to identify potential negative impacts or opportunities so that they are managed and realised.

Responses to interviews as well as performance, market and operational data gathered from these stakeholders will be used to assist to:

- determine specific service needs,
- establish performance benchmarks and KPI's for the new gallery,
- establish strategic alignments (and any potential conflicts) with other SCC, State and Commonwealth initiatives,
- refine functional brief requirements,
- establish options for appropriate staffing and resourcing requirements, and
- identify operational risks.

9.2 Community Consultation Findings

The SCC has undertaken community consultation over a period related to Arts and Culture on the Sunshine Coast and the Caloundra cultural precinct, otherwise known as the Caloundra Community and Creative Hub (CCCH). Community consultation is ongoing, and the business case has adopted the findings and outcomes of the consultation activities to date, which are presented below.

9.2.1 Sunshine Coast Audience Market Research

In 2020, the Sunshine Coast Arts Foundation (SCAF) and the SCC commissioned market and audience research⁷⁰ in 2020 to support the Sunshine Coast Arts Plan 2018-2038.

The research was conducted with over 600 participants and aimed to understand key audience segments in the Sunshine Coast region, identify ways to deepen engagement with the community and highlight opportunities for new arts and cultural experiences.

The market research identified the following key findings:

- 9 in 10 people agree that arts and culture make the Sunshine Coast a better place.
- 92% of respondents enjoy seeing local artists achieve success.
- 96% of respondents attended at least one type of event in 2019, with the most common being musical performances followed by visual arts.

⁷⁰ Patternmakers (2020), Sunshine Coast Audience Market Research



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- The largest proportion of respondents attended the Events Centre (54%) with 32% of respondents attending the Sunshine Coast Regional Gallery.
- Respondents expressed a desire to see more arts experiences and events within the region.
- Just over half of the respondents (57%) felt satisfied with the arts and culture on the Sunshine Coast.
- Respondents indicated there is an appetite for regular, outdoor and 'incidental' events.

9.2.2 Create Caloundra – Caloundra Community and Create Hub Engagement

CCCH is a defined precinct within Caloundra that creates public spaces and connects the Events Centre, the new District Library, New Regional Gallery, town square, parks, and street spaces through to Bulcock beach.

In forming the framework for the CCCH, the SCC has undertaken two stages of community consultation to understand the needs and vision of the community, with a third stage of consultation to follow. The first stage of the consultation process occurred in November and December 2020 and was undertaken to understand the 'Values and Vision' of the community. This first stage of community consultation identified the following community values⁷¹:

- An emphasis on 'Keep it Green' through open space, gardens, and parks.
- A desire to maintain the unique nature of Caloundra.
- A rethink of the way the community moves throughout the Centre.
- Improve navigation through making the finding of spaces and events easier; and
- Create a walkable and accessible precinct that creates different arts, events, and activities in both the day and night.

The second stage of the consultation process occurred in May and June 2021, and was undertaken to validate the values identified in the first stage of community consultation. The second stage of the consultation process also included a Draft CCCH Concept Design to help underpin the development and completion of the concept design of the CCCH. This secondary community consultation identified the following key findings⁷²:

- The identified value of 'Keep it Green' was the most valued priority and there was an appreciation of green design and openness.
- A large proportion of respondents were happy with the Draft CCCH Design.
- A significant proportion of respondents highlighted a desire for more art, be it local or interactive.
- Several respondents identified a need for the incorporation of indigenous and local cultural heritage.
- Over 90% of respondents agreed with the vision statement for the CCCH.

Caloundra Community & Creative Hub Vision Statement

A place for people to enjoy and discover arts, creativity, and community in an extended shady and green public precinct. A place which connects spaces and civic buildings with accessible events and engaging creativity, social and retail opportunities that tell the stories of Caloundra old and new. A Community + Creative Hub that captures your spirit of Caloundra.

With regards to the New Regional Gallery, specific survey responses received throughout the second stage of the CCCH consultation process included:

- Retain and repurpose 77 Bulcock Street.

⁷¹ <https://haveyoursay.sunshinecoast.qld.gov.au/create-caloundra>

⁷² Caloundra Community & Creative Hub – Community Engagement – Have we got it right? (May/June 2021)



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- Repurpose the current Gallery building and build a new gallery on the current library site (redevelopment site).
- Retain current Gallery building as Cafe / art sales. Lease space to assist funding of new gallery in current library space.
- There is insufficient "parkland" space with the new gallery site located on Otranto Street corner.
- Otranto Street could be eatery street like Ocean Street in Maroochydore but with more shady trees.
- Close Omrah Avenue to vehicles. Reconfigure 77 Bulcock Street as open-air Gallery space, walls for children to paint on etc. Move Regional Gallery to old library and convert Gallery to cafe with outdoor and indoor seating.
- Love the open green space and the link of civic buildings.
- Love gallery and library.
- Like artistic elements - interconnection of spaces to gallery will draw people up.
- Like interconnectivity spaces. Gallery as focus.
- I'd increase the open space even further. The new gallery impacts on the existing vegetation.

A third and final stage of community consultation for the CCCH will follow the finalisation of the concept design, forecast for completion in late 2023.

9.3 Stakeholder Engagement Methodology

Additional targeted stakeholder engagement has been undertaken with industry groups, government, and internal SCC departments, with key findings and observations set out below.

9.3.1 Internal Stakeholders

The New Regional Gallery project is part of a broader masterplan for developing a creative precinct within Caloundra that all internal stakeholders have some connection with. Therefore, it was considered essential to develop a better understanding of how the New Regional Gallery fits within current and developing SCC strategies and intentions.

To understand the complex intersections within SCC and their interplay with the New Regional Gallery project, the following questions were asked of SCC stakeholders:

1) Place

- What is your area and remit within SCC?

2) Values

- What are the problems and missed opportunities that you think the new gallery will address?
- What are the benefits to SCC and the community that you think we should be highlighting?
- What are the risks and/or potential dis-benefits that you may have identified?

3) Intersections

- Are there other projects or proposals being developed by the SCC, or by other parties of which you think we should be aware?
- How important is the development of a new gallery to other SCC strategies and plans?
- Is the new gallery likely to have any direct or indirect financial or economic impacts on your business unit's work?

The internal stakeholder consultations also included an opportunity to engage with the Integrated Community Facilities Team. This group of senior managers, which meets regularly, was constituted by SCC precisely to address the intersection across SCC.

9.3.2 External stakeholders

The external stakeholder group consisted of two broad cohorts:



- Current Gallery managers
- Directors of visual art and gallery peak bodies relevant to the New Regional Gallery.

The current gallery managers provided valuable benchmarking data, industry knowledge and on the ground experience. Peak bodies are essential knowledge keepers within any industry, as both repositories of the industry's history and watchers of the future horizon.

As these consultations attempt to draw out different perspectives depending on the participant's current role, sector experience, Queensland visual arts perspective and regional gallery perspective, the questions were necessarily more open-ended. Accordingly, they are grouped into three themes:

1) Benchmarking data

- Functional design and spatial analysis, e.g., size, facilities and location
- Visitation and engagements including local visitor and tourism impacts, in-person and online, communications and publications
- Financial metrics and KPI's
- Management and governance arrangements, including staffing
- Economic impacts (if known)
- Collection/s – scale, nature, and acquisitions strategy

2) Beyond the benchmark

- Touring Exhibitions Programs – curatorial strategy number, type, source, style, genre, target market
- Education and Public Programs – programming strategy, type, incursions/excursions, cost, delivery method, market impacts, success against program objectives and KPIs
- Local Artists Engagement – formal and informal, specific programs including exhibitions, sales, mentoring, development, representation, profiling and acquisitions
- Creative Industries engagement – broader creative industry engagements, incubators/hubs, workspaces, and studios
- Visitor Economy Impacts – tourism drivers and strategies
- Broader visitor economy impacts – flow on from other regional events
- Other Impacts - local teacher Professional Development, residencies, training (vocational and hobbyist), impact learnings from similar projects
- Commercial Businesses- retail, food and beverage, functions, and events
- Organisational impacts – impacts on organisational structures, HR

3) Connections

- Traditional owners
- Gallery and professional networks – nature and value
- Museum sector SIGs (Special Interest Groups), Art Educators association, business networks
- Touring Exhibitions Coordinators and sources – availability, costs and requirements
- Funding – availability, sources, and conditions
- Other galleries – locally, Qld, national and international. Public, community and commercial
- Peripheral sectors – photographers, valuers and freelancers
- Supporters – friends and the like (relationship, value and contributions)
- Government



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➤ Key partnerships and sponsors

Given interviewees time constraints, desire to maintain confidentiality around more sensitive data and issues and, on occasion, a lack of knowledge and/or data, the above was used as a framework rather than a strict formula.

9.4 Targeted Stakeholder Engagement: Findings & Analysis

Stakeholder sentiment: *The precinct has the opportunity to draw in the innate creativity of the Sunshine Coast, amplify it, and launch it back out to energise the whole region.*

9.4.1 Internal Stakeholders

Internal stakeholders generally saw the new Gallery's inclusion as critical to cultural precinct activation and, therefore, success. Very strong, albeit not unanimous, support for the New Regional Gallery and the recommendations of this DBC has been provided by the PCG, Working Group, and other key internal stakeholders. It is however noted that the Community Portfolio Councillor has expressed concern in relation to the scope, scale and location of the Gallery. Detailed internal stakeholder comments and feedback are provided in **Appendix A** for review, with an overview of key points summarised in this section.

Internal stakeholders understood the strategy for the creative precinct is to be centred on the Gallery, Library and The Events Centre within a well-designed environmental setting. More than one group observed that this would bring together the three elements for which Caloundra and the broader Sunshine Coast region are known – creative cultures, seeking and learning and natural beauty. Caloundra was also repeatedly referenced as the creative heart of the region.

Activation was understood as more than just developing/increasing visitation to the precinct. There is a desire to see the CBD enlivened to enhance liveability in the region and be a business attractor.

9.4.1.1 Opportunities Identified

There were clear opportunities for Caloundra that could arise from the development of a vibrant cultural precinct:

- Promote Caloundra as a vibrant place for people to live in and drive both population growth and pro-actively the demographic changes underway.
Providing new creative learning and participation opportunities for kids and families is an essential part of improving the liveability and attraction of the region to new and younger residents looking for more than great beaches and the outdoor environment. Their children can become the next generation who will see pride in their locality and have their creative, knowledge and environmental needs satisfied. These changes can help reduce the flight to major urban centres and keep skills and knowledge within the region. It will also change the perception of some of Caloundra and the Sunshine Coast being simply a haven for retirees and grey nomads.
- The Caloundra CBD should become an aspirational centre that reflects the meaningful relationship between culture, knowledge, and the environment. Through innovative precinct design and planning, followed by collaborations between the asset managers, the precinct can broadcast the Sunshine Coast as a location that recognises the 'good life' is found at the interconnection of these elements.
- If the precinct can achieve the three steps above, it was believed that business and investment opportunities would necessarily follow.
- There was a general view amongst the groups that a vibrant precinct will attract food and beverage offerings. These should also contribute to the cultural activation of the space through music opportunities and wall spaces for local artists to hang and sell works. A vibrant night-time economy was also seen as a critical outcome. Other creative businesses should also be incentivised to locate near the precinct, such as maker spaces, design studios, independent fashion labels, music and instrument stores and book shops. It was felt that vibrancy, inside and out of SCC owned facilities was critical to increasing visitation and attracting a major hotel to the area, which is currently lacking.
- Stakeholders agreed that a clear goal should be to increase local spending on arts and culture but needed



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appropriate attractions opportunities to do that. The economic benefits of this, including an improved SEIFA⁷³ Index rating, a multi-generational middle-class growth, and more disposable income, will then see a greater demand for local cultural consumption. This will serve to encourage further precinct activation to meet growing demand.

- There was some concern that the proposed size of the new building might produce a monolith that feels too big for the natural surrounds and unwelcoming to the community.

9.4.1.2 Impact Beyond the Caloundra CBD

The New Regional Gallery, and indeed the precinct, can invigorate Caloundra and the Sunshine Coast region. There was a strong sense from internal stakeholders that the Caloundra CBD and the creative precinct is the correct location to maximise the impact of the new Gallery.

Stakeholders reflected on the tensions between the impact on the immediate location – the potential for space activation and placemaking within Caloundra, and the desire to have a true regional Gallery that connects to the entire region.

9.4.1.3 Analytical Note

Rather than seeing this as an either/or set of options, there is the opportunity to reflect upon this in terms of flow. A built asset is permanently fixed in space and clearly cannot move around the region. However, there are certain aspects of a gallery that can create movement.

This can be understood as a centrifugal flow and a centripetal flow that breathes creativity into the creative centre of the region and breathes amplified creativity back out, as highlighted in the quote that begins this section. The image of the gallery as an amplifier is more powerful than considering it as a beacon. The five functions of the gallery do not just create a critical mass for the creative precinct but a living entity.

Through innovative display methods, public programming, community engagement and commercial alignment and branding, the Gallery can contribute to the flow of creativity and knowledge development across the region. In the true sense of a community node, the Gallery can also connect to other regions.

9.4.1.4 Localism and regional impact issues

There is also seen to be a risk that the New Regional Gallery only serves Caloundra and its surroundings and might fail to generate senses of engagement or civic pride across the entire region. This was expressly stated in one stakeholder consultation but constantly hinted at in other ways throughout the process. For example:

- The discussions centred on the naming of the Gallery show a strong desire for the name – and therefore brand – to represent the whole of the Sunshine Coast and not just Caloundra. However, there has been discussion about the term 'regional', and concerns that this may shrink the aspirations of the Gallery and precinct rather than amplify them.
- The engagement with and opportunities for local artists extended beyond the Caloundra region. It was constantly stated in the consultations that the Sunshine Coast is a region noted for its vibrant artistic and creative communities and its maker culture. There is a degree of civic pride in the region's creativity that is evidenced right across the SCC. Stakeholders want a gallery that can support and help grow this reputation of the entire region and raised concerns about a gallery that only promotes Caloundra artists or leaches funding and opportunities away from other parts of the region. Sunshine Coast artists should not have to relocate to Caloundra for career opportunities.

9.4.1.5 Impact beyond the arts community

It was stressed in numerous consultations that the SCC desires a gallery for the whole community, not just for local artists or current arts patrons. This 'whole of community' approach is echoed in the external stakeholder consultations, and a belief expressed that new cultural asset need to appeal beyond the arts community. This appeal is nuanced in several ways, including the relationship to the surrounding place and environment, the arts that the

⁷³ SEIFA is an index of relative socio-economic disadvantage, <https://profile.id.com.au/sunshine-coast/seifa-disadvantage> - a rating of 1000 is seen as average. SSC LGA was rated at 1014 in 2016 by way of comparison Brisbane was rated at 1048 and the Gold Coast at 1018.



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asset hosts, the public programming, and engagement. However, we understood these comments also to imply that:

- A broad reach beyond the arts community justifies SCC's contribution to the asset's operational costs. The Gallery needs to show how it contributes to SCC's mandate to enrich the whole community.
- Impact beyond the arts opens a range of funding and marketing opportunities to contribute to the Gallery's bottom line. For example, engaging with the local disability community and branding around accessible tourism brings money into the region and allows the Gallery to source funding for accessible and mixed-ability programs from other state and federal government pools. This only enriches the cultural precinct.
- Investment and economic development are essential in this context, though the gist of this is discussed above.
- Thanks to the democratisation of technology since the 1980s, people are less siloed into a single interest and seek a broad array of knowledge and learning. Particularly true of young people and digital natives, there is no rigid divide between the arts and sport or the visual and performing arts. The Gallery must take this into account and take a Gallery + approach that is becoming more common. Bringing multiple artform collaborations into the Gallery, staying abreast of new technology developments, appreciating the wide variety of creative industries and maker cultures is essential. Equally important is engagement with non-arts communities, such as partnering with a local football club or business to create opportunities and celebrating the creativity found within non-arts pursuits – creative problem solving within business, the performativity of sport and the ballet of traffic flow. The Gallery can make small but significant contributions to ways of thinking and ways of knowing within the community that can have a lasting impact and build a solid integrative foundation. While not expressed in this way, many of the consultations focussed on this question. SCC stakeholders recognised intuitively the importance of creativity within a plethora of day-to-day activities. They were seeking a way (and a language) to recognise that the Gallery can positively contribute to this.

9.4.2 External Stakeholders

Emerging points from external stakeholder consultation include:

- It is essential to ensure a new Gallery gets built to standards that are acceptable to institutions that hold potential touring exhibitions. Failure to meet these standards in climate control, security, loading docks and back of house makes it almost impossible to secure touring exhibitions. This immediately relegates a Gallery to the second tier of relevance, impacting the financial model and intangibles such as civic pride and community engagement.
- Operational funding is essential to achieving SCC goals. Sector peak bodies have identified a correlation between insufficient operational funding, the difficulty in attaining gallery and SCC aspirations, and staff turnover. Operational funding and expectations must align for success. Councils cannot expect high returns from low investment. On the other hand, galleries cannot promise high impact on modest resources. There is a sweet spot for each gallery, and this is reached through open dialogue.
- Galleries located away from the city centre have lamented the fact and stated that exclusive locations, no matter how lush, make for a difficult business and engagement model. They would rather relocate within a vibrant CBD or a creative precinct close to high foot traffic and more opportunities to engage with secondary businesses such as food and beverage. It is also important to be close to creative areas to reach and support local artists easily and close to other cultural assets, such as performing arts centres and libraries, to make collaborations easier and programming less costly.
- A Gallery Director is a trained expert with a wealth of skills and needs a licence to act on their understanding of the sector and its role within the broader community. While cultural assets are owned by Council, some degree of independence in terms of curation and programming was seen by the industry group as essential. This situation is not unique to galleries and museums. The arms-length relationship between SCC and The Events Centre is a clear local example.)
- Securing exclusive touring exhibitions is based on relationship building and management (after the gallery has passed the necessary quality control and facility hurdles). There is strong competition among regional galleries for limited touring stock, and relationships matter in this regard. Furthermore, success breeds success. Once a gallery shows it can host a successful touring exhibition, institutions are more willing to loan collections. This opens opportunities to think outside the box and approach institutions to loan works that may not otherwise be considered. This builds brand and reputation as there is a strong appetite to see interesting and exclusive work. This



attracts more visitation to the precinct, improves activation and business development and ultimately increases civic pride.

- Successful regional galleries are built on long term sustainability. Constant changes in operational funding, management by non-experts, rapidly shifting SCC priorities all produce an unstable vision of the future. It becomes difficult to source and retain talented gallery directors, and the gallery will focus more on survival rather than activation and community engagement.
- Diversity is an essential part of any creative or cultural asset. This includes First Nations and culturally diverse voices in the curatorship process, multi-arts, and non-arts engagement. A skilled manager understands vibrancy in two ways – the vitality of the visual art and gallery sector and the vibrancy of the whole community. Diverse voices mixed with creative problem solving creates the perfect alignment for genuine placemaking right across the region.
- It is vital for regional galleries to think outside their own LGA confines. Beyond the necessary activation of the region, a smart gallery finds ways to build a brand that has state, national and even global impact. This can be difficult, but technology is making this easier to achieve. SCC support of this endeavour will pay dividends for the culture and economy of the region, and the Art Collection can help carry the brand beyond the region, including intercollegiate loans, touring shows, in-house touring exhibitions, etc.

9.5 First Nation Australians Engagement: Findings & Analysis

The Business Case incorporated engagement with First Nation Australians representatives to gain early feedback and input on the future potential role, scope and programming of the New Regional Gallery, as well as to discuss potential benefits, issues, and opportunities.

This engagement is underway and is to be completed and documented, and will include meetings with representatives from the Jinibara, Kabi Kabi and DASSI First Nation Australian tribes to understand if and how they currently use and see the New Regional Gallery, and how it might better serve their needs in the future.

1. First Nations groups noted the importance in the gallery having **a clear and genuine connection to country through the incorporating of First Nations art into the fabric of the building.**
2. First Nations groups also noted the importance of having **First Nations representation on the gallery board and in the gallery programming.**
3. Younger people and those who work with youth or emerging artists, would like to see **programming and exhibitions that attract a younger demographic.**
4. The idea of **on-site workshops or an 'artists in residence'** where works can be created was put forward by a number of stakeholders.



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10.0 Gallery Options Analysis

10.1 Preliminary Long List Options Considered

A variety of preliminary gallery options were explored as part of the Preliminary Long List Options Development phase of the Detailed Business Case. Various locations around the Felicity Park site were considered as opposed to alternate locations around the Sunshine Coast.

Nominating potential gallery siting options considered aspects and attributes such as the address/front door, active edges, loading and pedestrian connections. Analysis was also undertaken on several building typologies that may be successful for varying site locations. Preliminary Long List options are essentially sited across four (4) potential areas of the Precinct, being the Existing Gallery, Existing Library, 77 Bulcock Street and Felicity Park sites. Variations of each Gallery footprint location were developed into a Long List of options for consideration by the Working Group.

Figure 17 - Potential Precinct areas for new gallery location



Source: Ethos Urban, 2023

The options presented below represent the Preliminary Long List Options considered by the Working Group for the gallery location.

10.1.1 Preliminary Long List Options

The Working Group considered several gallery location possibilities against agreed criteria, nominating preferred options to be explored further.

- Option 1: Corner of Otranto Avenue and Omrah Avenue
- Option 2: Along Otranto Avenue
- Option 3: Fronting Bulcock Street.
- Option 4: On Existing Library Site



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- Option 5: On Existing Library Site – without Mixed-Use Building
- Option 6: On Existing Library Site – with Mixed-Use Building Behind
- Option 7: Gallery on Corner of Bulcock Street and Otranto Ave.

10.2 Preliminary Long List Options Feedback

A preliminary long-list options review workshop was held in October 2021. Feedback was sought in this workshop to guide the creation of the final long list options and functional requirements of the proposed project. Outcomes and feedback generated from the workshop are summarised below.

- Community comments placed open space and vegetation as high priorities in the New Regional Gallery development.
- The Events Centre to be considered an important connection to the gallery and greater precinct.
- Connection to future mass transit is important and is to be considered within the Options developed.
- Options to consider greater context of neighbouring buildings for completeness.
- Indication of views from various perspectives considered important.
- Consideration to be given to development sites located on Minchinton Street.
- Retention of existing gallery is to be considered. Potential to repurpose as Artist in Residence, restaurant/café, gallery shop or workshop.
- Scale of gallery important and at 3,300m² it may be over scaled – brief to be tested to ensure scale is appropriate.
- Green roof not supported.
- Pavilion typology great for sub-tropical environment but not for gallery operations.
- Climate control important from capital and operational cost perspective.
- Understanding of spatial and operational cost differences between various types and scale of national and local touring exhibitions, noting funding often comes with the exhibition standards required.

The Working Group identified and settled on six (6) gallery location options for further consideration.

Following the preliminary long-list options review workshop, initial technical due diligence was also undertaken of the existing project functional brief and gallery site. Stakeholder engagement (both internal and targeted external stakeholders) was also completed and an initial set of functional requirements for the proposed New Regional Gallery was developed. These functional requirements will continue to inform options and design development of the New Regional Gallery and subsequent evaluations undertaken and presented as part of this Business Case.



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10.3 Final Long List Options

10.3.1 Existing Gallery Sites

Option 1A – Existing gallery site

Option 1A sites the new gallery towards the north of the precinct on the existing gallery location.

Figure 18 – Option 1A – Existing Gallery Site - Plan and Northeast views



Key features of Option 1A include:

- Gallery entry prefaces the north with landscaped interfaces around the building
- Loading from Otranto Avenue through the public realm
- Gallery has a tight interface with library and new development – public realm to the south
- Narrow connection through to the new Library / Community building and The Events Centre
- Library and commercial development do not benefit from the town square
- Removal of high value trees across the site



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Option 1B – Existing Gallery location

This option is generally as per the Urban Design Concept endorsed by Council in June 2019. Located to the northwest edge of the site, towards the corner of Omrah and Otranto Avenue, Option 1B is similar to the previous option presented, with some arrangement changes.

Figure 19 - Option 1B – Existing Gallery site - Plan & Northeast views



Key features of Option 1B include:

- Gallery entry prefaces the north, with east facing landscape interface
- Loading from Otranto Avenue through the public realm
- Gallery has a tight interface with library and new development – public realm to the south
- Impact on significant high value vegetation
- Retains pedestrian connection through site with wider connection through to the new Library / Community building and The Events Centre



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10.3.2 Bulcock Street Sites

Option 2 – Fronting Bulcock Street

Option 2 orientates the rectilinear building form to Bulcock Street.

Figure 20 - Option 2 - Bulcock St - plan & northeast views



Key features of Option 2 include:

- Entry will be from south and west with back of house/loading from the north
- Loading from Otranto Avenue through public realm
- Addresses retail precinct – ‘on the street’ identity
- Gallery creates the potential for a public town square between the library and commercial development
- Some impact on significant existing trees
- Possible glimpses to ocean and beyond
- Narrow connections to new library and The Events Centre
- Potential poor precinct outcomes and lack of connectivity between Bulcock Street and the Events Centre.



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Option 3A - Bulcock Street and Otranto Avenue

Option 3A is sited on the corner of Bulcock Street and Otranto Avenue, and key features include:

- Loading from Otranto Avenue through public realm
- Addresses retail precinct – 'on the street' identity
- Gallery creates the potential for a public town square between the library and commercial development
- Some impact on significant existing trees
- Possible glimpses to ocean and beyond
- Narrow connections to new library and The Events Centre
- Potential poor precinct outcomes and lack of connectivity between Bulcock Street and the Events Centre.

Figure 21 - Option 3A - Bulcock St & Otranto Ave - Plan & northeast views





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Option 3B - Bulcock Street and Carter Lane

Option 3B is similarly located on Bulcock Street, although further to the east (than Option 3A).

Key features of Option 3B include:

- Possible loading from carter lane
- Addresses retail precinct – ‘on the street’ identity
- Gallery creates the potential for a public town square between the library and commercial development
- Significant impact on high value trees in Felicity Park
- Possible glimpses to ocean and beyond
- Narrow connections to new library and The Events Centre

Figure 22 - Option 3B - Bulcock St & Carter Lane - plan & northeast views





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10.3.3 Existing Library Site

Option 4 –Existing Library Site

Option 4 is located on the existing library site., and key features include:

- Through entry via landscape park space/green spine
- Building addresses landscape square but facing west
- Gallery creates a public town square between new library and potential commercial development, maximising open space and public realm
- Minimal impact on significant existing trees and Felicity Park
- Concealed loading and back of house via Carter Lane, with minimal impact on the public realm
- Optimum connectivity through precinct

Figure 23 - Option 4 - Existing Library site



10.4 Long list Options Qualitative Analysis – Multi Criteria Assessment

Multi-Criteria Assessment (MCA) is an assessment methodology used to select a preferred option, or hierarchise potential options, by evaluating the overall performance of options against a series of selected criteria. The criteria established for shortlisting three (3) preferred locations for the New Regional Gallery have been developed to align with key project objectives derived through the Investment Logic Mapping process, the Caloundra Centre Masterplan (2017) and key SCC policies and strategies as presented in **Section 6.0** of this business case.

10.4.1 Multi Criteria Assessment process

The Project Working Group undertook the MCA assessment, including setting agreed criteria for assessment that aligned with the Service Need and 2017 Masterplan. The key qualitative assessment criteria fall into four (4) broad categories, including:

- Service Delivery
- First Nations
- Economic
- Design & Placemaking



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The MCA scoring methodology consisted of Project Working Group members allocating a score out of five (5) to each criterion, which has an allocated weighting applied to arrive at a weighted score. A final moderated score for each criterion is then calculated from the average across all scores and associated mean scores. The MCA moderated scores are summarised in **Table 20**.



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Table 20 - Multi Criteria Assessment qualitative analysis

Objective / Criteria	Existing Gallery Site		Bulcock St Location			Existing Library Site
	Option 1a	Option 1b	Option 2	Option 3a	Option 3b	Option 4
1. Service delivery – criteria aligned with service need stated in ILM.						
1.1. Enable the delivery of a “diverse gallery program and exhibition offerings that will provide for high levels of attraction and engagement”. Enabling the gallery to be an attractive destination for domestic and international tourists.	4	4	4	4	4	4
1.2. Help address the constrained arts vision and poor understanding of arts within the Sunshine Coast region by creating spaces to support programs and exhibitions to meet community and visitor needs.	4	4	4	4	4	4
1.3. Provide spaces for community arts programs to be delivered that will increase “community connections, community support and create a sense of belonging”.	4	4	4	4	4	4
1.4. Provide spaces and amenities that will “attract AAA rated touring exhibitions”. Enabling the gallery to become the regions premier home for the visual arts.	4	4	4	4	4	4
1.5. Provide a central facility to act as a driver for the creation of an “aggregated arts focal point” within the Sunshine Coast region - as well as an activated Community Creative Precinct - where currently the region is serviced by disconnected, undersized and disparately located art facilities.	6	6.75	4.5	4.5	4.5	5.25
1.6. Provide for a size/scale that can provide a “exhibit large collections and exhibitions” including “safe storage of art and the upscaling of an arts collection”	4	4	4	4	4	4
1.7. Staging – Enable the continual operation of the existing gallery and reduced disruption to the masterplan development.	3	3	3.75	3.75	3.75	4.5
Sun-total – Service Delivery	29	29.75	28.25	28.25	28.25	29.75
2. First Nations						
2.1. Provide for a place where first nations artists can create, learn, teach, present, share and sell artistic content.	4	4	4	4	4	4
3. Economic						



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Objective / Criteria	Existing Gallery Site		Bulcock St Location			Existing Library Site
	Option 1a	Option 1b	Option 2	Option 3a	Option 3b	Option 4
3.1. Provide for additional revenue to contribute to operational expenditure through the inclusion of ancillary services such as a retail shop, restaurant/café and function/exhibition space.	4	4	4	4	4	3.5
3.2. Provide for employment opportunities within the arts and cultural sector.	4	4	4	4	4	4
3.3. Provide for a cost-efficient design and operational expenditure that aligns with SCC's objectives and expectations.	4	4	4	4	4	4
Sub-total - Economic	12	12	12	12	12	11.5
4. Design & Placemaking – criteria below align with the Caloundra Centre Masterplan (2017)						
4.1. Identity – Enhance the Community Creative Precinct, and ability of gallery to attract audiences, by creating a sense of identity, visual impact and place-making destination.	6	6	6	6	6	6
4.2. Connections – Enhance the Community Creative Precinct by providing visual and pedestrian access and connection throughout precinct.	5.25	6	2.25	1.5	2.25	6.75
4.3. Environment – Provide a thoughtful environment, including minimising removal of significant existing trees, reduced overshadowing, landscape diversity and views.	1.5	1.5	3.75	6	1.5	6
4.4. Activation – Provide optimum public interface and activation of the ground plane via community spaces, retail, food and beverage and functions.	6	6	6	6	6	6
4.5. Plan/Amenity - Create an amenity that both enhances the current and future public realm, also taking into account gallery loading and unloading considerations.	4.5	4.5	4.5	4.5	4.5	6
Sub-total – Design & Placemaking	23.25	24	22.5	24	20.25	30.75
Total Option Moderated Score (out of possible 97.5)	68.25	69.75	66.75	68.25	64.5	76
Ranking	3	2	5	3	6	1



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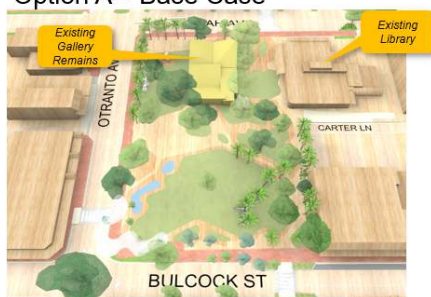
10.1 Shortlisted Options Summary

The MCA process arrived at three (3) shortlisted options, plus a Base Case, for further consideration as part of the Business Case.

- Option A – Base Case (maintain the status quo)
- Option B – Existing Gallery Site
- Option C – Corner of Bulcock Street and Otranto Avenue
- Option D – Existing Library Site

Figure 24 - Shortlisted Options

Option A – Base Case



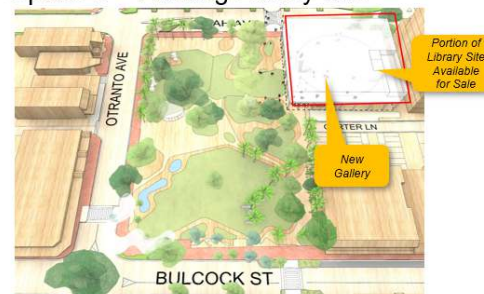
Option B – On Gallery Site



Option C – Bulcock Address



Option D – Existing Library Site



Source: ARM (2022)



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10.1.1 Option A – Base Case (maintain the status quo)

Option A is considered 'business as usual' where there is no work done and the existing gallery is retained as is the former Library. This option would be the result of determining that there is no economic, or cultural case for building a new gallery. This option can be immediately discounted as this process has revealed a strong business case for a new gallery, however, will be used as a comparator against the other location options.

Figure 25 - Option A - Base Case



10.1.2 Option B – Existing Gallery site

The proposed Gallery development under this option is located on the existing Caloundra Gallery site towards the corner of Otranto Avenue and Omrah Street. Progressing this option incorporates demolition of the existing Gallery structure to facilitate construction of a new Gallery and wider Precinct activation. Following completion of the permanent and new facility, Gallery operations will be relocated to their new home.

Attributes and opportunities

- Enables a close interface with the proposed new Caloundra Library across Omrah Ave, sharing an entry preface and connectivity.
- Captures high level foot traffic from Bulcock Street through to Omrah Ave, new Caloundra Library and the Events Centre, ensuring pedestrian connectivity and permeability through the Precinct and future mass transit centre.
- Allows for co-location of public utilities / amenities for open space and town square, considered high value real estate.
- Enables the activation of Omrah Ave and Public Realm (town square) within the Precinct as part of a future Caloundra Centre Activation Precinct project.
- Provides sustainability opportunities in terms of shared systems between facilities in the Precinct.



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Figure 26 - Option B - Existing Gallery site



- Enables the potential sale and redevelopment of the existing library site by third party investment, generating capital to support Council operations.
- Allows for the retention of the town square between the Gallery and Bulcock Street.
- Allows for a close connection to the proposed future mass transit station.
- Aligns generally with current endorsed urban design concept.

Implications and considerations

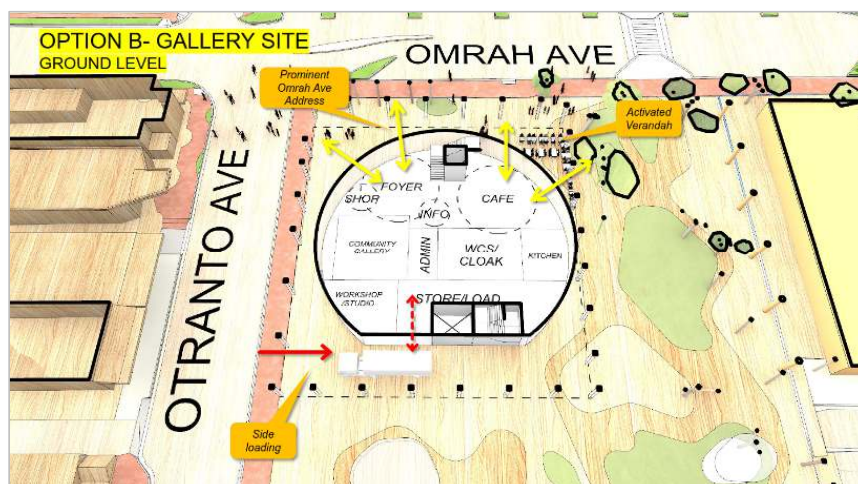
- Temporary relocation of gallery operations during construction to one or more alternate locations.
- Considerable impact to high value trees/vegetation in Felicity Park, Omrah Ave and Otranto Ave.
- Requires loading/unloading access from Omrah Ave or Otranto Ave which impacts on future street activation, pedestrian movements and public realm permeability.



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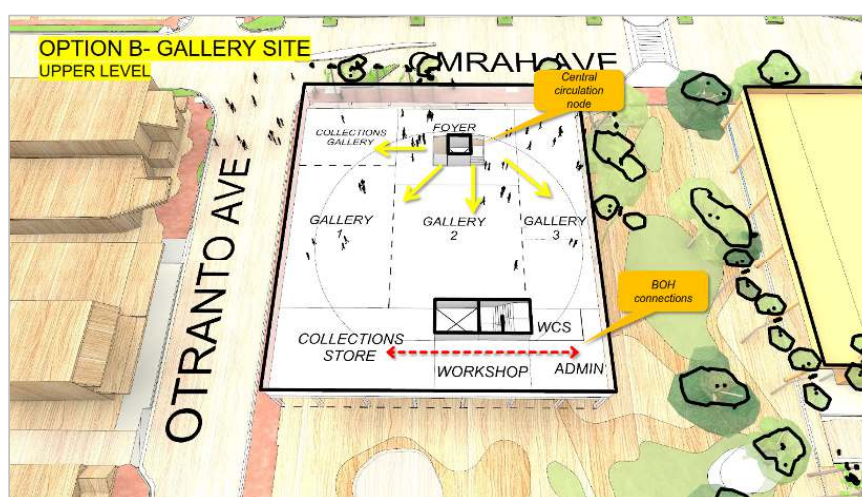


Figure 27 – Option B – Existing gallery site, ground level footprint



- The gallery will be located on parts of Felicity Park, which does not align with the Master Plan (2017) intent.
- Reduced open space legacy and compromises functionality of open space/public realm.
- Requires a reduced footprint at ground level to mitigate impact on vegetation and open space/public realm connectivity, leading to increased height and operational complexity.
- Poor building scale in precinct, offering a tall blank wall to Otranto Street and its future activation.
- Leads to sale of high community value land in Major Centre Zone.
- Poor implementation and staging outcomes for delivery of the public realm until delivery of new gallery.

Figure 28 - Option B - existing gallery site, upper level



- Back of house functions will face public realm with resultant impact while loading.



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- Removal of high community valued vegetation, which is likely to be poorly received and politically sensitive.
- The gallery will be located on nomination of trust land being for a library. This will require a change to the land title (noting this is the current situation).
- Council will be required to find suitable temporary accommodation to house gallery programs and art during the construction period.

10.1.3 Option C – Corner of Bulcock Street and Otranto Avenue

The proposed New Regional Gallery development under this option is located on the corner of Bulcock Street and Otranto Ave, replacing the existing community/commercial use on the site, currently accommodating the Tourism Centre. Progressing this option incorporates demolition of the existing commercial structure at 77 Bulcock Street, which is to be vacated upon completion of SCC's new administration facility in December 2022.

Attributes and opportunities

- Allows for existing gallery to remain in operation whilst the new gallery is constructed.
- Allows possible loading/unloading via Carter Lane (with increased impacts to vegetation and open space).
- Allows for co-location of public utilities / amenities for open space and town square.
- Enables the activation of Bulcock Street and Otranto Avenue as part of the future Caloundra Centre Activation Precinct project.
- Good visibility/exposure on three (3) elevations including Bulcock Street frontage.
- Allows for a high level of foot traffic to be captured from Bulcock Street.

Figure 29 - Option C - Bulcock Street site



- Enables the potential sale and redevelopment of the existing library site by third party investment.
- Allows for an open green space between the corner of Bulcock Street and Otranto Ave and the new Library and the Events Centre.

Implications and considerations

- Minor impacts on high value trees/vegetation in Felicity Park and Bulcock Street.
- Greatly diminishes sight lines and pedestrian connectivity to new library, the Events Centre and Bill Venardos Park.

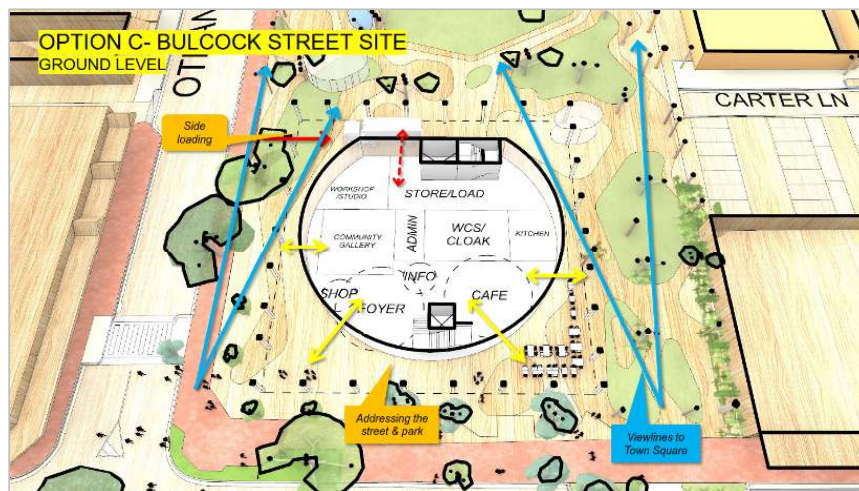


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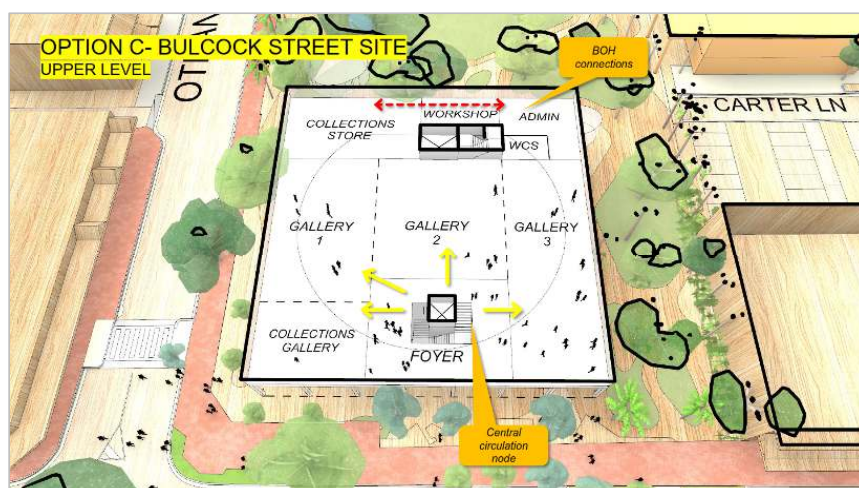
- Access for loading would be via Otranto Avenue with some impact on vegetation and public realm.
- The gallery will be located on parts of Felicity Park, which does not align with the 2017 Master Plan intent.
- Maintains narrow connection through Felicity Park to the new library and The Events Centre.
- Back of house functions facing open space/public realm with resultant impact.

Figure 30 - Option C - Bulcock St site, ground level footprint



- Reduced open space legacy and compromises functionality of open space/public realm.
- Requires a reduced footprint at ground level to mitigate impact on vegetation and open space/public realm connectivity, leading to increased height and operational complexity.
- Poor implementation outcomes for delivery of the public realm until delivery of new gallery. Reduces frontage to Bulcock Street, hindering the creation of a town square.

Figure 31 - Option C - Bulcock Street site, upper level





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- Leads to sale of high community value land in Major Centre Zone.
- Removal of high community valued vegetation will be poorly received and politically sensitive.
- Gallery will be demolished and nomination of trust land for open space will be inconsistent with trust deed (noting current inconsistencies).

10.1.4 Option D – Existing Library site

The proposed New Regional Gallery development under this option utilises the existing library site for its location within the precinct, enabling the retention of the large portion of Felicity Park with potential to create a significant town square and extend open space / public realm. The option also allows the continued operation of the current gallery through construction period. This option restricts the potential for commercial development on the current library site, albeit the site can still be developed volumetrically providing space for the gallery within a mixed use development, or the balance part of the site can still be made available for development at some point in the future.

Attributes and opportunities

- Enables a close interface with the proposed new library and shares an entry preface with the new library.
- Maximises extent of town square, pedestrian linkages and sight lines, catalyst site for community/cultural purposes.
- Allows for existing gallery building to remain operational whilst new gallery is constructed.
- Provides for minimal impact on existing vegetation/trees in Felicity Park. (considered a high project risk).
- Allows for co-location of public utilities / amenities for open space and town square (lower value real estate).

Figure 32 - Option D - Existing library site



- Maintains strong pedestrian links and sight lines from Bulcock Street and Otranto Ave to the new Library and Events Centre, Bill Venardos Park, Omrah Ave and future mass transit centre.
- Allows for temporary retention of current library for interim requirements (e.g., collection store) or activation (e.g., arts space).
- Enables the activation of Omrah Ave and extended open space/public realm.
- Good visibility on 3 elevations including Carter Lane. Omrah Avenue address with optimum linkages to the new library, The Events Centre and public realm.
- Considered close proximity to high volume pedestrian traffic into new Library and public realm.

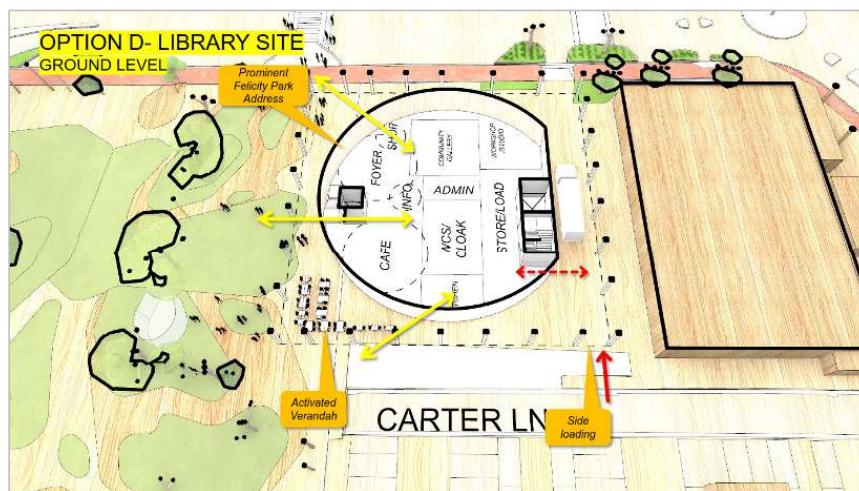


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- Allows for concealed loading and unloading via Carter Lane.
- Maintains key active frontages, resulting in back of house areas hidden from public realm.
- Location allows for maximisation of open space network/legacy.
- Provides an opportunity to combine any balance of the site with properties on Minchinton Street. This may lead to opportunities to further activate street frontages and widening of Carter Lane.
- Maintains potential to deliver the Gallery as part of a mixed use development, or sale of balance land for private investment.

Figure 33 - Option D - Existing library site, ground floor footprint



- Allows for the maximum retention of freehold land by Council in a Major Centre Zone.
- Allows for the highest level of control of development outcomes adjoining the precinct. i.e., lower built form around the town square, increasing sight/view lines.
- Concentrates SCC Cultural facilities around Bill Venardos Park and Felicity Park.
- Galleries can be located against eastern boundary/adjacent development for control of natural light.
- North facing – views to Bill Venardos Park and vistas across public realm and town square.
- Maximises the opportunity for uncompromised open space/public realm design and continuation of vegetation network through precinct.
- High degree of alignment with community feedback from Create Caloundra consultation – maximise open space and increased vegetation.
- Allows for larger ground floor footprint and flexibility in design, with reduced height and operational complexity.
- Enables existing gallery to operate, allowing design and delivery of the balance of the precinct to proceed without reliance on delivery of the new gallery.
- Allows for an expansive open green space between the corner of Bulcock Street and Otranto Ave, and the new Library and the Events Centre.
- Provides maximum flexibility for public realm and the Town Square development.



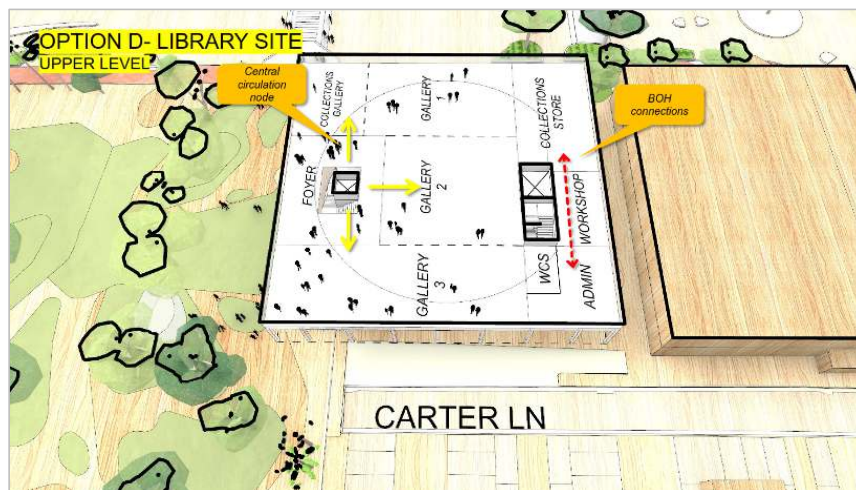
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Implications and considerations

- Use of some or all the site may potentially hinder the future value of the site due to the site being undevelopable without amalgamation with adjoining properties.
- Potential for reduced site available for private development.
- Loading off Carter Lane may require some form of shared loading with a future hotel or residential site.

Figure 34 - Option D - existing library site, upper level





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11.0 Gallery Operational Plan

11.1 Objective

This section outlines the proposed operations plan for the New Regional Gallery, incorporating potential operating frameworks, structures and recurrent costs, with the objective of arriving at an appropriate management model for SCC and the gallery. The detailed operations plan with associated cash flows has been provided in Appendix B for reference.

11.2 Gallery Governance Structure

New Regional Gallery's current governance structure sits within Sunshine Coast Council (SCC) and is part of the Creative Arts and Events business unit. The Gallery is managed by a Curator/Manager who leads a team of 7 FTE staff. SCC is responsible for all financial, human resources and broader arts and cultural performance and outputs.

In some circumstances and jurisdictions, the governance and management of cultural infrastructure, such as galleries and performing arts centres, are outsourced to a separate entity operating at arms-length. In almost all Australian examples the entity is owned by the particular Council who also appoint some or all the Board members.

The Board operates within a charter developed by the relevant Council and is provided with an annual operating grant to deliver an agreed set of service outputs. The Caloundra Events Centre is a local example of this approach, and the recently opened Shepparton Arts Museum (SAM) in Victoria also operates under this arms-length model.

In a very limited number of cases in Australia, performing arts centres have been outsourced to a commercial operator. This approach however is more common for Council owned leisure facilities. There are currently no examples of any commercially outsourced, publicly owned, galleries or museums.

11.2.1 Strengths And Weaknesses of the Two Common Gallery Governance Models

The two main governance models considered for the operation of the New Regional Gallery include 'SCC Operated model' and 'Outsourced Governance model', which are presented in a high-level overview of strengths and weaknesses attributable to each in the table below.

Table 21 - Governance models strengths & weaknesses

Governance Model	Strengths	Weaknesses
SCC Operated	<ul style="list-style-type: none"> ■ Direct Control and Accountability. ■ Makes use of existing SCC administrative resources and potentially technical expertise (if SCC already operates other relevant facilities). ■ Can be made to fit within an existing management structure. ■ Potentially overall lower cost to resource. ■ The Gallery sits within SCC's existing community cultural service framework such as Libraries and Sporting facilities. 	<ul style="list-style-type: none"> ■ Exposes SCC directly to entrepreneurial risk – culturally a risk-averse enterprise operating in a commercial manner. ■ It can be hard to recruit top-flight staff/management who wish to work in an arts focused culture rather than an administratively focussed government one. ■ Potential for programming and operations to become politicised. ■ No incentive to build up financial reserves. Any surplus returned to consolidated revenue and any deficit becomes a SCC PR liability. ■ It can be difficult to fundraise privately, as donors/sponsors often wish to be able to have a direct connection to the purpose/outcome rather than being seen to be "propping up" Government.



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Governance Model	Strengths	Weaknesses
Outsourced to 'Not for Profit' Company / Trust (Arm's Length – fingers touching)	<ul style="list-style-type: none"> Direct Risk to SCC defined and mitigated. Accountabilities defined by the Articles / Memorandum of the Company and multi-year lease and funding agreements. Reporting is transparent. SCC owns the Company and Directors are appointed by it who are in return accountable to SCC for the Company's performance. (Fingers touching) Directors appointed to meet a clear framework outlining skills, knowledge and experience needs. Staffing risks and liabilities held by the Company. Incentive to build up financial reserves to moderate market fluctuations across multiple periods and invest back into capital improvements. Access to GST Concessions possible. Fundraising potential improved as donors/sponsors more likely to give to independent NFP body than SCC. Staff recruitment and motivation within an entrepreneurial, semi-independent arts focussed enterprise improved. 	<ul style="list-style-type: none"> Costs involved with the establishment and on-going registration and reporting of a Company Limited by Guarantee. Separate Administration staff and facilities required although making use of existing SCC resources wherever possible can mitigate this. Tensions can arise between NFP Company staff and other parts of SCC's service delivery business units if differences in wages and conditions are too disparate (either way). Requires a pool of willing, skilled, and experienced potential Company Directors. SCC can experience a sense of loss of ownership over time for what in the end is a community owned asset. Challenge is to remain in touch and appropriately engaged.

Source: Randall Arts Management

11.2.2 The Role of Foundations and Friends/Supporter Groups

Gallery Friends and supporters/members type groups generally provide volunteer assistance and can support fundraising efforts. They may be independent of Gallery governance and management or directly operated as a Board or Council committee. If independent, there needs to be some form of agreement in place that enables the "Friends" to operate within an agreed framework.

More robust and substantial support may be given to a separately incorporated Foundation, again operating under a formal agreement with the Gallery governing body. Foundations should have a clear purpose to raise funds for Gallery programming, acquisitions, and capital improvements. The acclaimed Bendigo Gallery is an excellent example of a local government operated gallery that receives substantial support from an independent Foundation. In this example, the Foundation can more effectively and efficiently support exhibitions development and acquisitions than in a typical LGA environment.

Opportunity exists to explore options and formalise an agreement with the Sunshine Coast Arts Foundation (SCAF) to be a philanthropic arm of the gallery, noting the role of the Friends at a more localised level.

11.2.3 What is an appropriate model for the New Regional Gallery?

Given the ongoing role of the Sunshine Coast Arts Foundation, present governance strategy and our understanding of SCC's current preferences, assumptions have been made that Council will continue to exercise direct governance over the new gallery. As the project develops however, the preferred governance model may evolve to the alternate 'Outsourced' to a 'Not-for-Profit' entity. This is likely to be driven by community attitudes to donations and fundraising. In other words, people will usually want to give to a specific cause rather than what they see as a government department.

Both governance options are effective and low risk and Council's preferred option is appropriate at a time where significant change and public investments require clear accountabilities and transparencies.



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11.3 Regional Collaboration

11.3.1 Relationships With Other Regional Galleries

A gallery with the ambitions of the New Regional Gallery will need to chart a careful path in terms of its relationships with other similar Queensland galleries as well as those in other states. Inspiring and nurturing productive collaborations in terms of professional development, and scheduling and resourcing touring exhibitions is considered a critically important operational goal for management.

At the same time competition for major national touring exhibitions is generally always fierce, which in context is to be recognised as a potential risk. Gallery management must take an active role in positioning the New Regional Gallery as a preferred partner for both public and private institutions and collectors.

The gallery Director and curatorial staff need to be able to act with confidence and engender personal and professional trust with regional peers rather than be seen as only acting in self-interest. Competition is understood and reputation for professionalism will assist in managing the tensions that will arise from time to time.

Working with selected peers to curate original exhibitions and programs will not only help mitigate supply risk but also position the gallery as a source of content not simply a consumer.

11.3.2 Relationships Within the Sunshine Coast Region

The New Regional Gallery will not only be positioned as the premium exhibition space in the region, but it will also be the primary visual and fine arts reference centre for all SCC business units, smaller galleries, current and future and the creative industry sector. It will set local standards in Traditional Owner engagements and partnerships, ethical practices and the development of professional standards and practices.

11.4 Role of the Commonwealth and State Governments

11.4.1 The Commonwealth Government

Whilst the Commonwealth does not offer any support to state or regional galleries in terms of general operations, it does have two arms that support artists and touring exhibitions. The Visions of Australia program supports regional touring exhibitions and is administered by the Office of the Arts (Dept. of Infrastructure, Transport, Regional Development and Communications). The Australia Council has operated several relevant programs over the years including the Contemporary Touring Initiative and specific project grants for artists and programs. A review of Australia Council Grants provided from 2019 to 2021 showed very few grants were provided to regional gallery type organisations.

11.4.2 Queensland Government (State)

The Queensland State Government supports state-based bodies that assist regional galleries in terms of exhibition touring and development, professional development, and sector representation. The Touring Queensland Fund supports exhibition touring, and the Organisations Fund supports the Museums and Galleries Queensland. In terms of multi-year support for Organisations, a review of regional gallery related grants offered for the period 2022-2025 indicates support was provided only for Townsville's Umbrella Studio and Cairns' Northside Contemporary Arts.

Like the Australia Council, potential exists for New Regional Gallery to submit applications for specific projects and programs that align with priorities.

The inclusion of a significant investment First Nations/Traditional Owners engagement and programming will provide specific opportunities from a range of Commonwealth and State sources.

11.5 Gallery Programming and Operations

Future programming is assumed to be focused on the delivery of a broad range of services and programs to the Sunshine Coast Community, both on-site and more broadly. Impact will be achieved through both direct and digital means and be based around five streams:

- 1) Exhibitions
- 2) Collections
- 3) Public Programs and Engagement



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- 4) Regional Sunshine Coast Artists
- 5) Aligned Attractions and Businesses (retail, food, and beverage- "F&B", space rentals)

Figure 35 - Developing a critical mass of programming

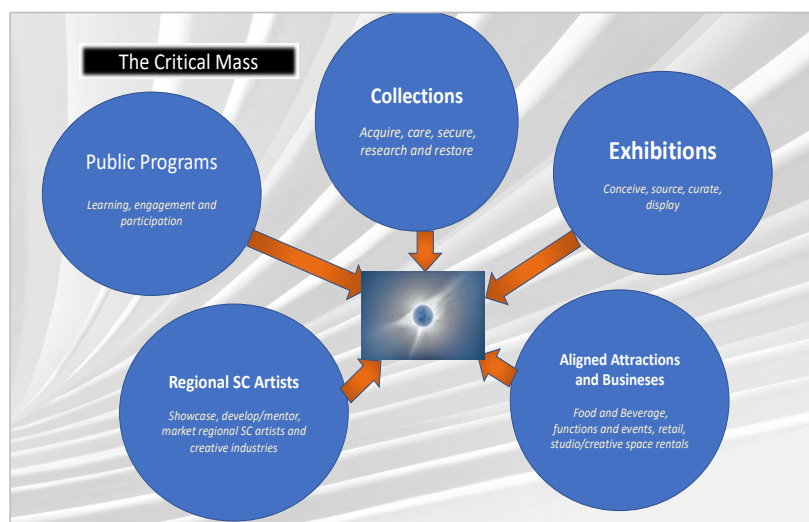


Figure 35 above provides a high-level description of how the New Regional Gallery will achieve a critical mass of programming and service delivery, whilst **Table 22 - Programme streams** describes in greater detail how each stream can be developed.

Table 22 - Programme streams

Programme Stream	Development Requirements & Attributes
Exhibitions	<ul style="list-style-type: none"> 2-3 Major Touring Exhibitions PA requiring approx. 600-800m². e.g., The Archibald Prize, Kylie on Tour, Brett Whitely (AGNSW) – Some of these may be able to be charged for depending on the borrowing conditions in force. The Archibald for example has an adult general admission price of \$17 at the Gippsland (Victoria) Gallery. Kylie on Tour on the other must be a free exhibition as per Ms. Minogue's donation conditions. 3-5 Mid-scale Exhibitions PA requiring 300m² drawn from a wide range of state and national touring options or specifically curated by the Gallery itself from its own collection and other sources including SC regional. (All likely to be free.) 1-2 Mid-scale regional artist showcase exhibitions (solo or group). (These may have a selling element and earn the Gallery a sales commission.) Smaller exhibitions with a focus on new acquisitions and regional arts and crafts. "Permanent Collection Highlights" exhibition in smaller space (100m²). It is assumed that each exhibition would have some on-line presence and that items in the Collection would also be accessible this way. Exhibition Development and Research \ ALIGNED TO AUDIENCE DEVELOPMENT GOALS <p>POSSIBLY within the designated First Nations space – a rolling program of local First Nations cultural exchanges both with TO and invited others; structure could be a yearly training opportunity for internships both curatorial, exhibition management etc.</p>



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Programme Stream	Development Requirements & Attributes
	Also within the 'Community Space' – this could be an extension of the Maroochydore Library program with emerging artists at the MLArtspace and then an expansion into this space as a building capacity opportunity.
Collections	<ul style="list-style-type: none"> ■ Acquire – An active engagement with donors and supporters. Ideally Council would also contribute to the development of a substantial acquisitions fund in addition to private support. ■ Care, restore and secure - This requires a line in the operational budget for costs beyond climate control, energy, and security (in core overheads) ■ Research – Facilitate on-site and off site research of the collection and regional artists. ■ Consult – provide advice internally on strategy / policy.
Public Programs	<p>Design and deliver a range of public engagement and participation programs on site and on-line, for:</p> <ul style="list-style-type: none"> ■ "On Country" – Discover regional Traditional Owners and First Nations art, heritage and stories and engage with leading and emerging artists. ■ Exhibitions – Openings, talks and presentations, workshops, guided tours, special sessions e.g. "Up Late" ■ Collection – care and maintenance, simple restoration skills, developing your own collection. ■ Kids and Families – aimed at the under 12's, school holidays, Sunday mornings. ■ Schools - Programs designed specifically to align with school's learning and participation needs. ■ Youth – 14–25-year-olds, have a youth committee; supported by a youth coordinator (PT); who develop and run their own programming. ■ Digital – online and social media programming and exhibition programming support.
Regional SC Artists	<ul style="list-style-type: none"> ■ Professional Development – This could range from advice and support on developing markets, seeking funding, business plan development and improving professional practices to specific courses and workshops with acknowledged sector experts. ■ Promotion – Assist in the promotion and showcasing of regional artists through exhibitions and public programs. ■ Residencies – Develop an ongoing residency program ■ Employment – Within the Gallery's overall programming and operations.
Aligned Attractions and Businesses	<ul style="list-style-type: none"> ■ Food and Beverage (assumed outsourced) <ul style="list-style-type: none"> – Café/Bar – Functions and Event Catering ■ Retail/Shop – operated by Gallery but also option for a specialist supplier. ■ Space Rentals (possibly combined with catering contractor)

11.5.1 First Nations/Traditional Owners

The working assumption is that the strategy to "Elevate First Nations arts" would be overarching and impact all streams. Alternatively, "Elevate First Nations arts" could be established as a stream in its own right, depending on the views of all relevant stakeholders.

11.6 Gallery Management and Organisational Structure

A proposed organisation structure has been workshopped with gallery management that can deliver the significantly increased range of programs and outputs for the new Gallery. It is based on increasing the current head count from 7.0 FTE to 14.5 FTE when the Gallery is fully operational. It includes two new, designated First Nations/Traditional Owners positions and reflects increased accountabilities and responsibilities for management.

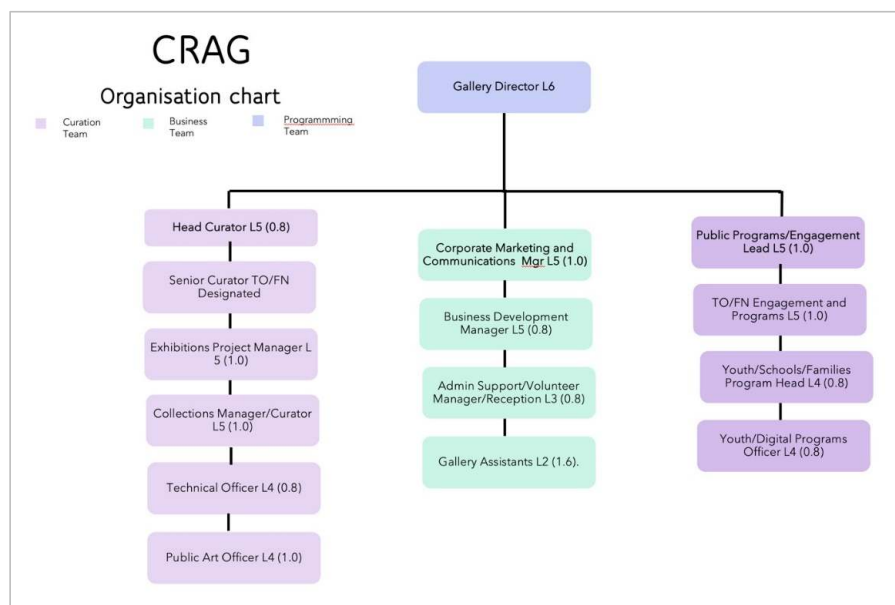
The headcount is similar to benchmarked galleries including Tweed River Gallery, Geelong Art Gallery and Museum of Art Albury. A potential gallery organisational structure is provided below, which considers the uplift in staffing requirements commensurate with increased gallery capacity and functionality, whilst aligning with the operational budget developed for the new Gallery and adopted within the project financial analysis.



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Figure 36 - Potential Gallery organisational structure



11.6.1 Compliance Management

The New Regional Gallery, as part of SCC, will be subject to the broad legal and regulatory compliance frameworks applicable to a Queensland Local Government Authority. Further, the New Regional Gallery will need to comply with nationally and internationally accepted “AAA” museological standards. These are codified by professional bodies, although not legislated or government regulated. Gallery management understands the critical importance of achieving and retaining this industry recognition. Further discussion on ‘AAA’ standards is provided under the Reference Project in Section 16.0

11.7 Operational Funding

11.7.1 Operating Model – Assumptions

This section documents the details and assumptions behind line items in the associated operating budget model and provides commentary around confidence and risks where required.

The current scenario has been based on the FY2018/19 operating budget actuals for the existing Gallery. FY2018/19 has been used as it was the last year before any COVID impacts disrupted data continuity. Forward estimates for FY2023 and beyond have not been available to us at this stage, however no significant changes from the operating model existing in FY2018/19 have been advised.

Forecasts and estimates have been based on:

- The proposed programming and operating model for the New Regional Gallery as agreed with SCC Management.
- The opportunities and impacts of the functional brief (as drafted to date).
- Current experience.
- Benchmarking and case studies.
- In-house Council management as opposed to outsourced as per The Caloundra Events Centre.



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Year 5 in the project cash flow i.e., the third year after opening, is assumed to be the time when the new gallery has reached maturity in terms of typical operations an operating subsidy of \$1.79million. There is of course likely to be annual variations around this caused by factors such as supply of suitable touring exhibitions and broader economic conditions. There is a significant ramp up from Year 2 during constructions as the new Gallery is prepared for opening in Year 3. Allowances have been made in the opening year – FY2026 – for opening celebrations and launch costs.

The Year 5 (3rd year from opening, notionally FY2028) operating subsidy requirement (excluding depreciation) of \$1.7.9million is similar to appropriate benchmarked venues including Tweed River Gallery, Geelong Art Gallery and Museum of Art Albury. (refer Industry Benchmarks report in **Section 7.7**). Similarly, operating costs and revenues have different levels of confidence in terms of risk but are generally aligned with the documented industry benchmarks.

11.8 Operational Performance (Cash flow) - Likely Scenario

A cash flow model has been prepared examining the costs and revenues attributable to the New Regional Gallery, adopting FY19 actuals as a base and adjusting to reflect the increased capability and scale of the new gallery upon completion. The operational 10-year cash flow is summarised in Table 23 below, the detailed Operations model and assumptions are provided in Appendix B for reference.

Table 23 - New Regional Gallery operational 10 year cash flow

Operating P&L	Current FY19 Actuals	FY2024 Construction Year 1	FY2025 Construction Year 2	FY2026 Opening Year Year 3	FY2027 Year 4	FY2028 Year 5	FY2029 Year 6	FY2030 Year 7	FY2031 Year 8	FY2032 Year 9
Grants and Contributed Revenues	\$17,829	\$500	\$10,525	\$110,000	\$130,500	\$156,025	\$163,826	\$172,018	\$180,618	\$189,218
Space Rentals	\$0	\$0	\$0	\$5,000	\$5,250	\$5,513	\$5,788	\$6,078	\$6,381	\$6,688
Program Revenues	\$55,803	\$58,593	\$61,523	\$341,670	\$390,480	\$488,100	\$512,505	\$538,130	\$565,037	\$592,144
Other Revenues	\$22,320	\$0	\$0	\$166,398	\$182,788	\$191,927	\$201,524	\$211,600	\$222,180	\$232,760
Other Cost Recoveries/Misc Revenues	\$104	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
TOTAL INCOME	\$ 73,736	\$ 59,093	\$ 72,048	\$ 623,068	\$ 709,018	\$ 841,565	\$ 883,643	\$ 927,825	\$ 974,216	\$ 1,020,806
Expenditure										
Salaries & Wages	\$ 512,114	\$ 557,650	\$ 916,463	\$ 1,425,837	\$ 1,473,906	\$ 1,507,125	\$ 1,552,527	\$ 1,602,603	\$ 1,657,083	\$ 1,714,166
Internal Materials and Services	\$ 108,047	\$ 120,000	\$ 120,000	\$ 200,000	\$ 200,000	\$ 210,000	\$ 220,500	\$ 231,525	\$ 243,101	\$ 254,727
Total R and M - COOO	\$ 19,918	\$ 20,000	\$ 20,000	\$ 25,000	\$ 30,000	\$ 31,500	\$ 33,075	\$ 34,729	\$ 36,465	\$ 38,201
Total Materials and Services	\$ 99,199	\$ 110,000	\$ 130,000	\$ 140,000	\$ 160,000	\$ 168,000	\$ 176,400	\$ 185,220	\$ 194,451	\$ 203,682
Finance Costs	\$ 440	\$ 500	\$ 500	\$ 1,000	\$ 1,050	\$ 1,103	\$ 1,158	\$ 1,216	\$ 1,276	\$ 1,336
Total Net Programming	\$ 127,725	\$ 175,000	\$ 250,000	\$ 568,650	\$ 535,600	\$ 669,500	\$ 702,975	\$ 736,124	\$ 775,030	\$ 813,886
Collection Costs	\$ 15,160	\$ 15,000	\$ 95,000	\$ 104,000	\$ 110,700	\$ 117,610	\$ 123,491	\$ 129,665	\$ 136,148	\$ 142,831
Shop	\$ -	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
TOTAL EXPENDITURE	\$ 898,968	\$ 998,150	\$ 1,531,963	\$ 2,464,487	\$ 2,511,256	\$ 2,704,838	\$ 2,810,125	\$ 2,923,081	\$ 3,043,585	\$ 3,171,660
Operating Subsidy Required (excludes Depreciation Council In-kind services provided)	(\$825,232)	(\$939,057)	(\$1,459,915)	(\$1,841,419)	(\$1,802,238)	(\$1,863,273)	(\$1,926,482)	(\$1,995,256)	(\$2,069,369)	(\$2,140,854)

11.8.1 Operating model assumptions

The financial shortfall or operational subsidy derived in the Operating model above are informed by a range of inputs and variables generated through consultation with the existing gallery management team and SCC staff. These assumptions and variables have been set in Table 24 below accompanied by commentary around data risk and confidence levels.

Table 24 – Operating model revenue and costs assumptions

Model Component	Assumptions and Inputs	Confidence / Risk
Revenues		
Grants and Contributed Incomes	<ul style="list-style-type: none"> Current experience is minimal returns from these sources, but the new gallery should be capable of attracting \$150-200k PA. 	<ul style="list-style-type: none"> Confidence is based on the employment of a .8 FTE Business Development Manager and a much-enhanced range of public programs. In particular



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Model Component	Assumptions and Inputs	Confidence / Risk
		the two FN/TO positions should be able to drive new opportunities for grant incomes.
Space Rentals	<ul style="list-style-type: none"> The new spaces such as the theatrette should be capable of achieving a modest level of external, non-catering/function specific utilisation. 	<ul style="list-style-type: none"> Total forecast by Year 9 is a conservative \$50k. Low-Medium risk but low consequence
Program Revenues	<ul style="list-style-type: none"> The Program Worksheet contains the detailed estimates for programming. The most significant impacts arise from the target of 3 major touring exhibitions achieving paid and unpaid attendances of 55,000 pax. Other impacts come from a wider range of smaller touring and local exhibitions, public programs, and professional development opportunities. 	<ul style="list-style-type: none"> All programs have been allocated sufficient funds to be delivered and earned revenue targets are conservative in terms of the benchmarks. The major risk is supply of major exhibitions and that is the key challenge for the Director and their team to deliver on. Based on the experience elsewhere this is a realistic goal and sufficient resources have been made available. There is certainly likely to be variations from year to year but lead times for exhibition planning and long and therefore forward estimates can be adjusted accordingly. A key risk is the need for the Director and senior team members to be able to develop, and maintain, critical relationships with other institutions, funding bodies, local supporters, and private collectors.
Other Revenues	<ul style="list-style-type: none"> Café, restaurant, and functions operations – The assumption is that these are outsourced commercially, and that the Gallery will receive at least 10% gross turnovers as a commission. The F&B worksheet describes detailed assumptions around customer numbers, spends per head and averages per operating day. It uses the widely accepted industry guide in terms of estimated expenditures of 1/3 labour, 1/3 Cost of Goods and 1/3 overheads and profit. Shop – this is in addition to sales of project related merchandise reported in programming budgets. We have assumed a 25% profit margin. 	<ul style="list-style-type: none"> We have also assumed a modest growth rate of 5% from Year 4. Management agrees that these estimates are realistic but conservative and there could be greater opportunities on offer. We have also assumed a customer mix of gallery visitors and non-gallery patrons in the total estimates of 76k PA customers by Year 5.
Operating Costs & Expenditure		
Salaries and wages	<ul style="list-style-type: none"> The Employment Worksheet contains specific information on core staffing, and we have agreed that this is a realistic forecast given the new and expanded brief for the Gallery. It also aligns with other similar scale operations but with the notable addition of 2 FTE First Nations/Traditional Owners designated positions. We have also allowed for both projects related casual staffing costs and an amount for non-project specific casual staffing needs. 	<ul style="list-style-type: none"> This model is based on a significant increase in impact and visitation as well as a core goal to deliver 2-4 major national touring exhibition PA.
Internal Materials and Services	<ul style="list-style-type: none"> Based on current experience we have tentatively doubled these costs for the future. 	<ul style="list-style-type: none"> Whilst there may be some differences of opinion in relation to operating costs overall the sum is in line with benchmarks.



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Model Component	Assumptions and Inputs	Confidence / Risk
	Further refinements likely as the design is progressed and any other advice received.	
Repairs and Maintenance CoCO	<ul style="list-style-type: none"> Based on current experience we have tentatively doubled these costs for the future. Further refinements likely as the design is progressed and any other advice received. 	<ul style="list-style-type: none"> Whilst there may be some differences of opinion in relation to operating costs overall the sum is in line with benchmarks.
Material and Services	<ul style="list-style-type: none"> Based on current experience we have tentatively doubled these costs for the future. Further refinements likely as the design is progressed and any other advice received. 	<ul style="list-style-type: none"> Whilst there may be some differences of opinion in relation to operating costs overall the sum is in line with benchmarks.
Finance Costs	<ul style="list-style-type: none"> Based on current experience we have tentatively doubled these costs for the future. Further refinements likely as the design is progressed and any other advice received. 	<ul style="list-style-type: none"> Whilst there may be some differences of opinion in relation to operating costs overall the sum is in line with benchmarks.
Collection Costs	<ul style="list-style-type: none"> This is per Management advice and in addition to Collections related programming. 	
Shop Expenditure	<ul style="list-style-type: none"> This is in addition to Project related merchandise. 	

11.9 Key Metrics (KPIs)

Council will develop and adopt industry and facility specific KPI's that will be informed by those detailed in the ILM, financial operating model and programming plans. Specifically, they will include reference to:

Attendances – paid and unpaid by program and target market

Attendances are likely to fluctuate from year to year depending on programming and the ability to secure popular exhibitions. This is a typical situation faced by regional galleries; however, the new facilities and resources should enable fluctuations to be managed and forecast accurately and other targets adjusted accordingly.

Metrics should reflect:

- Total Attendances – this is a primary measure that also enables comparison with benchmarks.
- Paid Attendances – New Regional Gallery's business model requires earned revenues via box office type sales to major exhibitions and events.
- Specific Targets e.g. inbound tourists, schools and families, First Nations and Traditional Owners, local artists and related sectors.

Financial

Financial targets are reflected in the operating model however specific attention needs to be given to sponsorships and donations. Philanthropic donations of cash, bequests and artworks are a key measure for all regional galleries that reflect community engagement and support.

Arts Outputs –

The Programming strategy describes indicative forecasts for exhibitions and public programs. In addition to these quantitative measures New Regional Gallery will also undertake regular customer surveys to measure visitor satisfaction across a range of issues including specific exhibitions, facility condition and accessibility as well as customer service.

First Nations and Traditional Owners engagements

First Nations / Traditional Owners partnerships are critical to New Regional Gallery's future success. The number and nature of these and their impacts will need to be assessed and reported on.



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Collections –

New Regional Gallery will develop and increase its collections therefore acquisitions, condition maintenance and security should be measured and reported on annually.



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Part Three – Detailed Analysis of Shortlisted Options



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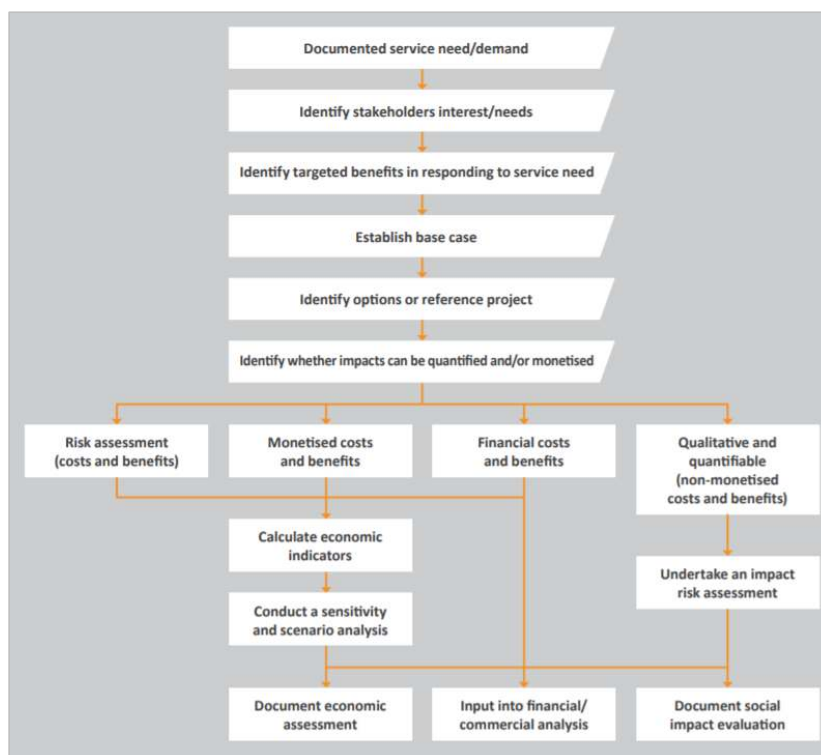


12.0 Economic Analysis

12.1 Approach

An Economic Appraisal (EA) is a way of analysing all the costs and benefits associated with a proposed investment. An EA takes a broad community welfare perspective, meaning that economic, social, and environmental costs and benefits are considered. The approach adopted follows the approach provided in the EA Guideline by Building Queensland as stepped out below.

Figure 37 - Iterative parts of a CBA including subsequent related outputs⁷⁴



12.2 Service Need / Project Objectives

The Investment Logic Mapping for the Sunshine Coast Regional Art Gallery at Caloundra found the Service Need was identified as: *“Creating an expression of creativity, culture and place that inspires and informs through enriching and highly interactive experiences.”*

The proposed New Regional Gallery development is expected to deliver initial benefits sought across four (4) categories, set out below with attributable performance indicators required for realisation of benefits:

⁷⁴ https://www.statedevelopment.qld.gov.au/__data/assets/pdf_file/0013/55030/further-guidance-04-cost-benefit-analysis-guide.pdf



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Table 25 - ILM benefits sought & associated KPIs

Benefits Sought	Key Performance Indicators
Benefit No.1 - Increased Cultural Vitality, Literacy and Appreciation	<ul style="list-style-type: none"> ■ Aggregated and network offerings across the Region ■ Exhibitions of AAA-rated arts content ■ In partnership with Traditional Owners develop a place where First Nations artists can create, learn, teach, present, share and sell artistic content.
Benefit No.2 - Supporting Regional Economy	<ul style="list-style-type: none"> ■ Investment by third parties in Sunshine Coast Region ■ Tourist visitations, lengths of stay and spend ■ Employment opportunities within the arts and cultural sector
Benefit No.3 - Improved Sense of Place for the Sunshine Coast	<ul style="list-style-type: none"> ■ Community visitations and connections ■ Arts community engagement and satisfaction ■ Support community health and education through art program offerings ■ Activation of the Community Creative Precinct
Benefit No.4 - Increased Liveability and Public Amenity	<ul style="list-style-type: none"> ■ Amenity for community, visitors, and SCC staff ■ Creation of a memorable place-making destination and public realm ■ Demonstrated support for 'Yellow Book' character outcomes

12.2.1 Service need - summary

The service needs for the proposed Caloundra Art Gallery can be summarised by the following key points:

- The existing Caloundra gallery is inadequate for any expansion of a permanent collection, displaying a touring exhibition of national significance or support a growing local arts culture.
- There isn't any significant regional facility in the Sunshine Coast region.
- There isn't a facility that matches the ambition and need for arts and culture in the Sunshine Coast.

Public investments in developing and supporting cultural infrastructure such as the proposed New Regional Gallery significantly contribute to a community's liveability. The inclusion of a new art gallery into the Council endorsed Caloundra Centre Activation Project will best contribute to the liveability of the area and address service needs. A regional art gallery with a national reputation is an important arts and culture piece for the Sunshine Coast and Caloundra, as arts and culture are important and valued from a cultural capital and economic standpoint.

12.3 Key Parameters Used in the Economic Appraisal

The ultimate goal of economic appraisal or cost benefit analysis (CBA) is to assess the broad community welfare impacts of proposed projects taking a triple bottom line (i.e. an economic, social and environmental) perspective. In essence, if the assessed benefits outweigh the costs, the project is worth doing from an 'efficiency' perspective.

However, there are some important riders on this overall conclusion:

- Not all costs and benefits can be quantified and then monetised (that is, expressed in dollar terms) precisely given their inherent intangibility, often forcing decision makers to integrate quantitative and qualitative results, and
- The distribution of costs and benefits or the 'equity' of outcomes may be unevenly experienced throughout the community, rendering a potentially 'efficient' outcome unworkable, assuming those adversely affected cannot be appropriately compensated for their losses.

By convention, the CBA does not include interest payments, as these are considered to be transfers of wealth between parties, not net changes to aggregate level of wealth. The CBA builds on the financial analysis by monetising benefits adopting the analysis parameters set out below.



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Table 26 - Parameters used in the Economic Appraisal

Parameter	Value	Reason
Discount rate	7% real (with sensitivity at 4% and 10%)	Consistent with Queensland Government Guidance
Period	30 years	Research by Savills and QUT has found the average age of a commercial building in Queensland is 30 years.
Nominal or real values	Real (\$2022)	Consistent with Queensland Government Guidance

12.4 Approach To Measuring Benefits

The most common benefits of cultural infrastructure investment fall within the following categories:

- Consumer benefits, and
- Producer benefits



Consumer benefits can be categorised into the two broad categories: use benefits and non-use benefits.

- **Use benefits:** include the value that individuals place on consuming the cultural good / service enabled by cultural infrastructure. This includes the direct 'enjoyment' value provided by the cultural goods/services to the consumer, as well as any indirect benefits that might be enjoyed (for example education, wellbeing, prestige etc.)
- **Non-use benefits:** are enjoyed by residents who don't use the cultural good / service directly. These residents value some or all of the following discrete elements of non-use benefits:
 - Existence benefits – knowing the good / service is available
 - Option benefits - knowing that the good /service is available for their use at a future date
 - Altruistic benefit - knowing that the good / service is available for others to use
 - Bequest benefit - knowing that the good / service is available for future generations, and
 - Vicarious benefit - the value obtained from the indirect consumption of the cultural infrastructure / good / service, often gained through media, reviews, etc.

In practice, the distinction between the various categories of private non-use values (for example, option benefit) and social use values (for example, bequest benefit, altruism benefit) is very difficult to determine for the purpose of estimating economic benefits. For this reason, private non-use values and social use values are normally included in a single estimate. Any attempt to treat these benefits as mutually exclusive is likely to lead to significant risk of double counting of economic benefits.

Producer benefits can also fall into the categories of direct and indirect producer benefits. However, given that cultural infrastructure generally requires government or philanthropic subsidies to operate, direct producer benefits are generally not relevant. Indirect producer benefits are often experienced by producers outside of the cultural infrastructure (venue). That is, cultural infrastructure can attract cultural tourists to an area, and the expenditures made by these tourists enable higher returns (surpluses) to be earned by producers in servicing their needs.



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Producer benefits (or surpluses) can be derived by labour and capital resources:

- Labour surpluses are the difference between the after-tax earnings from the additional work generated by incremental tourism expenditures, minus the opportunity cost of worker's time.
- Capital surpluses are the additional after-tax operating profits derived by businesses from the incremental tourism expenditures experienced.

Relevant expenditures include those made by:

- International and interstate tourists that come to Caloundra because of the cultural infrastructure, i.e., it is their main reason for visiting, and
- Queensland residents who substitute interstate / international travel with local cultural trips, i.e., because of the cultural infrastructure.

12.4.1 Measuring Consumer Benefits

The price consumers pay to use (consume) cultural goods and services available in cultural infrastructure is not a good indicator of the benefit they derive, because entry fees to cultural infrastructure are often heavily subsidised, if not free. Effectively this means that consumers are likely to enjoy a 'consumer surplus' as they are willing to pay (WTP) more than the entry fees. Well established techniques can be used to establish use values. The most common of these are the Revealed Preference Method (travel cost method), Stated Preference Surveys and Benefit Transfer.

Revealed preference methods measure WTP based on what a consumer would be likely to actually pay, usually measured through controlled experiments. For this reason, measures of WTP based on revealed preference techniques tend to be more reliable and valid than Stated Preference Survey methods. For example, measuring consumers' WTP indirectly by observing their actions such as by the travel cost method (TCM).

The price consumers pay to use (consume) cultural goods and services available in cultural infrastructure is not a good indicator of the benefit they derive, because entry fees to cultural infrastructure are often heavily subsidised, if not free.

The TCM basically assumes that the benefit derived by consumers must at least outweigh the time and out of pocket expenses consumers bear to travel to and use cultural infrastructure.

To use the TCM the following data is generally used:

- a. Number and origins of visitors (number by origin)
- b. Out-of-pocket travel costs to/from these origins (dollars by origin)
- c. Duration of travel time to/from infrastructure location (hours by origin)
- d. Value of travel time (dollars per hour)
- e. Duration of stay at cultural infrastructure (hours), and
- f. Value of leisure time (dollars per hour).

The TCM sums the time and out of pocket travel costs borne by visitors to get to and from the infrastructure, i.e. $(a \times b) + (a \times c \times d)$, with the value of time spent at the infrastructure, i.e., $= (a \times e \times f)$. While the TCM approach is not complex, some complexities exist in terms of adjusting for non-resident visitors, multi-purpose trips and entry fees when they exist.

Non-use benefits can also be gauged using stated preference surveys, revealed preference and/or benefit transfer techniques.



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12.4.2 Measuring producer benefits

To value labour and business surpluses, the following data is used to enable the calculation of the increase in factor incomes (returns to providers of labour and capital) based on incremental visitor expenditure:

- Incremental interstate and international visitor expenditures (that are specifically attributable to the cultural infrastructure investment)
- The cost and ownership structures of the array of industries that experience incremental tourism expenditures.

12.4.3 Measuring Residual Property Values and Property Revenues

A building residual value is included in sensitivity testing for the CBA, with the depreciated replacement cost used as the valuation method.

Other Benefits

There have been many studies on the economic value of museums and galleries in Australia and internationally, which show galleries and museums generate significant social and economic value. This section briefly discusses the results of major relevant studies in Australia, focused most on studies completed on areas outside the capital cities.

A report⁷⁵ prepared by Museums and Galleries NSW on regional galleries and museums in Orange LGA, Bathurst LGA and Dubbo LGA found that the venues in these LGAs added over \$14.8 million per annum to Gross Regional Product (local value added) and 8.5 jobs outside the cultural sector for every 10 full time positions within the cultural sector. Surveys also found arts venues contribute positively to social capital by helping people to think differently, enhance their connections, build trust between people, and develop a “sense of place”. Surveys at the Caloundra Art Gallery found 23% of visitors believed the exhibition they visited challenged their beliefs and values.

Further, art galleries are valued by the community with households in regional areas willing to pay on average \$57 per household per annum to maintain current levels of service. This is similar to results from comparable studies such as the State Library of NSW (\$58.20) and Queensland Museum (\$44.27 – aggregated to a per household amount)⁷⁶.

Museums and Galleries of NSW authored a report⁷⁷ titled Adding Value (2014) on regional galleries and museums in Wagga LGA, Albury LGA, Armidale LGA, Tamworth LGA, Orange LGA, Bathurst LGA and Dubbo LGA found that the venues in these LGAs added over \$32.35 million per annum to Gross Regional Product (local value added); \$15.4 million extra household income and 293 additional FTE jobs.

A study into the small to medium art spaces in the City of Sydney⁷⁸ (2016) found they generated an additional \$115 million per annum in Gross Regional Product and \$50 million in producer surplus.

A Creative Victoria study⁷⁹ on the Shepparton Art Museum, Bendigo Art Gallery and Linden Centre for Contemporary Art found stakeholders and visitors reported these public art museums are a means of creative stimulation, learning and thinking and that galleries contribute to social cohesion, decrease social isolation, and encourage a strong community identity. Further, 56% of Australians believe that the arts significantly help them deal with stress, anxiety, and depression.⁸⁰

A study on the Shepparton Art Museum, Bendigo Art Gallery and Linden Centre for Contemporary Art found stakeholders and visitors reported these public art museums are a means of creative stimulation, learning and thinking and that galleries contribute to social cohesion, decrease social isolation, and encourage a strong community identity.

⁷⁵ https://mgns.org.au/wp-content/uploads/2019/01/Value_Added_V8_for_Web_131126.pdf

⁷⁶ https://mgns.org.au/wp-content/uploads/2019/01/Value_Added_V8_for_Web_131126.pdf

⁷⁷ https://mgns.org.au/wp-content/uploads/2019/01/Adding_Value_-_for_publication_1.pdf

⁷⁸ The Economic and Cultural Contributions of Small-to-Medium Arts-spaces in the City of Sydney, 2016

⁷⁹ https://creative.vic.gov.au/_data/assets/word_doc/0005/56363/Demonstrating_Impact_in_Public_Art_Museums_Report.docx

⁸⁰ <https://regionalarts.com.au/uploads/files/RAA%E2%80%94a-fact1.pdf>



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The Small Art Organisations Research and Evaluation, précis of research (2007) into regional art galleries⁸¹ found that:

"the regional and remote arts and cultural economy is made up of direct and indirect employment, audiences and tourists, earnings through export, touring, sales, intellectual property and the built and natural environments"

The report quotes a Deloitte study which reports that the economic benefits of arts businesses conclude that they:

"are significant generators of new ideas and work; attract and engage new and diverse audiences and participants to the arts, including disadvantaged groups; stimulate economic activity; provide significant employment opportunities for artists and arts workers; promote professionalism in the arts, providing training and skills development opportunities; and make a significant contribution to cultural export and tourism".

The report gives the example of the Bendigo Art Gallery where 152,500 people visited 'Grace Kelly: Style Icon' in a town of 100,000 generating \$16.3 million to the local economy.

12.5 Economic Appraisal for The Sunshine Coast Regional Art Gallery at Caloundra

12.5.1 Base Case Approach

Business cases are built on the ability to identify a range of genuine, viable, alternative options to be analysed. With foresight into all possible outcomes, SCC can greatly improve its financial planning and modelling, allowing management to make decisions with confidence associated with use of capital and resources.

A 'do nothing' or 'business as usual' option provides the base case against which the incremental costs and benefits of each alternative are determined. In some cases, doing nothing may be the best option available. Only costs and benefits that would not have occurred in the base case are included in the Cost Benefit Analysis (CBA).

The base case does not simply assume that nothing will change over time. Changes that can be reasonably expected such as repairs, maintenance, minor refurbishments considered lifecycle costs are recognised when identifying impacts of each option. By doing so the base case is forward-looking, recognising that the world in which the project will be implemented may differ from the current situation (key variables may change in the future, meaning that current or historical parameters may not be the most relevant benchmark).

12.5.2 The Base Case

The Base Case is a business-as-usual situation where the gallery continues to operate but is increasingly too small and not fit-for-purpose for a fast growing and younger population in a lifestyle region.

As previously highlighted in this document, the population of the Sunshine Coast LGA is forecast to grow by 215,000 people in the 25 years between 2016 and 2041. The Base Case assumes gallery visitation does not grow in line with the population and remains constant as the building ages and newer attractions and facilities are developed in the region. As shown in Table 27, visitor numbers to the Caloundra Art Gallery have been fairly consistent prior to the impact of COVID in 2020 and 2021.

Table 27 - Visitor numbers - current Caloundra Art Gallery

⁸¹ Small Arts organisations research and evaluation: précis of research conducted by Deloitte for Arts Victoria, September 2007.



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Year	2015/16 (visitors pa)	2016/17 (visitors pa)	2017/18 (visitors pa)	2018/19 (visitors pa)	2019/20 (visitors pa)	2020/21 (visitors pa)
Exhibition visitors	17,144	15,859	16,064	15,198	12,242	12,421
Events/program visitors	4,777	7,010	6,053	5,484	4,261	3,381
All Visitors	21,921	22,869	22,117	20,682	16,503	15,802

Source: Sunshine Coast Regional Art Gallery

A sensitivity test was undertaken to forecast potential visitation scenarios impacting the gallery, including:

- Sensitivity – Pessimistic Base Case - where the number of visitors declines by around 5% every 5 years.
- Sensitivity – Optimistic Base Case – where the number of visitors increases in line with the rate of population growth and tourism growth. This result is highly unlikely unless additional investment is made in the gallery and in securing exhibitions.

The outcomes of the visitation sensitivity modelling are set out in Table 28 below.

Table 28 - Base Case projections visitor numbers Caloundra Art Gallery

Year	Pre-COVID average visitation (p.a.)	2022-27 average visitors (p.a.)	2028-33 average visitors (p.a.)	2034-45 average visitors (p.a.)	2046-51 average visitors (p.a.)
All Visitors (Base Case)	21,897	22,000	22,000	22,000	22,000
All Visitors (Sensitivity – Pessimistic Base Case)	21,897	20,900	19,800	18,700	16,503
All Visitors (Sensitivity – Optimistic Base Case) *	21,897	23,996	27,580	37,520	46,606

Source: Savills. * Savills forecasts this scenario would only be possible if there was additional investment in the gallery and extra money allocated to secure exhibitions.

The assumptions incorporated in the Base Case state that the origins of visitors to the Gallery remain unchanged. Although there is a risk that the number of tourists who visit the Gallery will decline as word of mouth and trip reviews report that the Gallery is becoming more dated and less relevant.

The Caloundra Gallery currently receives 40% of visitors from Caloundra, 31% of visitors from the rest of the Sunshine Coast LGA; 20% of visitors from the rest of Queensland; almost 8% of visitors from the rest of Australia and 1% of visitors from overseas.

The Base Case assumes other projects would proceed although there would be no catalyst to help the arts and cultural sector flourish in Caloundra, supporting the Caloundra Centre Activation Project. Both business and residents would not receive the tangible and intangible benefits generated by the gallery and benefits are not maximised as patronage and reputation declines.

12.5.3 Base Case Benefits

A Travel Cost Method (TCM) was used to calculate the economic benefits of the Caloundra Gallery under a Base Case, which involved assessing:

- a. Number and origins of visitors (number by origin)
- b. Out-of-pocket travel costs to/from these origins (dollars by origin)
- c. Duration of travel time to/from infrastructure location (hours by origin)
- d. Value of travel time (dollars per hour)



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- e. Duration of stay at cultural infrastructure (hours), and
- f. Value of leisure time (dollars per hour).

The TCM sums the time and out of pocket travel costs borne by visitors to get to and from the infrastructure, i.e. $(a \times b) + (a \times c \times d)$, with the value of time spent at the infrastructure, i.e., $= (a \times e \times f)$.

The out-of-pocket travel costs have been based on distances travelled x vehicle operating costs from the ATO and average airfares to calculate expenditure of visitors getting to Caloundra.

The travel time durations have been calculated using average travel times using Google and Near Maps, flight durations use information from airlines and the value of travel time and vehicle occupancy rates use data from the Australian Transport Assessment and Planning Framework⁸².

The duration of stay and value of leisure time at the Caloundra Gallery was not included as this information was not available, however an allowance has been included for visitor and tourist expenditure based on data from Tourism Research Australia.

12.5.4 Base Case Operating Costs

Average operating costs have been used in the Base Case for the existing gallery provided by SCC annualised for the past 5 years. As the analysis uses real dollars (\$2022) inflation escalation has not been applied to these figures, however it is likely that maintenance and operating costs will increase as the building ages and could increase by more than CPI based inflation.

Table 29 - Base Case operating costs Caloundra Art Gallery

Item	2016/17	2017/18	2018/19	2019/20	2020/21
Total	(\$617,333)	(\$716,561)	(\$876,452)	(\$928,007)	(\$875,391)

Source: Sunshine Coast Regional Art Gallery

12.6 Approach To Measuring Costs

12.6.1 New Build Options - Capital Costs

A summary of capital costs for the New Regional Gallery development options is set out in

Table 30 as prepared by Slattery, which include demolition of existing facilities relevant to each option, and relocation costs where this is contemplated in each option and allowance for FF&E (furniture, fixtures and equipment). The analysis assumes that early works commence in November 2024 and are completed in March 2025 and Main Works commence in March 2025 and are completed at the end of 2026. The cashflow can be revised once Council has secured funding for the project and a new program is developed.

- Option B Existing gallery site - Works include demolition of existing Gallery, a new build double storey Art Gallery and all associated external landscaping works within 5m outside of the gallery. This option also includes double decanting costs, but no allowance to fit-out a new temporary gallery.
- Option C Bulcock Street and Otranto Avenue - Works include demolition of existing administration building, a new build double storey Art Gallery and all associated external landscaping works within 5m outside perimeter of the gallery, inclusive of single decanting costs.
- Option D Existing library site – Works include demolition of existing Library, a new build double storey Art Gallery and

⁸² <https://www.atap.gov.au/>



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all associated external landscaping works within 5m outside perimeter of the gallery, inclusive of single decanting costs.

For the purpose of this economic appraisal, Council requested Savills assume that the three (3) development sites will be vacant, therefore demolition costs of existing buildings have been excluded from the total capital cost.

Table 30 - Capital costs new build options for the Caloundra Regional Art Gallery no cost escalation

Option	Total Cost (excl. GST)	Cost (excl. GST, demolition, costs)
Option B - Existing gallery site	\$ 37,707,005	\$ 37,560,000
Option C - Bulcock Street and Otranto Avenue	\$ 37,340,005	\$ 37,060,000
Option D - Existing library site	\$ 37,324,005	\$ 37,060,000

Source: Slattery

12.6.2 New Build Options – Benefits

For the purpose of this economic appraisal, the number of visitors to the gallery remains the same between the new build options, as the size of the gallery and quantity of programs will be consistent.

Option B incurs higher costs as the gallery requires to be relocated twice. This represents a difference in net benefits between this option and Options C and D.

It is acknowledged that Options B and C may allow SCC to sell the land that the existing library currently occupies (8 Omrah Ave). Even though developing the new gallery on the library site represents an opportunity cost since land could potentially be sold, any sale proceeds from this transaction have not been taken into consideration in the CBA. This is because the revenue generated by any disposal of Council land is not able to be allocated entirely to the Gallery, as instructed by SCC.

The operating model for the new gallery also indicates that SCC is to charge an entry fee for some major exhibitions. Within the Travel Cost Model, it has been allowed for visitors to be spending money in Caloundra, and while it likely the new gallery would induce visitors to spend more money than under a Base Case, Savills has not included the extra 'entry fee' spending in the economic appraisal.

12.6.3 New Build Options – Visitation

The projections used for visitation for the new art gallery at Caloundra are set out in Table 31 below, showing the new art gallery could attract at least 87,000 visits per annum on average upon completion.

Table 31 - Visitor inputs Base Case and New Build Options

Year	Pre-COVID average visitation (p.a.)	2022-27 average visitors (p.a.)	2028-33 average visitors (p.a.)	2034-45 average visitors (p.a.)	2045-51 average visitors (p.a.)
Base Case ⁽¹⁾	21,897	22,000	22,000	22,000	22,000
New Build ⁽²⁾	21,897	37,167	87,000	87,000	87,000

Source: (1) Sunshine Coast Council and (2) Randall Arts Management

This level of visitation depends on SCC implementing the operating model developed for this business case, including making the investment to secure major and minor exhibitions.



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A Travel Cost Method (TCM) was adopted to calculate the economic benefits of a New Regional Gallery, using the same method as described in the Base Case, but applied higher visitor numbers and a slightly different visitor mix (see Table 31 and Table 33).

Recent research found that most visitors to the Sunshine Coast want an art experience or to visit an art gallery as part of their visit. The proportion of respondents that want an art experience or to visit a gallery as part of their trip was the 6th highest percentage of all participating Local Government Areas in Australia and 2nd highest in Queensland.

If the new gallery at Caloundra maintained its share (around a third) of all visits to art galleries it would attract almost 50,000 visits by 2051. The new gallery would increase this to around 90,000 visits with 5 years of opening as it would attract more tourists and visitors to Caloundra.

The Sunshine Coast Regional Arts Infrastructure Framework forecast visitation to art galleries on the Sunshine Coast will increase from 65,827 in 2018 to 150,374 by 2058. However, forecasts suggest that a new gallery would be able to help grow the overall number of visitors to the Sunshine Coast particularly those who make travel decisions accounting for the art, culture and creative experiences in a destination. It is noted in other locations major exhibitions such as the Grace Kelly exhibition attracted over 100,000 people to Bendigo and the Archibald Exhibition in Geelong is reported to have attracted 280,000 visitors in 2017 and 2018. Further, the Gippsland Gallery achieved 30,000 visitors in a month in 2021 hosting the Archibald Exhibition (noting the impacts of COVID).

Other projects that would increase accessibility and visitation in Caloundra include the potential introduction of local mass transit⁸³, Caloundra City Centre Activation Project and further internationalisation of Sunshine Coast Airport⁸⁴.

Research on visitation to precincts in Australia shows that having more people in a precinct does typically translate to increased sales for retail outlets particularly those selling food and beverage items. However, it generally does not increase patronage at paid attractions.

The research reveals that a visit to a precinct is often seen as having a sense of freedom about it. Freedom to wander and browse as whims dictate at the time. In contrast, a visit to an attraction that requires a fixed commitment of time and money tends to be planned well in advance of reaching the precinct. So even though both visits occur in the same physical geography, they occupy quite different parts of people's minds where leisure decisions are really made. The idea that people will drift happily through a precinct and then suddenly decide to hand over money and allocate a substantial block of time to an attraction is, by and large, an inaccurate image of what actually happens⁸⁵.

The results of a survey of directors and curators in other galleries and museums around Australia where in their opinion, proximity to other cultural attractions is deemed important but not as important as other factors in attracting people to their facility is set out in Table 32.

Other projects that would increase accessibility and visitation in Caloundra include the potential introduction of local mass transit, Caloundra City Centre Activation Project, and further internationalisation of Sunshine Coast Airport.

⁸³ <https://www.sunshinecoast.qld.gov.au/Council/Planning-and-Projects/Major-Regional-Projects/Sunshine-Coast-Mass-Transit-Project/Mass-Transit-Options>

⁸⁴ <https://www.sunshinecoastairport.com.au/2021/07/19/first-international-flight-arrives-on-new-runway/>

⁸⁵ See LeisureScope research surveys <http://www.envirometrics.com.au/> and Precinct Research completed by Destination NSW <https://www.destinationnsw.com.au/wp-content/uploads/2014/01/Sydney-Precincts-Research-Factsheet.pdf>



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While visitation to a precinct has a mixed impact on unplanned visitation to a paid venue, it is well established that being in a well-connected and well managed public precinct, is beneficial for venues with free entry. Places thrive when users have a range of reasons (10+ reasons) to be there. These might include beaches to visit, playgrounds to enjoy, art to see or touch, music to hear, food to eat, history to experience, and people to meet. Ideally, some of these activities will be unique to that particular place, reflecting the culture and history of the surrounding community. This idea of needing 10+ reasons to be in a place applies at a city, precinct or place scale⁸⁶.

Further, tourism surveys show that tourism is a 'linked activity'. The visitors experience comes from interaction with a wide range of activities / facilities in an area. Together these separate elements influence the length of stay and the likelihood of subsequently recommending the location. Additionally, the Federal Government has suggested that clustering (locating venues together) facilitates the emergence of art and culture organisations which are more robust, both creatively and financially⁸⁷.

Table 32 - Relative importance of factors in destination attractiveness according to directors of seven other cultural facilities

Factor contributing to destination attractiveness	Perceived importance in generating visitation (5=most important)
Perceived quality of the product	4.86
Customer service attitude	4.29
Awareness of product	4.14
Perception of product uniqueness	4.14
Marketing	3.85
Relevance of product to local history	3.85
Facilities and features	3.71
Management commitment and capability	3.71
Convenience	3.29
Community support	3.14
Quality of building / facility	3.14
Proximity to other cultural attractions	3.00

Table 33 - Visitor mix inputs Base Case and New Build Options

Year	Sunshine Coast	Brisbane	Queensland Other	Other Australia	Overseas
Base Case Visitor Mix	71.6%	12.8%	6.8%	7.8%	1.0%
New Build Visitor Mix	70.95%	12.0%	6.8%	9.0%	1.3%

Source: Savills

A comparison of visitor mixes for the Sunshine Coast Gallery and other galleries in Queensland is shown in Table 34 below. This highlights an opportunity to increase the proportion of visitors to the gallery from interstate and overseas.

Table 34 - Comparison of visitor mix to other Queensland Galleries

Year	Local area	Brisbane	Queensland Other	Other Australia	Overseas
Base Case Visitor Mix ⁽¹⁾	71.6%	12.8%	6.8%	7.8%	1.0%

⁸⁶ See further work in the Power of Ten Framework <https://www.pps.org/article/the-power-of-10>

⁸⁷ Major Performing Arts Inquiry - Securing the Future



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Year	Local area	Brisbane	Queensland Other	Other Australia	Overseas
New Build Visitor Mix ⁽²⁾	70.95%	12.0%	6.8%	9.0%	1.3%
Central Eastern Queensland average ⁽³⁾	63%	19%		13%	5%
Queensland average ⁽³⁾	59%	22%		11%	7%

Source: (1) Sunshine Coast Council (2) Savills (3) Queensland Museum and Gallery Services⁸⁸

Table 35 shows the producer surplus generated by the new gallery are relatively small as the number of the labour surplus and business surplus is modest.

Table 35 - Producer surplus new build options

Visitor origin	Number of incremental visitors	Labour surplus	Business surplus	Average spending per night	Total producer surplus (p.a.)
Interstate	6,122	12%	8%	\$178	\$10,461
International	869	15%	9%	\$82	\$1,484

Source: Savills

12.6.4 New Build Options - Operating Costs

Operating costs were forecast for the New Regional Gallery incorporating building operating costs, staff costs and other gallery operating costs such as exhibitions and education etc. This was also informed by information from other galleries and benchmarking. Depreciation costs were deducted from the operating costs prepared by SCC as these are not included in an economic appraisal.

Building renewal or capital expenditure for the new art gallery was also forecast at 2% of building replacement costs per annum.

The projected net operating income for a new art gallery used for the first five (5) years in the Economic Appraisal is set out in Table 36 below. Details of the breakdown of the operating costs and operating income and basis for the projections are presented earlier in the report and at Appendix B. It is important to note the figures in the table below are 2022 dollars (i.e., the inflation allowance in the operating model is removed as the Economic Appraisal uses a real discount rate).

Table 36 - New build net operating costs for the new art gallery

Item	2024	2025	2026	2027	2028
Total	-\$939,057	-\$1,459,915	-\$1,841,419	-\$1,802,238	-\$1,863,273

Source: ARM with Savills adjustments to convert to real \$ 2022.

An allowance of 2% of the building capital replacement cost per annum for ongoing lifecycle costs (CAPEX and maintenance) on the new gallery was factored in the Economic Appraisal.

⁸⁸ <https://magsq.com.au/wp-content/uploads/2021/02/Guess-whos-going-to-the-gallery-Queensland.pdf>. Central Eastern Queensland included Bundaberg Regional Art Gallery; New Regional Gallery; Gladstone Regional Art Gallery and Museum; Gympie Regional Gallery; Hervey Bay Regional Gallery and Noosa Regional Gallery



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12.6.5 Results and Sensitivity Modelling

This section compares the Base Case with the three (3) shortlisted options, with Table 37 showing the results of the cost benefit analysis using benefits derived for non-Queensland residents. This compares the net benefits from a new art gallery compared with the net benefits from current gallery, focusing on benefits from non-resident visitors (i.e., interstate, and overseas visitors). This approach accepts that visits by Queensland residents may be transferring culture / leisure expenditure around the State, while visits from other States or overseas are introducing new expenditure to the State. This does not include the costs of a temporary use (such as fit-out) of another site if the existing gallery site is redeveloped.

With the size of the gallery and quantity of programs being consistent across the new build options, the number of visitors to the gallery remains the same and so does the preliminary construction cost estimate for the three options (see breakdown cost in Section 13.3). As a result, consumer and producer surplus are the same in the three alternatives, however, Options C and D have a Cost Benefit Ratio that is slightly better than Option B due to the extra relocation costs associated with redeveloping the existing gallery site.

Following advice from SCC, the gallery operations can potentially be relocated to an existing facility, therefore, the costs related to leasing an alternate gallery space have been left out of this analysis for Option B. Moreover, the likely fit-out costs necessary for establishing a new space have not been accounted for. Fitting out a temporary space could be as high as \$3,700 per m² with a spatial requirement of approximately 400m² to 500m² of alternate gallery space required, based on the fit-out costs for the new gallery.

The increase in interstate and international visitation is the main reason for the significant increase in net benefits and large Benefit Cost Ratio.

Table 37 - Economic Appraisal results, 2021-2051, counting all project costs and benefits generated by interstate and overseas visitors to the new art gallery.

Net present value/cost (Annual figures totalled over the 30-year assessment period)	NPV @ 7%			
	Base Case	Option B – Existing Gallery	Option C – Bulcock St & Otranto Ave	Option D – Existing Library
Capital costs				
Construction costs ⁸⁹	\$0	-\$33,591,847	-\$33,144,671	-\$33,144,671
Building renewal CAPEX (lifecycle)	-\$1,760,777	-\$7,644,297	-\$7,542,536	-\$7,542,536
Building depreciation (add back)	\$354,440	\$74,958	\$74,958	\$74,958
Total capital costs	-\$1,406,337	-\$41,161,186	-\$40,612,249	-\$40,612,249
Operating costs				
Operating costs (existing gallery)	-\$10,296,275	-\$2,177,499	-\$2,177,499	-\$2,177,499
Operating costs (new gallery)	\$0	-\$23,922,566	-\$23,922,566	-\$23,922,566
Total operating costs	-\$10,296,275	-\$26,100,066	-\$26,100,066	-\$26,100,066
Total capital & operating costs	-\$11,702,611	-\$67,261,251	-\$66,712,314	-\$66,712,314
Revenues & Benefits				
Visitor benefits	\$51,073,250	\$200,244,483	\$200,244,483	\$200,244,483
Terminal Value	\$0	\$1,667,742	\$1,645,541	\$1,645,541
Surplus assets (library land)	\$0	\$0	\$0	\$0
Producer surplus	\$0	\$116,879	\$116,879	\$116,879

⁸⁹ Construction costs have been discounted in accordance with programme and cash flow.



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Net present value/cost (Annual figures totalled over the 30-year assessment period)	NPV @ 7%			
	Base Case	Option B – Existing Gallery	Option C – Bulcock St & Otranto Ave	Option D – Existing Library
Total Revenues & Benefits	\$51,073,250	\$202,029,104	\$202,006,903	\$202,006,903
Total (net benefit)	\$39,370,639	\$134,767,853	\$135,294,589	\$135,294,589
Total compared with Base Case	N/A	\$95,397,214	\$95,923,949	\$95,923,949
Benefit Cost Ratio compared to Base Case	N/A	2.72	2.74	2.74

Source: Savills. ** Note additional costs likely in Option B to move the gallery and fit-out a new space if existing gallery building is redeveloped.

Sensitivity analysis has been undertaken showing only the benefits for visitors that travel to Caloundra primarily due to the gallery which are included in Table 38. Currently around 8% of visitors state the primary reason for visiting the gallery is to see an exhibition. Upon completion of the gallery development, it is forecast around 50,000 people may attend major events at the gallery, such as the Archibald on Tour and Kylie on Tour. As such, it is considered that in the future 20% of visitors (circa 17,400 pa) are primarily visiting Caloundra to see an exhibition at the new gallery.

Table 38 - Economic Appraisal results, 2021 – 2051, counting all project costs but only benefits generated by visitors whose primary purpose is to visit the gallery.

Option	Net Present Value ⁹⁰ (@ 7% discount rate)	Net costs (Incremental to Base Case)	Net benefits (Incremental to Base Case)	Benefit Cost Ratio (Incremental to Base)
Base Case	-\$5.7million	Not applicable	Not applicable	Not applicable
Option B - Existing gallery site**	-11.95million (\$6.25 million worse than Base)	\$55.6 million higher	\$49.4 million higher	0.88:1
Option C - Bulcock Street & Otranto Avenue	-\$11.4million (\$5.7 million worse than Base)	\$55.1 million higher	\$49.4million higher	0.89:1
Option D - Existing library site	-\$11.4million (\$5.7 million worse than Base)	\$55.1 million higher	\$49.4 million higher	0.89:1

Source: Savills. ** Note additional costs likely in Option B to move the gallery and fit-out a new space if existing gallery building is redeveloped.

12.6.6 Economic Analysis Summary

In summary the investment in the New Regional Gallery generates a positive benefit cost ratio under a range of scenarios. This counts travel costs as a proxy for benefits received by extra visitors to the new art gallery including extra spending in and around the gallery from both new visitors and visitors spending more than they otherwise would have if the development hadn't occurred.

The brief review of other studies on art galleries in other areas outside capital cities (see Section 0) also finds benefits which are difficult to quantify in an economic appraisal but are nonetheless very important. These include increased cultural vitality, literacy, and appreciation; increased support for the regional economy; improved sense of place and

⁹⁰ It should be noted the NPV calculations in Table 37 are based on Economic costs and benefits over 30 years, and are not comparable with the NPV analysis undertaken in the Financial Appraisal which considers slightly different inputs and cash flow.



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increased liveability and public amenity. Whilst it is possible perform sensitivity tests (Table 39-40) to show the impact of say a n increase or decrease in capital costs or operating costs, these will be relatively immaterial in the economic appraisal (i.e., the benefit cost ratio will be well above 1:1) as the increased visitation generates the most benefits by a considerable amount. The capital costs and operating costs may be considered more material for SCC in the financial appraisal, however in terms of benefit for the Sunshine Coast and visitors the economics revolves around the ability to attract more people to visit the gallery particularly from outside Queensland.

Table 39 - Sensitivity analysis - economic appraisal using a 4% discount rate.

Net present value/cost (Annual figures totalled over the 30-year assessment period)	NPV @ 4%			
	Base Case	Option B – Existing Gallery	Option C – Bulcock St & Otranto Ave	Option D – Existing Library
Capital costs				
Construction costs	\$0	-\$35,779,234	-\$35,302,939	-\$35,302,939
Building renewal CAPEX (lifecycle)	-\$2,536,710	-\$11,341,332	-\$11,190,356	-\$11,190,356
Building depreciation (add back)	\$493,913	\$79,265	\$79,265	\$79,265
Total capital costs	-\$2,042,797	-\$47,041,301	-\$46,414,030	-\$46,414,030
Operating Costs				
Operating costs (existing gallery)	-\$14,347,887	-\$2,302,603	-\$2,302,603	-\$2,302,603
Operating costs (new gallery)	\$0	-\$34,201,057	-\$34,201,057	-\$34,201,057
Total operating costs	-\$14,347,887	-\$36,503,660	-\$36,503,660	-\$36,503,660
Total capital & operating costs	-\$16,390,684	-\$83,544,961	-\$82,917,690	-\$82,917,690
Revenues & Benefits				
Income	\$71,170,716	\$292,486,097	\$292,486,097	\$292,486,097
Terminal Value	\$0	\$3,914,192	\$3,862,086	\$3,862,086
Surplus assets (library land)	\$0	\$0	\$0	\$0
Producer surplus	\$0	\$173,405	\$173,405	\$173,405
Total Revenues & Benefits	\$71,170,716	\$296,573,694	\$296,521,588	\$296,521,588
Total	\$54,780,032	\$213,028,733	\$213,603,898	\$213,603,898
Total compared with Base Case	N/A	\$158,248,701	\$158,823,866	\$158,823,866
Cost Base Ratio compared to Base Case	N/A	3.36	3.39	3.39



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Table 40 - Sensitivity analysis - economic appraisal using a 10% discount rate.

Net present value/cost (Annual figures totalled over the 30-year assessment period)	NPV @ 10%			
	Base Case	Option B – Existing Gallery	Option C – Bulcock St & Otranto Ave	Option D – Existing Library
Capital costs				
Construction costs	\$0	-\$31,607,968	-\$31,187,201	-\$31,187,201
Building renewal CAPEX (lifecycle)	-\$1,297,663	-\$5,421,910	-\$5,349,733	-\$5,349,733
Building depreciation (add back)	\$269,261	\$71,032	\$71,032	\$71,032
Total capital costs	-\$1,028,401	-\$36,958,845	-\$36,465,902	-\$36,465,902
Operating costs				
Operating costs (existing gallery)	-\$7,821,886	-\$2,063,440	-\$2,063,440	-\$2,063,440
Operating costs (new gallery)	\$0	-\$17,700,669	-\$17,700,669	-\$17,700,669
Total operating costs	-\$7,821,886	-\$19,764,109	-\$19,764,109	-\$19,764,109
Total capital & operating costs	-\$8,850,287	-\$56,722,954	-\$56,230,011	-\$56,230,011
Revenues & Benefits				
Visitor benefits	\$38,799,385	\$144,602,834	\$144,602,834	\$144,602,834
Terminal Value	\$0	\$727,548	\$717,863	\$717,863
Surplus assets (library land)	\$0	\$0	\$0	\$0
Producer surplus	\$0	\$82,899	\$82,899	\$82,899
Total Revenues & Benefits	\$38,799,385	\$145,413,282	\$145,403,596	\$145,403,596
Total	\$29,949,098	\$88,690,327	\$89,173,585	\$89,173,585
Total compared with Base Case	N/A	\$58,741,229	\$59,224,487	\$59,224,487
Benefit Cost Ratio compared to Base Case	N/A	2.23	2.25	2.25



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13.0 Financial & Commercial Analysis

13.1 Approach

A financial appraisal (FA) has been undertaken of the New Regional Gallery development options in accordance with the requirements outlined within the relevant QLD Treasury guidance material and PAF guidelines. The overarching objective of the financial appraisal involves robust examination of cash flows in order to identify cash flow impacts over the project horizon and calculation of net present values, incorporating consideration of budgetary impacts, potential funding sources, capital costs, revenues and whole of life costs to compare shortlisted options.

The FA focuses only on the costs and revenues attributable to the Sunshine Coast Council due to the implementation of the project.

13.2 Key Parameters used in the Financial Appraisal

In order to undertake the financial analysis, a range of financial assumptions were made in consultation with SCC and Queensland Government. These assumptions enable the assessment to be undertaken and define the expectations for the commercial environment within which the gallery development is to be delivered as set out below:

- All development options have been assessed over a 20-year period.
- Nominal cash flows have been used for the evaluation, and by applying an annual inflation rate of 2.5% to real cash flows
- A nominal discount rate of 7.87% has been used in this Discounted Cash Flow (DCF) analysis.
- Construction costs have been escalated at a rate of 4% per annum up to 2024, as advised by Slattery.
- The DCF has been determined as at June 2023.
- A residual (or terminal) value has been assumed for the asset generated under each option.

Table 41 - Parameters used in the Financial Appraisal

Parameter	Value	Reason
Discount rate	7.87% nominal	Consistent with WACC calculation
Period	20 years	As per recent advice from Queensland DSILP CEM Team
Nominal or real values	Nominal (with 2.5% per annum inflation assumed)	Consistent with Queensland Government Guidance

13.2.1 Revenues

Revenue forecasts were derived by Randall Arts Management (RAM) in conjunction with SCC, which include revenues from attendance at major events, café and merchandise sales.

A terminal value for the art gallery was also included in Year 20, based on a straight-line depreciated replacement cost method.

13.2.2 Operating costs

Sunshine Coast Council provided information on the cost of operating the current New Regional Gallery including building operating costs, staff costs and other gallery operating costs including exhibitions and education etc.



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These costs have been refined in conjunction with SCC to forecast the operating costs attributable to the New Regional Gallery, inclusive of building operating costs, staff costs and other gallery operating costs including exhibitions and education programs etc. The operating costs were also informed by data collected from other similar galleries and benchmarking.

Building renewal expenditure or lifecycle costs for the new gallery are forecast at 2% of building replacement costs per annum which is consistent with industry benchmarks for galleries.

13.3 Preliminary Capital Costs - Shortlisted Options

Capital costs have been prepared by Slattery Australia for each of the three (3) shortlisted New Regional Gallery development options. The costs have been developed on the basis of preliminary Gallery accommodation schedule developed by architects ARM and market conditions based on an estimate date of June 2023.

The overall capital costs for each of the shortlisted options are set out in **Table 42** below and have been utilised in the detailed financial and economic analyses to arrive at a preferred option for further consideration as part of the detailed business case.

Table 42 - Summary of capital costs no cost escalation

Capital costs (\$ June 2023)	Option B – Existing Gallery site (\$)	Option C– Bulcock St & Otranto Ave (\$)	Option D – Existing Library site (\$)
Site Preparation & Demolition	1,013,000	1,013,000	1,013,000
Substructure	1,743,000	1,743,000	1,743,000
Subtotal – Early works & substructure	2,756,000	2,756,000	2,756,000
Ground Floor Construction	5,429,000	5,429,000	5,429,000
Level 1 Construction	12,868,000	12,868,000	12,868,000
Stairs & Transportation	695,000	695,000	695,000
Plant	439,000	439,000	439,000
External Works & Art	2,225,000	2,225,000	2,225,000
outdoor covered area	150,000	150,000	150,000
Total Building and External Cost	24,562,000	24,562,000	24,562,000
Environmentally Sustainable Design	1,264,000	1,264,000	1,264,000
Design Contingency	2,654,000	2,654,000	2,654,000
Contract Contingency	2,919,999	2,919,999	2,919,999
Total Construction	31,399,999	31,399,999	31,399,999
Consultants Fees	3,211,000	3,211,000	3,211,000
Consultants Fees IFC	562,000	562,000	562,000
Planning & Legal fees	100,000	100,000	100,000
Authority & Headwork's Charges	353,000	353,000	353,000
QLeave	185,000	185,000	185,000
Land, Finance, Legal, Letting Costs, etc.	Excluded	Excluded	Excluded
Audio Visual / IT (Structured Cabling included)	250,000	250,000	250,000
Commercial kitchen	250,000	250,000	250,000
Client management / Direct costs	400,000	400,000	400,000
Decanting allowance	700,000	200,000	200,000
Total (\$2023)	\$ 37,560,000	\$ 37,060,000	\$ 37,060,000



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13.3.1 Capital costs - assumptions and qualifications

All costs are reported exclusive of GST and the project cost plan is based on costs current at June 2023. The preliminary cost estimate is based on concept design documentation and functional brief area schedule as detailed in Section 16.8. Costs for each option are based on the following:

- Base Case – Works include maintaining current gallery condition and capital upgrades as building assets become obsolescent.
- Option B Existing Gallery - Works include a new build double storey Art Gallery and all associated external landscaping works within 5m outside of the gallery. Option requires the gallery to be relocated to a temporary facility throughout the construction period, therefore the gallery is to be decanted twice and these costs have been included in the estimate. Costs for the rental of another facility and any refurbishment works for a temporary gallery space have not been included in the cost estimate.
- Option C Bulcock St - Works include a new build double storey Art Gallery and all associated external landscaping works within 5m outside of the gallery.
- Option D Existing Library – Works include a new build double storey Art Gallery and all associated external landscaping works within 5m outside of the gallery.

For all options, landscaping and hardscaping have been incorporated. The delineation between the gallery and public realm has not been determined at this stage of the design process and as such a nominal amount has been factored. Demolition costs of the building currently occupying the subject sites have not been accounted for in the financial analysis.

Costs assume that the project will be competitively tendered, and no allowances have been made for negotiated, staged or construction management forms of procurement, and also include design contingencies, covering allowances for resolution of design items prior to tender and a construction contingency.

Construction costs have been escalated at a rate of 4% per annum up to construction commencement in 2024.

13.4 Financial appraisal for the Sunshine Coast Regional Art Gallery at Caloundra

13.4.1 Base Case

The Base Case is a business-as-usual situation where the gallery continues to operate but is increasingly too small and not fit-for-purpose for a fast-growing lifestyle region.

Gallery visitation considered under the Base Case does not grow in line with the population but remains constant as the building ages and newer attractions and facilities are developed in the region. As shown in Table 43, visitor numbers to the Caloundra Art Gallery have been fairly consistent since 2015 and 2016, until they were impacted by COVID in 2020 and 2021.

Table 43 - Visitor numbers from 2015 to 2021 at the Caloundra Art Gallery

Year	2015/16	2016/17	2017/18	2018/19	2019/20	2020/21
Exhibition visitors	17,144	15,859	16,064	15,198	12,242	12,421
Events/program visitors	4,777	7,010	6,053	5,484	4,261	3,381
All Visitors	21,921	22,869	22,117	20,682	16,503	15,802

Source: Sunshine Coast Regional Art Gallery



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A sensitivity test was also run to determine potential visitation numbers under the Base Case, set out in Table 44 and factoring the following scenarios:

- Sensitivity – Pessimistic Base Case – where the number of visitors declines by around 5% every 5 years.
- Sensitivity – Optimistic Base Case – where the number of visitors increases in line with the rate of population growth and tourism growth. Savills believes this result is highly unlikely unless additional investment is made in the gallery and in securing exhibitions.

Table 44 - Base Case projections visitor numbers Caloundra Art Gallery

Scenario / Year	Pre-COVID average visitation (p.a.)	2022-27 average visitors (p.a.)	2028-33 average visitors (p.a.)	2034-45 average visitors (p.a.)	2046-51 average visitors (p.a.)
All Visitors (Base Case)	21,897	22,000	22,000	22,000	22,000
All Visitors (Sensitivity – Pessimistic Base Case)	21,897	20,900	19,800	18,700	16,503
All Visitors (Sensitivity – Optimistic Base Case)*	21,897	23,996	27,580	37,520	46,606

Source: Savills. * Savills forecasts this scenario would only be possible if there was additional investment in the gallery and extra money allocated to secure exhibitions.

Under the Base Case scenario, gallery projects would proceed in other centres outside the Sunshine Coast. There would be no catalyst to help the arts and cultural sector flourish in Caloundra to support the Caloundra Centre Activation Project, with the tangible and intangible benefits generated by a fit-for-purpose gallery not maximised as patronage and reputation declines.

13.4.2 Base Case Operating Costs

Savills used average operating costs in the Base Case for the existing gallery provided by Sunshine Coast Council for the past 5 years as set out below.

Table 45 - Base Case operating costs Caloundra Art Gallery

Item	2016/17	2017/18	2018/19	2019/20	2020/21
Operating Costs Total	(617,333)	(716,561)	(876,452)	(928,007)	(875,391)

Source: Sunshine Coast Regional Art Gallery

13.5 Revenues & Commercial Opportunities

13.5.1 New Build Options – Revenues

For the purpose of the financial appraisal, the number of visitors to the gallery is considered to be the same across the three (3) new build options, as the size of the gallery and spatial requirements are consistent, and programs will be the same. The first 10 years of revenues adopted in the operational cash flow have been set out below, showing minimal revenues through the construction period and increasing upon the gallery opening in 2026. It is assumed gallery revenues will continue to increase as visitation grows and operational capacity and capability are realised.



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Table 46 - Forecast revenues – first 10 years cash flow.

Operating Revenue	2024 – Year 1 (\$)	2025 – Year 2 (\$)	2026 Year 3 (\$) (opening year)	2027 – Year 4 (\$)	2028 – Year 5 (\$)	2029 – Year 6 (\$)	2030 – Year 7 (\$)	2031 – Year 8 (\$)	2032 – Year 9 (\$)
Grants and Contributed Revenues	500	10,525	110,000	130,500	156,025	163,826	172,018	180,618	189,649
Space Rentals	-	-	5,000	5,250	5,513	5,788	6,078	6,381	6,700
Program Revenues	58,593	61,523	341,670	390,480	488,100	512,505	538,130	565,037	593,289
Other Revenues	-	-	166,398	182,788	191,927	201,524	211,600	222,180	233,289
Other Cost Recoveries/Misc Revenues	-	-	-	-	-	-	-	-	-
Total Annual Income	59,093	72,048	623,068	709,018	841,565	883,643	927,825	974,216	1,022,927

Source: RAM

It is acknowledged that Options B and C allow SCC to sell the land that the existing library currently occupies (8 Omrah Ave). Even though developing the new gallery on the library site represents an opportunity cost since land could potentially be sold, any sale proceeds from this transaction have not been taken into consideration in the financial appraisal. This is because the revenue generated by any disposal of Council land is not able to be allocated entirely to the Gallery, as instructed by SCC.

13.5.2 New Build Options - Operating Costs

The projected net operating costs for the new gallery as derived in the Operations Plan and adopted for the first 10 years in the Financial Appraisal are set out in Table 47. Costs are assumed to increase at 2.5% pa beyond year 10.

Table 47 - New build net operating costs for the new art gallery

Operating Costs	2024 – Year 1 (\$)	2025 – Year 2 (\$)	2026 Year 3 (\$) (opening year)	2027 – Year 4 (\$)	2028 – Year 5 (\$)	2029 – Year 6 (\$)	2030 – Year 7 (\$)	2031 – Year 8 (\$)	2032 – Year 9 (\$)
Salaries & Wages	557,650	916,463	1,425,837	1,473,906	1,507,125	1,552,527	1,602,603	1,657,083	1,715,774
Internal Materials and Services	120,000	120,000	200,000	200,000	210,000	220,500	231,525	243,101	255,256
Total R&M - COCO	20,000	20,000	25,000	30,000	31,500	33,075	34,729	36,465	38,288
Total Materials & Services	110,000	130,000	140,000	160,000	168,000	176,400	185,220	194,481	204,205
Finance Costs	500	500	1,000	1,050	1,103	1,158	1,216	1,276	1,340



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Operating Costs	2024 – Year 1 (\$)	2025 – Year 2 (\$)	2026 Year 3 (\$) (opening year)	2027 – Year 4 (\$)	2028 – Year 5 (\$)	2029 – Year 6 (\$)	2030 – Year 7 (\$)	2031 – Year 8 (\$)	2032 – Year 9 (\$)
Total Net Programming	175,000	250,000	568,650	535,600	669,500	702,975	738,124	775,030	813,781
Collection Costs	15,000	95,000	104,000	110,700	117,610	123,491	129,665	136,148	142,956
Shop	-	-	-	-	-	-	-	-	-
Total Expenditure	998,150	1,531,963	2,464,487	2,511,256	2,704,838	2,810,125	2,923,081	3,043,585	3,171,601

An allowance for ongoing CAPEX and maintenance on the new art gallery has been adopted into the Financial Appraisal at 2% of the building capital replacement cost per annum.

13.5.3 New Build Options – Net operating position

The forecast operating subsidy required for a new gallery is set out in Table 48. This includes some allowances for staff costs and operating costs before the new gallery is fully operational. This should be further investigated by SCC according to when the new gallery opens and the existing gallery transitions to a new venue and also when new staff are employed.

Table 48 - Operating subsidy new gallery

Costs & Revenues	2024 Year 1 (\$)	2025 Year 2 (\$)	2026 Year 3 (opening year) (\$)	2027 – Year 4 (\$)	2028 – Year 5 (\$)	2029 – Year 6 (\$)	2030 – Year 7 (\$)	2031 – Year 8 (\$)	2032 Year 9
Total Income	59,093	72,048	623,068	709,018	841,565	883,643	927,825	974,216	1,022,9
Total Costs	998,150	1,531,963	2,464,487	2,511,256	2,704,838	2,810,125	2,923,081	3,043,585	3,171,6
Shortfall / Subsidy**	(939,057)	(1,459,915)	(1,841,419)	(1,802,238)	(1,863,273)	(1,926,482)	(1,995,256)	(2,069,369)	(2,148,6

Source: RAM. ** Excludes depreciation and in-kind contributions

13.6 Financial analysis Outcomes

This section compares the Base Case with the shortlisted new gallery Options B, C and D, setting out the incremental financial position of each option.

The FA has two components. Firstly, the options are evaluated according to their total financial impact (i.e., their overall combination of the capital costs, recurrent costs, and commercial opportunities). Secondly the options are evaluated on their incremental financial impact over the Base Case.

The results of the financial analysis are set out in Table 49 below, examining project cash flows over a 20-year period. This shows the Base Case has the lowest financial costs, however as explained in the Economic Assessment, the new build options deliver a range of economic benefits for the Sunshine Coast and Queensland which are not captured in the Financial Appraisal.



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Table 49 - Financial analysis results over 20 years

Option	Net Present Value (@ 7.87% discount rate)	
	Total Financial Impact	Incremental Impact Over Base Case
Option A - Base Case	(\$11 million)	N/A
New build - Option B – Existing Gallery site**	(\$55.6 million)	\$44.6 million worse than Base Case
New build - Option C – Bulcock Street & Otranto Avenue	(\$55.1 million)	\$44.1 million worse than Base Case
New build - Option D – Existing library site	(\$55.1 million)	\$44.1 million worse than Base Case

Source: Savills. ** Note additional costs likely in Option B to move the gallery and fit-out a new space if existing gallery building is redeveloped.

The financial appraisal calculates Options C and D are slightly better than Option B with a Net Present Cost of \$55.1 million, which is \$44.1 million worse than the Base Case.



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14.0 Risk Analysis and Management

The consideration of key risks potentially impacting the New Regional Gallery project and development of a strategy to address these project risks is a core requirement of this Detailed Business Case. As such, SCC and the consultant team have undertaken preliminary risk identification and analysis associated with the New Regional Gallery redevelopment and put forward a range of risk management activities in accordance with requirements of the ISO31000 *Risk Management*.

14.1 Overall approach to risk

SCC appreciates the importance of identifying, reviewing and managing risk throughout the project development and delivery process to actively minimise risk occurrence and impact.

The project risk management approach is to continuously identify risks, develop strategies to manage the risks, monitor effectiveness of these strategies and update these strategies as required. This approach, outlined below will closely follow ISO31000 *Risk Management*, which sets out general risk management and business continuity planning process, management accountabilities and approach to systematically manage risk.

14.2 Risk framework

The risk analysis has been completed factoring the following activities for each shortlisted option being considered:

- *Identification* – identifying and documenting the key risks to which each option could be exposed
- *Assessment (qualification and quantification)* – conducting an initial assessment of the materiality of the risks (qualification) and the likelihood and consequences of the risks occurring (quantification).
- *Allocation* – giving some initial consideration to identifying the parties likely to be best able to manage the identified risks
- *Mitigation* – developing preliminary strategies to mitigate the risks.

14.3 Risk analysis

An Initial high level risk review was undertaken as part of the Long List Options assessment carried out in the SASR (Stage 1) process. A detailed risk analysis has subsequently been undertaken on the resultant short-listed options determined by the Multi Criteria Assessment process.

The risk assessment for each individual option has been undertaken and incorporated within the Project Risk Register located in Appendix C for reference. This Detailed Business Case document summarises the key findings from the risk analysis of each shortlisted option and sets out a comparative analysis of each, being:

- Option B – Existing Gallery site
- Option C – Corner of Bulcock Street and Otranto Avenue
- Option D – Existing Library site

As part of the risk assessment process, the Project Team comprising SCC members and consultant team conducted a risk assessment workshop which considered the likelihood and consequence of risks allocated across a number of categories, establishing mitigation and management outcomes. The main risk categories included:

- Political, Stakeholder and Project Support Risks
- Financial / Revenue Risks
- Community & Environmental Risks
- Design and Construction Risks
- Operating Risks



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14.4 Key project risks – comparative analysis

A risk analysis was conducted to identify and assess the risks associated with each shortlisted project option. A summary of key risks, including all risks identified as 'catastrophic' and a selection of notable 'high' risks is set out in Table 50 - Comparative risk analysis below. The analysis compares risk profiles for each shortlisted Project Option factoring the risk treatment / mitigation strategy and residual / controlled risk rating.

Table 50 - Comparative risk analysis

Risk Ref.	Risk Description	Cause & Consequence	Mitigation Strategy	Residual / Controlled Risk Rating		
				Option B	Option C	Option D
1.0 Political, Stakeholder and Project Support Risks						
1.01	Loss of Mayor or SCC support for the gallery project	A loss of SCC support for the gallery project can occur as a result of a change in SCC staff, a change in SCC priorities or the gallery project not aligning with SCC policies. This may result in the gallery project not proceeding.	Establish the gallery project as a priority project for Council and undertake continual reviews of the gallery project, ensuring alignment with Council policies. This is to include the creation of an engagement strategy, which will require briefing and discussions with a broad range of Council staff and Councillors to inform of the objectives and benefits of the gallery.	Medium	Medium	Medium
1.05	Capital investment failure – SCC unable to provide funding for the gallery	SCC may not be able to provide funding for the gallery project due to reallocation of capital costs and priorities. This may result in the gallery project not proceeding in accordance with proposed project plan.	Establish the gallery project as a priority project for Council, ensuring funds are committed within Council forecast budgets for the project. Following completion of the business case, embark on an advocacy program to identify and secure funding from other sources including state and federal governments.	High	High	High
1.10	Reputational risk for SCC through inability to deliver on public commitments	Through endorsement of the business case and subsequent funding award, SCC is publicly committing to delivering the project benefits identified. Inability to achieve these benefits carries significant reputational and public relations damage potential.	SCC is to clearly articulate the select project benefits and commitments to be made public, ensuring the project is fully funded and committed prior to releasing details publicly.	Medium	Medium	Medium
1.14	Stakeholders dissatisfied with precinct outcome upon completion	The final project deliverables and perceived benefits do not achieve or meet stakeholder expectations of precinct outcomes due to a shift in project scope or drivers, resulting in lack of benefits realisation for stakeholders.	Establish a stakeholder engagement strategy to identify and consult key community stakeholders. Undertake continual community stakeholder consultation, ensuring project benefits clearly communicated, reporting progress against the benefits management	Medium	High	Low



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Risk Ref.	Risk Description	Cause & Consequence	Mitigation Strategy	Residual / Controlled Risk Rating		
				Option B	Option C	Option D
			plan developed in the business case on a cyclical basis.			
1.15	Business case is not supported by SCC	SCC does not support the business case due to the forecast operational costs and capital costs. This may result in the business case failing to proceed.	Establish a project governance framework and stakeholder engagement strategy to identify key Council stakeholders. Undertake continual briefing and consultation, ensuring business case information is constantly reviewed and approved by SCC at each project gateway.	Medium	Medium	Medium
2.0 Community & Environmental Risks						
2.07	Loss of environmental assets within precinct.	The gallery development results in a loss of natural assets within the precinct due to building footprint and operational activities impacting green spaces and established vegetation.	Engage Ecology consultant to establish significant vegetation and devise management plan to minimise impact of development on loss of vegetation and high value assets, prepare landscape plan to offset loss of significant assets.	High	Low	Low
2.20	Negative impact on neighbouring land uses and business.	The development of a new gallery may have detrimental impacts on surrounding land uses and businesses due to built form implications, planning outcomes, loss of commercial activity and increased competition.	Project team to undertake comprehensive consultation on precinct users, developing a detailed project and staging plan that is widely communicated and incorporates input from external stakeholders to minimise impact.	Low	Low	Low
2.21	Development staging impacts on precinct operations and land uses	The continuity of precinct operations is disrupted due to construction activities resulting in loss of commercial activity for local businesses and reduced amenity across the precinct.	Contingency and staging plans to be developed, particularly focussed on minimising disruption to commercial activities and user needs in the Precinct.	Medium	High	Low
2.08	Land use controls constrain development potential.	The current Queensland Government Titles Registry identifies that the site is located on Lot 666 on CG4615, a land parcel held by Council under a Deed of Grant in Trust from the State of Queensland, which presents a risk in terms of SCC providing owner's consent for development of the existing gallery site.	SCC to consult with relevant planning authorities on the process and time implications for removal of land use constraint on title, developing a plan for removal of caveat.	Medium	Low	Low
3.0 Design and Construction Risks						
3.03	Gallery building does not align with SCC	The gallery building design does not align with SCC 's sustainability requirements and policies due building	Design phase to incorporate SCC ESD standards and sufficient time for ESD issues to be resolved and	High	Medium	High



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Risk Ref.	Risk Description	Cause & Consequence	Mitigation Strategy	Residual / Controlled Risk Rating		
				Option B	Option C	Option D
	sustainability requirements	designers not understanding SCC requirements or policies. This may cause delays in authority approvals.	provide adequate clauses in construction contract and tender documents to ensure timeframes are met. The project cost plan is to also factor sufficient allowance for ESD design and implementation to reduce risk of removal from scope due to budget constraints.			
3.21	Building not fit for purpose once project completed	The gallery building is not fit for purpose due to building requirements not being defined and accepted. This may cause negative support by the local community for the gallery.	Mitigate by thorough detailed stakeholder consultation both project planning and delivery, whilst incorporating sufficient flexibility into gallery spaces for future use and growth.	Medium	Low	Low
3.22	Construction delays	Building contractor and project consultants do not achieve contract completion dates, delaying occupancy and use.	Incorporate sufficient time in programme and provide adequate provisions / penalties in construction contract and tender documents to ensure timeframes are met	Medium	Medium	Medium
4.0 Operating Risks						
4.02	Unable to fund operating costs on an ongoing basis	SCC unable to fund ongoing operating costs due to cost escalation and exceedance of SCC budgets. This may result in the gallery programming and exhibitions not meeting identified service needs.	SCC to endorse budget commitment for funding of operational shortfall for a nominated period of time with built in review and revise hurdles based on actual performance data of gallery operations.	Medium	Medium	Medium
4.09	Unable to secure national touring exhibitions	Demand from other galleries for touring exhibitions may exceed supply lines. This may cause damage to the gallery's public image and a loss in revenue.	Design of the gallery is to include sufficient flexibility in spatial functionality and capacity to facilitate and attract varying size touring exhibitions with differing technical requirements, ensuring gallery conditions remain recognised as suitable for major national touring needs. Ensure gallery leadership is properly resourced to proactively engage with the sector.	Low	Low	Low
4.15	Damage to gallery collection	Risk of damage incurred to gallery collection during decanting process.	Develop storage and relocation plans for the collection, ensuring handling is kept to a minimum and storage facilities provide adequate environment for art collection.	Low	Low	Low
5.0 Financial / Revenue Risks						
5.02	Exhibition and programming numbers do not	The forecast visitation does not eventuate due to inability to attract patrons through inappropriate spatial design of the facility and precinct activation that discourages suitable exhibitions, resulting in reduced new and repeat visitors that	Ensure adequate use of benchmarking data to inform the exhibition and programming estimates, appropriate	Medium	Medium	Medium



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Risk Ref.	Risk Description	Cause & Consequence	Mitigation Strategy	Residual / Controlled Risk Rating		
				Option B	Option C	Option D
	achieve sufficient commercial activity	negatively impact the ability of the Gallery to generate commercial activity and attract commercial investment and partnership in the gallery.	contingency allowances are made and sufficient sensitivity / scenario analysis are undertaken.			
5.11	Inability to attract private sector investment / participation	The development model / concept fails to attract and secure private sector involvement in the planning, delivery and operation of the facility, which increase financial burden on SCC resources and potential increased government funding required.	Market consultation to be undertaken prior to project financial commitment to gauge commercial interest and market capacity to financially contribute to the project, with a targeted engagement strategy to be developed to secure private sector pre commitment.	Medium	Medium	Medium
5.18	Long term viability of the precinct if not future proofed.	The gallery development is one element in precinct activation, with additional initiatives required to ensure long term sustainable outcomes across the precinct such as transport, open spaces, resilient built form and interdependent businesses and adaptive land uses. Failure to adequately factor urban design principles for sustainable and resilient communities may potentially limit commercial and wider economic benefits in the medium to long term.	The Caloundra Centre Activation Plan sets the overarching masterplan and implementation guide for the precinct which is to be adhered with to enable sustainable and resilient activity. Endorsed land uses and development initiatives in the Plan provide flexibility and momentum for sustainable outcomes.	Medium	High	Low
5.19	Precinct activation fails to deliver commercial opportunities and investment	Lack of precinct activation due to an incohesive planning policy and poorly implemented masterplan may result in inadequate levels of commercial investment and activity required for the sustainable operation of the gallery.	Ensure SCC endorsement and prioritisation of projects specified in the Caloundra Community Creative Hub vision, with particular emphasis on delivering the Town Centre which will activate the precinct.	Medium	Medium	Low
5.20	Forecast project benefits and returns do not meet minimum investment hurdles.	The modelled returns on investment do not achieve SCC's minimum financial hurdles and therefore cause concern around project viability and ultimate endorsement to proceed.	Sensitivity and scenario analysis to be undertaken on the development feasibility model, establishing minimum thresholds for commercial and operational inputs to meet requirements.	Medium	Medium	Medium



14.5 Key Project Risks – Mitigation Strategy

Based on the project risk register, a range of key risks have been identified for the gallery development and discussed in greater detail below, outlining the proposed mitigation measures applicable to each risk.

Capital investment failure – SCC unable to provide full funding for the gallery

In order for the New Regional Gallery to proceed, sufficient capital will need to be secured and committed to deliver the project. The initial untreated risk rating identified for this risk was considered to be 'Critical', as capital allocation or funding of the project has not been confirmed. SCC may not be able to provide funding for the gallery project due to reallocation of capital costs and priorities, which may result in the gallery project not proceeding in accordance with proposed project plan.

The mitigation measure proposed for this risk seeks to reduce the potential likelihood and consequence through establishing the gallery project as a priority project for SCC, ensuring funds are approved and committed within forecast budgets for the project. Implementation of the mitigation strategy is considered to reclassify the risk as 'High', due to the consequence of the risk being reduced from Catastrophic to Major and the likelihood of the risk occurring being reduced to Possible.

Business case is not supported by SCC

The successful implementation of the new gallery is dependant securing SCC Councillor support and financial commitment. The initial untreated risk rating identified for this risk was considered to be 'Critical', as SCC approval of the project has not yet been secured, which is the aim of this business case. If SCC does not support the business case due to the forecast operational and capital costs, this may result in the business case failing to proceed.

The mitigation measure proposed for this risk seeks to reduce the potential consequence from 'Catastrophic' to 'Moderate' through establishing a project governance framework and stakeholder engagement strategy to identify key Council stakeholders to undertake continual briefing and consultation, ensuring business case benefits are clearly communicated and information is constantly reviewed and approved by SCC at each project gateway. It is considered implementation of this mitigation strategy would reduce this risk rating from Critical to Medium.

Loss of environmental assets within precinct.

All three (3) shortlisted gallery options being considered as part of this Preliminary Evaluation will result in a loss of natural assets and significant vegetation within the precinct due to building footprint and operational activities impacting green spaces and established vegetation. The initial untreated risk rating identified for this risk was considered to be 'High' for Option B and 'Low' for Options C and D.

The mitigation measure proposed for this risk seeks to reduce the potential Consequence through engagement of an Ecology consultant to establish significant vegetation values and devise management plan to minimise impact of development on loss of vegetation and high value assets. The preparation of a detailed landscape plan to offset loss of significant assets is also to be developed, resulting in a reduction in the Consequence of the risk. Each development option will result in loss of vegetation, however implementing the mitigation strategy aims to minimise and offset any impact to amenity and environment.

Land use controls constrain development potential

The current Queensland Government Titles Registry identifies that Lot 666 on CG4615 (the library site), is for "local government library purposes and for no other purpose whatsoever", which presents a potential risk in terms of SCC providing owner's consent for development of the existing library site. Whilst this constraint presents a untreated risk for Option D due to the library site being required for development of the gallery, it also presents as a risk for Options B and C due to the revenues from divestment of the library site for commercial purposes adopted within the financial analysis.

The mitigation measure proposed for this risk seeks to consult early with relevant legal advisors on the process and time implications for removal of the land use constraint on title.



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Unable to fund operating costs on an ongoing basis

The ability to meet operating costs shortfall is a critical risk to sustaining the ongoing operation of the gallery. The consequence of the inability to meet annual operating costs is considered Catastrophic and likelihood Possible across all three options. SCC's inability to fund ongoing operating costs may be due to cost escalation and or exceedance of budgets allocations, resulting in gallery programming and exhibitions potentially not meeting identified service needs.

The mitigation measure proposed for this risk seeks for SCC to endorse budget commitment for funding of operational shortfall as forecast in the Operation Plan set out in this Business Case for a nominated period with programmed review and revise mechanisms factored into the funding model, reviewed against actual performance and benchmark data of gallery operations. It is also recommended a commercial revenue plan be developed that identifies alternate sources of commercial benefits in the event of a shortfall or budget exceedance, enabling future flexibility for revenue generation. Implementation of the mitigation measures would result in the risk rating reduced to Medium across the Options.

14.6 Risk Assessment Outcome

The treated or controlled risk classification of project risks have been assessed and summarised for the three (3) development options to distinguish and determine their risk profiles, arriving at a risk classification across each of the risk categories. The risk ratings in Table 51 below have also been set out in the Integrated Options analysis in **Section 15.1**.

Table 51 - Risk profile summary

Risk Category	Option B – Existing Gallery site	Option C – Bulcock Street	Option D – Existing Library Site
Stakeholder and Project Support Risks	Medium	High	Low
Community and Environmental Risks	Medium	Medium - High	Low
Design and Construction Risks	Medium	Medium - High	Low - Medium
Operating Risks	Low - Medium	Low - Medium	Low - Medium
Financial / Revenue Risks	Medium	Medium - High	Low - Medium

14.7 Risk allowances

In accordance with QLD Treasury guidance and consultations, the following project risks have been factored into the financial and economic analysis on the basis of the definitions outlined within Table 52 below.

Table 52 – Risk allowances

Risk	Description
Discount Rate	<ul style="list-style-type: none"> The discount rate is provided by QLD Treasury and is calculated from a risk free rate that is standard for all Government projects and a real risk premium that is sector specific. The discount rate is designed to cover all risks that occur at the industry or sector level and which are considered market or 'systematic' risks. These risks are usually unavoidable and impact on the overall position of the business (particularly in terms of risks to revenues and expenditure). These risks are not directly attributable to the project however have the potential to impact on the project cash flows.
Contingency	<ul style="list-style-type: none"> These are allowances which consider uncertainties in the base cost estimates developed for the project. They are usually expressed in dollar terms, though can also be expressed as a percentage of the overall project cost, and are added as a line item within the cost estimate. The discount rate is applied to both the base costs and contingency.



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Risk	Description
	<ul style="list-style-type: none"> There is a direct correlation between the contingency allowance and the uncertainty associated with the cost estimate (i.e., the higher the uncertainty the higher the contingency).
Dollar Value	<ul style="list-style-type: none"> This is the direct dollar cost that is associated in the managing of a specific risk to the project. Examples of dollar value risks could include additional construction costs required to manage environmental risks, insurance premiums required to manage specific risks, or additional budget allocation required to secure a site over and above the book valuation.
Managed Risks	<ul style="list-style-type: none"> Some project risks can be adequately managed with the need for an allowance within the financial model. These risks are specific to the particular project and are likely to include matter such as gaining development planning or other regulatory approvals.

14.7.1 Discount rate

A nominal Discount Rate of 7.87% has been used for this business case. This is based on a nominal risk-free rate of 4.87% and plus a nominal risk premium of approximately 3% identified in accordance with QLD Treasury guidance material.

14.7.2 Dollar value and contingency allowances

A 10% design and construction contingency has been identified by the project Quantity Surveyor as being appropriate for the New Regional Gallery development options. As a result, this contingency has been applied to the net construction costs incurred for each redevelopment option.



15.0 Preferred Options Summary

15.1 Integrated Analysis and Options Ranking

A comparative and integrated analysis of the shortlisted options considered throughout this Business Case have been summarised and presented in Table 53 below. The integrated analysis compiles the results of the various analyses associated with the New Regional Gallery shortlisted options to determine a preliminary ranking incorporating the results from the socio-economic (set out in **Section 12**), and financial analysis (set out in **Section 13**) along with the achievement of the project and strategic objectives established through the Multi Criteria Assessment (set out in **Section 10.4**).

The financial and economic figures provided below represent total values summed over the project cash flow period, i.e. 30 years. Construction costs are shown as discounted total of distributed project costs in accordance with the cash flow timings and construction period.

The integrated analysis results for the New Regional Gallery development provide an efficient means of comparing key criteria across the options for consideration.



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Table 53 - New Regional Gallery – Integrated analysis and options summary evaluation

Category / Criteria	Option A - Base Case	Option B – Existing Gallery	Option C – Bulcock St & Otranto Ave	Option D – Existing Library
Economic Performance				
Costs				
Construction costs ⁹¹	\$0	(\$32,996,721)	(\$32,557,468)	(\$32,557,468)
Building renewal CAPEX (lifecycle)	(\$1,760,777)	(\$7,644,297)	(\$7,542,536)	(\$7,542,536)
Building depreciation (add back)	\$354,440	\$74,958	\$74,958	\$74,958
Operating costs (existing gallery)	(\$10,296,275)	(\$2,177,499)	(\$2,177,499)	(\$2,177,499)
Operating costs (new gallery)	\$0	(\$23,922,566)	(\$23,922,566)	(\$23,922,566)
Total Capital & Operating Costs	(\$11,702,611)	(\$66,666,125)	(\$66,125,111)	(\$66,125,111)
Benefits				
Visitor benefits	\$51,073,250	\$200,244,483	\$200,244,483	\$200,244,483
Terminal Value	\$0	\$1,667,742	\$1,645,541	\$1,645,541
Surplus assets (library land)	\$0	\$0	\$0	\$0
Producer surplus	\$0	\$116,879	\$116,879	\$116,879
Total Benefits	\$51,073,250	\$202,029,104	\$202,006,903	\$202,006,903
Total (Net Benefits)	\$39,370,639	\$135,362,979	\$135,881,792	\$135,881,792
Total – Net Benefits Incremental to Base Case	N/A	\$95,992,341	\$96,511,154	\$96,511,154
Benefit Cost Ratio (incremental to base case)	N/A	2.72:1	2.74:1	2.74:1
Financial Performance				
NPV (total financial impact)	(\$11 million)	(\$55.6 million)	(\$55.1 million)	(\$55.1 million)
Incremental Impact (Worse than Base Case)	N/A	\$44.6 million	\$44.1 million	\$44.1 million
Non-financial Performance				
Service Delivery (MCA scores)	N/A	29.75	28.25	29.75
Design & Placemaking (MCA scores)	N/A	24	24	30.75
Policy Alignment	Low	High	Low - Medium	High
Risk Analysis				
Political, Stakeholder and Project Support Risks	N/A	Medium	High	Low
Community & Environmental Risks	N/A	Medium	Medium - High	Low
Design and Construction Risks	N/A	Medium	Medium - High	Low - Medium
Operating Risks	N/A	Low - Medium	Low - Medium	Low - Medium
Financial / Revenue Risks	N/A	Medium	Medium - High	Low - Medium

⁹¹ Construction costs are shown as discounted at 7.87%



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Category / Criteria	Option A - Base Case	Option B – Existing Gallery	Option C – Bulcock St & Otranto Ave	Option D – Existing Library
Ranking of options	4	3	2	1

15.2 Integrated analysis outcomes

The three (3) shortlisted options have been analysed against a series of criteria to determine a preferred location for the New Regional Gallery.

Based on the integrated analysis presented above, 'Option D – Existing Library site' is considered to be the preferred site location option for the New Regional Gallery development. Options C and D scored best for economic and financial performance over the project appraisal period, indicating a cost benefit return of **\$2.74 to every \$1 committed** to the project incremental to the base case and a NPV (Net Present Cost) of **-\$55.1 million, which is \$44.1 million worse than the base case.**

There is marginal variance between Options determined through the commercial analysis (particularly Options C and D). In this context the difference in economic and financial indicators did not clearly distinguish between options. As such, in order to determine a preferred option, the value for money assessment focussed on socio-economic and environmental impacts, strategic objectives alignment and risk profiles.

The non-financial performance indicators were assessed through scoring generated within the categories Service Delivery (criteria aligned with service need stated in ILM) and Design and Placemaking (criteria aligned with the Caloundra Centre Masterplan 2017), which have been adopted from the Multi Criteria Assessment (MCA) undertaken as part of the Options shortlisting. Options B & D scored high for Service Delivery, whilst Option D scored significantly higher for Design and Placemaking qualities when compared to the other options. The superior Design and Placemaking benefits associated with Option D include:

- Connections – Enhance the Community Creative Precinct by providing visual and pedestrian access and connection throughout precinct.
- Environment – Provide a thoughtful environment, including minimising removal of significant existing trees, reduced overshadowing, landscape diversity and views.
- Plan/Amenity - Create an amenity that both enhances the current and future public realm, also taking into account logistical and functional considerations.
- Loading and Back of House – the utilisation of Carter Lane for servicing the gallery limits impact on the public realm

Option C substantially impacts connectivity through the precinct and compromises the planning intent for the Town Centre. The Option C location is at odds with the broader precinct planning and will have an impact on the establishment of a new town square, pedestrian access and connectivity through the precinct.

All three options share similar risk profiles and key risks, although on balance, risk ratings for Option D and lower than for Options B and C.

Based on the above and the subsequent analysis undertaken in the Detailed Business Case, Option D – Existing Library Site is the recommended option.



16.0 Reference Project

16.1 Approach

The approach of the design team has been to build upon the existing endorsed Caloundra Centre Masterplan (2017) and New Regional Gallery brief. Through the process of engagement with the stakeholders, a number of options have been tested around the Precinct, to determine both building location and typology, taking into consideration the surrounding site factors in assessing the options. As detailed in Section 10.0, the process has established a Long List of Options that has then been considered and consolidated to a shortlist of preferred options for detailed evaluation, leading to a preferred option (Option D – Existing Library Site) defined as the Reference Project.

16.2 Objectives, outcomes, and benefits

The objectives of the Reference Project are to provide a robust, but flexible project for the purpose of a Business Case. One that has a level of price certainty, and that represents the functional brief. The key benefit of the Reference Project is that it represents the aspirational brief of the stakeholders. It is conceptually based and encourages support from the community, rather than simply a 'block and stack' of the functional brief.

16.3 Project Fit

The Reference Project is a great fit for the Sunshine Coast, for Caloundra and its surroundings on the Bulcock Street site. Its mass fits with its surroundings, whilst creating a sense of significance that this cultural institution requires. It's not grand but scaled appropriately for its context. It fits with the rest of the cultural infrastructure on the Sunshine Coast, now and into the future.

16.4 Gallery Distinction

The proposal for New Regional Gallery is distinctive, as it must be. It's not one of the benchmarks and needs to occupy its unique place in the gallery landscape of Australia and New Zealand. The building and programming of exhibitions and events must be distinctive and the Reference Project achieves this aim.

16.5 State and National Relevance

The Reference Project for the New Regional Gallery, although modest compared to others, fulfils an important role in Queensland and to Australia. It's part of a suite of high-quality arts institutions in regional areas that make monumental impacts on the people, and culture of the places they live in. Understanding the benchmarks from other regional places in Australia has ensured that the Reference Project for New Regional Gallery is not designed in a vacuum but is informed by the strengths and weaknesses of others.

16.6 Reference Project Scope

The scope of developing the Reference Project covers the gallery building and the landscape that supports it. This landscape is important in maintaining and enhancing the existing established landscape that it sits in. It also needs to activate the building through art and events.

16.7 Functional Brief Drivers

The functional brief positions the New Regional Gallery in an optimal position to grow a permanent collection, to accept national touring exhibitions of significance and support and display local artistic endeavour and talent. Benchmarked against other regional galleries around Australia and New Zealand, the New Regional Gallery functional brief has been developed to match and exceed the programming ambition of others, and to knit into the creative arts fabric of the Sunshine Coast.

The functional spaces have also been determined through stakeholder engagement workshops with various groups from the SCC and Arts Advisory Board. The spatial areas nominated through the SASR process were indicative and have been further tested through the Stage Two – Preliminary Evaluation and options analysis process. The Stage 3 Detailed Business Case also considers adjacencies, flexibility, costs, resilience etc. and have been tested and



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refined, with comparisons made to the original brief to build in more programming potential and flexibility. The core components are driven by the programming and curatorial aspirations of New Regional Gallery, the commercial spaces that support the economics and the experience of the gallery and the functional spaces that ensure the gallery performs well.

Several core drivers have informed the functional brief, including:

16.7.1 Driver No.1 - Exhibition Spaces:

Touring Exhibition Galleries

Three smaller touring exhibition spaces that can be used together or separately to a total of 850sqm. This arrangement offers the most flexibility for most national touring exhibitions to be accepted into these spaces and could also accommodate fully immersive digital exhibitions. Typically, in regional galleries, touring shows will be on for two to three months at a time with an overlap. The advantage of using three smaller spaces is that there is the opportunity to always have one or two exhibitions running while the other is being refit, thus preventing revenue gaps and ensuring smoother cashflows. The three smaller spaces also allow for greater flexibility of use as one of the spaces can be used for other types of display, performance or a function. This would need to be programmed into the exhibition calendar and can't easily be booked with little notice.

The touring galleries will have a flexible lighting and power grid to enable different configurations. It would also utilise a temporary wall system. A suggested system is the Pod Freestanding Modular Wall System, which is 2,400mm high and in various configurations. The perimeter walls will have plywood behind them for artwork hanging.

Permanent Exhibition Gallery

In support of a growing permanent collection, a gallery space for a display of a rotating showcase of pieces owned or bequeathed to SCC. Most regional galleries around Australia have a proud and expanding permanent collection. The collections are often developed over decades due to the age of the gallery (Bendigo, Geelong and HOTA) and others have been bequeathed a collection (Tweed Gallery and Shepparton Art Museum). Most regional galleries run prizes annually in order to build a collection in a particular area.

The permanent gallery is 100m² and located in conjunction with a significant foyer space. This enables the space to expand into the foyer as the collection expands. It will require a flexible lighting grid and some flexible power and data but not to the same extent as the touring gallery. This space utilises a temporary wall system, that will be left in place for longer periods of time than the touring galleries.

Community Exhibition Gallery

One of the most exciting and inspiring spaces in the gallery will be the Community Gallery, showcasing emerging and established local artists. There is a real opportunity to capitalise on the Sunshine Coast creative arts sector, that currently is under serviced for making and displaying space.

This space will be equipped for various types of display from wall hung, 3D works, performance, light and projection. It is proposed at 100m² and in close proximity to the production space so that the making and display of the art is a shared experience. In this case it's next to the workshop space that can be accessed directly from the landscape.

This gallery also presents opportunities for use by First Nations artists or indigenous groups.

16.7.2 Driver No.2 - Production Space:

Workshop / Studio

The workshop or studio space will be a hardworking and multifunctioning space, not bound by the cleanliness that exhibition spaces require. It will be used for artist-in-residence programs, workshops, small school groups and functions. It will have access to the outdoor green space that can be programmed in association with it. It will have natural light but be positioned toward the south edge of the building to limit direct exposure to sunlight.

It will be complete with art making equipment like plinths, easels, layout tables and fume extraction to accommodate different art production techniques. It will also have wash up facilities for paint and clay. This space is proposed at 110m² to accommodate for school groups, classes, artist in residence etc.



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16.7.3 Driver No.3 - Commercial Spaces:

Retail Store

The retail store has close proximity to the exhibition galleries. The driver for this is so that it's programmed alongside the touring exhibitions. It is also intended to showcase local artisans and to generate revenue for the Gallery.

Café

This component of the brief aims to enhance social wellbeing and culture, and to create a unique space to meet, dine and socialise. Trading into the outdoor space, the café will be part of the gallery experience. It might be part of the morning ritual of gallery visitors or the general public. It might be a perfect meeting place for a morning muffin with the parents group. It could also be a great destination for an afternoon wine in the sun. It doesn't need to be just for the gallery, but independent and part of the experience of the gallery all at once. It is recommended to be approximately 60m² inside and up to 150sqm outside. This space will need to be flexible as to the fitout and operating model. It could be delivered as 'cold shell', 'warm shell' or full fitout.

16.7.4 Driver No.4 - Front of House:

Foyer

A clear and impressive front door to the building. It has one clear entry point off the town square and is a central meeting spot. It will be the orienting feature of the building where all journeys start and end. It is important that people enter and exit from the same location for security reasons. The foyer will be utilised for gallery openings, functions, performances and events. It should connect to community gallery and workshop space so that they can be programmed together, and a large number of people can occupy these spaces for events. This space is 250m² which will allow for it to be multifunctioning for around 200-250 people.

Cloaking

A self-cloaking locker system will be employed for the gallery. This will not require staff to assist. Electronic lockers are easy to use and fail safe. Consideration will also be given to larger item storage like prams.

Reception

The reception is the welcome point to the gallery. It will be central to the foyer and be staffed for ticketing and information. The desk will be flexible so that it can be used in different ways depending on the time of day or the function that is being serviced in the foyer.

Amenities

The amenities will be functional and logical but also high quality. A parenting room will be included, alongside ambulant-friendly bathroom facilities. These will have close proximity to the foyer and the cloaking but also will have amenities scattered throughout the gallery.

Breakout space

Careful consideration is given to the space outside of the galleries. It is important to provide space to sit, for respite and contemplation. To encourage people to dwell longer and experience the gallery more completely.

16.7.5 Driver No.5 - Back of House:

Storage

A storage facility to house a small number of artworks from the permanent collection, and for crates from touring exhibitions is included. It is 180m² with flexible racking to accommodate crates, paintings and 3D works as well as other exhibition material such as lights, plinths, stands and moveable walls. It is noted that a separate project is being undertaken for a storage facility, that may house a larger permanent art collection for the Sunshine Coast and as such, it is understood that the New Regional Gallery will only need to house small quantities of the collection, mostly immediately prior to installation. It also includes a quarantine area so as to enable incoming artworks donated from private collectors to screen for pests before being added to the collection store, and for touring shows to acclimatise in their crates before being installed. This space offers the same temperature and humidity conditions as the touring gallery.



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Loading and handling

Covered and secure loading and unloading bay with access from Carter Lane. Direct access to lift core for vertical movement of goods and artwork. This is directly connected to the loading yard, a secure area for loading, for setdown, loading or parking of art vehicles.

Plant and Services

Plant and services spaces will not be visually or acoustically intrusive. Locations are selected that maximises the best real estate for front of house spaces. Spaces will allow for flexibility of exhibitions, and will be near to where they service not completely decentralised.

16.7.6 Driver No.6 - Staff Accommodation

Office

Workspaces for administration staff and volunteers to cater for growing organisational needs. Flexible enough to change over time, but will suit the needs from day one. This space will also be used to meet with sponsors and donors and will present as a high quality space to visitors. The workspace will be naturally ventilated and well-lit where possible.

Preparation/workshop

This space allows for building and preparing exhibitions, framing/presentation of artworks, for an artist in residence or another public workshop space. It has access off the foyer to be used for either public or private functionality. This will enable more revenue streams and better programming as a back of house workshop won't be required permanently.

16.7.7 Driver No.7 - Gallery Standards

A vital part of managing compliance in a gallery is the standards that the gallery aims to meet from a conservation, handling, and security point of view. The important parts that require briefing and design are the control of temperature and humidity, lighting, and security. These elements affect the capital and operating costs and may have some impact on the reputation and ability to loan artworks from other institutions. The current literature states that wider controls for temperature and humidity should be considered to balance conservation efforts, with sustainability, cost, and operational realities.

ARM has prepared a Technical Note that seeks to define a standard for New Regional Gallery to meet. By researching best practice in Australia and guidelines written by trusted organisations, a recommendation has been reached for consideration by the stakeholder group. A temperature set point of 22° and Relative Humidity of 50% for winter and 60% for summer is proposed. Daily fluctuations should be accepted by up to ±4° and ±5% in temperature and relative humidity. The system should also be allowed to be switched off or control downgraded when required.

Refer to **Appendix I** – Gallery Standards Technical Note for more information.

16.8 Functional Brief schedule

Functional requirements for the New Regional Gallery are a key focus for the Detailed Business Case as a result of their relationship with the Gallery's ability to host significant national touring exhibitions and need to adhere to contemporary and sustainable museum practices. The functional brief also includes a requirement to provide space for creating and displaying community art, with a specific emphasis on the art and craftsmanship of the Traditional Owners. The gallery accommodates the City's permanent collection and can expand into temporary exhibition spaces when needed. Additionally, there are retail areas to sell locally-made art and design products, a café that extends into the landscape, and ample foyer space for hosting events and functions. Practical considerations such as loading and storage facilities and rooftop plant infrastructure are also taken into account.



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Table 54 - Functional Brief Schedule

Space	Spatial Requirement – Nov 2022 Brief (m ²)	Proposed Building Level	Comments
Community Gallery	100	Ground	Should be on ground floor and with some connection to outside for visibility
Collections Gallery	100	Level 1	Can be part of main gallery space to merchandise for gallery
Main Gallery (divisible into 3)	850	Level 1	On first floor and ideally all one space
Subtotal - Gallery	1,050		
Flexible Workshop / Studio Space	65	Ground	Desire for this to be larger if there is space available from BOH or circulation etc
Meeting Room / Auditorium	0	-	No space allowed, but could be setup with seats in another space when required
Subtotal - Workshop / Studio	65		
Retail	15	Ground	Part of foyer and cafe space – may expand into foyer or café sometimes
Cafe	150	Ground	Inside space + includes kitchen. Likely to seat 50 people. 100m ² FOH and 50m ² kitchen.
	300	Ground	Outside + undercover – Alongside green space. 200m ² undercover and 100m ² not covered
Subtotal - Food, Beverage & Retail	465		
Restaurant / Function Space	0	-	No inclusion – café areas, colonnade and outdoor areas have been designed to meet function requirements with cost efficiency.
	0	-	
Subtotal – Restaurant / Function Space	0		
Entry Foyer + multi- function space	130	Ground	On ground floor and expand out to the landscape
Reception + Cloaking	30	Ground	Self cloaking and kiosk style reception – not a desk
Upper Foyer + Events Space	100	Level 1	Alongside the main galleries
Foyer Space	260		
Offices	75	Ground	Centrally located
Collections Store	150	Ground	Racking + shelving
Workshop	80	Ground	Visible while being able to program space and could be used by the public at times if secure from the BOH. Ideally would have secured external entrance.
Administration	305		
Storage / Handling / Loading	130	Ground	Loading dock, processing etc. Collection store should have 'Storage on Show' element
BOH Yard	100	Ground	A portion undercover with dock leveler



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Space	Spatial Requirement – Nov 2022 Brief (m²)	Proposed Building Level	Comments
Amenities (General)	100	Ground + level 1	Review numbers and locations
Circulation (General)	130	Ground + level 1	Keep to a minimum and redistribute area to other spaces
Plant	260	Ground + level 1	Portion inside and outside
BOH, Services, Plant and Amenities	720		
GROSS GFA	2,865		
EXTERNAL GFA	400		
NET GFA	2,465		

Source: ARM

16.9 Technical Requirements Brief

The Technical Requirements Brief is centred around the following outcomes:

AAA Capable

Certain areas of the gallery should be capable of delivering AAA conditions with regard to environmental conditions, light and security, however the intent is to engage this mode on an as need basis only. Areas likely to be provided with this infrastructure will be the Touring Exhibition Galleries, Permanent Exhibition Gallery and Art Storage. Consideration of loading and handling pathways are subject to more detailed design.

Environmental Sustainability

The building form, technology and systems should support the SCC's objectives for NetZero carbon emissions by 2041. Opportunities to minimise future offsets through energy efficiency and on-site renewable generation are to be included. The building should consider the Sunshine Coast climatic conditions and lifestyle by embracing opportunities for natural ventilation, radiant temperature control of surfaces and general "turn down" capability of energy consuming systems such as lighting and air conditioning.

Sustainability should go beyond carbon emissions and consider how the gallery will manage waste streams and support local procurement during construction and throughout its operation.

Flexible and Adaptable

The engineering systems and structure will support a range of operational configurations both within the gallery and also externally for the surrounding precinct. The modes of operation are to be defined as part of the design process and shall consider event types and exhibition configurations in the design of structural support systems, lighting flexibility, power adaptability and digital infrastructure. Adaptability shall consider gallery configurations particularly where temporary walls allow different combinations of spaces to be provided in the Touring Exhibition Galleries and Permanent Exhibition Gallery/Foyer.

Safe and Secure

The gallery should be safely operated and maintained by staff and accessed safely by all visitors.

Fire and security measures shall meet International Museum Standards. A CCTV and access control system is required to ensure security of art installations including consideration of how the security system responds in the event of a fire or other crisis event. Duress facilities and response is to be considered. CCTV coverage should include perimeter monitoring and integration with the Smart City framework.



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The gallery shall respond adequately to defined failure or crisis scenarios. These are to include smoke haze events, power outages and civil unrest. Flood risk is managed by the elevated nature of the preferred design and ensuring critical infrastructure remains at safe locations.

Smart and Connected

The technologies embraced by the gallery will allow efficient management of the building, contribute to community engagement and facilitate smart integration of systems. This will necessarily require consideration of cyber security strategies and data collection standards. Metering systems are to support management of retail tenants and should be granular enough to support ongoing operational improvement.

Infrastructure that supports a range of digital media (both interactive and passive), animation of lighting and presence activated displays will be provided. Permanent audio visual systems are to be defined.

16.10 Reference Design

ARM (masterplanning architect) has presented preferred Option D – existing library site in more detail and begun consideration of a suitable design narrative, giving rise to the Reference Design shown in Figure 38 onwards. Although this is usually reserved for later in the design phases, it is appropriate to start to progress the aspirational brief for the gallery, and the form of which goes hand in glove with this idea. Although some consideration has been given to design in this DBC, it will again become a key component of the next stage, once funding has been confirmed.

ARM looked for inspiration from the surrounding area: the Glass House Mountains and the Pumicestone Passage. These together provided ARM with the opportunity to explore an undercroft model for the Reference Design. The main mass of the building raised above the ground plane, propped up by sloping columns. This provides for a great sub-tropical shaded verandah. It closely and carefully follows the design principles of the Sunshine Coast Yellow Book, from points 1 to 10. It's less intrusive to the street level, and takes up less space at ground level, ensuring great access to the town square on the other side of the gallery. The raised main portion of the building also allows for an enlarged floor plate, rather than three small ones. It co-locates a large portion of gallery and foyer space to one level, meaning that only one level needs to be fully climate controlled, rather than all.



Figure 38 - Artists Impression of the Reference Design from along Omrah Av



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Figure 39 - Artists Impression of the Reference Design from along Omrah Av (high view)



Figure 40 - Artists Impression of the Reference Design from across Felicity Park



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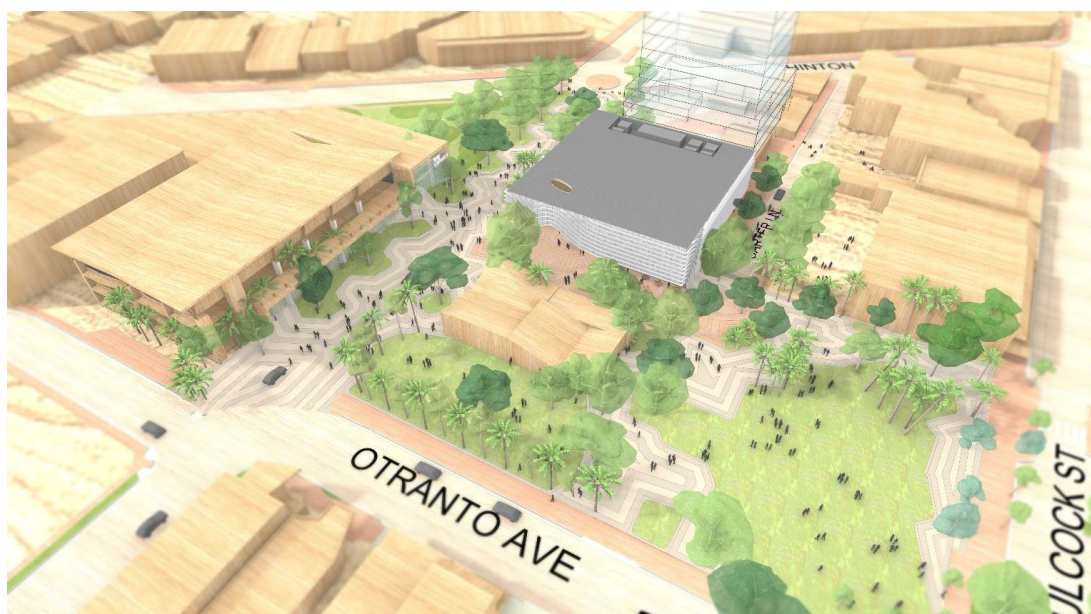


Figure 41 - Artists Impression of the Community and Creative Hub (overview)

16.11 Elemental Cost of Preferred Option

Table 55 - Cost Plan of Preferred Option

Functional Area	Total (\$)
Site Preparation & Demolition	1,013,000
Substructure	1,743,000
Ground	
Entry / Multi Function space / Circulation	1,362,000
Café Kitchen + indoor seating Including Furniture	1,059,000
Flexible Workshop / Studio	315,000
Community Gallery	677,000
Retail	90,000
Reception & Cloak	197,000
Offices	157,000
Storage / Handling / Loading	1,064,000
Amenities	389,000
Plant	119,000



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Level 1	
Collections Gallery & Store	2,193,000
Main Gallery	7,472,000
Upper Foyer & Event Space & Circulation	1,842,000
Amenities	183,000
Workshop	551,000
Offices	327,000
Plant	300,000
Roof Top	
Outdoor Covered Area	150,000
Roof top plant	439,000
Photovoltaics	100,000
Stairs	
Feature Internal Staircase	195,000
Transportation Services	
One Goods Lift (3t)	200,000
Two Passenger Lifts	350,000
Total Building Cost (at May 2023)	22,487,000
Consultants Fees to IFC	562,000
External Works	1,225,000
Public Art	1,000,000
Total Building and External Works & Services Cost (at May 2023)	25,274,000
Environmental Sustainable Design	1,264,000
Design Contingency	2,654,000
Contract Contingency	2,919,000
Cost Escalation Allowance	Excluded
Total Construction Cost (at May 2023)	32,111,000
Consultants Fees to Tender	3,211,000
Authority & Headwork's Charges	353,000
QLeave	185,000
Planning & Legal Fees	100,000
Land, Finance, Letting Costs, etc.	Excluded
Audio Visual / IT (Structured Cabling included)	250,000



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Commercial Kitchen	250,000
Decanting allowance	200,000
Client Management / Direct Costs	400,000
Goods & Services Tax	Excluded
Total End Cost (at May 2023)	\$ 37,060,000



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Part Four – Project Implementation



17.0 Funding Options Considered

17.1 Context

A funding framework has been established to support the implementation of the preferred option, identifying the timing, mechanisms and sources for cash flows, and budgetary impacts over the full life of the preferred option (whole-of-life analysis). The funding framework informs the decision on how to source the funds required for the New Regional Gallery investment and the impacts of various funding scenarios on project cash flows.

17.2 Approach to Funding

The benefits demonstrated by the New Regional Gallery development could reasonably justify funding by a combination of Council, Queensland Government, Australian Government and or philanthropic/private sector resources. The extent to which governments may elect to fund the project will be determined by the alignment of the project's outcomes to government policy and the competition for limited funding from other proposals, particularly given the increased infrastructure spend for the 2032 Brisbane Olympics. The extent to which the private sector may elect to fund or contribute to the project is determined by the extent that the investment can deliver a return at a required rate or socio-economic benefit to the community.

Australian Government funding at present is competitive and constrained. Subdued rates of economic growth and outlook have led to pressure on spending. Whilst the Commonwealth does not offer any support to state or regional galleries in terms of general operations, it does provide two streams that support artists and touring exhibitions. The Visions of Australia program supports regional touring exhibitions and is administered by the Office of the Arts (Dept. of Infrastructure, Transport, Regional Development and Communications). The Australia Council has operated several relevant programs over the years including the Contemporary Touring Initiative and specific project grants for artists and programs. A review of Australia Council Grants provided from 2019 to 2021 showed very few grants were provided to regional gallery type organisations.

The Queensland Government through the *'Creative Together 2020-2030: A 10-Year Roadmap for arts, culture and creativity in Queensland'* has recognised the need for investment in the Queensland arts sector to activate communities, encourage growth and economic activity the arts sector. The Queensland Government supports state-based bodies that assist regional galleries in terms of exhibition touring and development, professional development, and sector representation. The Touring Queensland Fund supports exhibition touring, and the Organisations Fund supports the Museums and Galleries Queensland. In terms of multi-year support for Organisations, a review of regional gallery related grants offered for the period 2022-2025 indicates support was provided only for Townsville's Umbrella Studio and Cairns' Northside Contemporary Arts.

Like the Australia Council, potential exists for New Regional Gallery to submit applications for specific projects and programs that align with priorities, such as the Growing Regions Fund (which replaces the Building Better Regions Fund). The inclusion of a significant investment First Nations/Traditional Owners engagement and programming will provide specific opportunities from a range of Commonwealth and State sources. The ability of SCC to contribute funding using other land use revenues and disposal of surplus assets should also be examined, such as disposal of the surplus former Caloundra Library site.

17.2.1 Private sector market appetite

Private sector investors or developers will get involved in funding of projects if profit sources or non-monetary returns can be identified. These may come in a variety of forms including user charges, site or project specific tax benefits and levies or simply the sale of land for development. Long term commercial arrangements or leases may offer further opportunities for private sector investment in the New Regional Gallery project, however generally revenues generated by arts galleries or similar are not sufficient to encourage significant private sector involvement such as a PPP type arrangement, i.e. where returns are achievable allowing private capital to flow.



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The private sector will be looking for acceptable risk adjusted returns from any project investment, and in the current market there is good evidence to suggest Australia generally and government supported projects with a general value threshold of \$100 million are attractive to both domestic and overseas capital, although investors must be able to see returns and understand risk in any proposition.

Recent projects sponsored by various state governments around Australia have been able to attract significant volumes of capital, particularly when the project is well planned, and the service need is justified. A number of factors will determine the extent of private sector interest in the New Regional Gallery project, primarily;

- **Returns** - The quality of the available risk adjusted returns.
- **Risks** - The clarity with which project risks and opportunities can be identified and assessed.
- **Timing** - Infrastructure projects are a national market and bid teams move from state to state. Various State and Australian Government projects in Queensland (Brisbane 2032), mean that there is a substantial pipeline of large projects in planning. Given the relatively small size of the New Regional Gallery project in terms of value, the timing of procurement and delivery will be an important consideration to avoid being displaced by larger State driven projects.
- **Size** - Some commercial structures have effectively a minimum “flag fall” size. The complexity and overhead associated with the procurement and closure of the deal requires a project to exceed a threshold value for that approach to be efficient. There are no hard and fast rules on this and factors such as scarcity or abundance of opportunities will move the threshold. Generally, as a rule of thumb it is usually difficult to efficiently privately fund a project much under \$100 million.

Opportunity exists for smaller commercial agreements with operators and or tenants for the utilisation of space and facilities that may contribute to operational costs and required operational subsidies, such as food and beverage, catering, function hire and retail tenants.

An assessment has been undertaken on the potential funding sources that are able to deliver and support the development of the New Regional Gallery. This assessment is outlined in **Table 56** below and shows that a broad approach to funding application should be employed. This would involve submissions to Federal, State and Local Governments as well as private investors. State Government funding is however the most likely primary funding source, with government subsidies potentially providing some secondary funding.

Table 56 - Assessment of potential funding sources

Potential sources of redevelopment funding	Funding source description	Funding source assessment
Federal or State Government new asset funding	<ul style="list-style-type: none"> ■ Obtain a funding grant (capital, recurrent or both) through the QLD Government <i>Local Governments Grants</i> model or <i>Creative Together 2020 - 2030</i>. 	<ul style="list-style-type: none"> ■ Due to the capital costs associated with the new gallery development, Federal or State Government capital funding would be beneficial. ■ A joint funding agreement between SCC and relevant government agency(ies) is considered an optimal scenario.
Reduction in recurrent costs / enhanced commercial arrangements	<ul style="list-style-type: none"> ■ Contribute to the ongoing facility recurrent / operating costs through Private sector / commercial tenants. 	<ul style="list-style-type: none"> ■ Opportunity to create commercial opportunities in the new facility for private operators and businesses to help reduce annual operating costs by generating revenues for SCC.



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Potential sources of redevelopment funding	Funding source description	Funding source assessment
SCC funding	<ul style="list-style-type: none"> ■ SCC is the sole provider of capital and operational funding. 	<ul style="list-style-type: none"> ■ Funding the operating cost shortfall annually is not optimal for the gallery viability. Financial assistance in lowering the annual subsidy requirement is to be explored.
Contributions from other Government agencies (subsidies) for exhibitions / touring programs	<ul style="list-style-type: none"> ■ Obtaining development contributions (capital, recurrent or both) from State or Commonwealth Government agencies to encourage First Nations art and cultural sector in the region. 	<ul style="list-style-type: none"> ■ Potential exists for funding of exhibitions and touring from the QLD Government Touring Queensland fund to assist with offsetting operational costs. This would be considered a secondary funding opportunity.
Private philanthropy	<ul style="list-style-type: none"> ■ Obtain private philanthropic contributions from private organisations or individuals 	<ul style="list-style-type: none"> ■ There is an opportunity for philanthropic benefactors to contribute to capital or operational funding. This is more likely a secondary funding opportunity.
Additional / increased charges	<ul style="list-style-type: none"> ■ Increasing or introducing commercial framework for gallery entry and event revenues 	<ul style="list-style-type: none"> ■ Commercial opportunities realised through the introduction of increased entry fees and event revenues, generating income for the gallery.

17.3 Funding Analysis

This section outlines the relevant financial information to be considered across the life of the asset, identifying capital and recurrent funding requirements, whilst sensitivity testing individual scenarios to factor impacts of changing variables on funding constraints, such as timing of cash flow inputs, gallery visitation forecasts and increased capital costs.

17.3.1 Capital Costs Budget Impact

The real capital costs (including inflation) for the preferred New Regional Gallery development option commencing from 2022/23 are presented in **Table 57** below. It should be noted that this analysis depends on a nominated start date so makes reference to 2024 as Year 1, noting that this is heavily dependent on Council endorsement of the DBC and subsequent funding confirmation. The table shows that **\$38.5 million** of escalated capital funding is required for the delivery of the New Regional Gallery development preferred option, with a further **\$13.1 million** required for building renewal (CAPEX) over the project horizon, equating to **\$51.5 million** in capital costs.



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Table 57 - Capital budget requirement over 20-year project outlook

Preferred option capital expenditure	Current Year	Forward 5-Year Budget Requirement					Remainder (\$M)	Total
	21/22	FY24 / Year 1	FY25 / Year 2	FY26 / Year 3	FY27 / Year 4	FY28 / Year 5	FY29 – 43 Years 6 - 20	\$Million
Project Capital Costs	-	(1,284,734)	(17,432,728)	(19,821,776)	-	-	-	(38.5)
Building Renewal (CAPEX)	-	-	-	-	(770,848)	(770,848)	(11.5)	(13.1)
Building Depreciation (add back)	28,563	28,563	28,563	28,563	-	-	-	0.08
Total capital budget funding required	-	(1,256,171)	(17,404,165)	(19,793,213)	(770,848)	(770,848)	(11.5)	(51.5)

Source: RAM & Savills Economics

17.3.2 Recurrent Costs Budget Impact

The total recurrent costs and revenues associated with the preferred option across the first nine (9) years of the project horizon are set out in Table 58 below. It is noted that recurrent costs will ramp up from 2025-26 as the new facility becomes fully operational and the amount and frequency of exhibitions increase.

Examination of a common year of operations, in 2028-29 (year 5), shows a net recurrent shortfall of approximately \$1.926 million in nominal terms. Sponsorship and funding of specific exhibits and tours may assist SCC in managing this recurrent budget shortfall. However, this is contingent upon securing funding from government sources. It should be noted that this shortfall does not reflect the true operating position over the life of the asset, as there are years over the next few decades in which there will be significant lifecycle costs associated with replacement activities.

Table 58 - Recurrent cost budget impact

Recurrent / Operating Costs	2024 – Year 1 (\$)	2025 – Year 2 (\$)	2026 Year 3 (\$) (opening year)	2027 – Year 4 (\$)	2028 – Year 5 (\$)	2029 – Year 6 (\$)	2030 – Year 7 (\$)	2031 – Year 8 (\$)	2032 – Year 9 (\$)
Total Revenues / Income	59,093	72,048	623,068	709,018	841,565	883,643	927,825	974,216	1,022,927
Total Recurrent / Operating Costs	(998,150)	(1,531,963)	(2,464,487)	(2,511,256)	(2,704,838)	(2,810,125)	(2,923,081)	(3,043,585)	(3,171,601)
Recurrent Cost Shortfall	(939,057)	(1,459,915)	(1,841,419)	(1,802,238)	(1,863,273)	(1,926,482)	(1,995,256)	(2,069,369)	(2,148,674)



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Source: RAM & Savills Economics

17.3.3 Funding Requirement - Sensitivity Analysis

To understand the potential impact to the viability of the project and funding requirements as a result of changes to key variables (such as capital costs, recurrent expenditure and revenue, cash flow timing etc.), a financial sensitivity analysis has been undertaken. This analysis has focused on the project viability due to changes in individual variables whilst other variables are held constant. The key individual project variables that have been modified during the financial sensitivity analysis were:

- **Capital costs** – SCC receive capital funding for construction activities to the value of \$5m, \$10m and \$20m distributed across the delivery phase.
- **Total recurrent revenue / expenditure** – Varied by -15% and + 25% to reflect increased / decreased visitation, partial funding of the required subsidy / shortfall, and
- **Project commencement** – Project delayed by one, two and three years.

For this project the financial sensitivity analysis has focused on the potential impact on the project viability and funding requirements due to increases and decreases in the cash flows associated with the capital and recurrent costs, with the results presented in **Table 59** below.

Table 59 - Funding sensitivity testing

Option D – Former Library Site NPV no sensitivity	Sensitivity test	Option D – Former Library Site NPV with sensitivity
	<i>Changes to financial input variables</i>	
-\$55.1M	\$5m in capital funding	-50.8M
-\$55.1M	\$10m in capital funding	-46.5M
-\$55.1M	\$20m in capital funding	-37.9M
-\$55.1M	15% reduction in total recurrent costs	-52.1M
-\$55.1M	25% increase in total recurrent costs	-60.1M
	<i>Changes to project delivery timeframes</i>	
-\$55.1M	Project start delayed by one (1) year	-56.5M
-\$55.1M	Project start delayed by two (2) years	-57.8M
-\$55.1M	Project start delayed by two (3) years	-59.2M

17.4 Conclusion

The sensitivity analysis shows the project becomes more expensive if it is delayed and less expensive for Council if Council can secure additional capital contributions from other Government and/or private individuals or companies. The impact of delays on costs depends on changes in building prices during the delay and when the project starts. Most forecasts show tourism returning to pre-COVID levels in 2024-25; the lead up to the 2032 Olympic Games is when tourism to Queensland is expected to be close to its peak. There is a risk that if the project is delayed it may not be open and fully established during peak visitation in the pre-Olympic and Olympic period, as typically galleries take a up to 5 years to build awareness and secure major exhibitions once they have opened. Together with a construction period of just over 2 years, it is necessary to invest now to have the Gallery operating optimally before 2030 (during the cultural Olympiad preceding the Olympics).



18.0 Implementation Plan

This section evaluates potential procurement and delivery models, setting out the preferred contracting and staging solution associated with the preferred option as identified in the integrated options analysis in Section 15.0.

18.1 Commercial Delivery Model

Based on the specific characteristics of the New Regional Gallery project, the opportunity for private sector investment (including the potential as a PPP project or whether traditional delivery is most appropriate), has been evaluated through a qualitative assessment process against a range of possible procurement and delivery options. The assessment of potential procurement and delivery options involving the private sector factor a range of whole-of-life considerations (construction and operations), with emphasis on the overall cost and risk profile that may be achieved.

18.1.1 Context and Value for Money

Achieving value for money in the context of the project environment typically involves comparing alternatives for the supply of goods and services to get the best mix of quality and effectiveness for the lowest cost over the required term. Importantly, it involves an appropriate allocation of risk and trade-offs, making the selection of a suitable procurement strategy and contract critical factors in determining whether value for money is achieved. This includes a contemporary awareness of market and external forces that may be outside of SCC's control although may severely impact project outcomes.

In terms of developing a procurement strategy and selecting an appropriate delivery methodology, there are several factors that typically contribute to value-for-money outcomes, including:

- determination of opportunity for private sector investment in the project,
- optimising risk allocation between the parties,
- using performance specifications, where appropriate, to encourage maximum innovation,
- ensuring the flexibility to secure scope changes at a reasonable cost,
- using incentives to reward 'better than business as usual' outcomes,
- setting an appropriate contract period,
- ensuring participants have the required skills and capabilities to deliver the planned project outcomes, and
- adopting a procurement strategy appropriate to the complexity of the project.

18.1.2 Procurement Objectives and Drivers

The impact of these factors on the achievement of value for money will depend upon the nature and specific circumstances of each building project. In discussions with SCC and in the context of risk apportionment, the primary procurement drivers and objectives for the project include:

- flexibility around staging and existing gallery operations,
- satisfying design expectations, reflecting the outcome of collaboration with and inputs by user groups and project stakeholders,
- achieve certainty of project budget and delivery program,
- whole of life costs, and
- reducing risk at all stages of the procurement process, including mitigating supply-chain issues that may delay completion of the project.



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As such, a long list of potential delivery models has been identified for the New Regional Gallery development project in line with QLD Government procurement selection guidelines and with regard to the project priorities and objectives. The procurement models considered as part of the initial preliminary evaluation for this business case include:

- Construct only
- Design and construct
- Construction management
- Managing contractor
- Alliance
- PPP

Figure 42 - Traditional procurement models - trade offs

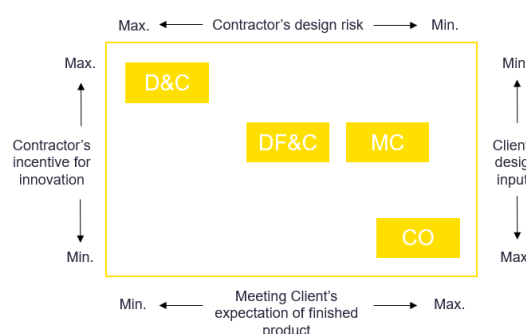


Figure 42 demonstrates the trade offs that exist with traditional procurement models in terms of design risk, client inputs and expectations, and innovation, positioning each model on the scale to reflect the inherent qualities of each.

Table 60 - Procurement model summary

Delivery Models	Model description
Traditional Delivery Models	
Construct only (lump sum or fixed price)	<ul style="list-style-type: none"> Under the construct only procurement model the Owner directly and separately engages the Design Consultant and Contractor for the development of the desired facility. As there is no contractual connection between the Design Consultant and Contractor and only limited time for Contractors to undertake design activities during the Tender Period there is limited potential for the Contractor to influence the design. Hence ultimately the design risk under this model is taken by the Owner, with the Contractor only taking on construction risk. This procurement model is therefore best for the development of standard, simple or relatively straight forward projects where the complexities that are involved in the use of other procurement methods do not deliver any substantial benefits.
Design and construct (D&C)	<ul style="list-style-type: none"> The Contractor is appointed by the Owner to provide both the design and construction for the desired facility under this procurement model. The design is usually undertaken by an external Design Consultant that is appointed by and reports to the Contractor, however in some cases in-house Contractor design teams are used. Because the design control is with the Contractor they have much larger control on project staging, design innovation and construction / delivery efficiencies and the number of contractual interfaces are reduced. Under this model the Contractor takes on both the design and construction risks. The model of procurement is as a result generally suitable for projects that are more complex and demanding which also tend to have higher capital development values. Several variations of this model exist, including: <ul style="list-style-type: none"> - Design, novate and construct, - Design, develop and construct, - Design, construct and maintain. A guaranteed maximum price is also often part of a D&C offer.



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Delivery Models	Model description
Construction Management	<ul style="list-style-type: none"> A Construction Management contract is where the 'traditional builder' is replaced by a Construction Management organisation, with their responsibility to work directly for the client in the management of the construction phase. The works are completed by a series of trade contracts between the client and each contractor. The Construction Manager does not take any cost risk or design risk although the construction manager may be paid to assist the client with cost control and design advice. A significant aspect of construction management is that the Construction Manager has no direct involvement in the payments to the trade subcontractors. The advantage is that they allow the early stages of construction to commence while the design and documentation of later trade packages are being finalised. The Construction Manager performs a purely management and coordination role without the same risk in terms of delivery and is generally paid an agreed fee. The fee may be a fixed lump sum, a percentage of the building cost, or an agreed hourly rate. Construction management is appropriate where the client needs to start work on the early stages of construction while the design and documentation of later trade packages are being finalised, where the client needs to retain direct control over works, and for complex projects where it is not possible for design of some elements to be started before work is undertaken on others.
Non-Traditional (alliancing / partnership) Delivery Models	
Managing Contractor (MC)	<ul style="list-style-type: none"> This form of procurement involves the Owner appointing a Managing Contractor who is responsible for the delivery, including the engagement of the design consultants and construction sub-contractors, for the delivery of the facility. The Managing Contractor is paid a fixed management fee for the project and is also often able to receive incentive payments if a range of key parameters are achieved. These parameters typically include a target delivery price, key delivery schedules and the like. The Managing Contractor is engaged early in the process to manage the scope definition, design documentation and construction of the facility. The Managing Contractor may undertake some or all of the design and/or construction activities, or may subcontract out. This procurement model is hence most appropriate for projects that are complex or high risk with uncertain scope, risks or technology, where earlier contractor involvement is beneficial, and the Owner wants to have significant control over design development.
Alliance	<ul style="list-style-type: none"> Under the Alliance procurement model the Owner collaborates with one or more non-owner partners (typically the Contractor and Designer) in order to share the risks and responsibilities for the delivery of the facility. All delivery risks are shared by the Alliance partners and the Alliance contract and supporting structures promote a positive culture based on 'no fault and no blame' and unanimous decision making that requires all participants to find the 'best for project' solutions. Because the behavioural culture is crucial to the success of the Alliance the selection of the right participants is paramount. Reimbursement of direct costs and corporate overheads of the non-owner parties are typically guaranteed in an open book arrangement and there is a pain / gain sharing between parties depending on the achievement of the jointly developed and agreed delivery parameters. The Alliance procurement model is considered most useful for projects that are complex and high risk, where the solution is not clear and a high level of innovation is required, where risks are unpredictable and best managed collectively, and the Owner wants to be closely involved.



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Delivery Models	Model description
Public Private Partnership (PPP)	<ul style="list-style-type: none"> The PPP form of procurement is based on the development of a service contract between the public and private sectors where the Government pays the private sector (typically a consortium) to deliver facilities and services over the longer term rather than the straight delivery of facilities for Government management. The private sector provider not only builds the facility but also operates and maintains the facility for the term of the contract and at the end of the contract the asset ownership and responsibility for operation and maintenance is transferred back to the Owner. In some PPP models the private sector also provides the finance for part or all of the facility construction costs, this however tends to vary from sector to sector. There are a number of different PPP models currently in use including Design Build Operate (DBO), Design Build Finance Operate (DBFO) and Design Build Finance Maintain (DBFM). The PPP form of procurement is most applicable for large scale and complex projects where there is significant scope for innovation, the outputs can be clearly defined and linked to a payment mechanism, and whole of life asset management is achievable and cost effective.

Variants of the above that can be incorporated to Traditional Delivery Models in some form of hybrid arrangement include:

- Early Market Sounding - going to the market early to test the “appetite” for a project, gain early advice around key issues such as buildability, innovation, program, budget, risks, etc.
- Early Contractor Involvement (ECI) - engaging a contractor to provide buildability advice and cost certainty as part of the design phase of the project.
- Guaranteed Maximum Price (GMP) - engaging a contractor to coordinate the delivery of the works in a similar manner to MC, up to an agreed maximum price.

There are strengths and weaknesses of each contract and delivery method. Identifying project drivers is crucial in selecting the most appropriate methodology.

18.2 Qualitative Evaluation – Delivery / Procurement Models

A preliminary evaluation of the range of potential procurement methodologies for the New Regional Gallery development has been undertaken as part of this business case. This evaluation has been undertaken in accordance with the Project Assessment Framework procurement guidance notes. The key outcomes from this process are the consideration of the project potentially being delivered under an alliance type model (PPP, Managing Contractor), or whether traditional delivery is most appropriate, identifying 2 (two) shortlisted models for further detailed consideration.

18.2.1 Evaluation criteria for procurement options

The list of potential delivery models as outlined above have been assessed for their suitability in procurement for the delivery of the New Regional Gallery development and level of private sector involvement in accordance with the methodology set out in the PAF guidelines.

The key evaluation criteria categories adopted include:

- | | |
|--|---------------------------------------|
| 1) Quality | 7) Risk management |
| 2) Timeline | 8) Variations |
| 3) Budget | 9) Cost minimisation |
| 4) Whole of life design and maintenance | 10) Innovation |
| 5) Market appetite, capability & competition | 11) Complexity of staging & decanting |
| 6) Stakeholder & scope management | |



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To facilitate the ranking of delivery models against the criteria above, the following rating scale has been adopted.

Table 61 - Procurement model rating scale

Rating Scale	Description
4	Procurement model fully or almost fully satisfies the evaluation criteria by meeting all or substantially all criteria requirements.
3	Procurement model is effective in satisfying the criteria requirements.
2	Procurement model just satisfies the evaluation criteria by meeting minimum criteria requirements.
1	Procurement model is ineffective in meeting the criteria requirements.
0	Not applicable.

18.2.2 Qualitative evaluation – delivery / procurement models

Evaluation of potential delivery / procurement models attributable to the New Regional Gallery project has been summarised in **Table 62** below, adopting the Reference Project (as described in Section 16.0) for functionality, spatial planning and technical capacity. Detailed commentary for each model against the criteria is provided in **Appendix F**.

Table 62 – Preliminary delivery / procurement model qualitative assessment

Preliminary Procurement Model Evaluation Criteria	Procurement Model / Rating						
	Priority	CO	D&C	CM	MC	Alliance	PPP
1. Quality (a) The ability of the model to deliver the required outcomes in terms of: <ul style="list-style-type: none"> quality of the design and the constructed facility meeting service specifications/requirements robustness and functionality of the design allowing for future proofing and flexibility 	High	3.5	2	1.5	3	2.5	1.5
2. Timeline (a) the ability of the model to deliver the project in the required timeframes and enable effective management of risk around delays.	Medium	2.5	4	3.5	3	1.5	3
3. Budget (a) The ability of the model to provide budget certainty in respect of the construction and maintenance of the facility and remove unexpected funding requirements.	High	3	3	1.5	3	1.5	1
4. Whole of life design & maintenance (a) The extent to which the model promotes a whole-of-life management solution, including incentive to optimise life-cycle, general maintenance and inter-related service provision.	High	3	2	2	3	1	3



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Preliminary Procurement Model Evaluation Criteria	Procurement Model / Rating						
	Priority	CO	D&C	CM	MC	Alliance	PPP
5. Market appetite, capability & competition (a) Market appetite (i.e. existence of players with the relevant skills, expertise and capacity). The extent to which the model achieves competitive tension.	Medium	3	3.5	2	2	1	1
6. Stakeholder & scope management (a) Ability of the model to ensure that delivery of the project is consistent with stakeholder interest and stakeholder expectations are effectively managed. Ability of the model to effectively manage scope change requests by stakeholders and to minimise impact on cost, time and quality.	Medium	3	2.5	2	3	3	2
7. Risk management – (a) the extent to which the procurement model allows for: <ul style="list-style-type: none"> appropriate allocation of risks to the party best placed to manage the risk at the lowest cost efficient risk management and/or mitigation ability to manage the procurement process and contractual arrangements. (b) Are there unquantifiable risks that could have a material impact on project costs and objectives?	High	2.5	4	1.5	3	1	2.5
8. Variations (a) Ability of the model to deal effectively with any future changes and development due to changed operational needs.	Medium	3.5	1.5	2	2.5	2.5	2
9. Cost minimisation (a) The ability of the model to reduce capital cost and where appropriate reduce operational costs.	Medium	3	3	2.5	3	3	3
10. Innovation (a) The ability of the model to achieve innovation in design, construction methods, construction program, life-cycle and ESD considerations, achievement of requirements, etc.	Low	3	3.5	2.5	2.5	3	4
11. Complexity of staging & decanting (a) Ability of the model to deal with complexity and potential flexibility of construction program in respect of staging and decanting.	High	2	3	2.5	3	3	3.5
Rating Total		31.5	32	23.5	31	23	26.5
Ranking		2	1	5	3	6	4

The qualitative evaluation of potential delivery / procurement models for the new gallery project has scored three models within a variance of 1 point, indicating their potential suitability for the project. To establish the two preferred shortlisted models for further assessment, construction sector feedback has been factored to establish market preferences and appetite for the project adopting the shortlisted models.



18.3 Market Considerations

Validation of assumptions relating to private sector involvement in the new gallery project have been determined through market sounding. Market sounding was undertaken to explore the potential range of solutions, procurement models and determine the market appetite for involvement in the potential project. Feedback has been summarised and presented in this section to inform the selection of a preferred procurement / delivery model.

18.3.1 Industry Insights

The construction and infrastructure sector has experienced sustained turbulence over the past 2 years, grappling with a number of unique economic and environmental challenges as well forthcoming implications of the Fair Work Legislation Amendment (Secure Jobs, Better Pay) Act 2022.

A combination of rising material costs, global supply chain disruptions, labour shortages and extreme weather events has continued to test the resilience and profitability of contractors working in the sector. Exponential increases in some material and labour costs are currently having a severely negative impact on the construction industry for both contractors and developers.

For projects currently on foot, an uptick in contractual claims for time and cost relief is evidenced, as contractors seek to minimise the impact of having committed to projects on a fixed lump sum basis prior to encountering the pressures referred to above. For projects in the tender phase, more collaborative contracting models are being utilised (for instance, Early Contractor Involvement, alliancing and modified Design & Construct models), together with a trend towards a more balanced risk allocation.

18.3.2 Market Sounding Approach

To validate assumptions made about potential private sector involvement and/or investment and market conditions, a market sounding exercise was undertaken with the aim to further explore the potential range of solutions to a service proposal and determine the actual market capacity and appetite for involvement in the new gallery project.

During the period of 10 to 17 March 2022, a confidential and selective soft market sounding exercise with multiple contractors of varying sizes was undertaken. The consultation was limited to those contractors who would be capable of tendering and delivering a project of the scale of the New Regional Gallery.

The purpose of the consultation was to understand how these contractors are navigating the market, the procurement processes dictating their pricing and importantly key risks emerging in the market.

18.3.3 Summary and Outcomes

The market sounding activities and subsequent analysis determined several key emerging themes, which are outlined below for reference:

- Sub-contractors and not head contractors are determining what jobs to price and the rates on them.
- Unavailability of Sub-contractors and selected trades are due to volume of projects or company collapses.
- Specialist trades are extremely difficult to procure, especially in regional Queensland.
- Sub-contractors and trades are not interested in pricing "speculative" work and are currently only interested if the Head Contractor is in a preferred or guaranteed position to win the project.
- Margins for trades vary but are much higher (up to double digit percentage increases) than normal due to lack of availability. Premium to relocate trades to regional Queensland considered even more expensive.
- Mobilisation to site from contract award has taken longer due to material and labour lead times.
- Contractor's preferred procurement model is ECI and D&C hybrid model, with minimal interest in tendering a standard lump sum D&C or fully documented lump sum project due to the risks and issues (as outlined above).
- Long lead times on materials especially piling, steel, plaster, aluminium and timber currently being experienced. Piling contractors have extensive delays, with some experiencing delays of up to 8 months.
- D&C consultants are also difficult to secure, and turnaround times are considered much slower.



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- ECI and D&C hybrid tender duration preferred by the market is currently 4 – 6 weeks for preliminaries, margin, programme, methodology only. No trade costs being allowed for, otherwise this duration is extended or if they agree to price.
- Prices are only being held for approximately 30 days maximum.
- Sub-contractors are not interested in an open tender and restricting their attention to select or sole tender work, due to shortage of labour (estimators) and volume of work.

18.3.4 Potential Mitigation Strategies

Analysis of the market sounding outcomes revealed some potential mitigation strategies to overcome the key emerging themes and market constraints:

- Undertaking an Expression of Interest (EOI) process and shortlisting preferred contractors for a select tender reduces the risk factor for all parties and provides increased possibility of winning the contract which may increase interest in project tender involvement.
- Partnering early with a contractor and sub-contractors ensures greater certainty of lead times and prices through collaboration with clients and mitigation of risk on contractors.
- Undertake an ECI and D&C hybrid procurement process to ensure that contractors and subcontractors are involved early to de-risk the project and provide fair and reasonable pricing through collaboration.
- Identify long lead procurement items in collaboration with the market and commence procurement early (ideally in parallel with design phase) where possible, to ensure no programme delays or alternate product selections are required.
- Accelerated tender review and approval process to ensure contractors are engaged quickly and avoid price increases for delayed consignment confirmations in step with market fluctuations.
- Novation of design consultants to ensure consistent design intent and ensure stability of available design consultants during D&C phase. PPRs to be finalised and representative of SCC's
- Flexibility in procurement model and design process to work collaboratively with the contractor, sub-contractors, and suppliers.
- Drafting of the D&C Contract is not onerous or resents an unbalanced risk allocation, incentivises good design collaboration with the client...
- Rigorous financial checks on contractors and consultants will ensure that those with precarious financials are not considered for tender. This can be incorporated into an EOI phase.

18.4 Procurement / Delivery Model Recommendation

18.4.1 Qualitative evaluation outcome

The qualitative evaluation of potential procurement models for the RG project has established two shortlisted models that align with the project principles and objectives, being **Construct Only (lump sum)** and **Design and Construct** as set out in **Table 62**. The ultimate selection of the preferred model is subject to further consideration of the two shortlisted models, reaffirming SCC's preferences and project objectives subsequent to approval of the detailed business case and confirmation of funding allocation.

Discussion of the two shortlisted procurement models has been outlined below, examining each delivery / procurement model against SCC project priorities and objectives, incorporating input from the project risk assessments and market sounding exercises undertaken as part of this business case.

18.4.2 Construct Only Model (Traditional Lump Sum)

The Construct Only or Traditional Lump Sum model can lend itself to significant cost exposure on a fixed project budget, which is considered a 'significant' project risk for SCC. This model may also enable greater control of the design for SCC, ensuring greater control over quality and function, and provide for a simpler tender assessment and contract administration process.



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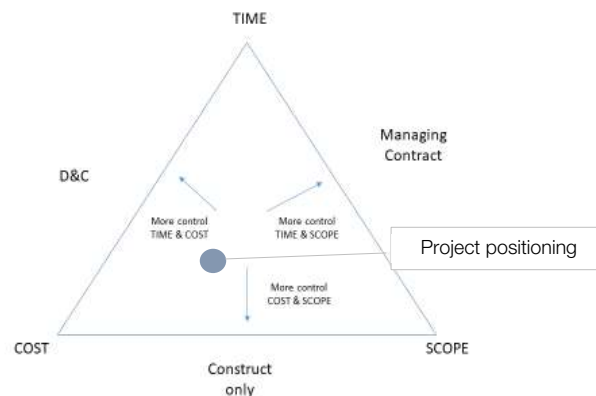
This model would enable a practical completion date of mid 2027, driven by the extended time period required to produce tender documentation.

Market feedback suggests there is potential for delays once tender is awarded prior to commencement of construction, with lead times impacted. Each of these delays would carry significant cost implications for the project budget.

Based on the general feedback from industry peers and professionals, a stand-alone Construct Only (traditional Lump Sum) procurement model is not the preferred contractual arrangement and has potential to deter building contractors (including sub-contractors) from tendering the project. The market is now averse to carrying client design risk on projects that they have had no input to.

18.4.3 Design & Construct Model

The Design and Construct (D&C) model offers benefits if reducing the programme duration is a key consideration. However, greater risk exists with quality and function of the built form should the PPR not be comprehensive and fully representative of SCC's final design objective and requirements. Shortening program minimises the market risks being protracted and potential exposure to cost increase compounded. Further benefits include the enabling of early works and early lead time procurement to create further efficiencies in the programme. The introduction of Early Contractor Involvement would further enhance the benefits delivered under this model.



Potential exists for a wide range in tender pricing and submissions due to interpretation of the documentation provided at tender time and the level of detail considered (i.e. 30% or 70% complete). Market feedback indicated a stand-alone D&C Lump Sum procurement model may not represent the preferred methodology and has potential to deter building contractors (including sub-contractors) from tendering the project.

18.4.4 Delivery Model Recommendation - Early Contractor Involvement and Design & Construct Model (Hybrid)

Engagement with the market has provided additional items for consideration associated with the two preferred procurement models proposed for the new gallery. The D&C model offers benefits over the Construct Only model when compared against risk and project objectives. To further reduce risk exposure and address SCC's project priorities, the D&C model can be enhanced through the introduction of Early Contractor Involvement (ECI), which would assist in reducing cost and time risks.

An ECI arrangement (structured around a Design & Construct Model) has been presented as it offers procurement benefits based on the current market conditions and emerging project risks. Through this multi-phase procurement model, the Contractor would be engaged initially to assist with the undertaking of planning and design services via an ECI Deed of Agreement. This would include:

- Advice regarding the packaging of the works (between Early Works and Main Works) with flow-on impact on the scope of the Concept SSD application and Detailed SSD application.
- Advice on buildability during the competitive design process and design development
- Advice on long-lead items and strategies to minimise supply-chain issues

At the completion of the planning and design phase, the Contractor would submit a Works Offer and if value for money can be demonstrated, the Contractor can then be engaged to undertake the following for a fixed lump sum:

- Complete the design of the works



➤ Construct the works

This methodology allows the planning and delivery of multiple works packages (typically Early Works and Main Works), with the Contractor required to submit separate Works Offers and demonstrate value for money for each package. The justification for adoption and key benefits offered by this procurement model in the context of New Regional Gallery include:

- Provides the ability to engage early with building contractors (including sub-contractors) in an extremely volatile market.
- Greater appetite from the market to engage in select tenders utilising ECI stage.
- Collaboration between the builder and client in crafting the design, market alignment of the build and resourcing alignment as the design evolves.
- Ability to undertake procurement of long lead items early to ensure programme is maintained.
- The building contractors and SCC have the ability to de-risk the project early through an ECI stage inputs.
- Construction works can commence earlier with the opportunity to undertake early / enabling works if required, including the decanting of the existing gallery collection; and
- Based on the general feedback from the industry, a hybrid ECI and D&C Lump Sum procurement model is the preferred contractual methodology.

It is therefore proposed a hybrid model of ECI and D&C be adopted for the project. The D&C and ECI procurement methods are best aligned with the new gallery procurement objectives and provide:

- A high degree of control over the design and finished product.
- Opportunities to accelerate the completion of the project.
- An adequate risk sharing between the Principal and Contractor(s).

18.5 Proposed Project Procurement Strategy

18.5.1 Procurement principles

The procurement of the RG development will be undertaken in accordance with QLD Government procurement guidelines and principles, in addition to SCC's internal procurement policies, procedures and arrangements. As such, the following points are guiding principles in the procurement activities for the New Regional Gallery development:

- **Achieving value for money** – Obtaining the required goods and services at optimal cost having regard to policy, performance standards, lifecycle costs, reputation and customer service.
- **Open and fair competition** – Maximising the opportunities for organisations and individuals to compete to provide goods and services to SCC.
- **Accountability** – Defining, allocating and achieving best practice regarding policy compliance and responsibilities.
- **Risk management** – Adopting a pro-active and integrated approach to risk management.
- **Probity and transparency** – Ensuring fairness, impartiality, consistency and transparency at all stages within the procurement cycle.

18.5.2 Proposed procurement arrangement

SCC will undertake competitive tenders for the provision of Project Management Consultant, Quantity Surveyor and Architectural services in the role of Principal Consultant, supported by a team of Technical / Specialist Consultants. SCC will assume contractual responsibility for Project Management, Quantity Surveying and Architectural Consultants, with the Architect (as Principal Consultant) to manage and coordinate the design process in accordance with SCC's direction and project objectives. With specialist inputs provided by the consultant team, SCC will prepare specifications and briefs for each of these appointments based on the information set out within this business case and subsequent approvals. Noting the recommended procurement model of Early Contractor Involvement / Design & Construct (ECI/D&C), novation of the consultant design team to the head contractor at 80% completion of design



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development is a key consideration in cost planning, contract structuring and developing Principal's Project Requirements (PPRs).

Due to the early status of this project, SCC has yet to decide on the exact form of tenders, however, expect that a two-stage process is likely to be adopted particularly for the larger elements of work and service provision such as the appointment of the Head Contractor. This two-stage process may consist of an Expression of Interest (EOI) to organisations registered under the QLD Government's procurement panel to develop a short list of organisations considered best able to deliver on SCC's project objectives. Following short listing a Request for Tender (RFT) will be issued to the remaining bidders for the final selection. The consultants for the commission could be invited to participate from a pool of Government Panel registered organisations or consultants with suitable project experience / reputation, current RG project knowledge and quality performance. A single stage selection process may be appropriate for these tenders and appointments.

The exact form of contract to be used for the delivery of the RG project will be agreed subsequent to the approval of this business case and procurement method adopted. Typically, Australian Standard contract documents are used for projects of this nature, with any specific contractual modifications and negotiations to facilitated by SCC's legal advisors.

18.6 Project Management Plan

18.6.1 Project Phasing Considerations and Implementation Timelines

It should be noted that specific program dates outlined herein are indicative only, established for the purposes of cash flow forecasting and economic modelling. Actual commencement dates for each of the stages is subject to availability of funding to deliver the New Regional Gallery, the library, and wider project components.

Implementation of the preferred option requires project phasing and staging considerations be factored into the gallery master programme with a view to identifying development sequencing and potential constraints for planning and delivery. The current use of the development site, associated decanting and demolition play a significant role in this level of planning.

The development site is currently functioning as Caloundra Library, with planning and design for the new Caloundra District Library underway. The new library is anticipated to be completed in 2025, at which point the current library will cease operating, decant into the new facility, and free up the development site for a possible early works program. The demolition works can be completed independently of the head contract for the gallery construction, with temporary site garden or pop-up retail potential short-term uses for the development footprint whilst planning, design, tendering and approvals are sought and confirmed. It is envisaged the existing Art Gallery would remain operational until the New Regional Gallery is complete, and therefore only a single relocation of the collection is required with no temporary storage requirements.

The proposed new gallery delivery model of ECI/D&C hybrid allows for elements of the programme to be completed in parallel, offering programme efficiencies that will reduce the duration and likely project costs. The consultant team, including Principal Consultant (Architect) and Project Management Consultant, can be procured early in the project with the aim of novating the design team at some point during design development and once SCC's principal project requirements (PPRs) have been finalised and endorsed by SCC Councillors. An Expression of Interest (EOI) process for the procurement of a construction contractor(s) is to be undertaken, enabling a select tender invitation for progression to Request for Proposal (RFP) stage.

It is anticipated programme efficiencies created by the adoption of the recommended ECI/D&C model will enable SCC to undertake meaningful community consultation on the preferred option at the Masterplan and Concept Design phase.

A summary of the detailed master programme and key milestones has been provided in Table 63 below, with the detailed programme provided in **Appendix G** for review.



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Table 63 - Project implementation staging & milestones

It should be noted that specific program dates outlined herein are indicative only, established for the purposes of cash flow forecasting and economic modelling. Actual commencement dates for each of the stages is subject to availability of funding to deliver the New Regional Gallery, the library, and wider project components.

Activity	Timing	Responsibility / Comments
Project Approvals		
Detailed Business Case completion	June 2023	SCC to complete DBC with the assistance of the consultant team.
Detailed Business Case approval	July 2023	DBC to be presented to Councillors (workshop no.2) and endorsed.
Funding confirmed	August 2023	Considered earliest start scenario. Although uncertain at the time of writing the DBC, for forward planning purposes we have assumed that funding will be confirmed in August 2023.
Project Development and Design		
Consultant team selection	November 2023	SCC to complete procurement of the project consultant team, including initially Principal Consultant and Project Management Consultant to drive design team.
Phase 1 – Masterplanning & Concept Design	March 2024	SCC Councillor endorsement of the concept design, incorporating community consultation input.
Phase 2 – Schematic Design for Development Approval (DA)	November 2024	This phase includes issuance of the DA and Councillor approvals.
Phase 3 – Detailed Design (DD)	January 2025	DD can be progressed whilst the DA is being considered and can be refined once conditions of the DA are known. Novation of the design team to the ECI contractor is scheduled during this phase.
Phase 4 – Contract Documentation	March 2025	Contract documentation will be completed by the appointed ECI contractor.
Construction & Delivery		
Procurement – ECI Expression of Interest	April 2024	SCC to shortlisted ECI contractors from the EOI process.
Procurement – ECI Tender	November 2024	ECI contractor to be endorsed by SCC following select tender process.
Decanting & Early Works	March 2025	Incorporates permits and approvals for construction and demolition activities, relocation of the current business uses on the development site and demolition.
Mobilisation & site establishment	March 2025	Head contractor to mobilise and establish the site and asset protection.
Construction works	December 2026	Contractor to complete construction activities, overseen by PM consultant.
Practical Completion	December 2026	Contractor to ensure certification and demonstrate design compliance
Operations		
Handover to SCC	December 2026	SCC and contractor to facilitate handover protocol in accordance with contract.



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Activity	Timing	Responsibility / Comments
Gallery Operational	Early 2027	SCC to commence operations

18.7 Project Governance & Resources

Governance arrangements for the management and delivery of the New Regional Gallery project are set out in accordance with Sunshine Coast Council's project management framework and responsibilities as a Statutory Authority. This business case outlines some of the principles on which the Governance arrangements are based, noting that detailed Terms of Reference for each Governance entity and stated delegations will need to be established as part of the RG Project Management Plan to be endorsed by SCC prior to commencement. The Governance Framework and relationships between the entities has been depicted in Figure 43 below, with corresponding roles and responsibilities of the project governance entities summarised in Table 64.

Figure 43 - Project Governance Structure

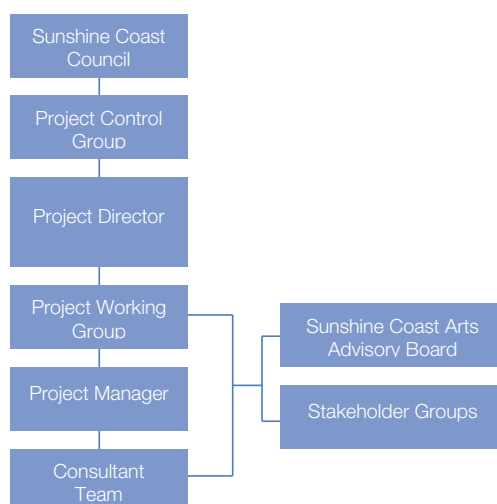


Table 64 - Governance roles

Governance entity	Roles & Responsibilities
Sunshine Coast Councillors	As the prospective owner / municipal manager of the RG and key land owner in the Precinct, SCC is accountable for decisions to commit public funds and for the outcomes of that public investment. SCC will take responsibility for delivering the program as the capital works program in liaison with the relevant funding partners and Government stakeholders.
Project Control Group	<p>An internal Project Control Group will be formed within SCC to oversee the implementation of the project and ensure its ongoing alignment with strategic objectives and project principles, accountable to the Sunshine Coast Councillors. The PCG also ensures the project is designed and delivered with the agreed RG project budget as agreed by SCC and will minimise adverse impacts to the Precinct and surrounding land uses on the whole.</p> <p>The PCG is the formal point of accountability and control for the Program Director, and reports through the Chair to the Councillors. The PCG also ensures that Councillors</p>



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Governance entity	Roles & Responsibilities
	have full and complete understanding of program status there is the opportunity to provide feedback.
Project Director	<p>A Project Director will be appointed by SCC to manage the planning and delivery of the RG project, providing general project guidance and approvals for the Project Management Consultant in regard to the engagement of consultants and contractors, development of tender documentation, management of the tender process and contract negotiations, appoint approved suppliers, make project decisions and generally represent SCC's interests during the project.</p> <p>The project director will be responsible for reporting to the Councillors through the PCG.</p>
Project Working Group	A Project Working Group, consisting of team members from relevant SCC Departments and (if appropriate) other project delivery organisations, will be formed during the initial project planning stage and will oversee the delivery of the project, from consultant appointment right through to practical completion.
Project Management Consultant	Due to the size and value of the project an external Project Management Consultant is be appointed to coordinate the delivery of the project. The consultant will report directly to the SCC project director, manage and coordinate stakeholder and other consultants inputs, coordinate project reporting requirements, and generally undertake a range of project management and coordinate activities.
Architect (Principal Consultant)	An Architect will be appointed as the Principal Consultant to coordinate and undertake the architectural designs and prepare / coordinate all design documentation for the project. The Architect will initial report to the Project Director, however, may be novated across to the Contractor upon their appointment, if considered appropriate.
Quantity Surveyor	SCC will appoint an independent quantity surveyor for the project to provide cost assessment advice and information to both SCC and the Project Management Consultant.
Other Technical / Specialist Consultants	The Architect, as part of their integrated design team, will manage and engage with a range of other technical and specialist consultants that are required for the successful delivery of the project designs and documentation.

18.7.1 Project delivery structure

SCC has considered a range of project delivery structures for the RG development taking into account the requirements to fully satisfy the overarching governance arrangements and the requirement to maximise project outcomes. To achieve this, two project delivery structures are proposed, one prior to appointment of the ECI / D&C Contractor, shown in Figure 44, and a subsequent structure to be implemented upon appointment of the ECI / D&C Contractor, shown in Figure 45 below.



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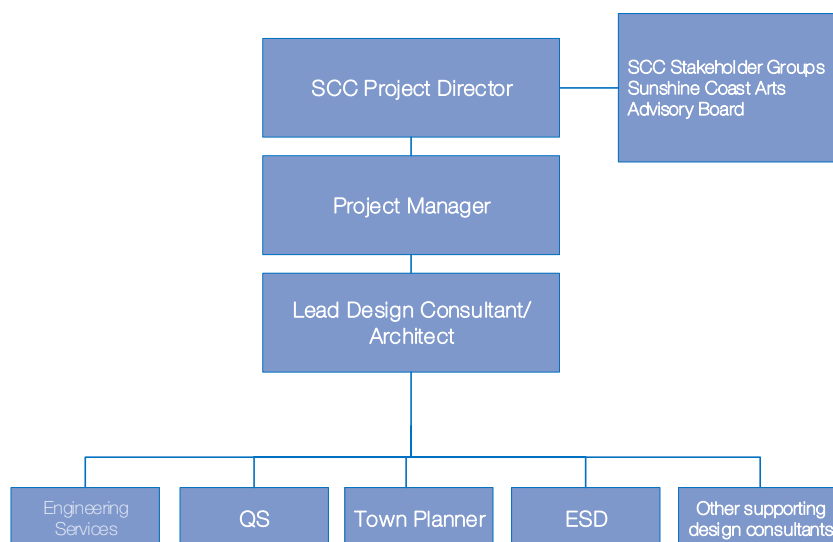


Figure 44 - Planning Phase Project Delivery Structure

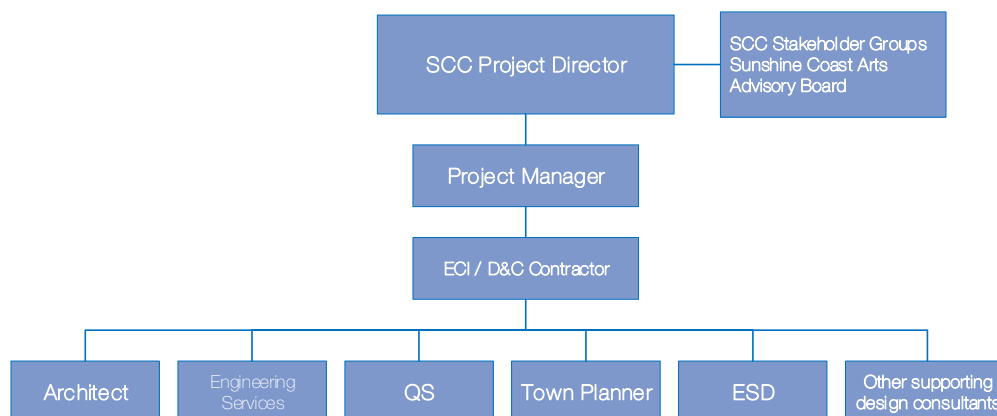


Figure 45 - Construction Phase Project Delivery Structure

18.8 Change management

Change is inevitable over the course of a project with extended implementation timelines for a variety of reasons. Some of the more common reasons are as follows:

- Shift in SCC / Government priorities, policies and subsequent infrastructure planning.
- Change in project personnel.
- Response to shifting precinct dynamics and latent site conditions.
- Response to budget limitations when design estimate exceeds project budget.
- Stakeholder responses to built forms that don't align with previously endorsed concepts.



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- Opportunities realised by any party that improve the utilisation and/or efficiencies of the operations or functionality of the facility, including design, functionality and operations.

As noted, changes proposed can be of great benefit to the project however “change” can also pose one of the greatest risks to a project. To mitigate the risk, appropriate management processes need to be implemented and closely followed. The key change instigators and mitigation processes are outlined below.

18.8.1 Project change control

Changes to the endorsed project scope, budget or programme must be presented to the Project Working Group for consideration and endorsement in the first instance prior to presentation to the Project Control Group (PCG) for approval. Subject to the Terms of Reference and delegated authority set out for the Working Group and PCG, recommendations for change may require Councillors approval prior to implementation such as significant budget variations, termination of contracts etc. Decisions made by the PCG including endorsements received for formal recommendation are to be tabled by the Working Group and included in the monthly PCG report for presentation to internal stakeholders.

Change requests presented to the PCG are to detail the time, cost and quality implications the change would effect on the project, including background, issues and final recommendation relating to the scope change.

18.8.2 Issues management

Key project issues will be managed by the project team and reported to the Project Working Group officially via the Project Director and documented in meeting minutes and PCG reports to establish status and any time and cost implications.



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19.0 Benefits Management Plan

19.1 Benefits Realisation

The New Regional Gallery project aims to deliver four key benefits, identified through the Investment Logic Mapping (ILM) process. KPIs for each of these benefits are listed below, as are measures of their current and target results, alongside the data source for these KPIs and responsibility for collection. The initial benefits sought include the following categories:

19.1.1 Benefit No. 1 - Increased cultural vitality, literacy, and appreciation

Table 65 - Increased cultural vitality, literacy & appreciation KPIs

Benefit KPI	Measure	Current	Target	Source	Responsibility
KPI 1: Aggregated and network offerings across the Sunshine Coast	Number of events/programs/exhibitions	130 pa	Years 1 – 4 >130 pa Year 5 onwards: 260 pa	Council Sector Audit Survey	SCC (Arts & Culture team)
KPI 2: Exhibitions of AAA-rated arts content	Number and value of exhibitions of AAA-rated content	9 pa	Years 1- 4 > 9 pa Year 5 onwards: 18 pa	Council Sector Audit Survey	SCC (Arts & Culture team)
KPI 3: Increased involvement and exhibitions of indigenous art	Number of First Nations Artists Involved/Profiled	38 pa	Year 1 – 4 > 38 pa Year 5 onwards: 57 pa	Council Sector Audit Survey	SCC (Arts & Culture team)

19.1.2 Benefit No. 2 - Supporting regional economy

Table 66 - Supporting regional economy KPIs

Benefit KPI	Measure	Current	Target	Source	Responsibility
KPI 1: Investment by third parties in Sunshine Coast Region	Cost of construction	Not applicable	Refer final QS estimate	Project reports	SCC (Project Delivery)
	Creative and Performing Arts sector analysis employment and value added	14.6% employment 13.9% value added	Increase/increase relative to Queensland average	https://economy.id.com.au/sunshine-coast/industry-sector-analysis?IndkeyNieir=24702	SCC (Arts & Culture) to record this
KPI 2: Tourist visitations,	Tourist visitations	7,384 pa, i.e. 28.4% of 26,000	Years 1 – 4: 10,555 pa	Gallery visitation records	SCC (Arts & Culture)



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Benefit KPI	Measure	Current	Target	Source	Responsibility
lengths of stay and spend		annual visitors	(28.4% of total visitors) Year 5 onwards: 22,152 pa, i.e. (28.4% of 78,000 annual visitors)		
KPI 3: Employment opportunities within the arts and cultural sector	Number of jobs generated by the Gallery	7.3 FTE	14.4 FTE	Gallery administrative records	SCC (Arts & Culture)

Notes / assumptions:

1. We have assumed no change to the split of resident and tourist visitations from current levels

19.1.3 Benefit No. 3 - Improved sense of place for the Sunshine Coast

Table 67 - Improved sense of place for the Sunshine Coast KPIs

Benefit KPI	Measure	Current	Target	Source	Responsibility
KPI 1: Community visitations and connections	Resident visitation	18,616 pa, i.e. 71.6% of 26,000 annual visitors	55,848 pa, i.e. 71.6% of 78,000 annual visitors	Gallery visitation records	SCC (Arts & Culture)
KPI 2: Arts community engagement and satisfaction	Survey rating satisfaction level # of local artists engaged in gallery program	80% 190	80% Years 1 – 4 >190 pa Year 5 onwards: 270 pa	5-yearly Sector Audit Survey	SCC (Arts & Culture)
KPI 3: Support community health and education through art program offerings	Number of health and education/school program visits	746 pa	Years 1 – 4 > 746 pa Year 5 onwards: 1,492 pa (100% increase)	Gallery administrative records	SCC (Arts & Culture)
KPI 4: Activation of the Community Creative Precinct	Total visitation to the gallery	26,000 pa	Years 1 – 4 >26,000 pa Year 5 onwards: 78,000	Gallery Visitor Surveys	SCC (Arts & Culture)

Notes / assumptions:

1. We have assumed no change to the split of resident and tourist visitations from current levels



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19.1.4 Benefit No. 4 - Increased liveability and public amenity

Table 68 - Increased liveability & public amenity KPIs

Benefit KPI	Measure	Current	Target	Source	Responsibility
KPI 1: Amenity for community, visitors, and SCC staff	Satisfaction levels of attendees	80%	80%	Gallery Visitor Surveys	SCC (Arts & Culture)
KPI 2: Creation of a memorable place-making destination and public realm	Net Promoter Score	60	65	Gallery Visitor Surveys	SCC (Arts & Culture)
KPI 3: Demonstrated support for 'Yellow Book' character outcomes	Number of examples of each outcome in the design	Not applicable	Each outcome being demonstrated in the design with 1-2 examples	Architectural Design Report	SCC (Project Delivery) via architect



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20.0 Recommendations

The business case has determined that there is a strong socio-economic return for investment in the development of a New Regional Gallery for the Sunshine Coast. The proposed new development will enrich the cultural identity of the Sunshine Coast, providing residents and tourists with access to exhibitions, collections and tours of significance and scale. It will provide meaningful opportunities for First Nations artists. The economic appraisal for the New Regional Gallery concluded that for every dollar invested in the new build, at least \$2.72 in economic benefits would be generated.

However, it is acknowledged that the initial capital cost requirement is significant. The **project total development cost has been estimated at \$37,060,000**. It should be noted this figure is provided in 2023 prices and excludes escalation. The cash flow forecast considers escalated costs.

Given the outcome of the assessment, it is recommended that:

- In recognition of the socio-economic outcomes, SCC commit to delivery of Option D, a new Regional Gallery of the Sunshine Coast, in the former Caloundra library site.
- SCC develop a funding strategy and associated State and Federal funding submissions (supported by this business case).



Figure 46 Artists impression of the New Regional Gallery. Source: ARM Architecture



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21.0 Referenced Appendices



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Appendix A – Stakeholder Consultation – Detailed Notes

Name	Position	Interview date	Key discussion points
Representative	Art, Heritage & Libraries	16/08/2021	<ol style="list-style-type: none"> 1. Importance of SCC support for the project 2. High percentage of practicing artists in SC – need pathways to showcase local talent 3. SC is a community of communities – gallery needs to be able to address this in engagement & programming. Gallery 4. SC strong connection between environment & art 5. Operating budget is key to success of gallery brand 6. Need good management & governance to build brand & attract exhibitions that can have positive impact on community & local economy 7. Multipurpose space is important – like the idea of opening onto park.
Representative	Art, Heritage & Libraries	19/08/2021	<ol style="list-style-type: none"> 1. Engaging local First Nations groups is essential to the arts in SC 2. 2 groups – Kabi Kabi & Jinibara – quite different & different stages of development. Kabi Kabi more engaged with the arts 3. Important to include First Nations voice on programming 4. Would like First Nations FTE as part of operational plan
Representative	Strategic Planning	23/08/2021	<ol style="list-style-type: none"> 1. RG is part of revitalisation of key centre in the region 2. Strong developmental catalyst in the area 3. Caloundra is important to the arts community in SC 4. Common perception – Caloundra – arts & creative industries, Maroochydore – principal business centre 5. Important too spread community investment that both speaks to local differences but stops siloing 6. Gallery business case is not really based on visitor economy, more about cultural & local economic stimulation 7. RG plays a role in placemaking & revitalising parts of the Caloundra CBD 8. Precinct will be a sum of its parts, so new cultural assets – gallery, library etc – must work together to produce a true creative precinct
Representative	Environment & Sustainability	23/08/2021	<ol style="list-style-type: none"> 1. RG sits above a community infrastructure network 2. Level of investment in social infrastructure is dropping off – at risk of a gallery trying to engage with community while depleting community infrastructure precludes capacity for engagement 3. All facilities have an impact that is both positive and negative – need to ensure RG has more positives 4. New Caloundra South PDA will be the 4th major centre for SC – expect population to hit 50k – need to think of the impact of this development on that area AND this about how funding the gallery will impact development of infrastructure and service 5. Gallery needs clear statement on how it benefits the community beyond the arts sector 6. Concern that gallery will negatively impact business area – community needs approx. \$700mil – gallery costs must come from somewhere 7. Opportunity for gallery to address lack of community spaces & provide opportunities for participation.
Representatives	Community Services, Sport and Recreation Economic Development (including Tourism)	24/08/2021	<ol style="list-style-type: none"> 1. Requested to share consultation 2. Importance of a true cultural precinct 3. Event centre is closest thing to a cultural centre, but not really focussed on arts etc – more MICE 4. Precinct can contribute to attracting investment in the region, support local businesses & keep money in the region 5. Public perception matters to achieve this – cultural infrastructure can play an important economic development role, but is best when it is viewed as a community asset



New Regional Gallery | Detailed Business Case | July 2023



Name	Position	Interview date	Key discussion points
			<ul style="list-style-type: none"> 6. Gallery profile matters – people may come to SC for other things but visit the gallery while there. Can increase stay time & spend 7. As the percentage of higher income earners grows in SC, the demand for cultural activities grows with it – gallery will benefit from this growth, but the two need to work in tandem 8. SC highest proportion of artists & working artists compared to other LGAs – network includes sole traders, markets, makers etc – not just an ‘arts scene’ 9. Understand the importance of a realistic operating budget to contribute to economic development desires of SCC 10. If this is done right, will lead to lively precinct & will benefit Caloundra and SC region – will also build brand & opportunities to get exclusive touring exhibitions 11. Desire for precinct to activate business opportunities in the surrounding area 12. Recognise that Caloundra lacks a true hotel – hoping precinct & other developments in the CBD will attract a major brand 13. Economic development for SC – 7 high value industries being courted – not interested in being seen as a place for tourists & retirees 14. Gallery can address the broadening of the economy beyond tourism & better integrate the region – may have to overcome some strong localisms to make this work, but is possible
Representative	Placemaking	25/08/2021	<ul style="list-style-type: none"> 1. Cultural precinct is her main remit – design manager, Ben Stevenson is design coordinator 2. Work with Jacobs 3. Design is holistic – design as placemaking – buildings need to connect in numerous ways to create a precinct 4. Sculpture garden is critical to good space activation and community engagement – can borrow works in & out & encourage people who engage with the park to engage further with the precinct – library & gallery 5. Aware of risk of disconnect between buildings & with the surrounding park – need to ensure this doesn’t happen in the design & build phases – good programming can’t fix spaces that struggle to activate 6. Current gallery is seen as an iconic design & speaks to what SC is – new building has that opportunity. Iconic buildings imprint into local consciousness as wayfinding devices 7. Risk that imposing size of new building will feel like a monolith/fortress & not be very inviting – needs a sense of character 8. Masterstroke of the precinct is to open up what is awkward topographical space – opportunity to create an inviting stretch from the plaza to the beach 9. The Park is loved by locals & heavily frequented – community voice very strong in wanting minimal impact to vegetation in precinct development 10. Caloundra developing a critical civic triumvirate – library, gallery, event centre – creates a tangible centre for arts, culture & knowledge. This is important in the identity of any city or region 11. Important to ensure that the 3 venues work together to activate place & help create a strong community presence 12. Relationship with the region is important – precinct can draw in, amplify, and bounce back out the innate creativity of the region 13. The region is changing – precinct needs to think about how it will service the communities of the future, not just current needs.
Integrated Community Facilities Team	Various	20/08/2021	<ul style="list-style-type: none"> 1. Understand the importance of high ratings (climate control, security etc) for exhibitions and obtaining touring exhibitions 2. Revitalisation of the precinct – gallery to contribute to Caloundra identity but want to connect to regional identity as well 3. Caloundra considered a holiday destination but developing a new identity for living & working – new gallery needs to connect to the changing identity. More than grey nomad touring



New Regional Gallery | Detailed Business Case | July 2023



Name	Position	Interview date	Key discussion points
			<ul style="list-style-type: none"> 4. Opportunity to become a true regional gallery – current gallery is not fit for that purpose on several levels 5. New gallery will give local emerging artists a slingshot towards a bigger profile – this will be good for the region as locals become better known nationally 6. Risk that the term ‘regional’ implies small. Need to think bigger 7. Economic benefits around a true regional gallery – attract business opportunities within the precinct, but trying to think about economic benefits for the region as a whole 8. Potential for social outcomes – for the arts and beyond 9. A chance to be more thoughtful in place activation & creating a sense of place 10. Opportunity for young people to have a space for creative activation – good public programming is essential 11. Risk to existing vegetation – locals love the park & are concerned about losing important trees etc 12. Potential strengthening of community activation through relationship with library.



New Regional Gallery | Detailed Business Case | July 2023



Appendix B – Operations Plan & Model

New Regional Art Gallery - Operations Model - Summary of Outputs

Revised Version November 22

Operating P&L	Current FY19 Actuals	FY2024	FY2025	FY2026	FY2027	FY2028	FY2029	FY2030	FY2031	FY2032
		Construction	Construction	Opening Year						
		Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Year 7	Year 8	Year 9
Grants and Contributed Revenues	\$17,829	\$500	\$10,525	\$110,000	\$130,500	\$156,025	\$163,826	\$172,018	\$180,618	\$189,649
Space Rentals	\$0	\$0	\$0	\$5,000	\$5,250	\$5,513	\$5,788	\$6,078	\$6,381	\$6,700
Program Revenues	\$55,803	\$58,593	\$61,523	\$341,670	\$390,480	\$488,100	\$512,505	\$538,130	\$565,037	\$593,289
Other Revenues										
	\$22,320	\$0	\$0	\$166,398	\$182,788	\$191,927	\$201,524	\$211,600	\$222,180	\$233,289
Other Cost Recoveries/Misc Revenues	\$104	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
TOTAL INCOME	\$ 73,736	\$ 59,093	\$ 72,048	\$ 623,068	\$ 709,018	\$ 841,565	\$ 883,643	\$ 927,825	\$ 974,216	\$ 1,022,927

Expenditure											
Salaries & Wages	\$ 512,114	\$ 557,650	\$ 916,463	\$ 1,425,837	\$ 1,473,906	\$ 1,507,125	\$ 1,552,527	\$ 1,602,603	\$ 1,657,083	\$ 1,715,774	
Internal Materials and Services	\$ 108,047	\$ 120,000	\$ 120,000	\$ 200,000	\$ 200,000	\$ 210,000	\$ 220,500	\$ 231,525	\$ 243,101	\$ 255,256	
Total R and M - COCO	\$ 19,918	\$ 20,000	\$ 20,000	\$ 25,000	\$ 30,000	\$ 31,500	\$ 33,075	\$ 34,729	\$ 36,465	\$ 38,288	
Total Materials and Services	\$ 99,199	\$ 110,000	\$ 130,000	\$ 140,000	\$ 160,000	\$ 168,000	\$ 176,400	\$ 185,220	\$ 194,481	\$ 204,205	
Finance Costs	\$ 440	\$ 500	\$ 500	\$ 1,000	\$ 1,050	\$ 1,103	\$ 1,158	\$ 1,216	\$ 1,276	\$ 1,340	
Total Net Programming	\$ 127,725	\$ 175,000	\$ 250,000	\$ 568,650	\$ 535,600	\$ 669,500	\$ 702,975	\$ 738,124	\$ 775,030	\$ 813,781	
Collection Costs	\$ 15,160	\$ 15,000	\$ 95,000	\$ 104,000	\$ 110,700	\$ 117,610	\$ 123,491	\$ 129,665	\$ 136,148	\$ 142,956	
Shop	\$ -	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	
TOTAL EXPENDITURE	\$ 898,968	\$ 998,150	\$ 1,531,963	\$ 2,464,487	\$ 2,511,256	\$ 2,704,838	\$ 2,810,125	\$ 2,923,081	\$ 3,043,585	\$ 3,171,601	
Operating Subsidy Required (excludes Depreciation Council In-kind services provided)	(\$825,232)	(\$939,057)	(\$1,459,915)	(\$1,841,419)	(\$1,802,238)	(\$1,863,273)	(\$1,926,482)	(\$1,995,256)	(\$2,069,369)	(\$2,148,674)	

Attendances	F2019	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Year 7	Year 8	Year 9
		Opening		Full Ops						
Programs	20,682	0	0	0	0	87,500	0	0	0	0
Café					0	42,420	0	0	0	0
Restaurant					0	0	0	0	0	0
Functions and Events										
Total	20,682	0	0	0	0	129,920	0	0	0	0
per head cost	\$ 43.47					\$ 20.82				

FY1 21/22 attendees 43,321
\$ 20.75



Caloundra Regional Gallery

Operating Model – Assumptions

This section details the assumptions behind line items in the associated operating budget spreadsheet and provides commentary around confidence and risks where required.

It has been updated to reflect changes to the functional spaces that are being considered, notably the removal of a restaurant/functions space and smaller footprint overall plus more clarity around programming intentions. Changes in the earlier Feb version included:

- No Restaurant/Bar and associated Functions and Events business.
- Small reduction in “café” – Food and Functions space to 120 pax – assumed outsourced.
- Minor changes to Exhibitions and Programming.
- Reduction of core staff by .7FTE
- Reduced maintenance and operating costs based on smaller footprint (\$120k)
- No Theatre.
- Main exhibitions spaces essentially maintained to support proposed programming.

July 2022 Update Version

The major changes to the earlier February version are:

- Added a Retail section to reflect a modest gallery Shop operation.
- Updated the Programming budgets to better reflect advice from Gallery management on the proposed programming strategy. The significant change was the reduction in major Exhibitions from 3 to 2 per year.
- Increased allowances for maintenance and operating costs – I was concerned that the previous reductions may not be adequate for the overall increase in size.
- Increased annual inflation from 2% to 5%.

The new estimated Year 3 annual operating subsidy is \$1.78M – this is very close to the two previous versions.



The current case has been based on the F2018/19 operating budget actuals for the existing Gallery. F2018/19 has been used as it was the last year before any Covid impacts came into play. Forward estimates for F2023 and beyond have not been available to us at this stage however no significant changes from the operating model existing in F2018/19 have been advised.

General

Forecast and estimates have been based on:

- The proposed programming and operating model for the new CRG as agreed with Management.
- The opportunities and impacts of the functional brief (as drafted to date).
- Current experience.
- Benchmarking and case studies.
- In-house Council management as opposed to outsourced as per The Events Centre.

Assumptions

Sheet/Item	Cell/Row	Assumption	Confidence/Risk	Changes
Summary			<u>Notes for December Version</u>	New version
Operating Subsidy Required	G22	Year 5 i.e. the third year after opening is assumed to be the time when to new gallery has reached maturity in terms of typical operations. There is of course likely to be annual variations around this caused by factors such as supply of suitable touring exhibitions and broader economic conditions. There is a significant ramp up from Year 2 during constructions as the new Gallery is prepared for opening in Year 3. Allowances have been made in the opening year – FY2026 – for opening celebrations and launch costs.	The year 5 (3 rd year from opening, notionally F2028) operating subsidy requirement (excluding depreciation) of \$1.78 m is similar to appropriate benchmarked venues including Tweed River Gallery, Geelong Art Gallery and Museum of Art Albury. (refer Industry benchmarks report). Similarly operating costs and revenues have different levels of confidence in terms of risk but are generally aligned with benchmarks.	\$1.86K Subsidy (from \$843k previous)
Detailed P&L				



Sheet/Item	Cell/Row	Assumption	Confidence/Risk	Changes
Revenues				
Grants and Contributed Incomes	Row 16	Current experience is minimal returns from these sources, but the new gallery should be capable of attracting \$150-200k PA.	Confidence is based on the employment of a .8 FTE Business Development Manager and a much-enhanced range of public programs. In particular the two FN/TO positions should be able to drive new opportunities for grant incomes.	No Change
Space Rentals	Row 21	The new spaces such as the theatrette should be capable of achieving a modest level of external, non-catering/function specific utilisation.		Theatrette removed, Function and events space rental reduced from \$20k to a nominal \$5k
Program Revenues	Row 25 and the Program Worksheet	<p>The Program Worksheet contains the detailed estimates for programming. The most significant impacts arise from the target of 2 major touring exhibitions achieving paid and unpaid attendances of 45,000 pax. Other impacts come from a wider range of smaller touring and local exhibitions, public programs and professional development opportunities.</p> <p>NOTE: The content in the major exhibitions stream is indicative only. This mix may change year to year subject to curatorial choices, market interest and availability.</p>	<p>All programs have been allocated sufficient funds to be delivered and earned revenue targets are conservative in terms of the benchmarks. The major risk is supply of major exhibitions and that is the key challenge for the Director and their team to deliver on.</p> <p>Based on the experience elsewhere this is a realistic goal and sufficient resources have been made available. There is certainly likely to be variations from year to year but lead times for exhibition planning are ongoing and therefore forward estimates can be adjusted accordingly.</p> <p>A key risk is the need for the Director and senior team members to be able to</p>	Reduction of one major exhibition. Minor updates to other streams to reflect management advice.



Sheet/Item	Cell/Row	Assumption	Confidence/Risk	Changes
			develop, and maintain, critical relationships with other institutions, funding bodies, local supporters and private collectors.	
Other Revenues	Row 32 And the FandB (Food and Beverage) worksheet.	Café, restaurant and functions operations – The assumption is that these are outsourced commercially and that the Gallery will receive at least 10% gross turnovers as a commission. The FandB worksheet describes detailed assumptions around customer numbers, spends per head and averages per operating day. It uses the widely accepted industry guide in terms of estimated expenditures of 1/3 labour, 1/3 Cost of Goods and 1/3 overheads and profit. Shop – this is in addition to sales of project related merchandise reported in programming budgets.	We have also assumed a modest growth rate of 5% from Year 4. Management agrees that these estimates are realistic but conservative and there could be greater opportunities on offer. We have also assumed a customer mix of gallery visitors and non-gallery patrons in the total estimates of 42k PA customers by Year 5.	Restaurant removed; Cafe revenues adjusted to take into account reforecast of 120 Pax per day up from 100 and small increase in per head spend from \$15 to \$20 based on advice of workshop held 18/2/22. Functions catering revenues reduced from \$20k PA to \$5k PA.
Other costs recoveries/Misc Revenues	Row 37	A small target of \$10 PA has been included. This could come from ticketing charges, commissions on sales, hire of equipment and similar.	Low impact, low risk.	No Change
Expenditure				
Salaries and wages	Row 50 and the Employment worksheet	The Employment Worksheet contains specific information on core staffing, and we have agreed that this is a realistic forecast given the new and expanded brief for the Gallery. It also aligns with other similar scale operations but with the notable addition of 2 FTE First Nations/Traditional Owners designated positions.	This model is based on a significant increase in impact and visitation as well as a core goal to deliver 2-4 major national touring exhibition PA.	Small decrease of .7 FTE in programs area. Subject to client discretion.



Sheet/Item	Cell/Row	Assumption	Confidence/Risk	Changes
		<p>We have also allowed for both project related casual staffing costs and an amount for non-project specific casual staffing needs.</p> <p>NOTE- The Base Case reflects F2019 actuals – Management advises that this has now increased in F2023 to 7.3 FTE and a total salary budget – excluding on-costs is \$696k (F2019 was \$512 INCL on-costs. See table below for F2023:</p>		
Internal Materials and Services	71	Based on current experience we have tentatively doubled these costs for the future. Further refinements likely as the design is progressed and any other advice received.	Whilst there may be some differences of opinion in relation to operating costs overall the sum is in line with benchmarks.	Increased to \$200k by Year 5 – F2019 = \$108k
Repairs and Maintenance CoCO	Row 80	Based on current experience we have tentatively doubled these costs for the future. Further refinements likely as the design is progressed and any other advice received.	Whilst there may be some differences of opinion in relation to operating costs overall the sum is in line with benchmarks.	Forecast = \$30,000 F2019= \$20,000.
Material and Services	Row 128	Based on current experience we have tentatively doubled these costs for the future. Further refinements likely as the design is progressed and any other advice received.	Whilst there may be some differences of opinion in relation to operating costs overall the sum is in line with benchmarks.	Forecast = \$140,000 F2019 = \$99k
Finance Costs	Row134	Based on current experience we have tentatively doubled these costs for the future. Further refinements likely as the design is progressed and any other advice received.	Whilst there may be some differences of opinion in relation to operating costs overall the sum is in line with benchmarks.	No Change
Program Expenditure	Row 145	<p>This reflects the detailed programming costs shown in the “Programs” spreadsheet.</p> <p>This proposes an annual set of programs and services including:</p> <ul style="list-style-type: none"> The major exhibitions stream is indicative only. It is meant to reflect: An exhibition focussed on popular culture e.g. fashion, design or similar. 		<p>Total Program Exp is now reduced to \$568k/Year 3.</p> <p>Discretionary changes and programming is expected to change from year to year but</p>



Sheet/Item	Cell/Row	Assumption	Confidence/Risk	Changes
		<ul style="list-style-type: none"> A major national exhibition focussed on an annual/biennial event e.g. The Archibald. A exhibition focused on a particular artist, school, theme or movement. This mix may change year to year subject to curatorial choices, market interest and availability. Other Touring Exhibitions x 5 Local Artist Exhibitions x 4 Smaller exhibitions x 4 Professional development Residencies Collection related exhibitions Prizes Public Programs <p>"On Country" - TO/FN focussed Exhibitions Related - In Exhibitions Projects Collection Related - non-exhibition Other Adult/General Public Schools and Education Kids and Families Youth</p> <p>Exhibition Research and Development</p>		fit within the overall parameters forecast.
Collection Costs	Row 178	This is per Management advice and in addition to Collections related programming.		No Change
Shop Expenditure	Row 201	This is in addition to Project related merchandise.		Refer FandB/Retail Sheet



Previous Versions For Information Only

Summary

Revised Version July 22

Operating P&L		FY2024	FY2025	FY2026	FY2027	FY2028	FY2029	FY2030	FY2031	FY2032
		Construction	Construction	Opening Year						
	Current FY19 Actuals	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Year 7	Year 8	Year 9
Grants and Contributed Revenues	\$329	\$500	\$10,525	\$110,000	\$130,500	\$156,025	\$163,826	\$172,018	\$180,618	\$189,649
Space Rentals	\$0	\$0	\$0	\$5,000	\$5,250	\$5,513	\$5,788	\$6,078	\$6,381	\$6,700
Program Revenues	\$55,803	\$58,593	\$61,523	\$341,670	\$390,480	\$488,100	\$512,505	\$538,130	\$565,037	\$593,289
Other Revenues	\$22,320	\$0	\$0	\$166,398	\$182,788	\$191,927	\$201,524	\$211,600	\$222,180	\$233,289
Other Cost Recoveries/Misc Revenues	\$104	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
TOTAL INCOME	\$ 56,236	\$ 59,093	\$ 72,048	\$ 623,068	\$ 709,018	\$ 841,565	\$ 883,643	\$ 927,825	\$ 974,216	\$ 1,022,927
Expenditure										
Salaries & Wages	\$ 512,114	\$ 557,650	\$ 916,463	\$ 1,425,837	\$ 1,473,906	\$ 1,507,125	\$ 1,552,527	\$ 1,602,603	\$ 1,657,083	\$ 1,715,774
Internal Materials and Services	\$ 108,047	\$ 120,000	\$ 120,000	\$ 200,000	\$ 200,000	\$ 210,000	\$ 220,500	\$ 231,525	\$ 243,101	\$ 255,256
Total R and M - COCO	\$ 19,918	\$ 20,000	\$ 20,000	\$ 25,000	\$ 30,000	\$ 31,500	\$ 33,075	\$ 34,729	\$ 36,465	\$ 38,288
Total Materials and Services	\$ 99,199	\$ 110,000	\$ 130,000	\$ 140,000	\$ 160,000	\$ 168,000	\$ 176,400	\$ 185,220	\$ 194,481	\$ 204,205
Finance Costs	\$ 440	\$ 500	\$ 500	\$ 1,000	\$ 1,050	\$ 1,103	\$ 1,158	\$ 1,216	\$ 1,276	\$ 1,340
Total Net Programming	\$ 127,725	\$ 175,000	\$ 250,000	\$ 568,650	\$ 535,600	\$ 669,500	\$ 702,975	\$ 738,124	\$ 775,030	\$ 813,781
Collection Costs	\$ 15,160	\$ 15,000	\$ 15,000	\$ 20,000	\$ 22,500	\$ 25,000	\$ 26,250	\$ 27,563	\$ 28,941	\$ 30,388
Shop	\$ -	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
TOTAL EXPENDITURE	\$ 898,968	\$ 998,150	\$ 1,451,963	\$ 2,380,487	\$ 2,423,056	\$ 2,612,228	\$ 2,712,884	\$ 2,820,979	\$ 2,936,377	\$ 3,059,033
Operating Subsidy Required (excludes Depreciation Council In-kind services provided)	(\$842,732)	(\$939,057)	(\$1,379,915)	(\$1,757,419)	(\$1,714,038)	(\$1,770,663)	(\$1,829,241)	(\$1,893,153)	(\$1,962,161)	(\$2,036,106)
Attendances										
	F2019	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Year 7	Year 8	Year 9
		Opening				Full Ops				
Programs	20,682	0	0	0	0	87,500	0	0	0	0
Café						42,420	0	0	0	0
Restaurant					0	0	0	0	0	0
Functions and Events										
Total	20,682	0	0	0	0	129,920	0	0	0	0



Summary

Councillor Workshop Version 21/2/22

Operating P&L			FY2024		FY2025		FY2026		FY2027		FY2028		FY2029		FY2030		FY2031		FY2032			
Current FY19 Actuals			Construction		Construction		Opening Year															
			Year 1		Year 2		Year 3		Year 4		Year 5		Year 6		Year 7		Year 8		Year 9			
Grants and Contributed Revenues			\$329		\$500		\$10,510		\$110,000		\$130,200		\$155,404		\$158,512		\$161,682		\$164,916		\$168,214	
Space Rentals			\$0		\$0		\$0		\$15,000		\$15,300		\$15,606		\$15,918		\$16,236		\$16,561		\$16,892	
Program Revenues			\$55,803		\$56,919		\$58,057		\$417,270		\$476,880		\$596,100		\$608,022		\$620,182		\$632,586		\$645,238	
Other Revenues																						
			\$22,320		\$25,000		\$25,500		\$183,900		\$204,390		\$224,769		\$234,164		\$243,992		\$254,273		\$265,030	
Other Cost Recoveries/Misc Revenues			\$104		\$0		\$0		\$10,000		\$10,200		\$10,404		\$10,612		\$10,824		\$11,041		\$11,262	
TOTAL INCOME			\$ 56,236	\$ 82,419	\$ 94,067	\$ 736,170	\$ 836,970	\$ 1,002,283	\$ 1,027,228	\$ 1,052,917	\$ 1,079,377	\$ 1,106,637										
Expenditure																						
Salaries & Wages			\$ 512,114	\$ 555,760	\$ 899,385	\$ 1,383,741	\$ 1,409,380	\$ 1,416,287	\$ 1,432,143	\$ 1,450,610	\$ 1,471,320	\$ 1,493,971										
Internal Materials and Services			\$ 108,047	\$ 120,000	\$ 135,000	\$ 150,000	\$ 160,000	\$ 163,200	\$ 166,464	\$ 169,793	\$ 173,189	\$ 176,653										
Total R and M - COCO			\$ 19,918	\$ 25,000	\$ 25,000	\$ 25,000	\$ 30,000	\$ 30,600	\$ 31,212	\$ 31,836	\$ 32,473	\$ 33,122										
Total Materials and Services			\$ 99,199	\$ 110,000	\$ 130,000	\$ 140,000	\$ 160,000	\$ 163,200	\$ 166,464	\$ 169,793	\$ 173,189	\$ 176,653										
Finance Costs			\$ 440	\$ 500	\$ 500	\$ 1,000	\$ 1,020	\$ 1,040	\$ 1,061	\$ 1,082	\$ 1,104	\$ 1,126										
Total Net Programming			\$ 127,725	\$ 175,000	\$ 250,000	\$ 673,650	\$ 655,600	\$ 819,500	\$ 835,890	\$ 852,608	\$ 869,660	\$ 887,053										
Collection Costs			\$ 15,160	\$ 30,000	\$ 30,000	\$ 30,000	\$ 40,000	\$ 45,000	\$ 45,900	\$ 46,818	\$ 47,754	\$ 48,709										
Shop			\$ -	\$ 20,000	\$ 20,400	\$ 30,000	\$ 35,000	\$ 45,000	\$ 45,900	\$ 46,818	\$ 47,754	\$ 48,709										
TOTAL EXPENDITURE			\$ 898,968	\$ 1,056,260	\$ 1,510,685	\$ 2,463,391	\$ 2,526,000	\$ 2,728,827	\$ 2,770,934	\$ 2,816,177	\$ 2,864,198	\$ 2,914,707										
Operating Subsidy Required (excludes Depreciation Council In-kind services provided)			(\$842,732)	(\$973,841)	(\$1,416,618)	(\$1,727,221)	(\$1,689,030)	(\$1,726,544)	(\$1,743,706)	(\$1,763,260)	(\$1,784,821)	(\$1,808,070)										



New Regional Gallery | Detailed Business Case | July 2023



Appendix C – Project Risk Register

New Regional Gallery - Risk Register

Option B - Existing Gallery Site

Register Type:	PROJECT
Project No.:	New Regional Gallery
Project Name:	Option B - Existing gallery site
Client:	Sunshine Coast Council
Register Rev Date:	26-Jul-23
Register Revision:	5

- Notes:
- 1

This risk register has been prepared to document hazards and risks associated with the project
- 2

The full lifecycle of the project has been considered including design, construction (including commissioning), operation, maintenance, modification and demolition phases
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Residual risks which are high or critical require action by various stakeholders
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This risk register does not replace the need for other stateholders to complete their own hazard identification and risk assessment for the project in due course



Show Risk Rating represented as
Risk Rating Name

Risk Identification			Uncontrolled Risk Rating			Risk Mitigation	Controlled Risk Rating			Notes
Risk Item No.	Risk Description	Cause and Consequences	Likelihood	Consequence	Risk Rating	Risk Management Controls	Likelihood	Consequence	Risk Rating	
1. Political, Stakeholder and Project Support Risks										
1.01	Loss of Mayor or Council support for the gallery project	A loss of SCC support for the gallery project can occur as a result of a change in SCC staff, a change in SCC priorities or the gallery project not aligning with SCC policies. This may result in the gallery project not proceeding.	Possible	Major	High	Establish the gallery project as a priority project for Council and undertake continual reviews of the gallery project, ensuring alignment with Council policies. This is to include the creation of an engagement strategy, which will require briefing and discussions with a broad range of Council staff and Councillors to inform of the objectives and benefits of the gallery.	Unlikely	Major	Medium	
1.02	Regional Development Australia Sunshine Coast (RDA) and Federal Members do not support gallery project	RDA and Federal Members may not support the gallery project if they are not informed of the project or importance of the project. This may result in the gallery project not obtaining federal funding.	Possible	Moderate	Medium	Undertake extensive and early consultation with the RDA and Federal Members, ensuring project requirements and benefits are communicated and understood.	Unlikely	Moderate	Medium	
1.03	Organisational changes during the course of the project	Organisational changes during the course of the project (by both Council and the project team) can occur as a result of staff turnover. This may result in a loss of project knowledge.	Possible	Moderate	Medium	Establishment and maintaining of a master document register that contains all relevant project documents and communication, ensuring all project members contribute documents and correspondence.	Unlikely	Minor	Low	
1.04	Change in city/regional priorities	A change in city/regional priorities may be caused by a change in economy, change in government or a change in population growth within the region. This may result in the gallery project no longer being supported by Council and the gallery project no longer proceeding.	Possible	Major	High	Establish the gallery project as a priority project for Council and undertake continual reviews of the gallery project, ensuring alignment with Council policies.	Unlikely	Moderate	Medium	
1.05	Capital investment failure – SCC unable to provide funding for the gallery	SCC may not be able to provide funding for the gallery project due to reallocation of capital costs and priorities. This may result in the gallery project not proceeding in accordance with proposed project plan.	Possible	Catastrophic	Critical	Establish the gallery project as a priority project for Council and seek funding from private sector and government following completion and SCC endorsement of the PAF/Business Case.	Possible	Major	High	
1.06	Unable to secure State Government funding	Funding from the State Government may not occur due to gallery project not aligning with State Government funding requirements, in particular the Arts QLD roadmap. This may result in the gallery project not proceeding.	Possible	Major	High	Undertake early engagement with State Government staff/representatives and undertake continual reviews of the gallery project, ensuring alignment with State Government policies.	Possible	Moderate	Medium	
1.07	Unable to secure Federal Government funding	Funding from the Federal Government may not occur due to the gallery project not aligning with Federal Government funding requirements. This may result in the gallery project not proceeding.	Possible	Major	High	Undertake early engagement with Federal Government staff/representatives and Federal Members and undertake continual reviews of the gallery project, ensuring alignment with Federal Government policies.	Possible	Moderate	Medium	
1.08	Unable to secure philanthropic contributions	Philanthropic contributions to the gallery may not occur due to the local community and local businesses not supporting the gallery. This may result in Council having to contribute additional funds to the gallery capital expenditure and/or operational expenditure.	Possible	Moderate	Medium	Undertake extensive and early local community and business consultation, ensuring project requirements are communicated and understood by the local community and businesses.	Possible	Minor	Medium	
1.09	Proposed commercial site (existing library site) is unsellable	The proposed commercial site may be unsellable due to change in market appetite for development sites within Caloundra or the site has too many encumbrances.	Possible	Major	High	Undertake a soft market sounding exercise to understand market appetite prior to listing the site for sale. Ensure site encumbrances and restrictions are minimised prior to taking the site to market for sale.	Possible	Moderate	Medium	
1.10	Reputational risk for SCC through inability to deliver on public commitments	Through endorsement of the business case and subsequent funding award, SCC is publicly committing to delivering the project benefits identified. Inability to achieve these benefits carries significant reputational risk.	Possible	Major	High	SCC is to clearly articulate the select project benefits and commitments to be made public, ensuring the project is fully funded and committed prior to releasing details publicly.	Possible	Moderate	Medium	
1.11	Lack of First Nations engagement and involvement	A lack of First Nations engagement may be caused by an incorrect identification of relevant First Nations groups (stakeholders) or First Nations groups (stakeholders) not being available. This may result in a lack of support of the gallery project by Council and the public and the gallery project not aligning with both the Council and State Government First Nations Arts requirements/policies.	Possible	Major	High	Establish a stakeholder engagement strategy to identify key First Nations groups to engage with. Undertake continual consultation, ensuring project requirements are communicated and understood.	Possible	Moderate	Medium	
1.12	Adverse movement in inflation / market cycle impacting funding need	The proposed budget inadequately provides for movement in goods/services prices, resulting in need for additional funds.	Possible	Major	High	Appoint an experienced quantity surveyor that allows for adequate contingency throughout the gallery project. In addition any funding applications must include contingencies and risk provisions.	Possible	Moderate	Medium	
1.13	Public benefit of project not clearly articulated	Public benefit of the gallery is not clearly articulated due to insufficient community engagement. This may lead to a negative perception of the gallery by the community.	Possible	Major	High	Establish a stakeholder engagement strategy to identify key community stakeholders. Undertake continual community stakeholder consultation, ensuring project benefits communicated and understood.	Unlikely	Moderate	Medium	
1.14	Stakeholders dissatisfied with precinct outcome upon completion	The final project deliverables and perceived benefits do not achieve or meet stakeholder expectations of precinct outcomes due to a shift in project scope or drivers, resulting in lack of benefits realisation for stakeholders.	Possible	Major	High	Establish a stakeholder engagement strategy to identify and consult key community stakeholders. Undertake continual community stakeholder consultation, ensuring project benefits clearly communicated, reporting progress against the benefits management plan developed in the business case on a cyclical basis.	Unlikely	Moderate	Medium	
1.15	Business case is not supported by SCC	SCC does not support the business case due to the forecast operational costs and capital costs. This may result in the business case failing to proceed.	Possible	Catastrophic	Critical	Establish a project governance framework and stakeholder engagement strategy to identify key Council stakeholders. Undertake continual briefing and consultation, ensuring business case information is constantly reviewed and approved by SCC at each project gateway.	Possible	Moderate	Medium	
1.16	Business case does not work	The business case analysis does not support the creation of a viable business case. This may result in the business case no longer proceeding.	Unlikely	Catastrophic	High	Ensure rigorous analysis is undertaken in line with the QLD Government PAF framework.	Possible	Moderate	Medium	
2. Community & Environmental Risks										
2.01	Availability of site for development	The proposed site may not be available to be redeveloped due to existing tenants/leases being in place, preventing the proposed site from being available. This may cause project delays.	Possible	Major	High	Ensure delivery of gallery project aligns with existing leases/tenant agreements. Ensure new leases/tenant agreements align with the proposed delivery schedule of the gallery project.	Unlikely	Moderate	Medium	
2.02	Delay in other Council projects	A delay in other Council projects may prevent Council from having resources available to deliver the gallery project. This may cause project delays.	Possible	Major	High	Establish the gallery project as a priority project for Council, ensuring resources are committed within Council for the project.	Unlikely	Moderate	Medium	

New Regional Gallery - Risk Register

Option B - Existing Gallery Site

Risk Identification			Uncontrolled Risk Rating			Risk Mitigation	Controlled Risk Rating			Notes
Risk Item No.	Risk Description	Cause and Consequences	Likelihood	Consequence	Risk Rating	Risk Management Controls	Likelihood	Consequence	Risk Rating	
2.03	Absence of a cohesive precinct vision	The absence of a cohesive precinct vision may be caused by the lack of an overarching vision document and a committee/authority in place to manage the delivery of a precinct vision. This may result in a delay in the delivery of the precinct and a disconnection between Council assets, buildings and infrastructure within the precinct.	Possible	Major	High	Engagement of a precinct vision manager to create and oversee precinct vision and management strategies, ensuring all assets, buildings and infrastructure within the precinct are considered and in alignment.	Unlikely	Moderate	Medium	
2.04	Absence of a cohesive precinct delivery plan	The absence of a cohesive precinct delivery plan may be caused by the lack of a committee/authority in place to manage the creation of a precinct delivery plan. This may result in a delay in the delivery of the precinct and a disconnection of Council assets, buildings and infrastructure within the precinct.	Possible	Major	High	Establishment of a precinct strategy/delivery plan, which will detail the timing of various precinct projects. Establishment of a precinct working committee, with representatives from the various precinct project.	Unlikely	Moderate	Medium	
2.05	Absence of a collective visible leadership and decision-making authority for the precinct	An absence of a collective visible leadership and decision-making authority for the precinct can occur as a result of a lack of precinct governance and a precinct authority/committee. This may result in a disconnection between Council assets, buildings and infrastructure within the precinct.	Possible	Major	High	Creation of a Precinct Governance Model, which will establish a decision-making authority for precinct related matters.	Unlikely	Moderate	Medium	
2.06	Possible cultural significance of Felicity Park	Felicity Park may have cultural or heritage significance, resulting in the inability to develop over the parkland.	Possible	Major	High	It is recommended suitably qualified persons and/or representatives from the local heritage groups are engaged to confirm that any future development will not cause harm to anything identified as having cultural heritage value.	Possible	Minor	Medium	
2.07	Loss of environmental assets within precinct.	The gallery development results in a loss of natural assets within the precinct due to building footprint and operational activities impacting green spaces and established vegetation.	Almost Certain	Moderate	High	Engage Ecology consultant to establish significant vegetation and devise management plan to minimise impact of development on loss of vegetation and high value assets, prepare landscape plan to offset loss of significant assets.	Likely	Moderate	High	
2.08	Land use controls constrain development potential.	The current Queensland Government Titles Registry identifies that the site is located on Lot 666 on CG4615, a land parcel held by Council under a Deed of Grant in Trust from the State of Queensland, which presents a risk in terms of SCC providing owner's consent for development of the existing gallery site.	Almost Certain	Major	Critical	SCC to consult with relevant planning authorities on the process and time implications for removal of land use constraint on title, developing a plan for removal of caveat.	Possible	Moderate	Medium	
2.20	Negative impact on neighbouring land uses and business.	The development of a new gallery may have detrimental impacts on surrounding land uses and businesses due to built from implications, planning outcomes, loss of commercial activity and increased competition.	Possible	Major	High	Project team to undertake comprehensive consultation on precinct users, developing a detailed project and staging plan that is widely communicated and incorporates input from external stakeholders to minimise impact.	Unlikely	Minor	Low	
2.21	Development staging impacts on precinct operations and land uses	The continuity of precinct operations is disrupted due to construction activities resulting in loss of commercial activity for local businesses and reduced amenity across the precinct.	Likely	Major	Critical	Contingency and staging plans to be developed, particularly focussed on minimising disruption to commercial activities and user needs in the Precinct.	Possible	Moderate	Medium	
3. Design and Construction Risk										
3.01	Delay in project commencement	Delay in project commencement arising from issues such as delays in Government decisions, including delays in Government funding. This may lead to a shift in the completion date of the project and capital cost increases due to price escalation.	Possible	Moderate	Medium	Establishment and maintaining of a master delivery program, ensuring appropriate project governance is followed to minimise project delays.	Unlikely	Minor	Low	
3.02	Delay in design development process	Delay in the design development process due to design changes arising from stakeholder requests. This may lead to a shift in the completion date of the project and capital cost increases due to additional consultant fees and escalation.	Likely	Moderate	High	Selecting an appropriate model of delivery for the design development process and ensuring design contracts have inbuilt flexibility to allow for design delays.	Possible	Minor	Medium	
3.03	Gallery building does not align with Council sustainability requirements	The gallery building design does not align with SCC's sustainability requirements and policies due to building designers not understanding SCC requirements or policies. This may cause delays in authority approvals	Possible	Major	High	Design phase to incorporate SCC ESD standards and sufficient time for ESD issues to be resolved and provide adequate clauses in construction contract and tender documents to ensure timeframes are met. The project cost plan is to also factor sufficient allowance for ESD design and implementation to reduce risk of removal from scope due to budget constraints.	Possible	Minor	Medium	
3.04	Gallery building setbacks do meet Council requirements.	Gallery building setbacks do not align with Council Local Area Plan due to building designers not understanding Council requirements or policies. This may cause delays in authority approvals.	Possible	Major	High	Ensure design team are provided with relevant Council documents related to the Local Area Plan.	Unlikely	Minor	Low	
3.05	Gallery building does not align with the Sunshine Coast Design Guide	Gallery building setbacks do not align with the Sunshine Coast Design Guide due to building designers not understanding Council requirements or policies. This may cause delays in authority approvals.	Possible	Major	High	Ensure design team are provided with the Sunshine Coast Design guide and ensure building aligns with objectives in the design guide.	Unlikely	Minor	Low	
3.06	Gallery building does not align with Council RAIF and Arts Plan	The gallery building design does not align with Council's RAIF and Arts plan policies due to building designers not understanding Council specific policies. This may cause delays in authority approvals.	Possible	Major	High	Ensure design team are provided with relevant Council documents related to the RAIF and Arts plan and ensure these documents are constantly referred to during the design development process.	Unlikely	Minor	Low	
3.07	Building design and material selection does not align with Council's asset maintenance funding ability.	The gallery building design and materiality selection does not align with Council's ongoing asset maintenance funding ability due to insufficient engagement with Council asset maintenance and operations teams. This may cause insufficient maintenance to be undertaken on the gallery.	Possible	Major	High	Ensure Council asset maintenance and operations teams are engaged with throughout the design process to ensure the building design and materiality selection aligns with proposed asset maintenance budgets.	Unlikely	Minor	Low	
3.08	Delay in authority approvals (including planning approvals)	Delay in obtaining authority approvals due to design implications. This may lead to project delays.	Likely	Moderate	High	Undertake early consultation with relevant authorities ensuring authority requirements are integrated into the project design.	Possible	Minor	Medium	
3.09	Inground or existing building conditions	Additional capital expenditure or a delay to the project due to unknown inground or existing building conditions.	Possible	Major	High	Undertake reasonable inground and existing building investigations to ensure inground and existing building conditions are understood and allow for sufficient time within the	Possible	Minor	Medium	
3.10	Misaligned project expectations	Project size and scale may cause the community to have a negative view of the project, which may lead to project delays.	Likely	Moderate	High	Undertake extensive and early community consultation, ensuring project design and requirements are communicated and understood by the community.	Possible	Minor	Medium	
3.11	Misaligned environmental and ecological expectations	Removal of trees and other ecological items of concern may cause the community to have a negative view of the project, which may lead to project delays.	Likely	Moderate	High	Undertake extensive and early community consultation, ensuring project requirements (in particular tree removal) are communicated and understood by the community.	Likely	Moderate	High	
3.12	Damage to adjacent buildings/properties	Damage to adjacent buildings and properties during the construction process due to mismanagement of the construction process.	Possible	Moderate	Medium	Ensure Contractors establish appropriate procedures and dilapidation reports for building works taking place adjacent to existing buildings and near property boundaries.	Unlikely	Minor	Low	
3.13	Functional brief and cost plan misalignment	Adequate brief definition is not available in time for finalisation of cost plan, resulting in a cost misalignment.	Likely	Moderate	High	Define brief before finalising the cost plan.	Possible	Moderate	Medium	
3.14	Project scope verse precinct scope misalignment	Precinct planning around gallery interface unavailable, resulting in a cost misalignment.	Likely	Moderate	High	Convene specific coordination meetings with precinct designers and project teams.	Unlikely	Minor	Low	
3.15	Inadequate capital cost estimate	Capital costs are higher than estimated due to incorrect cost estimates. This may lead to a change in the project requirements and cause the project to be delayed.	Possible	Major	High	Ensure project requirements are fully resolved and understood to enable inclusion in project cost estimates. Build in appropriate project contingency.	Unlikely	Moderate	Medium	
3.16	Increase in construction escalation rates	Construction escalation rates vary more than anticipated, which may lead to an increase in capital costs.	Possible	Moderate	Medium	Ensure the construction contract has inbuilt flexibility to allow for cost escalation. Build in appropriate project contingency.	Possible	Minor	Medium	

New Regional Gallery - Risk Register

Option B - Existing Gallery Site

Risk Identification			Uncontrolled Risk Rating			Risk Mitigation	Controlled Risk Rating			Notes
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3.17	Low market interest from contractors	The project does not generate interest from Tier 1 construction contractors. This may lead to a lower quality building.	Possible	Major	High	Undertake a market sounding process and a rigorous procurement process to ensure a suitable contractor is engaged.	Unlikely	Minor	Low	
3.18	Delay in construction process	Incorrect or inadequate management of the construction process may lead to project delays.	Possible	Major	High	Selecting an appropriate model of delivery for the construction process and ensuring the construction contract has inbuilt flexibility to allow for construction delays.	Possible	Minor	Medium	
3.19	Construction Insolvency	Contractor engaged to undertake building works becomes insolvent or cannot deliver on agreed scope. This may lead to a shift in the completion date or additional capital cost increases.	Possible	Major	High	Undertake a rigorous due diligence and tender process, ensuring the contractor has the financial capability to undertake the project.	Unlikely	Major	Medium	
3.20	Noise and light pollution impact on neighbouring buildings and properties	The size and scale of the gallery may impact surrounding buildings by contributing additional noise and/or light pollution. This may cause negative support by the local community for the gallery.	Possible	Major	High	Adopt design principals that will minimize the gallery's impact on surrounding buildings and properties. Undertake extensive and early community consultation, ensuring building size and scale are communicated and understood by the community.	Possible	Minor	Medium	
3.21	Building not fit for purpose once project completed	The gallery building is not fit for purpose due to building requirements not being defined and accepted. This may cause negative support by the local community for the gallery.	Possible	Catastrophic	Critical	Mitigate by thorough detailed stakeholder consultation both project planning and delivery, whilst incorporating sufficient flexibility into gallery spaces for future use and growth.	Possible	Moderate	Medium	
3.2	Construction delays	Building contractor and project consultants do not achieve contract completion dates, delaying occupancy and use	Possible	Major	High	Incorporate sufficient time in programme and provide adequate provisions / penalties in construction contract and tender documents to ensure timeframes are met.	Possible	Moderate	Medium	
4. Operating Risk										
4.01	Inadequate lifecycle cost estimate	Lifecycle costs differ to those estimated as a result of: - Fit out becomes obsolete and requires replacement more frequently - ICT and equipment fails, becomes obsolete or does not provide the functionality required over the expected term - Building fit out costs need replacement at higher rates than anticipated. This may lead to lifecycle costs being higher than expected and Council requiring to provide additional operating funds.	Possible	Major	High	Develop cost estimate based on benchmarking data and condition assessment reports. Build flexibility in the design for future refurbishment.	Possible	Minor	Medium	
4.02	Unable to fund operating costs on an ongoing basis	SCC unable to fund ongoing operating costs due to cost escalation and exceedance of SCC budgets. This may result in the gallery programming and exhibitions not meeting identified service needs.	Possible	Catastrophic	Critical	SCC to endorse budget commitment for funding of operational shortfall for a nominated period of time with built in review and revise hurdles based on actual performance data of gallery operations.	Possible	Moderate	Medium	
4.03	Relationships with key partners and stakeholders, including regional First Nations and Traditional Owner communities, local artists, supporters and/or donors, become ineffective or hostile.	Promises made to stakeholders and key partners not being kept. This may result in less support than for the gallery from key partners, stakeholders and donors.	Possible	Major	High	Maintain effective communication strategies that are reviewed for effectiveness and quality. Establish formal and informal lines of communication where disagreements and disputes can be managed.	Unlikely	Minor	Low	
4.04	Inflexible design in changing operational environment	Design solution does not allow for future changes. This can be caused by cost reduction exercises through the value management process, which will reduce building functionality and flexibility.	Possible	Major	High	Ensure design and construction processes maintain alignments with functional brief requirementst in terms of future proofing.	Unlikely	Minor	Low	
4.05	Increase in operating cost escalation rates	Market competition increases costs of exhibition supply, energy costs exceed projections and market demand for key staff drive wage costs higher then forecast. This may cause a decrease funds available for gallery programming.	Possible	Major	High	Galleries have only limited exposure to revenue risks and changes in costs strctures are likley to be able to be controlled eiter before impacts or in the short term.	Unlikely	Minor	Low	
4.06	Shortage of appropriately skilled staff	Qualified staff are unwilling to relocate from major CBD centres to the Sunshine Coast. This may hinder the growth of the gallery, due to insufficient staff.	Rare	Major	Medium	Council to review existing employment policies and develop more attractive salary and conditions packages for critical postions.	Unlikely	Minor	Low	
4.07	Unable to secure a food and beverage operator	There are no suitable suppliers in the local market or Council's proposed rates and charges do not meet market expectations. This may cause damage to the gallery's public image and a loss in revenue.	Possible	Major	High	Ensure that the value proposition for the market remains high by delivering a quality design and ongoing program of events and exhibitions.	Unlikely	Minor	Low	
4.08	Unable to secure a function hire operator	There are no suitable suppliers in the local market or Council's proposed rates and charges do not meet market expectations. This may cause damage to the gallery's public image and a loss in revenue.	Possible	Major	High	Ensure that the value proposition for the market remains high by delivering a quality design and ongoing program of events and exhibitions.	Unlikely	Minor	Low	
4.09	Unable to secure national touring exhibitions	Demand from other galleries for touring exhibitions may exceed supply lines. This may cause damage to the gallery's public image and a loss in revenue.	Possible	Major	High	Design of the gallery is to include sufficient flexibility in spatial functionality and capacity to facilitate and attract varying size touring exhibitions with differing technical requirements, ensuring gallery conditions remain recognised as suitable for major national touring needs. Ensure gallery leadership is properly resourced to proactively engage with the sector.	Unlikely	Minor	Low	
4.10	Unable to secure local programs	Local artists, due to issues of quality and/or interest, are not able to be programmed at the levels forecast. This may cause damage to the gallery's public image and a loss in revenue.	Rare	Major	Medium	Ensure gallery leadership maintains a positive engagement with existing and emerging artists and offers attractive levels of support and development opportunities for SSC artists.	Unlikely	Moderate	Medium	
4.11	Organisation changes during operation	Changes in Council leadership lead to a change in long-term strategic direction and support for arts and culture generally or for the Gallery in particular.	Rare	Catastrophic	High	Council has strong record in terms of supprting arts and cultural infrastructure and programs over a long period. Given the unusual situation that has occurred in Rockhampton in terms of their new Gallery, Council will need to ensure clear, positive and unequivocal messaging.	Unlikely	Minor	Low	
4.12	Asset maintenance	Budget pressures on Council caused by other events or out of scope maintenance requirements. The impacts could include loss of AAA rating capabality, poor visitor experience and pressures from commercial partners.	Possible	Major	High	Council to ensure that Gallery needs are properly reflected in long term facility maagement plans.	Unlikely	Minor	Low	
4.13	Absent Governance Model	An absent governance model for the proposed gallery may be caused by a lack of insight in creating the model prior to operations. This may lead to mismanagement of the gallery and additional operating costs.	Possible	Major	High	Creation of a Gallery Governance Model, which will establish a decision-making authority for a gallery related matters.	Possible	Moderate	Medium	
4.15	Damage to gallery collection	Risk of damage incurred to gallery collection during decanting process.	Possible	Major	High	Develop storage and relocation plans for the collection, ensuring handling is kept to a minimum and storage facilities provide adequate environment for art collection.	Unlikely	Minor	Low	
5. Revenue Risk										
5.01	Patronage numbers lower than expected	The number of patrons is lower than the estimated numbers due to incorrect forecasts or estimates. This may lead to a decrease in anticipated revenue and Council requiring to provide additional operating funds.	Possible	Major	High	Ensure adequate use of benchmarking data to inform the patronage estimates, appropriate contingency allowances are made and sufficient sensitivity / scenario analysis are undertaken.	Possible	Moderate	Medium	
5.02	Exhibition and programming numbers do not achieve sufficient commercial activity	The forecast visitation does not eventuate due to inability to attract patrons through inappropriate spatial design of the facility and precinct activation that discourages suitable exhibitions, resulting in reduced new and repeat visitors that negatively impact the ability of the Gallery to generate commercial activity and attract commercial investment and partnership in the gallery.	Possible	Major	High	Ensure adequate use of benchmarking data to inform the exhibition and programming estimates, appropriate contingency allowances are made and sufficient sensitivity / scenario analysis are undertaken.	Possible	Moderate	Medium	

New Regional Gallery - Risk Register

Option B - Existing Gallery Site

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5.03	Ramp up numbers lower than expected	The assumptions relating to the increase in audience numbers is not met over the 5 year transition period due to incorrect forecasts or estimates. This may lead to a decrease in anticipated revenue and Council requiring to provide additional operating funds.	Possible	Major	High	Ensure adequate market testing and competition analysis is undertaken, suitable benchmarking data is utilised to create forecast estimates and economic modelling and analysis is undertaken.	Possible	Moderate	Medium	
5.04	Revenue from function hire lower than expected	Revenue generated by the gallery from function sales is lower than expected due to local competition. This may lead to a decrease in anticipated revenue and Council requiring to provide additional operating funds.	Possible	Major	High	Ensure adequate market testing and competition analysis is undertaken and suitable benchmarking data and economic modelling is utilised to create forecast estimates.	Possible	Moderate	Medium	
5.05	Food and beverage revenue lower than expected	Revenue generated by the gallery from food and beverage sales is lower than expected due to local competition. This may lead to a decrease in anticipated revenue and Council requiring to provide additional operating funds.	Possible	Major	High	Ensure adequate market testing and competition analysis is undertaken and suitable benchmarking data and economic modelling is utilised to create forecast estimates.	Possible	Moderate	Medium	
5.06	Merchandise sales lower than expected	Revenue generated by the gallery from merchandises sales is lower than expected due to local competition. This may lead to a decrease in anticipated revenue and Council requiring to provide additional operating funds.	Possible	Major	High	Ensure adequate market testing and competition analysis is undertaken and suitable benchmarking data and economic modelling is utilised to create forecast estimates.	Possible	Moderate	Medium	
5.11	Inability to attract private sector investment / participation	The development model / concept fails to attract and secure private sector involvement in the planning, delivery and operation of the facility, which increase financial burden on SCC resources and potential increased government funding required.	Possible	Major	High	Market consultation to be undertaken prior to project financial commitment to gauge commercial interest and market capacity to financially contribute to the project, with a targeted engagement strategy to be developed to secure private sector pre commitment.	Possible	Moderate	Medium	
5.18	Long term viability of the precinct if not future proofed.	The gallery development is one element in precinct activation, with additional initiatives required to ensure long term sustainable outcomes across the precinct such as transport, open spaces, resilient built form and interdependent businesses and adaptive land uses. Failure to adequately factor urban design principles for sustainable and resilient communities may potentially limit commercial and wider economic benefits in the medium to long term.	Possible	Major	High	The Caloundra Centre Activation Plan sets the overarching masterplan and implementation guide for the precinct which is to be adhered with to enable sustainable and resilient activity. Endorsed land uses and development initiatives in the Plan provide flexibility and momentum for sustainable outcomes.	Possible	Moderate	Medium	location impacts precinct connectivity to some degree. loading and unloading and back of house fronting public realm is a poor outcome
5.19	Precinct activation fails to deliver commercial opportunities and investment	Lack of precinct activation due to an incohesive planning policy and poorly implemented masterplan may result in inadequate levels of commercial investment and activity required for the sustainable operation of the gallery.	Possible	Major	High	Ensure SCC endorsement and prioritisation of projects specified in the Caloundra Community Creative Hub vision, with particular emphasis on delivering the Town Centre which will activate the precinct.	Possible	Moderate	Medium	low to medium - back of house and loading fronting public realm is a concern.
5.2	Forecast project benefits and returns do not meet minimum investment hurdles.	The modelled returns on investment do not achieve SCC's minimum financial hurdles and therefore cause concern around project viability and ultimate endorsement to proceed.	Possible	Major	High	Sensitivity and scenario analysis to be undertaken on the development feasibility model, establishing minimum thresholds for commercial and operational inputs to meet requirements.	Possible	Moderate	Medium	

New Regional Gallery - Risk Register

Option C - Bulcock Street Site

Register Type:	PROJECT
Project No.:	New Regional Gallery
Project Name:	Option C - Bulcock Street
Client:	Sunshine Coast Council
Register Rev Date:	26-Jul-23
Register Revision:	5

- Notes:
- 1

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- 2

The full lifecycle of the project has been considered including design, construction (including commissioning), operation, maintenance, modification and demolltio
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This risk register does not replace the need for other stateholders to complete their own hazard identification and risk assessment for the project in due course



Show Risk Rating represented as:
Risk Rating Name

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Risk Item No.	Risk Description	Cause and Consequences	Likelihood	Consequence	Risk Rating	Risk Management Controls	Likelihood	Consequence	Risk Rating	
1. Support and Financial Risks										
1.01	Loss of Mayor or Council support for the gallery project	A loss of SCC support for the gallery project can occur as a result of a change in SCC staff, a change in SCC priorities or the gallery project not aligning with SCC policies. This may result in the gallery project not proceeding..	Possible	Major	High	Establish the gallery project as a priority project for Council and undertake continual reviews of the gallery project, ensuring alignment with Council policies. This is to include the creation of an engagement strategy, which will require briefing and discussions with a broad range of Council staff and Councillors to inform of the objectives and benefits of the gallery.	Unlikely	Major	Medium	
1.02	Regional Development Australia Sunshine Coast (RDA) and Federal Members do not support gallery project	RDA and Federal Members may not support the gallery project if they are not informed of the project or importance of the project. This may result in the gallery project not obtaining federal funding.	Possible	Moderate	Medium	Undertake extensive and early consultation with the RDA and Federal Members, ensuring project requirements and benefits are communicated and understood.	Unlikely	Moderate	Medium	
1.03	Organisational changes during the course of the project	Organisational changes during the course of the project (by both Council and the project team) can occur as a result of staff turnover. This may result in a loss of project knowledge.	Possible	Moderate	Medium	Establishment and maintaining of a master document register that contains all relevant project documents and communication, ensuring all project members contribute documents and correspondence.	Unlikely	Minor	Low	
1.04	Change in city/regional priorities	A change in city/regional priorities may be caused by a change in economy, change in government or a change in population growth within the region. This may result in the gallery project no longer being supported by Council and the gallery project no longer proceeding.	Possible	Major	High	Establish the gallery project as a priority project for Council and undertake continual reviews of the gallery project, ensuring alignment with Council policies.	Unlikely	Moderate	Medium	
1.05	Capital investment failure – SCC unable to provide funding for the gallery	SCC may not be able to provide funding for the gallery project due to reallocation of capital costs and priorities. This may result in the gallery project not proceeding in accordance with proposed project plan.	Possible	Catastrophic	Critical	Establish the gallery project as a priority project for Council and seek funding from private sector and government following completion and SCC endorsement of the PAF/Business Case.	Possible	Major	High	
1.06	Unable to secure State Government funding	Funding from the State Government may not occur due to gallery project not aligning with State Government funding requirements, in particular the Arts QLD roadmap. This may result in the gallery project not proceeding.	Possible	Major	High	Undertake early engagement with State Government staff/representatives and undertake continual reviews of the gallery project, ensuring alignment with State Government policies.	Possible	Moderate	Medium	
1.07	Unable to secure Federal Government funding	Funding from the Federal Government may not occur due to the gallery project not aligning with Federal Government funding requirements. This may result in the gallery project not proceeding.	Possible	Major	High	Undertake early engagement with Federal Government staff/representatives and Federal Members and undertake continual reviews of the gallery project, ensuring alignment with Federal Government policies.	Possible	Moderate	Medium	
1.08	Unable to secure philanthropic contributions	Philanthropic contributions to the gallery may not occur due to the local community and local businesses not supporting the gallery. This may result in Council having to contribute additional funds to the gallery capital expenditure and/or operational expenditure.	Possible	Moderate	Medium	Undertake extensive and early local community and business consultation, ensuring project requirements are communicated and understood by the local community and businesses.	Possible	Minor	Medium	
1.09	Proposed commercial site (existing library site) is unsellable	The proposed commercial site may be unsellable due to change in market appetite for development sites within Caloundra. This may result in Council maintaining ownership of the site and a shortfall in funding for the gallery project.	Possible	Major	High	Undertake a soft market sounding exercise to understand market appetite prior to listing the site for sale. Ensure site encumbrances and restrictions are minimised prior to taking the site to market for sale.	Possible	Moderate	Medium	
1.10	Reputational risk for SCC through inability to deliver on public commitments	Through endorsement of the business case and subsequent funding award, SCC is publicly committing to delivering the project benefits identified. Inability to achieve these benefits carries significant reputational risk.	Possible	Major	High	SCC is to clearly articulate the select project benefits and commitments to be made public, ensuring the project is fully funded and committed prior to releasing details publicly.	Possible	Moderate	Medium	
1.11	Lack of First Nations engagement and involvement	A lack of First Nations engagement may be caused by an incorrect identification of relevant First Nations groups (stakeholders) or First Nations groups (stakeholders) not being available. This may result in a lack of support of the gallery project by Council and the public and the gallery project not aligning with both the Council and State Government First Nations Arts requirements/policies.	Possible	Major	High	Establish a stakeholder engagement strategy to identify key First Nations groups to engage with. Undertake continual consultation, ensuring project requirements are communicated and understood.	Possible	Moderate	Medium	
1.12	Adverse movement in inflation / market cycle impacting funding need	The proposed budget inadequately provides for movement in goods/services prices, resulting in need for additional funds.	Possible	Major	High	Appoint an experienced quantity surveyor that allows for adequate contingency throughout the gallery project. In addition any funding applications must include contingency and risk provisions.	Possible	Moderate	Medium	
1.13	Public benefit of project not clearly atriculated	Public benefit of the gallery is not clearly articulated due to insufficient community engagement. This may lead to a negative perception of the gallery by the community.	Possible	Major	High	Establish a stakeholder engagement strategy to identify key community stakeholders. Undertake continual community stakeholder consultation, ensuring project benefits communicated and understood.	Unlikely	Moderate	Medium	
1.14	Stakeholders dissatisfied with precinct outcome upon completion	The final project deliverables and perceived benefits do not achieve or meet stakeholder expectations of precinct outcomes due to a shift in project scope or drivers, resulting in lack of benefits realisation for stakeholders.	Possible	Major	High	Establish a stakeholder engagement strategy to identify and consult key community stakeholders. Undertake continual community stakeholder consultation, ensuring project benefits clearly communicated, reporting progress against the benefits management plan developed in the business case on a cyclical basis.	Likely	Moderate	High	Option C is high risk due to poor precinct outcomes and previous consultation.
1.15	Business case is not supported by SCC	SCC does not support the business case due to the forecast operational costs and capital costs. This may result in the business case failing to proceed.	Possible	Catastrophic	Critical	Establish a project governance framework and stakeholder engagement strategy to identify key Council stakeholders. Undertake continual briefing and consultation, ensuring business case information is constantly reviewed and approved by SCC at each project gateway.	Possible	Moderate	Medium	
1.16	Business case does not work	The business case analysis does not support the creation of a viable business case. This may result in the business case no longer proceeding.	Unlikely	Catastrophic	High	Ensure rigorous analysis is undertaken in line with the QLD Government PAF framework.	Possible	Moderate	Medium	
2. Community & Environmental Risks										

New Regional Gallery - Risk Register

Option C - Bulcock Street Site

Risk Identification			Uncontrolled Risk Rating			Risk Mitigation	Controlled Risk Rating			Notes
Risk Item No.	Risk Description	Cause and Consequences	Likelihood	Consequence	Risk Rating	Risk Management Controls	Likelihood	Consequence	Risk Rating	
2.01	Availability of site for development	The proposed site may not be available to be redeveloped due to existing tenants/leases being in place, preventing the proposed site from being available. This may cause project delays.	Possible	Major	High	Ensure delivery of gallery project aligns with existing leases/tenant agreements. Ensure new leases/tenant agreements align with the proposed delivery schedule of the gallery project.	Unlikely	Moderate	Medium	
2.02	Delay in other Council projects	A delay in other Council projects may prevent Council from having resources available to deliver the gallery project. This may cause project delays.	Possible	Major	High	Establish the gallery project as a priority project for Council, ensuring resources are committed within Council for the project.	Unlikely	Moderate	Medium	
2.03	Absence of a cohesive precinct vision	The absence of a cohesive precinct vision may be caused by the lack of an overarching vision document and a committee/authority in place to manage the delivery of a precinct vision. This may result in a delay in the delivery of the precinct and a disconnection between Council assets, buildings and infrastructure within the precinct.	Possible	Major	High	Engagement of a precinct vision manager to create and oversee precinct vision and management strategies, ensuring all assets, buildings and infrastructure within the precinct are considered and in alignment.	Unlikely	Moderate	Medium	
2.04	Absence of a cohesive precinct delivery plan	The absence of a cohesive precinct delivery plan may be caused by the lack of a committee/authority in place to manage the creation of a precinct delivery plan. This may result in a delay in the delivery of the precinct and a disconnection of Council assets, buildings and infrastructure within the precinct.	Possible	Major	High	Establishment of a precinct strategy/delivery plan, which will detail the timing of various precinct projects. Establishment of a precinct working committee, with representatives from the various precinct project.	Unlikely	Moderate	Medium	
2.05	Absence of a collective visible leadership and decision-making authority for the precinct	An absence of a collective visible leadership and decision-making authority for the precinct can occur as a result of a lack of precinct governance and a precinct authority/committee. This may result in a disconnection between Council assets, buildings and infrastructure within the precinct.	Possible	Major	High	Creation of a Precinct Governance Model, which will establish a decision-making authority for precinct related matters.	Unlikely	Moderate	Medium	
2.06	Possible cultural significance of Felicity Park	Felicity Park may have cultural or heritage significance, resulting in the inability to develop over the parkland.	Possible	Major	High	It is recommended suitably qualified persons and/or representatives from the local heritage groups are engaged to confirm that any future development will not cause harm to anything identified as having cultural heritage value.	Possible	Minor	Medium	
2.07	Loss of environmental assets within precinct.	The gallery development results in a loss of natural assets within the precinct due to building footprint and operational activities impacting green spaces and established vegetation.	Almost Certain	Moderate	High	Engage Ecology consultant to establish significant vegetation and devise management plan to minimise impact of development on loss of vegetation and high value assets, prepare landscape plan to offset loss of significant assets.	Unlikely	Minor	Low	
2.08	Land use controls constrain development potential.	The current Queensland Government Titles Registry identifies that the site is located on Lot 666 on CG4615, a land parcel held by Council under a Deed of Grant in Trust from the State of Queensland, which presents a risk in terms of SCC providing owner's consent for development of the existing gallery site.	Almost Certain	Major	Critical	SCC to consult with relevant planning authorities on the process and time implications for removal of land use constraint on title, developing a plan for removal of caveat.	Unlikely	Minor	Low	
2.20	Negative impact on neighbouring land uses and business.	The development of a new gallery may have detrimental impacts on surrounding land uses and businesses due to built from implications, planning outcomes, loss of commercial activity and increased competition.	Possible	Major	High	Project team to undertake comprehensive consultation on precinct users, developing a detailed project and staging plan that is widely communicated and incorporates input from externa stakeholders to minimise impact.	Unlikely	Minor	Low	
2.21	Development staging impacts on precinct operations and land uses	The continuity of precinct operations is disrupted due to construction activities resulting in loss of commercial activity for local businesses and reduced amenity across the precinct.	Likely	Major	Critical	Contingency and staging plans to be developed, particularly focussed on minimising disruption to commercial activities and user needs in the Precinct.	Likely	Moderate	High	
3. Design and Construction Risk										
3.01	Delay in project commencement	Delay in project commencement arising from issues such as delays in Government decisions, including delays in Government funding. This may lead to a shift in the completion date of the project and capital cost increases due to price escalation.	Possible	Moderate	Medium	Establishment and maintaining of a master delivery program, ensuring appropriate project governance is followed to minimise project delays.	Unlikely	Minor	Low	
3.02	Delay in design development process	Delay in the design development process due to design changes arising from stakeholder requests. This may lead to a shift in the completion date of the project and capital cost increases due to additional consultant fees and escalation.	Likely	Moderate	High	Selecting an appropriate model of delivery for the design development process and ensuring design contracts have inbuilt flexibility to allow for design delays.	Possible	Minor	Medium	
3.03	Gallery building does not align with SCC sustainability requirements	The gallery building design does not align with SCC 's sustainability requirements and policies due building designers not understanding SCC requirements or policies. This may cause delays in authority approvals	Possible	Major	High	Design phase to incorporate SCC ESD standards and sufficient time for ESD issues to be resolved and provide adequate clauses in construction contract and tender documents to ensure timeframes are met. The project cost plan is to also factor sufficient allowance for ESD design and implementation to reduce risk of removal from scope due to budget constraints.	Possible	Minor	Medium	higher risk due to lack of alignment with Sunshine coast design / Yellow Book
3.04	Gallery building setbacks do meet Council requirements.	Gallery building setbacks do not align with Council Local Area Plan due to building designers not understanding Council requirements or policies. This may cause delays in authority approvals.	Possible	Major	High	Ensure design team are provided with relevant Council documents related to the Local Area Plan.	Unlikely	Minor	Low	
3.05	Gallery building does not align with the Sunshine Coast Design Guide	Gallery building setbacks do not align with the Sunshine Coast Design Guide due to building designers not understanding Council requirements or policies. This may cause delays in authority approvals.	Possible	Major	High	Ensure design team are provided with the Sunshine Coast Design guide and ensure building aligns with objectives in the design guide.	Unlikely	Minor	Low	
3.06	Gallery building does not align with Council RAIF and Arts Plan	The gallery building design does not align with Council's RAIF and Arts plan policies due building designers not understanding Council specific policies. This may cause delays in authority approvals.	Possible	Major	High	Ensure design team are provided with relevant Council documents related to the RAIF and Arts plan and ensure these documents are constantly referred to during the design development process.	Unlikely	Minor	Low	
3.07	Building design and material selection does not align with Council's asset maintenance funding ability.	The gallery building design and materiality selection does not align with Council's ongoing asset maintenance funding ability due to insufficient engagement with Council asset maintenance and operations teams. This may cause insufficient maintenance to be undertaken on the gallery.	Possible	Major	High	Ensure Council asset maintenance and operations teams are engaegd with throughout the design process to ensure the buildign design and materiality selection aligns with proposed asset maintenance budgets.	Unlikely	Minor	Low	
3.08	Delay in authority approvals (including planning approvals)	Delay in obtaining authority approvals due to design implications. This may lead to project delays.	Likely	Moderate	High	Undertake early consultation with relevant authorities ensuring authority requirements are integrated into the project design.	Possible	Minor	Medium	

New Regional Gallery - Risk Register

Option C - Bulcock Street Site

Risk Identification			Uncontrolled Risk Rating			Risk Mitigation	Controlled Risk Rating			Notes
Risk Item No.	Risk Description	Cause and Consequences	Likelihood	Consequence	Risk Rating	Risk Management Controls	Likelihood	Consequence	Risk Rating	
3.09	Inground or existing building conditions	Additional capital expenditure or a delay to the project due to unknown inground or existing building conditions.	Possible	Major	High	Undertake reasonable inground and existing building investigations to ensure inground and existing building conditions are understood and allow for sufficient time within the	Possible	Minor	Medium	
3.10	Misaligned project expectations	Project size and scale may cause the community to have a negative view of the project, which may lead to project delays.	Likely	Moderate	High	Undertake extensive and early community consultation, ensuring project design and requirements are communicated and understood by the community.	Possible	Minor	Medium	
3.11	Misaligned environmental and ecological expectations	Removal of trees and other ecological items of concern may cause the community to have a negative view of the project, which may lead to project delays.	Likely	Moderate	High	Undertake extensive and early community consultation, ensuring project requirements (in particular tree removal) are communicated and understood by the community.	Possible	Moderate	Medium	
3.12	Damage to adjacent buildings/properties	Damage to adjacent buildings and properties during the construction process due to mismanagement of the construction process.	Possible	Moderate	Medium	Ensure Contractors establish appropriate procedures and dilapidation reports for building works taking place adjacent to existing buildings and near property boundaries.	Unlikely	Minor	Low	
3.13	Functional brief and cost plan misalignment	Adequate brief definition is not available in time for finalisation of cost plan, resulting in a cost misalignment.	Likely	Moderate	High	Define brief before finalising the cost plan.	Possible	Moderate	Medium	
3.14	Project scope verse precinct scope misalignment	Precinct planning around gallery interface unavailable, resulting in a cost misalignment.	Likely	Moderate	High	Convene specific coordination meetings with precinct designers and project teams.	Unlikely	Minor	Low	
3.15	Inadequate capital cost estimate	Capital costs are higher than estimated due to incorrect cost estimates. This may lead to a change in the project requirements and cause the project to be delayed.	Possible	Major	High	Ensure project requirements are fully resolved and understood to enable inclusion in project cost estimates. Build in appropriate project contingency.	Unlikely	Moderate	Medium	
3.16	Increase in construction escalation rates	Construction escalation rates vary more than anticipated, which may lead to an increase in capital costs.	Possible	Moderate	Medium	Ensure the construction contract has inbuilt flexibility to allow for cost escalation. Build in appropriate project contingency.	Possible	Minor	Medium	
3.17	Low market interest from contractors	The project does not generate interest from Tier 1 construction contractors. This may lead to a lower quality building.	Possible	Major	High	Undertake a market sounding process and a rigorous procurement process to ensure a suitable contractor is engaged.	Unlikely	Minor	Low	
3.18	Delay in construction process	Incorrect or inadequate management of the construction process may lead to project delays.	Possible	Major	High	Selecting an appropriate model of delivery for the construction process and ensuring the construction contract has inbuilt flexibility to allow for construction delays.	Possible	Minor	Medium	
3.19	Construction Insolvency	Contractor engaged to undertake building works becomes insolvent or cannot deliver on agreed scope. This may lead to a shift in the completion date or additional capital cost increases.	Possible	Major	High	Undertake a rigorous due diligence and tender process, ensuring the contractor has the financial capability to undertake the project.	Unlikely	Major	Medium	
3.20	Noise and light pollution impact on neighbouring buildings and properties	The size and scale of the gallery may impact surrounding buildings by contributing additional noise and/or light pollution. This may cause negative support by the local community for the gallery.	Possible	Major	High	Adopt design principals that will minimize the gallery's impact on surrounding buildings and properties. Undertake extensive and early community consultation, ensuring building size and scale are communicated and understood by the community.	Possible	Minor	Medium	
3.21	Building not fit for purpose once project completed	The gallery building is not fit for purpose due to building requirements not being defined and accepted. This may cause negative support by the local community for the gallery.	Possible	Catastrophic	Critical	Mitigate by thorough detailed stakeholder consultation both project planning and delivery, whilst incorporating sufficient flexibility into gallery spaces for future use and growth.	Possible	Major	High	medium-high = level changes on this site (east-west) will be an issue to balance with public realm permeability and access as well as loading
3.22	Construction delays	Building contractor and project consultants do not achieve contract completion dates, delaying occupancy and use.	Possible	Major	High	Incorporate sufficient time in programme and provide adequate provisions / penalties in construction contract and tender documents to ensure timeframes are met.	Possible	Moderate	Medium	
4. Operating Risk										
4.01	Inadequate lifecycle cost estimate	Lifecycle costs differ to those estimated as a result of: - Fit out becomes obsolete and requires replacement more frequently - ICT and equipment fails, becomes obsolete or does not provide the functionality required over the expected term - Building fit out costs need replacement at higher rates than anticipated. This may lead to lifecycle costs being higher than expected and Council requiring to provide additional operating funds.	Possible	Major	High	Develop cost estimate based on benchmarking data and condition assessment reports. Build flexibility in the design for future refurbishment.	Possible	Minor	Medium	
4.02	Unable to fund operating costs on an ongoing basis	SCC unable to fund ongoing operating costs due to cost escalation and exceedance of SCC budgets. This may result in the gallery programming and exhibitions not meeting identified service needs.	Possible	Catastrophic	Critical	SCC to endorse budget commitment for funding of operational shortfall for a nominated period of time with built in review and revise hurdles based on actual performance data of gallery operations.	Possible	Moderate	Medium	
4.03	Relationships with key partners and stakeholders, including regional First Nations and Traditional Owner communities, local artists, supporters and/or donors, become ineffective or hostile.	Promises made to stakeholders and key partners not being kept. This may result in less support than for the gallery from key partners, stakeholders and donors.	Possible	Major	High	Maintain effective communication strategies that are reviewed for effectiveness and quality. Establish formal and informal lines of communication where disagreements and disputes can be managed.	Unlikely	Minor	Low	
4.04	Inflexible design in changing operational environment	Design solution does not allow for future changes. This can be caused by cost reduction exercises through the value management process, which will reduce building functionality and flexibility.	Possible	Major	High	Ensure design and construction processes maintain alignments with functional brief requirementst in terms of future proofing.	Unlikely	Minor	Low	
4.05	Increase in operating cost escalation rates	Market competition increases costs of exhibition supply, energy costs exceed projections and market demand for key staff drive wage costs higher then forecast. This may cause a decrease funds available for gallery programming.	Possible	Major	High	Galleries have only limited exposure to revenue risks and changes in costs strcutures are likley to be able to be controlled eiter before impacts or in the short term.	Unlikely	Minor	Low	
4.06	Shortage of appropriately skilled staff	Qualified staff are unwilling to relocate from major CBD centres to the Sunshine Coast. This may hinder the growth of the gallery, due to insufficient staff.	Rare	Major	Medium	Council to review existings employment policies and develop more attractive salary and conditions packages for critical positions.	Unlikely	Minor	Low	
4.07	Unable to secure a food and beverage operator	There are no suitable suppliers in the local market or Council's proposed rates and charges do not meet market expectations. This may cause damage to the gallery's public image and a loss in revenue.	Possible	Major	High	Ensure that the value proposition for the market remains high by delivering a quality design and ongoing program of events and exhibitions.	Unlikely	Minor	Low	
4.08	Unable to secure a function hire operator	There are no suitable suppliers in the local market or Council's proposed rates and charges do not meet market expectations. This may cause damage to the gallery's public image and a loss in revenue.	Possible	Major	High	Ensure that the value proposition for the market remains high by delivering a quality design and ongoing program of events and exhibitions.	Unlikely	Minor	Low	
4.09	Unable to secure national touring exhibitions	Demand from other galleries for touring exhibitions may exceed supply lines. This may cause damage to the gallery's public image and a loss in revenue.	Possible	Major	High	Design of the gallery is to include sufficient flexibility in spatial functionality and capacity to facilitate and attract varying size touring exhibitions with differing technical requirements, ensuring gallery conditions remain recognised as suitable for major national touring needs. Ensure gallery leadership is properly resourced to proactively engage with the sector.	Unlikely	Minor	Low	
4.10	Unable to secure local programs	Local artists, due to issues of quality and/or interest, are not able to be programmed at the levels forecast. This may cause damage to the gallery's public image and a loss in revenue.	Rare	Major	Medium	Ensure gallery leadership maintains a positive engagement with existing and emerging artists and offers attractive levels of support and development opportunities for SSC artists.	Unlikely	Moderate	Medium	
4.11	Organisation changes during operation	Changes in Council leadership lead to a change in long-term strategic direction and support for arts and culture generally or for the Gallery in particular.	Rare	Catastrophic	High	Council has strong record in terms of supprting arts and cultural infrastructure and programs over a long period. Given the unusual situation that has occurred in Rockhampton in terms of their new Gallery, Council will need to ensure clear, positive and unequivocal messaging.	Unlikely	Minor	Low	

New Regional Gallery - Risk Register

Option C - Bulcock Street Site

Risk Identification			Uncontrolled Risk Rating			Risk Mitigation	Controlled Risk Rating			Notes
Risk Item No.	Risk Description	Cause and Consequences	Likelihood	Consequence	Risk Rating	Risk Management Controls	Likelihood	Consequence	Risk Rating	
4.12	Asset maintenance	Budget pressures on Council caused by other events or out of scope maintenance requirements. The impacts could include loss of AAA rating capability, poor visitor experience and pressures from commercial partners.	Possible	Major	High	Council to ensure that Gallery needs are properly reflected in long term facility maagement plans.	Unlikely	Minor	Low	
4.13	Absent Governance Model	An absent governance model for the proposed gallery may be caused by a lack of insight in creating the model prior to operations. This may lead to mismanagement of the gallery and additional operating costs.	Possible	Major	High	Creation of a Gallery Governance Model, which will establish a decision-making authority for a gallery related matters.	Possible	Moderate	Medium	
4.15	Damage to gallery collection	Risk of damage incurred to gallery collection during decanting process.	Possible	Major	High	Develop storage and relocation plans for the collection, ensuring handling is kept to a minimum and storage facilities provide adequate environment for art collection.	Unlikely	Minor	Low	
5. Revenue Risk										
5.01	Patronage numbers lower than expected	The number of patrons is lower than the estimated numbers due to incorrect forecasts or estimates. This may lead to a decrease in anticipated revenue and Council requiring to provide additional operating funds.	Possible	Major	High	Ensure adequate use of benchmarking data to inform the patronage estimates, appropriate contingency allowances are made and sufficient sensitivity / scenario analysis are undertaken.	Possible	Moderate	Medium	
5.02	Exhibition and programming numbers do not achieve sufficient commercial activity	The forecast visitation does not eventuate due to inability to attract patrons through inappropriate spatial design of the facility and precinct activation that discourages suitable exhibitions, resulting in reduced new and repeat visitors that negatively impact the ability of the Gallery to generate commercial activity and attract commercial investment and partnership in the gallery.	Possible	Major	High	Ensure adequate use of benchmarking data to inform the exhibition and programming estimates, appropriate contingency allowances are made and sufficient sensitivity / scenario analysis are undertaken..	Possible	Moderate	Medium	
5.03	Ramp up numbers lower than expected	The assumptions relating to the increase in audience numbers is not met over the 5 year transition period due to incorrect forecasts or estimates. This may lead to a decrease in anticipated revenue and Council requiring to provide additional operating funds.	Possible	Major	High	Ensure adquate market testing and competition analysis is undertaken, suitable benchmarking data is utilised to create forecast estimates and economic modelling and analysis is undertaken.	Possible	Moderate	Medium	
5.04	Revenue from function hire lower than expected	Revenue generated by the gallery from function sales is lower than expected due to local competition. This may lead to a decrease in anticipated revenue and Council requiring to provide additional operating funds.	Possible	Major	High	Ensure adquate market testing and competition analysis is undertaken and suitable benchmarking data and economic modelling is utilised to create forecast estimates.	Possible	Moderate	Medium	
5.05	Food and beverage revenue lower than expected	Revenue generated by the gallery from food and beverage sales is lower than expected due to local competition. This may lead to a decrease in anticipated revenue and Council requiring to provide additional operating funds.	Possible	Major	High	Ensure adquate market testing and competition analysis is undertaken and suitable benchmarking data and economic modelling is utilised to create forecast estimates.	Possible	Moderate	Medium	
5.06	Merchandise sales lower than expected	Revenue generated by the gallery from merchandies sales is lower than expected due to local competition. This may lead to a decrease in anticipated revenue and Council requiring to provide additional operating funds.	Possible	Major	High	Ensure adquate market testing and competition analysis is undertaken and suitable benchmarking data and economic modelling is utilised to create forecast estimates.	Possible	Moderate	Medium	
5.11	Inability to attract private sector investment / participation	The development model / concept fails to attract and secure private sector involvement in the planning, delivery and operation of the facility, which increase financial burden on SCC resources and potential increased government funding required.	Possible	Major	High	Market consultation to be undertaken prior to project financial commitment to gauge commercial interest and market capacity to financially contribute to the project, with a targeted engagement strategy to be developed to secure private sector pre commitment.	Unlikely	Moderate	Medium	
5.18	Long term viability of the precinct not future proofed.	The gallery development is one element in precinct activation, with additional initiatives required to ensure long term sustainable outcomes across the precinct such as transport, open spaces, resilient built form and interdependent businesses and adaptive land uses. Failure to adequately factor urban design principles for sustainable and resilient communities may potentially limit commercial and wider economic benefits in the medium to long term.	Possible	Major	High	The Caloundra Centre Activation Plan sets the overarching masterplan and implementation guide for the precinct which is to be adhered with to enable sustainable and resilient activity. Endorsed land uses and development initiatives in the Plan provide flexibility and momentum for sustainable outcomes.	Likely	Moderate	High	location creates poor connectivity to other cultural assets and divides the public realmloading and unloading and back of house fronting public realm is a poor outcome
5.19	Precinct activation fails to deliver commercial opportunities and investment	Lack of precinct activation due to an incohesive planning policy and poorly implemented masterplan may result in inadequate levels of commercial investment and activity required for the sustainable operation of the gallery.	Possible	Major	High	Ensure SCC endorsement and prioritisation of projects specified in the Caloundra Community Creative Hub vision, with particular emphasis on delivering the Town Centre which will activate the precinct.	Possible	Moderate	Medium	Medium-high. Activation of town square at risk
5.20	Forecast project benefits and returns do not meet minimum investment hurdles.	The modelled returns on investment do not achieve SCC's minimum financial hurdles and therefore cause concern around project viability and ultimate endorsement to proceed.	Possible	Major	High	Sensitivity and scenario analysis to be undertaken on the development feasibility model, establishing minimum thresholds for commercial and operational inputs to meet requirements.	Possible	Moderate	Medium	

New Regional Gallery - Risk Register

Option D - Existing Library Site

Register Type:	PROJECT
Project No.:	New Regional Gallery
Project Name:	Option D - Existing library site
Client:	Sunshine Coast Council
Register Rev Date:	26-Jul-23
Register Revision:	5

Show Risk Rating represented as
Risk Rating Name

- Notes:
- 1 This risk register has been prepared to document hazards and risks associated with the project
 - 2 The full lifecycle of the project has been considered including design, construction (including commissioning), operation, maintenance, modification and demolition pha
 - 3 Residual risks which are high or critical require action by various stakeholders
 - 4 This risk register does not replace the need for other stateholders to complete their own hazard identification and risk assessment for the project in due course



Risk Identification			Uncontrolled Risk Rating			Risk Mitigation	Controlled Risk Rating			Notes
Risk Item No.	Risk Description	Cause and Consequences	Likelihood	Consequence	Risk Rating	Risk Management Controls	Likelihood	Consequence	Risk Rating	
1. Support and Financial Risks										
1.01	Loss of Mayor or Council support for the gallery project	A loss of SCC support for the gallery project can occur as a result of a change in SCC staff, a change in SCC priorities or the gallery project not aligning with SCC policies. This may result in the gallery project not proceeding..	Possible	Major	High	Establish the gallery project as a priority project for Council and undertake continual reviews of the gallery project, ensuring alignment with Council policies. This is to include the creation of an engagement strategy, which will require briefing and discussions with a broad range of Council staff and Councillors to inform of the objectives and benefits of the gallery.	Unlikely	Moderate	Medium	
1.02	Regional Development Australia Sunshine Coast (RDA) and Federal Members do not support gallery project	RDA and Federal Members may not support the gallery project if they are not informed of the project or importance of the project. This may result in the gallery project not obtaining federal funding.	Possible	Moderate	Medium	Undertake extensive and early consultation with the RDA and Federal Members, ensuring project requirements and benefits are communicated and understood.	Unlikely	Moderate	Medium	
1.03	Organisational changes during the course of the project	Organisational changes during the course of the project (by both Council and the project team) can occur as a result of staff turnover. This may result in a loss of project knowledge.	Possible	Moderate	Medium	Establishment and maintaining of a master document register that contains all relevant project documents and communication, ensuring all project members contribute documents and correspondence.	Unlikely	Minor	Low	
1.04	Change in city/regional priorities	A change in city/regional priorities may be caused by a change in economy, change in government or a change in population growth within the region. This may result in the gallery project no longer being supported by Council and the gallery project no longer proceeding.	Possible	Major	High	Establish the gallery project as a priority project for Council and undertake continual reviews of the gallery project, ensuring alignment with Council policies.	Unlikely	Moderate	Medium	
1.05	Capital investment failure – SCC unable to provide funding for the gallery	SCC may not be able to provide funding for the gallery project due to reallocation of capital costs and priorities. This may result in the gallery project not proceeding in accordance with proposed project plan.	Possible	Catastrophic	Critical	Establish the gallery project as a priority project for Council and seek funding from private sector and government following completion and SCC endorsement of the PAF/Business Case.	Possible	Major	High	
1.06	Unable to secure State Government funding	Funding from the State Government may not occur due to gallery project not aligning with State Government funding requirements, in particular the Arts QLD roadmap. This may result in the gallery project not proceeding.	Possible	Major	High	Undertake early engagement with State Government staff/representatives and undertake continual reviews of the gallery project, ensuring alignment with State Government policies.	Possible	Moderate	Medium	
1.07	Unable to secure Federal Government funding	Funding from the Federal Government may not occur due to the gallery project not aligning with Federal Government funding requirements. This may result in the gallery project not proceeding.	Possible	Major	High	Undertake early engagement with Federal Government staff/representatives and Federal Members and undertake continual reviews of the gallery project, ensuring alignment with Federal Government policies.	Possible	Moderate	Medium	
1.08	Unable to secure philanthropic contributions	Philanthropic contributions to the gallery may not occur due to the local community and local businesses not supporting the gallery. This may result in Council having to contribute additional funds to the gallery capital expenditure and/or operational expenditure.	Possible	Moderate	Medium	Undertake extensive and early local community and business consultation, ensuring project requirements are communicated and understood by the local community and businesses.	Possible	Minor	Medium	
1.09	Lack of stakeholder engagement, both internal and external stakeholders	A lack of stakeholder engagement may be caused by an incorrect identification of stakeholders or stakeholders being unavailable. This may result in a lack of support of the gallery project by Council and the public.	Possible	Major	High	Establish a stakeholder engagement strategy to identify key internal and external stakeholders. Undertake continual internal and external stakeholder consultation, ensuring project requirements are communicated and understood.	Possible	Moderate	Medium	
1.10	Reputational risk for SCC through inability to deliver on public commitments	Through endorsement of the business case and subsequent funding award, SCC is publicly committing to delivering the project benefits identified. Inability to achieve these benefits carries significant reputational risk.	Possible	Major	High	SCC is to clearly articulate the select project benefits and commitments to be made public, ensuring the project is fully funded and committed prior to releasing details publicly.	Possible	Moderate	Medium	
1.11	Lack of First Nations engagement and involvement	A lack of First Nations engagement may be caused by an incorrect identification of relevant First Nations groups (stakeholders) or First Nations groups (stakeholders) not being available. This may result in a lack of support of the gallery project by Council and the public and the gallery project not aligning with both the Council and State Government First Nations Arts requirements/policies.	Possible	Major	High	Establish a stakeholder engagement strategy to identify key First Nations groups to engage with. Undertake continual consultation, ensuring project requirements are communicated and understood.	Possible	Moderate	Medium	
1.12	Adverse movement in inflation / market cycle impacting funding need	The proposed budget inadequately provides for movement in goods/services prices, resulting in need for additional funds.	Possible	Major	High	Appoint an experienced quantity surveyor that allows for adequate contingency throughout the gallery project. In addition any funding applications must include contingency and risk provisions.	Possible	Moderate	Medium	
1.13	Public benefit of project not clearly articulated	Public benefit of the gallery is not clearly articulated due to insufficient community engagement. This may lead to a negative perception of the gallery by the community.	Possible	Major	High	Establish a stakeholder engagement strategy to identify key community stakeholders. Undertake continual community stakeholder consultation, ensuring project benefits communicated and understood.	Unlikely	Moderate	Medium	
1.14	Stakeholders dissatisfied with precinct outcome upon completion	The final project deliverables and perceived benefits do not achieve or meet stakeholder expectations of precinct outcomes due to a shift in project scope or drivers, resulting in lack of benefits realisation for stakeholders.	Possible	Major	High	Establish a stakeholder engagement strategy to identify and consult key community stakeholders. Undertake continual community stakeholder consultation, ensuring project benefits clearly communicated, reporting progress against the benefits management plan developed in the business case on a cyclical basis.	Unlikely	Moderate	Low	
1.15	Business case is not supported by SCC	SCC does not support the business case due to the forecast operational costs and capital costs. This may result in the business case failing to proceed.	Possible	Catastrophic	Critical	Establish a project governance framework and stakeholder engagement strategy to identify key Council stakeholders. Undertake continual briefing and consultation, ensuring business case information is constantly reviewed and approved by SCC at each project gateway.	Possible	Moderate	Low	
1.16	Business case does not work	The business case analysis does not support the creation of a viable business case. This may result in the business case no longer proceeding.	Unlikely	Catastrophic	High	Ensure rigorous analysis is undertaken in line with the QLD Government PAF framework.	Possible	Moderate	Medium	

New Regional Gallery - Risk Register

Option D - Existing Library Site

Risk Identification			Uncontrolled Risk Rating			Risk Mitigation	Controlled Risk Rating			Notes
Risk Item No.	Risk Description	Cause and Consequences	Likelihood	Consequence	Risk Rating	Risk Management Controls	Likelihood	Consequence	Risk Rating	
2. Community & Environmental Risks										
2.01	Availability of site for development	The proposed site may not be available to be redeveloped due to existing tenants/leases being in place, preventing the proposed site from being available. This may cause project delays.	Possible	Major	High	Ensure delivery of gallery project aligns with existing leases/tenant agreements. Ensure new leases/tenant agreements align with the proposed delivery schedule of the gallery project.	Unlikely	Moderate	Medium	
2.02	Delay in other Council projects	A delay in other Council projects may prevent Council from having resources available to deliver the gallery project. This may cause project delays.	Possible	Major	High	Establish the gallery project as a priority project for Council, ensuring resources are committed within Council for the project.	Unlikely	Moderate	Medium	
2.03	Absence of a cohesive precinct vision	The absence of a cohesive precinct vision may be caused by the lack of an overarching vision document and a committee/authority in place to manage the delivery of a precinct vision. This may result in a delay in the delivery of the precinct and a disconnection between Council assets, buildings and infrastructure within the precinct.	Possible	Major	High	Engagement of a precinct vision manager to create and oversee precinct vision and management strategies, ensuring all assets, buildings and infrastructure within the precinct are considered and in alignment.	Unlikely	Moderate	Medium	
2.04	Absence of a cohesive precinct delivery plan	The absence of a cohesive precinct delivery plan may be caused by the lack of a committee/authority in place to manage the creation of a precinct delivery plan. This may result in a delay in the delivery of the precinct and a disconnection of Council assets, buildings and infrastructure within the precinct.	Possible	Major	High	Establishment of a precinct strategy/delivery plan, which will detail the timing of various precinct projects. Establishment of a precinct working committee, with representatives from the various precinct project.	Unlikely	Moderate	Medium	
2.05	Absence of a collective visible leadership and decision-making authority for the precinct	An absence of a collective visible leadership and decision-making authority for the precinct can occur as a result of a lack of precinct governance and a precinct authority/committee. This may result in a disconnection between Council assets, buildings and infrastructure within the precinct.	Possible	Major	High	Creation of a Precinct Governance Model, which will establish a decision-making authority for precinct related matters.	Unlikely	Moderate	Medium	
2.06	Possible cultural significance of Felicity Park	Felicity Park may have cultural or heritage significance, resulting in the inability to develop over the parkland.	Possible	Major	High	It is recommended suitably qualified persons and/or representatives from the local heritage groups are engaged to confirm that any future development will not cause harm to anything identified as having cultural heritage value.	Possible	Minor	Medium	
2.07	Loss of environmental assets within precinct.	The gallery development results in a loss of natural assets within the precinct due to building footprint and operational activities impacting green spaces and established vegetation.	Almost Certain	Moderate	High	Engage Ecology consultant to establish significant vegetation and devise management plan to minimise impact of development on loss of vegetation and high value assets, prepare landscape plan to offset loss of significant assets.	Unlikely	Minor	Low	
2.08	Land use controls constrain development potential.	The current Queensland Government Titles Registry identifies that the site is located on Lot 666 on CG4615, a land parcel held by Council under a Deed of Grant in Trust from the State of Queensland, which presents a risk in terms of SCC providing owner's consent for development of the existing gallery site.	Almost Certain	Major	Critical	SCC to consult with relevant planning authorities on the process and time implications for removal of land use constraint on title, developing a plan for removal of caveat.	Unlikely	Minor	Low	
2.20	Negative impact on neighbouring land uses and business.	The development of a new gallery may have detrimental impacts on surrounding land uses and businesses due to built from implications, planning outcomes, loss of commercial activity and increased competition.	Possible	Major	High	Project team to undertake comprehensive consultation on precinct users, developing a detailed project and staging plan that is widely communicated and incorporates input from externa stakeholders to minimise impact.	Unlikely	Minor	Low	
2.21	Development staging impacts on precinct operations and land uses	The continuity of precinct operations is disrupted due to construction activities resulting in loss of commercial activity for local businesses and reduced amenity across the precinct.	Likely	Major	Critical	Contingency and staging plans to be developed, particularly focussed on minimising disruption to commercial activities and user needs in the Precinct.	Unlikely	Minor	Low	
3. Design and Construction Risk										
3.01	Delay in project commencement	Delay in project commencement arising from issues such as delays in Government decisions, including delays in Government funding. This may lead to a shift in the completion date of the project and capital cost increases due to price escalation.	Possible	Moderate	Medium	Establishment and maintaining of a master delivery program, ensuring appropriate project governance is followed to minimise project delays.	Unlikely	Minor	Low	
3.02	Delay in design development process	Delay in the design development process due to design changes arising from stakeholder requests. This may lead to a shift in the completion date of the project and capital cost increases due to additional consultant fees and escalation.	Likely	Moderate	High	Selecting an appropriate model of delivery for the design development process and ensuring design contracts have inbuilt flexibility to allow for design delays.	Possible	Minor	Medium	
3.03	Gallery building does not align with SCC sustainability requirements	The gallery building design does not align with SCC 's sustainability requirements and policies due building designers not understanding SCC requirements or policies. This may cause delays in authority approvals..	Possible	Major	High	Design phase to incorporate 'SCC ESD standards and sufficient time for ESD issues to be resolved and provide adequate clauses in construction contract and tender documents to ensure timeframes are met. The project cost plan is to also factor sufficient allowance for ESD design and implementation to reduce risk of removal from scope due to budget constraints.	Possible	Minor	Medium	
3.04	Gallery building setbacks do meet Council requirements.	Gallery building setbacks do not align with Council Local Area Plan due to building designers not understanding Council requirements or policies. This may cause delays in authority approvals.	Possible	Major	High	Ensure design team are provided with relevant Council documents related to the Local Area Plan.	Unlikely	Minor	Low	
3.05	Gallery building does not align with the Sunshine Coast Design Guide	Gallery building setbacks do not align with the Sunshine Coast Design Guide due to building designers not understanding Council requirements or policies. This may cause delays in authority approvals.	Possible	Major	High	Ensure design team are provided with the Sunshine Coast Design guide and ensure building aligns with objectives in the design guide.	Unlikely	Minor	Low	
3.06	Gallery building does not align with Council RAIF and Arts Plan	The gallery building design does not align with Council's RAIF and Arts plan policies due building designers not understanding Council specific policies. This may cause delays in authority approvals.	Possible	Major	High	Ensure design team are provided with relevant Council documents related to the RAIF and Arts plan and ensure these documents are constantly referred to during the design development process.	Unlikely	Minor	Low	
3.07	Building design and material selection does not align with Council's asset maintenance funding ability.	The gallery building design and materiality selection does not align with Council's ongoing asset maintenance funding ability due to insufficient engagement with Council asset maintanace and operations teams. This may cause insufficient maintenance to be undertaken on the gallery.	Possible	Major	High	Ensure Council asset maintenance and operations teams are engagegd with throughout the design process to ensure the buildign design and materiality selection aligns with proposed asset maintenance budgets.	Unlikely	Minor	Low	
3.08	Delay in authority approvals (including planning approvals)	Delay in obtaining authority approvals due to design implications. This may lead to project delays.	Likely	Moderate	High	Undertake early consultation with relevant authorities ensuring authority requirements are integrated into the project design.	Possible	Minor	Medium	
3.09	Inground or existing building conditions	Additional capital expenditure or a delay to the project due to unknown inground or existing building conditions.	Possible	Major	High	Undertake reasonable inground and existing building investigations to ensure inground and existing building conditions are understood and allow for sufficient time within the	Possible	Minor	Medium	
3.10	Misaligned project expectations	Project size and scale may cause the community to have a negative view of the project, which may lead to project delays.	Likely	Moderate	High	Undertake extensive and early community consultation, ensuring project design and requirements are communicated and understood by the community.	Possible	Minor	Medium	
3.11	Misaligned environmental and ecological expectations	Removal of trees and other ecological items of concern may cause the community to have a negative view of the project, which may lead to project delays.	Likely	Moderate	High	Undertake extensive and early community consultation, ensuring project requirements (in particular tree removal) are communicated and understood by the community.	Possible	Moderate	Medium	

New Regional Gallery - Risk Register

Option D - Existing Library Site

Risk Identification			Uncontrolled Risk Rating			Risk Mitigation	Controlled Risk Rating			Notes
Risk Item No.	Risk Description	Cause and Consequences	Likelihood	Consequence	Risk Rating	Risk Management Controls	Likelihood	Consequence	Risk Rating	
3.12	Damage to adjacent buildings/properties	Damage to adjacent buildings and properties during the construction process due to mismanagement of the construction process.	Possible	Moderate	Medium	Ensure Contractors establish appropriate procedures and dilapidation reports for building works taking place adjacent to existing buildings and near property boundaries.	Unlikely	Minor	Low	
3.13	Functional brief and cost plan misalignment	Adequate brief definition is not available in time for finalisation of cost plan, resulting in a cost misalignment.	Likely	Moderate	High	Define brief before finalising the cost plan.	Possible	Moderate	Medium	
3.14	Project scope verse precinct scope misalignment	Precinct planning around gallery interface unavailable, resulting in a cost misalignment.	Likely	Moderate	High	Convene specific coordination meetings with precinct designers and project teams.	Unlikely	Minor	Low	
3.15	Inadequate capital cost estimate	Capital costs are higher than estimated due to incorrect cost estimates. This may lead to a change in the project requirements and cause the project to be delayed.	Possible	Major	High	Ensure project requirements are fully resolved and understood to enable inclusion in project cost estimates. Build in appropriate project contingency.	Unlikely	Moderate	Medium	
3.16	Increase in construction escalation rates	Construction escalation rates vary more than anticipated, which may lead to an increase in capital costs.	Possible	Moderate	Medium	Ensure the construction contract has inbuilt flexibility to allow for cost escalation. Build in appropriate project contingency.	Possible	Minor	Medium	
3.17	Low market interest from contractors	The project does not generate interest from Tier 1 construction contractors. This may lead to a lower quality building.	Possible	Major	High	Undertake a market sounding process and a rigorous procurement process to ensure a suitable contractor is engaged.	Unlikely	Minor	Low	
3.18	Delay in construction process	Incorrect or inadequate management of the construction process may lead to project delays.	Possible	Major	High	Selecting an appropriate model of delivery for the construction process and ensuring the construction contract has inbuilt flexibility to allow for construction delays.	Possible	Minor	Medium	
3.19	Construction Insolvency	Contractor engaged to undertake building works becomes insolvent or cannot deliver on agreed scope. This may lead to a shift in the completion date or additional capital cost increases.	Possible	Major	High	Undertake a rigorous due diligence and tender process, ensuring the contractor has the financial capability to undertake the project.	Unlikely	Major	Medium	
3.20	Noise and light pollution impact on neighbouring buildings and properties	The size and scale of the gallery may impact surrounding buildings by contributing additional noise and/or light pollution. This may cause negative support by the local community for the gallery.	Possible	Major	High	Adopt design principals that will minimize the gallery's impact on surrounding buildings and properties. Undertake extensive and early community consultation, ensuring building size and scale are communicated and understood by the community.	Possible	Minor	Medium	
3.21	Building not fit for purpose once project completed	The gallery building is not fit for purpose due to building requirements not being defined and accepted. This may cause negative support by the local community for the gallery.	Possible	Catastrophic	Critical	Mitigate by thorough detailed stakeholder consultation both project planning and delivery, whilst incorporating sufficient flexibility into gallery spaces for future use and growth.	Unlikely	Minor	Low	Site provides for greater flexibility in future design with option for larger ground floor footprint
3.22	Construction delays	Building contractor and project consultants do not achieve contract completion dates, delaying occupancy and use.	Possible	Major	High	Incorporate sufficient time in programme and provide adequate provisions / penalties in construction contract and tender documents to ensure timeframes are met	Possible	Moderate	Medium	
4. Operating Risk										
4.01	Inadequate lifecycle cost estimate	Lifecycle costs differ to those estimated as a result of: - Fit out becomes obsolete and requires replacement more frequently - ICT and equipment fails, becomes obsolete or does not provide the functionality required over the expected term - Building fit out costs need replacement at higher rates than anticipated. This may lead to lifecycle costs being higher than expected and Council requiring to provide additional operating funds.	Possible	Major	High	Develop cost estimate based on benchmarking data and condition assessment reports. Build flexibility in the design for future refurbishment.	Possible	Minor	Medium	
4.02	Unable to fund operating costs on an ongoing basis	SCC unable to fund ongoing operating costs due to cost escalation and exceedance of SCC budgets. This may result in the gallery programming and exhibitions not meeting identified service needs.	Possible	Catastrophic	Critical	SCC to endorse budget commitment for funding of operational shortfall for a nominated period of time with built in review and revise hurdles based on actual performance data of gallery operations.	Possible	Moderate	Medium	
4.03	Relationships with key partners and stakeholders, including regional First Nations and Traditional Owner communities, local artists, supporters and/or donors, become ineffective or hostile.	Promises made to stakeholders and key partners not being kept. This may result in less support than for the gallery from key partners, stakeholders and donors.	Possible	Major	High	Maintain effective communication strategies that are reviewed for effectiveness and quality. Establish formal and informal lines of communication where disagreements and disputes can be managed.	Unlikely	Minor	Low	
4.04	Inflexible design in changing operational environment	Design solution does not allow for future changes. This can be caused by cost reduction exercises through the value management process, which will reduce building functionality and flexibility.	Possible	Major	High	Ensure design and construction processes maintain alignments with functional brief requirement in terms of future proofing.	Unlikely	Minor	Low	
4.05	Increase in operating cost escalation rates	Market competition increases costs of exhibition supply, energy costs exceed projections and market demand for key staff drive wage costs higher then forecast. This may cause a decrease funds available for gallery programming.	Possible	Major	High	Galleries have only limited exposure to revenue risks and changes in costs strcutures are likley to be able to be controlled eiter before impacts or in the short term.	Unlikely	Minor	Low	
4.06	Shortage of appropriately skilled staff	Qualified staff are unwilling to relocate from major CBD centres to the Sunshine Coast. This may hinder the growth of the gallery, due to insufficient staff.	Rare	Major	Medium	Council to review existings employment policies and develop more attractive salary and conditions packages for critical postions.	Unlikely	Minor	Low	
4.07	Unable to secure a food and beverage operator	There are no suitable suppliers in the local market or Council's proposed rates and charges do not meet market expectations. This may cause damage to the gallery's public image and a loss in revenue.	Possible	Major	High	Ensure that the value proposition for the market remains high by delivering a quality design and ongoing program of events and exhibitions.	Unlikely	Minor	Low	
4.08	Unable to secure a function hire operator	There are no suitable suppliers in the local market or Council's proposed rates and charges do not meet market expectations. This may cause damage to the gallery's public image and a loss in revenue.	Possible	Major	High	Ensure that the value proposition for the market remains high by delivering a quality design and ongoing program of events and exhibitions.	Unlikely	Minor	Low	
4.09	Unable to secure national touring exhibitions	Demand from other galleries for touring exhibitions may exceed supply lines. This may cause damage to the gallery's public image and a loss in revenue.	Possible	Major	High	Design of the gallery is to include sufficient flexibility in spatial functionality and capacity to facilitate and attract varying size touring exhibitions with differing technical requirements, ensuring gallery conditions remain recognised as suitable for major national touring needs. Ensure gallery leadership is properly resourced to proactively engage with the sector.	Unlikely	Minor	Low	
4.10	Unable to secure local programs	Local artists, due to issues of quality and/or interest, are not able to be programmed at the levels forecast. This may cause damage to the gallery's public image and a loss in revenue.	Rare	Major	Medium	Ensure gallery leadership maintains a positive engagement with existing and emerging artists and offers attrcative levels of support and development oportunities for SSC artists.	Unlikely	Moderate	Medium	
4.11	Organisation changes during operation	Changes in Council leadership lead to a change in long-term strategic direction and support for arts and culture generally or for the Gallery in particular.	Rare	Catastrophic	High	Council has strong record in terms of supprting arts and cultural infrastructure and programs over a long period. Given the unusual situation that has occurred in Rockhampton in terms of their new Gallery, Council will need to ensure clear, positive and unequivocal messaging.	Unlikely	Minor	Low	
4.12	Asset maintenance	Budget pressures on Council caused by other events or out of scope maintenance requirements. The impacts could include loss of AAA rating capabaility, poor visitor experience and pressures from commercial partners.	Possible	Major	High	Council to ensure that Gallery needs are properly reflected in long term facility maagement plans.	Unlikely	Minor	Low	
4.13	Absent Governance Model	An absent governance model for the proposed gallery may be caused by a lack of insight in creating the model prior to operations. This may lead to mismanagement of the gallery and additional operating costs.	Possible	Major	High	Creation of a Gallery Governance Model, which will establish a decision-making authority for a gallery related matters.	Possible	Moderate	Medium	
4.15	Damage to gallery collection	Risk of damage incurred to gallery collection during decanting process.	Possible	Major	High	Develop storage and relocation plans for the collection, ensuring handling is kept to a minimum and storage facilities provide adequate environment for art collection.	Unlikely	Minor	Low	
5. Revenue Risk										

New Regional Gallery - Risk Register

Option D - Existing Library Site

Risk Identification			Uncontrolled Risk Rating			Risk Mitigation	Controlled Risk Rating			Notes
Risk Item No.	Risk Description	Cause and Consequences	Likelihood	Consequence	Risk Rating	Risk Management Controls	Likelihood	Consequence	Risk Rating	
5.01	Patronage numbers lower than expected	The number of patrons is lower than the estimated numbers due to incorrect forecasts or estimates. This may lead to a decrease in anticipated revenue and Council requiring to provide additional operating funds.	Possible	Major	High	Ensure adequate use of benchmarking data to inform the patronage estimates, appropriate contingency allowances are made and sufficient sensitivity / scenario analysis are undertaken.	Possible	Moderate	Medium	
5.02	Exhibition and programming numbers do not achieve sufficient commercial activity	The forecast visitation does not eventuate due to inability to attract patrons through inappropriate spatial design of the facility and precinct activation that discourages suitable exhibitions, resulting in reduced new and repeat visitors that negatively impact the ability of the Gallery to generate commercial activity and attract commercial investment and partnership in the gallery.	Possible	Major	High	Ensure adequate use of benchmarking data to inform the exhibition and programming estimates, appropriate contingency allowances are made and sufficient sensitivity / scenario analysis are undertaken.	Possible	Moderate	Medium	
5.03	Ramp up numbers lower than expected	The assumptions relating to the increase in audience numbers is not met over the 5 year transition period due to incorrect forecasts or estimates. This may lead to a decrease in anticipated revenue and Council requiring to provide additional operating funds.	Possible	Major	High	Ensure adequate market testing and competition analysis is undertaken, suitable benchmarking data is utilised to create forecast estimates and economic modelling and analysis is undertaken.	Possible	Moderate	Medium	
5.04	Revenue from function hire lower than expected	Revenue generated by the gallery from function sales is lower than expected due to local competition. This may lead to a decrease in anticipated revenue and Council requiring to provide additional operating funds.	Possible	Major	High	Ensure adequate market testing and competition analysis is undertaken and suitable benchmarking data and economic modelling is utilised to create forecast estimates.	Possible	Moderate	Medium	
5.05	Food and beverage revenue lower than expected	Revenue generated by the gallery from food and beverage sales is lower than expected due to local competition. This may lead to a decrease in anticipated revenue and Council requiring to provide additional operating funds.	Possible	Major	High	Ensure adequate market testing and competition analysis is undertaken and suitable benchmarking data and economic modelling is utilised to create forecast estimates.	Possible	Moderate	Medium	
5.06	Merchandise sales lower than expected	Revenue generated by the gallery from merchandies sales is lower than expected due to local competition. This may lead to a decrease in anticipated revenue and Council requiring to provide additional operating funds.	Possible	Major	High	Ensure adequate market testing and competition analysis is undertaken and suitable benchmarking data and economic modelling is utilised to create forecast estimates.	Possible	Moderate	Medium	
5.11	Inability to attract private sector investment / participation	The development model / concept fails to attract and secure private sector involvement in the planning, delivery and operation of the facility, which increase financial burden on SCC resources and potential increased government funding required.	Possible	Major	High	Market consultation to be undertaken prior to project financial commitment to gauge commercial interest and market capacity to financially contribute to the project, with a targeted engagement strategy to be developed to secure private sector pre commitment.	Unlikely	Moderate	Medium	
5.18	Long term viability of the precinct if not future proofed.	The gallery development is one element in precinct activation, with additional initiatives required to ensure long term sustainable outcomes across the precinct such as transport, open spaces, resilient built form and interdependent businesses and adaptive land uses. Failure to adequately factor urban design principles for sustainable and resilient communities may potentially limit commercial and wider economic benefits in the medium to long term.	Possible	Major	High	The Caloundra Centre Activation Plan sets the overarching masterplan and implementation guide for the precinct which is to be adhered with to enable sustainable and resilient activity. Endorsed land uses and development initiatives in the Plan provide flexibility and momentum for sustainable outcomes.	Unlikely	Minor	Low	optimum connectivity and exposure of neighbouring facilities. continuous public realm.
5.19	Precinct activation fails to deliver commercial opportunities and investment	Lack of precinct activation due to an incohesive planning policy and poorly implemented masterplan may result in inadequate levels of commercial investment and activity required for the sustainable operation of the gallery.	Possible	Major	High	Ensure SCC endorsement and prioritisation of projects specified in the Caloundra Community Creative Hub vision, with particular emphasis on delivering the Town Centre which will activate the precinct.	Unlikely	Minor	Low	
5.2	Forecast project benefits and returns do not meet minimum investment hurdles.	The modelled returns on investment do not achieve SCC's minimum financial hurdles and therefore cause concern around project viability and ultimate endorsement to proceed.	Possible	Major	High	Sensitivity and scenario analysis to be undertaken on the development feasibility model, establishing minimum thresholds for commercial and operational inputs to meet requirements.	Possible	Moderate	Medium	

Risk Identification			Risk Rating - Option B		Risk Rating - Option C		Risk Rating - Option D	
Risk Item No.	Risk Description	Cause and Consequences	Uncontrolled	Controlled	Uncontrolled	Controlled	Uncontrolled	Controlled
1. Political, Stakeholder and Project Support Risks								
1.01	Loss of Mayor or Council support for the gallery project	A loss of SCC support for the gallery project can occur as a result of a change in SCC staff, a change in SCC priorities or the gallery project not aligning with SCC policies. This may result in the gallery project not proceeding..	High	Medium	High	Medium	High	Medium
1.02	Regional Development Australia Sunshine Coast (RDA) and Federal Members do not support gallery project	RDA and Federal Members may not support the gallery project if they are not informed of the project or importance of the project. This may result in the gallery project not obtaining federal funding.	Medium	Medium	Medium	Medium	Medium	Medium
1.03	Organisational changes during the course of the project	Organisational changes during the course of the project (by both Council and the project team) can occur as a result of staff turnover. This may result in a loss of project knowledge.	Medium	Low	Medium	Low	Medium	Low
1.04	Change in city/regional priorities	A change in city/regional priorities may be caused by a change in economy, change in government or a change in population growth within the region. This may result in the gallery project no longer being supported by Council and the gallery project no longer proceeding.	High	Medium	High	Medium	High	Medium
1.05	Capital investment failure – SCC unable to provide funding for the gallery	SCC may not be able to provide funding for the gallery project due to reallocation of capital costs and priorities. This may result in the gallery project not proceeding in accordance with proposed project plan.	Critical	High	Critical	High	Critical	High
1.06	Unable to secure State Government funding	Funding from the State Government may not occur due to gallery project not aligning with State Government funding requirements, in particular the Arts QLD roadmap. This may result in the gallery project not proceeding.	High	Medium	High	Medium	High	Medium
1.07	Unable to secure Federal Government funding	Funding from the Federal Government may not occur due to the gallery project not aligning with Federal Government funding requirements. This may result in the gallery project not proceeding.	High	Medium	High	Medium	High	Medium
1.08	Unable to secure philanthropic contributions	Philanthropic contributions to the gallery may not occur due to the local community and local businesses not supporting the gallery. This may result in Council having to contribute additional funds to the gallery capital expenditure and/or operational expenditure.	Medium	Medium	Medium	Medium	Medium	Medium
1.09	Proposed commercial site (existing library site) is unsellable	The proposed commercial site may be unsellable due to change in market appetite for development sites within Caloundra or the site has too many encumbrances. This may result in Council maintaining ownership of the site and a shortfall in funding for the gallery project.	High	Medium	High	Medium	High	Medium
1.10	Reputational risk for SCC through inability to deliver on public commitments	Through endorsement of the business case and subsequent funding award, SCC is publicly committing to delivering the project benefits identified. Inability to achieve these benefits carries significant reputational and public relations damage potential.	High	Medium	High	Medium	High	Medium
1.11	Lack of First Nations engagement and involvement	A lack of First Nations engagement may be caused by an incorrect identification of relevant First Nations groups (stakeholders) or First Nations groups (stakeholders) not being available. This may result in a lack of support of the gallery project by Council and the public and the gallery project not aligning with both the Council and State Government First Nations Arts requirements/policies.	High	Medium	High	Medium	High	Medium

1.12	Adverse movement in inflation / market cycle impacting funding need	The proposed budget inadequately provides for movement in goods/services prices, resulting in need for additional funds.	High	Medium	High	Medium	High	Medium
1.13	Public benefit of project not clearly articulated	Public benefit of the gallery is not clearly articulated due to insufficient community engagement. This may lead to a negative perception of the gallery by the community.	High	Medium	High	Medium	High	Medium
1.14	Stakeholders dissatisfied with precinct outcome upon completion	The final project deliverables and perceived benefits do not achieve or meet stakeholder expectations of precinct outcomes due to a shift in project scope or drivers, resulting in lack of benefits realisation for stakeholders.	High	Medium	High	High	High	Low
1.15	Business case is not supported by SCC	SCC does not support the business case due to the forecast operational costs and capital costs. This may result in the business case failing to proceed.	Critical	Medium	Critical	Medium	Critical	Medium
1.16	Business case does not work	The business case analysis does not support the creation of a viable business case. This may result in the business case no longer proceeding.	High	Medium	High	Medium	High	Medium
2. Community & Environmental Risks								
2.01	Availability of site for development	The proposed site may not be available to be redeveloped due to existing tenants/leases being in place, preventing the proposed site from being available. This may cause project delays.	High	Medium	High	Medium	High	Medium
2.02	Delay in other Council projects	A delay in other Council projects may prevent Council from having resources available to deliver the gallery project. This may cause project delays.	High	Medium	High	Medium	High	Medium
2.03	Absence of a cohesive precinct vision	The absence of a cohesive precinct vision may be caused by the lack of an overarching vision document and a committee/authority in place to manage the delivery of a precinct vision. This may result in a delay in the delivery of the precinct and a disconnection between Council assets, buildings and infrastructure within the precinct.	High	Medium	High	Medium	High	Medium
2.04	Absence of a cohesive precinct delivery plan	The absence of a cohesive precinct delivery plan may be caused by the lack of a committee/authority in place to manage the creation of a precinct delivery plan. This may result in a delay in the delivery of the precinct and a disconnection of Council assets, buildings and infrastructure within the precinct.	High	Medium	High	Medium	High	Medium
2.05	Absence of a collective visible leadership and decision-making authority for the precinct	An absence of a collective visible leadership and decision-making authority for the precinct can occur as a result of a lack of precinct governance and a precinct authority/committee. This may result in a disconnection between Council assets, buildings and infrastructure within the precinct.	High	Medium	High	Medium	High	Medium
2.06	Possible cultural significance of Felicity Park	Felicity Park may have cultural or heritage significance, resulting in the inability to develop over the parkland.	High	Medium	High	Medium	High	Medium
2.07	Loss of environmental assets within precinct.	The gallery development results in a loss of natural assets within the precinct due to building footprint and operational activities impacting green spaces and established vegetation.	High	High	High	Low	High	Low
2.08	Land use controls constrain development potential.	The current Queensland Government Titles Registry identifies that Lot 666 on CG4615 is for "local government library purposes and for no other purpose whatsoever", which presents a potential risk in terms of SCC providing owner's consent for development of the existing library site.	Critical	Medium	Critical	Low	Critical	Low

2.20	Negative impact on neighbouring land uses and business.	The development of a new gallery may have detrimental impacts on surrounding land uses and businesses due to built from implications, planning outcomes, loss of commercial activity and increased competition.	High	Low	High	Low	High	Low
2.21	Development staging impacts on precinct operations and land uses	The continuity of precinct operations is disrupted due to construction activities resulting in loss of commercial activity for local businesses and reduced amenity across the precinct.	Critical	Medium	Critical	High	Critical	Low
3. Design and Construction Risk								
3.01	Delay in project commencement	Delay in project commencement arising from issues such as delays in Government decisions, including delays in Government funding. This may lead to a shift in the completion date of the project and capital cost increases due to price escalation.	Medium	Low	Medium	Low	Medium	Low
3.02	Delay in design development process	Delay in the design development process due to design changes arising from stakeholder requests. This may lead to a shift in the completion date of the project and capital cost increases due to additional consultant fees and escalation.	High	Medium	High	Medium	High	Medium
3.03	Gallery building does not align with Council sustainability requirements	The gallery building design does not align with SCC 's sustainability requirements and policies due building designers not understanding SCC requirements or policies. This may cause delays in authority approvals	High	Medium	High	Medium	High	Medium
3.04	Gallery building setbacks do meet Council requirements.	Gallery building setbacks do not align with Council Local Area Plan due to building designers not understanding Council requirements or policies. This may cause delays in authority approvals.	High	Low	High	Low	High	Low
3.05	Gallery building does not align with the Sunshine Coast Design Guide	Gallery building setbacks do not align with the Sunshine Coast Design Guide due to building designers not understanding Council requirements or policies. This may cause delays in authority approvals.	High	Low	High	Low	High	Low
3.06	Gallery building does not align with Council RAIF and Arts Plan	The gallery building design does not align with Council's RAIF and Arts plan policies due building designers not understanding Council specific policies. This may cause delays in authority approvals.	High	Low	High	Low	High	Low
3.07	Building design and material selection does not align with Council's asset maintenance funding ability.	The gallery building design and materiality selection does not align with Council's ongoing asset maintenance funding ability due to insufficient engagement with Council asset maintenance and operations teams. This may cause insufficient maintenance to be undertaken on the gallery.	High	Low	High	Low	High	Low
3.08	Delay in authority approvals (including planning approvals)	Delay in obtaining authority approvals due to design implications. This may lead to project delays.	High	Medium	High	Medium	High	Medium
3.09	Inground or existing building conditions	Additional capital expenditure or a delay to the project due to unknown inground or existing building conditions.	High	Medium	High	Medium	High	Medium
3.10	Misaligned project expectations	Project size and scale may cause the community to have a negative view of the project, which may lead to project delays.	High	Medium	High	Medium	High	Medium
3.11	Misaligned environmental and ecological expectations	Removal of trees and other ecological items of concern may cause the community to have a negative view of the project, which may lead to project delays.	High	High	High	Medium	High	Medium
3.12	Damage to adjacent buildings/properties	Damage to adjacent buildings and properties during the construction process due to mismanagement of the construction process.	Medium	Low	Medium	Low	Medium	Low
3.13	Functional brief and cost plan misalignment	Adequate brief definition is not available in time for finalisation of cost plan, resulting in a cost misalignment.	High	Medium	High	Medium	High	Medium

3.14	Project scope verse precinct scope misalignment	Precinct planning around gallery interface unavailable, resulting in a cost misalignment.	High	Low	High	Low	High	Low
3.15	Inadequate capital cost estimate	Capital costs are higher than estimated due to incorrect cost estimates. This may lead to a change in the project requirements and cause the project to be delayed.	High	Medium	High	Medium	High	Medium
3.16	Increase in construction escalation rates	Construction escalation rates vary more than anticipated, which may lead to an increase in capital costs.	Medium	Medium	Medium	Medium	Medium	Medium
3.17	Low market interest from contractors	The project does not generate interest from Tier 1 construction contractors. This may lead to a lower quality building.	High	Low	High	Low	High	Low
3.18	Delay in construction process	Incorrect or inadequate management of the construction process may lead to project delays.	High	Medium	High	Medium	High	Medium
3.19	Construction Insolvency	Contractor engaged to undertake building works becomes insolvent or cannot deliver on agreed scope. This may lead to a shift in the completion date or additional capital cost increases.	High	Medium	High	Medium	High	Medium
3.20	Noise and light pollution impact on neighbouring buildings and properties	The size and scale of the gallery may impact surrounding buildings by contributing additional noise and/or light pollution. This may cause negative support by the local community for the gallery.	High	Medium	High	Medium	High	Medium
3.21	Building not fit for purpose once project completed	The gallery building is not fit for purpose due to building requirements not being defined and accepted. This may cause negative support by the local community for the gallery.	Critical	Medium	Critical	High	Critical	Low
3.2	Construction delays	Building contractor and project consultants do not achieve contract completion dates, delaying occupancy and use	High	Medium	High	Medium	High	Medium
4. Operating Risk								
4.01	Inadequate lifecycle cost estimate	Lifecycle costs differ to those estimated as a result of: - Fit out becomes obsolete and requires replacement more frequently - ICT and equipment fails, becomes obsolete or does not provide the functionality required over the expected term - Building fit out costs need replacement at higher rates than anticipated. This may lead to lifecycle costs being higher than expected and Council requiring to provide additional operating funds.	High	Medium	High	Medium	High	Medium
4.02	Unable to fund operating costs on an ongoing basis	SCC unable to fund ongoing operating costs due to cost escalation and exceedance of SCC budgets. This may result in the gallery programming and exhibitions not meeting identified service needs.	Critical	Medium	Critical	Medium	Critical	Medium
4.03	Relationships with key partners and stakeholders, including regional First Nations and Traditional Owner communities, local artists, supporters and/or donors, become ineffective or hostile.	Promises made to stakeholders and key partners not being kept. This may result in less support than for the gallery from key partners, stakeholders and donors.	High	Low	High	Low	High	Low
4.04	Inflexible design in changing operational environment	Design solution does not allow for future changes. This can be caused by cost reduction exercises through the value management process, which will reduce building functionality and flexibility.	High	Low	High	Low	High	Low
4.05	Increase in operating cost escalation rates	Market competition increases costs of exhibition supply, energy costs exceed projections and market demand for key staff drive wage costs higher than forecast. This may cause a decrease funds available for gallery programming.	High	Low	High	Low	High	Low
4.06	Shortage of appropriately skilled staff	Qualified staff are unwilling to relocate from major CBD centres to the Sunshine Coast. This may hinder the growth of the gallery, due to insufficient staff.	Medium	Low	Medium	Low	Medium	Low

4.07	Unable to secure a food and beverage operator	There are no suitable suppliers in the local market or Council's proposed rates and charges do not meet market expectations. This may cause damage to the gallery's public image and a loss in revenue.	High	Low	High	Low	High	Low
4.08	Unable to secure a function hire operator	There are no suitable suppliers in the local market or Council's proposed rates and charges do not meet market expectations. This may cause damage to the gallery's public image and a loss in revenue.	High	Low	High	Low	High	Low
4.09	Unable to secure national touring exhibitions	Demand from other galleries for touring exhibitions may exceed supply lines. This may cause damage to the gallery's public image and a loss in revenue.	High	Low	High	Low	High	Low
4.10	Unable to secure local programs	Local artists, due to issues of quality and/or interest, are not able to be programmed at the levels forecast. This may cause damage to the gallery's public image and a loss in revenue.	Medium	Medium	Medium	Medium	Medium	Medium
4.11	Organisation changes during operation	Changes in Council leadership lead to a change in long-term strategic direction and support for arts and culture generally or for the Gallery in particular.	High	Low	High	Low	High	Low
4.12	Asset maintenance	Budget pressures on Council caused by other events or out of scope maintenance requirements. The impacts could include loss of AAA rating capability, poor visitor experience and pressures from commercial partners.	High	Low	High	Low	High	Low
4.13	Absent Governance Model	An absent governance model for the proposed gallery may be caused by a lack of insight in creating the model prior to operations. This may lead to mismanagement of the gallery and additional operating costs.	High	Medium	High	Medium	High	Medium
4.15	Damage to gallery collection	Risk of damage incurred to gallery collection during decanting process.	High	Low	High	Low	High	Low
5. Revenue Risk								
5.01	Patronage numbers lower than expected	The number of patrons is lower than the estimated numbers due to incorrect forecasts or estimates. This may lead to a decrease in anticipated revenue and Council requiring to provide additional operating funds.	High	Medium	High	Medium	High	Medium
5.02	Exhibition and programming numbers do not achieve sufficient commercial activity	The forecast visitation does not eventuate due to inability to attract patrons through inappropriate spatial design of the facility and precinct activation that discourages suitable exhibitions, resulting in reduced new and repeat visitors that negatively impact the ability of the Gallery to generate commercial activity and attract commercial investment and partnership in the gallery.	High	Medium	High	Medium	High	Medium
5.03	Ramp up numbers lower than expected	The assumptions relating to the increase in audience numbers is not met over the 5 year transition period due to incorrect forecasts or estimates. This may lead to a decrease in anticipated revenue and Council requiring to provide additional operating funds.	High	Medium	High	Medium	High	Medium
5.04	Revenue from function hire lower than expected	Revenue generated by the gallery from function sales is lower than expected due to local competition. This may lead to a decrease in anticipated revenue and Council requiring to provide additional operating funds.	High	Medium	High	Medium	High	Medium

5.05	Food and beverage revenue lower than expected	Revenue generated by the gallery from food and beverage sales is lower than expected due to local competition. This may lead to a decrease in anticipated revenue and Council requiring to provide additional operating funds.	High	Medium	High	Medium	High	Medium
5.06	Merchandise sales lower than expected	Revenue generated by the gallery from merchandises sales is lower than expected due to local competition. This may lead to a decrease in anticipated revenue and Council requiring to provide additional operating funds.	High	Medium	High	Medium	High	Medium
5.11	Inability to attract private sector investment / participation	The development model / concept fails to attract and secure private sector involvement in the planning, delivery and operation of the facility, which increase financial burden on SCC resources and potential increased government funding required.	High	Medium	High	Medium	High	Medium
5.18	Long term viability of the precinct if not future proofed.	The gallery development is one element in precinct activation, with additional initiatives required to ensure long term sustainable outcomes across the precinct such as transport, open spaces, resilient built form and interdependent businesses and adaptive land uses. Failure to adequately factor urban design principles for sustainable and resilient communities may potentially limit commercial and wider economic benefits in the medium to long term.	High	Medium	High	High	High	Low
5.19	Precinct activation fails to deliver commercial opportunities and investment	Lack of precinct activation due to an incohesive planning policy and poorly implemented masterplan may result in inadequate levels of commercial investment and activity required for the sustainable operation of the gallery.	High	Medium	High	Medium	High	Low
5.2	Forecast project benefits and returns do not meet minimum investment hurdles.	The modelled returns on investment do not achieve SCC's minimum financial hurdles and therefore cause concern around project viability and ultimate endorsement to proceed.	High	Medium	High	Medium	High	Medium
TO INSERT A NEW LINE: click on an existing row, then Insert copied cells - to ensure formulas are also copied			High		High		High	



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Appendix D – Town Planning – Major Centre Zone Overall Outcomes / Preliminary Considerations

Major Centre Zone Overall Outcomes	Preliminary Assessment & Considerations
(a) major regional activity centres are developed as vibrant, mixed use places, with a lively day time and night time economy. Residents in the zone should expect a reasonable level of ambient noise associated with the benefits of living in a centre.	The proposal aligns with the intent of major regional activity centre. The CCH is envisioned to be the focal point for community activities and events in Caloundra. A new town square will be at the heart of the hub and will be well used public space for a range of community events and activities. The new town square builds on the legacy provided by Felicity Park and showcases Caloundra's coastal character and lifestyle. The proposed gallery is to be provided within or adjoining the town square as a focus for community activities, events and entertainment.
b) development provides a range of higher order retailing, entertainment/catering, commercial, administrative and government services, and community and cultural facilities;	The development of the New Regional Gallery will provide the town centre of Caloundra with a state-of-the-art facility for its community which celebrates the history and culture of the area.
(c) a mix of medium and high density multi-unit residential activities are provided, generally in a mixed use format, that are complementary to the predominant non-residential activities and business functions of the zone;	Not applicable, as no residential uses are proposed as part of the CCH. The proposed development of the CCH focuses on delivering non-residential activities that support the community and surrounding businesses.
(d) development for business activities is of a scale and intensity that is consistent with the intended role and function of the particular activity centre as specified in the Sunshine Coast activity centre network and does not undermine the role and function of Maroochydore as the principal regional activity centre for the Sunshine Coast sub-region;	The gallery's ancillary commercial uses, such as a shop and food and drink outlet, are consistent land uses in the zone.
e) the total gross leasable floor area of all existing and approved business activities does not exceed any allocation specified for the major regional activity centre in a local plan code;	The Caloundra local plan does not specify a total gross leasable floor area for business activities.
(f) higher order shopping facilities in the form of a department store are not established in any major regional activity centre;	Not applicable, as this review focus is the proposed gallery.
(g) development provides for an efficient pattern of land use where the greatest mix of uses and highest intensity of development is located in areas with relatively high levels of access to public transport facilities and all development has a clear connection to pedestrian, bicycle, public transport and road transport networks and infrastructure;	<p>To comply with this provision, it is recommended that the development be designed to maximise connectivity, particularly with active and public transport.</p> <p>The master plan envisages that a new transit station is developed on the corner of Nutley Street and Omrah Avenue, providing a centrally located public transit system (light rail) and bus station for Caloundra. A direct pedestrian connection is proposed to link the transit centre to Otranto Avenue, the town square and the gallery.</p> <p>High levels of access and good design to Bulcock Street, which is an active transport corridor, is recommended to be considered.</p>
(h) wherever practicable, business activities and community activities are co-located and designed to contribute to safety, security and the vitality of the centre;	The site is located within the Caloundra Town Centre in proximity to a number of local commercial and retail uses. The CCH also includes a mixture of business and community activities. The proposal will continue to be a key attraction, drawing people into the centre and boosting the local economy as a result. The functional brief scoping of the gallery co-located some gallery spaces with retail, café and



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Major Centre Zone Overall Outcomes	Preliminary Assessment & Considerations
	community workshop spaces on the ground floor of the proposed gallery.
(i) development incorporates a high standard of urban and landscape design that creates attractive and functional buildings, streets and places in keeping with the primary role of and focus of the zone as a major hub of economic and community activity;	<p>As a major hub of economic and community activity, the proposed gallery is to be accessible for all ages and abilities and contribute to an active street life and community enjoyment.</p> <p>The following suggestions from the Sunshine Coast design book for designing developments that 'create welcoming places that can be enjoyed by everyone' should be considered:</p> <ul style="list-style-type: none"> - Design building entries and opening, balconies, decks and awning to contribute to the creation of an active street life. - Promote physical access to natural assets, such as surrounding parks (Bill Venardos Park and Bicentennial Park) and Bulcock beach. - Provide adaptable and flexible public space at street level to encourage broader community interaction and greater permeability of a site. - Consider how accessible the entire space is— <p>from parking a bicycle or car, to how easy it is to find the front door, to how easy it is to find public amenities, and how safe it is to leave when it gets dark. Create places that are easy to get around and prioritise the safety of visitors and passers-by. Consider these questions using Crime Prevention through Environmental Design (CPTED) strategies.</p> <p>The gallery needs to be strategically and purposefully designed to ensure an attractive interface with the streetscape and functional connections to key surrounding uses and infrastructure.</p>
(j) development contributes to the creation of an active, safe and legible public realm, incorporating high quality public open spaces including town squares, civic plazas and forecourts, where appropriate;	<p>A key objective of the CCH is to create a new vibrant, community heart in Caloundra through the town square as the focus for the revitalisation and renewal of community, cultural, creative arts, civic and educational activities. The new town square is intended to provide a lively and activated public space incorporating interesting landscape elements, artwork, water features and subtropical landscaping.</p> <p>The proposed gallery may be located within or adjacent to the new town square and will have good pedestrian links and landscaping that contributes to an active, safe and legible public realm. Some designing suggestions of how create a welcoming place that can be enjoyed by everyone is provided above (under item (i)).</p>
(k) development is sited and designed to maximise activity along primary active street frontages with buildings maintaining a human scale at street level;	The proposal should ensure any frontage to Bulcock Street, Otranto Avenue and Carter Lane is activated appropriately to encourage pedestrian activity in and throughout the Hub.
(l) development is designed and operated to be responsive to the Sunshine Coast's subtropical climate and minimise the use of water and energy;	<p>The design of the proposed gallery should take into consideration the local climate and should incorporate elements of sustainability.</p> <p>While a gallery may require some specific internal climatic conditions, the Sunshine Coast design book provides the</p>



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Major Centre Zone Overall Outcomes	Preliminary Assessment & Considerations
	<p>following suggestions for designing developments that 'work with the local climate' that should be considered:</p> <ol style="list-style-type: none"> 1. "When siting development, ensure that local environmental conditions are understood and mapped to create places that are resilient to extreme weather events. 2. Organise your building and outdoor spaces to have access to natural light and shade and capture breezes. Adopting these simple rules will create places that work well with the local climate and offer occupants naturally comfortable spaces. On the Sunshine Coast, this will generally be a northern orientation. 3. Provide rooms, decks and verandas that make the most of the sub-tropical climate by creating visual and physical connections between outdoor and indoor spaces. 4. Align doors and windows to promote passive ventilation throughout buildings, creating comfortable temperatures within living spaces without the need for air-conditioning. 5. Use architectural features (eaves, awnings and shutters) and landscape elements to provide shading to internal and external spaces. This is important in maintaining comfortable temperatures and offering weather protection. 6. Install windows, doors and screens that can be opened and closed to both harness and control breezes, let natural light in and shut out unfavourable weather. Movable building elements allow building occupants to control their own comfort."
(m) development ensures that there is no unreasonable loss of amenity for surrounding premises, having regard to matters such as noise, lighting, waste, fumes, odours, overlooking and public health and safety, having regard to the mixed use nature of the zone;	The proposal should retain a high level of amenity for adjoining uses. Given the nature of the proposal, the loading and unloading docks need to be positioned and designed to ensure no loss of amenity for the surrounding premises or any significant impact to the public realm.
(n) development avoids as far as practicable, or where avoidance is not practicable, minimises and otherwise mitigates, adverse impacts on ecologically important areas, including creeks, gullies, waterways, wetlands, coastal areas, habitats and vegetation through location, design, operation and management;	<p>In addition, the Caloundra Centre Master Plan envisions that future development will respect the existing trees in Felicity Park and provide additional shade trees and native planting to create green and shady areas. These landscape elements are intended to be carried through into Otranto Avenue and Carter Lane, creating a cool and green network for locals and visitors. In addition, the Caloundra Centre Master Plan envisions that future development will respect the existing trees in Felicity Park and provide additional shade trees and native planting to create green and shady areas. These landscape elements are intended to be carried through into Otranto Avenue and Carter Lane, creating a cool and green network for locals and visitors.</p> <p>The proposal should therefore avoid development over Felicity Park. Where this may not be feasible, the proposal's design is recommended to retain the park's existing vegetation as much as possible to ensure the area's existing landscape character is preserved and enhanced.</p>
(o) development is designed and sited to sensitively respond to the physical characteristics and constraints of land, including flooding, steep land, landslide hazard and bushfire hazard, where applicable;	The site is not located within the flood, landslide or bushfire hazard overlays. However, Council's Flood information search shows the site is partially impacted by current and future climate local flooding. Refer to section 5.1.8 and Figure 10 for



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Major Centre Zone Overall Outcomes	Preliminary Assessment & Considerations
.	more information. It is recommended that a detailed flood study is undertaken to further inform the detailed design of the proposal (specifically location of storage rooms)
(p) development encourages public transport accessibility and use and provides for pedestrian, cycle and vehicular movement networks that maximise connectivity, permeability and ease of movement within the activity centre;	Given the locality of the site within the town centre of Caloundra, connectivity, particularly active and public transport is key. The proposal will need to heavily consider connections and links to surrounding land uses and ease of movement within the activity centre.
(q) development is provided with the full range of urban services to support the needs of the community, including parks, roads and transport corridors, pedestrian and cycle paths, reticulated water, sewerage stormwater drainage and electricity and telecommunication infrastructure;	There is a full range of urban services and infrastructure provided at this established site. The proposal will need to consider the extent of urban utilities available for the future development of the site.
(r) development is located and designed to maximise the efficient extension and safe operation of infrastructure;	It is noted that in July 2020 Council commissioned a high-level technical assessment of the engineering requirements, constraints and opportunities associated with the CCH project. The report recommends a number of infrastructure upgrades and relocation of public utility plant required to enable the CCH, New Regional Gallery and mixed used development.
(s) development does not adversely impact on the continued operation, viability and maintenance of existing infrastructure or compromise the future provision of planned infrastructure; and	
t) except where otherwise specified in a local plan code in Part 7 (Local plans), development provides for the following: - i. a use listed as a consistent use in column 1 of Table 6.2.6.2.1 (Consistent uses and potentially consistent uses in the Major centre zone) to occur in the Major centre zone; and ii. (ii) a use listed as a potentially consistent use in column 2 of Table 6.2.6.2.1 to occur in the Major centre zone only where further assessment has determined that the use is appropriate in the zone having regard to such matters as its location, nature, scale and intensity.	The proposed gallery is a community use which is considered a consistent use within the Major centre zone. The gallery's ancillary commercial uses, such as a shop and food and drink outlet, are consistent land uses in the zone.



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Appendix E – Evaluation Criteria for Procurement Options



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Evaluation Criteria – Procurement Options

Evaluation Criteria	Key elements analysed
1) Quality	The ability of the model to deliver the required outcomes in terms of: <ul style="list-style-type: none"> quality of the design and the constructed facility meeting service specifications/requirements robustness and functionality of the design allowing for future proofing and flexibility
2) Timeline	The ability of the model to deliver the project in the required timeframes and enable effective management of risk around delays focussing on: <ul style="list-style-type: none"> certainty regarding achievement of project completion dates (potential pass/fail criterion) providing progressive delivery and completion throughout the construction timeframe commencing construction as early as possible.
3) Budget	The ability of the model to provide budget certainty in respect of the construction and maintenance of the facility and remove unexpected funding requirements. The timing of achievement of budget certainty is also of importance here.
4) Whole of life design & maintenance	The extent to which the model promotes a whole-of-life management solution, including incentive to optimise life-cycle, general maintenance and inter-related service provision.
5) Market appetite, capability & competition	Market appetite (i.e. existence of players with the relevant skills, expertise and capacity). The extent to which the model achieves competitive tension.
6) Stakeholder & scope management	Ability of the model to ensure that delivery of the project is consistent with stakeholder interest and stakeholder expectations are effectively managed. Ability of the model to effectively manage scope change requests by stakeholders and to minimise impact on cost, time and quality.
7) Risk management	The extent to which the procurement model allows for: <ul style="list-style-type: none"> appropriate allocation of risks to the party best placed to manage the risk at the lowest cost efficient risk management and/or mitigation ability to manage the procurement process and contractual arrangements.
8) Variations	Ability of the model to deal effectively with any future changes and development due to changed operational needs.
9) Cost minimisation	The ability of the model to reduce capital cost and where appropriate reduce operational costs. The extent to which the model achieves cost optimisation through competitive tension.
10) Innovation	The ability of the model to achieve innovation in design, construction methods, construction program, life-cycle and ESD considerations, achievement of requirements, etc.
11) Complexity of staging & decanting	Ability of the model to deal with complexity and potential flexibility of construction program in respect of staging and decanting.



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[Appendix F – Detailed Procurement Model Analysis](#)



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Detailed Procurement Model Analysis

Evaluation Criteria	Priority	Construct Only	Design & Construct	Construction Management	Managing Contractor	Alliance	PPP
12. Quality (b) The ability of the model to deliver the required outcomes in terms of: <ul style="list-style-type: none"> quality of the design and the constructed facility meeting service specifications/requirements robustness and functionality of the design allowing for future proofing and flexibility 	High	<ul style="list-style-type: none"> The architect is engaged directly by SCC to undertake all stages of the design process and assist in administering builder's contract, resulting in SCC's retained control over scope, design and vision. High quality design is critical from the outset of the project under this model. As a result, the project is fully designed and thoroughly documented before tenders are called and quality management relies upon the architect and client. With the combination of high-quality design and documentation 	<ul style="list-style-type: none"> SCC would need to specify design carefully (through PPRs⁹²) to meet requirements. Contractor entitled to build to lowest standard which meets the brief and is fit for purpose. The value for money of D&C contracts is often questionable as the quality of the work undertaken is often lower than under other procurement methods Early Contractor Involvement (ECI) is a means of reducing quality risk under a D&C model. 	<ul style="list-style-type: none"> Offers suitability for complex projects where it is not possible for design of some elements to be started before work is undertaken on others. Potential for early involvement of the Construction Manager to assess buildability prior to design development. SCC would be responsible for selecting architect and design consultants. 	<ul style="list-style-type: none"> The MC is typically responsible for quality of design and construction, including warranting fitness for purpose of the design, completed works, and implementing quality assurance. SCC can provide input into the design development and has opportunity to influence the design and construction processes. MC warrants the suitability and completeness of the subcontract construction documentation and for ensuring that it is consistent with the developed design 	<ul style="list-style-type: none"> The alliance contract legally binds owner, contractor, consultants, superintendent etc. to effectively give up legal identities to become a virtual corp, with joint responsibility for decisions and outcomes. This model facilitates the adoption design suitability, standards and implementation through collection of specialists as a single entity. 	<ul style="list-style-type: none"> A PPP type model typically seeks whole of life innovation and efficiencies the private sector can deliver in the design, construction and operating phases of the project. SCC is proposing to actively maintain control over design and operations of the CRG which does not generally align with PPP principles. SCC would need to ensure sufficient expertise in house exists to manage design quality throughout the design and construction phases.

⁹² PPRs – Principal's Project Requirements



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Evaluation Criteria	Priority	Construct Only	Design & Construct	Construction Management	Managing Contractor	Alliance	PPP
		and a good builder, a high quality built outcome is likely.					
Quality - (Rating / Score)		3.5	2	1.5	3	2.5	1.5
13. Timeline (b) the ability of the model to deliver the project in the required timeframes and enable effective management of risk around delays.	Medium	<ul style="list-style-type: none"> Due to the sequential planning, design and construction arrangements for Construct Only contracts they typically take longer to complete than D&C or MC contracts. If interfaces between design and construction are managed effectively then construction delays are kept low as full documentation defines scope of contract. 	<ul style="list-style-type: none"> Generally offers reduced delivery times due to ability to commence early stages whilst completing design. Overlap of stages enables reduced programme. SCC may elect to appoint design team before MC and novate. 	<ul style="list-style-type: none"> An advantage of CM is that it allows for the early stages of construction to commence while the design and documentation of later trade packages are being finalised, enabling programme flexibility. 	<ul style="list-style-type: none"> The Managing Contractor may be engaged early in the process to manage the scope definition, design documentation and construction of the facility. SCC may elect to appoint design team before MC and novate. Potentially allows for a reduction in the project duration and improved working relationships between the project parties. 	<ul style="list-style-type: none"> Alliancing requires increased time to assemble team / partners and agree potentially complex contractual agreements. Not particularly suited to short project timeframes. 	<ul style="list-style-type: none"> Under a PPP model Consortia are incentivised for the efficient delivery of design, construction and operations across the whole of facility life. Programme risk is the responsibility of the consortia and contractual clauses would be implemented to ensure cost of delay is payable to SCC.
Timeline - (Rating / Score)		2.5	4	3.5	3	1.5	3
14. Budget (b) The ability of the model to provide budget certainty in respect of the construction and maintenance of the facility and	High	<ul style="list-style-type: none"> Model appropriate when the scope of work is well defined and client-instigated changes, resulting 	<ul style="list-style-type: none"> Contractor designs and constructs to a price and takes responsibility for design risk, 	<ul style="list-style-type: none"> The final project cost is not known until later in the construction when the last package is let. 	<ul style="list-style-type: none"> The Managing Contractor is paid a fixed management fee for the project and is also often able 	<ul style="list-style-type: none"> Open book / transparency with regard to project information sharing – all data, costings etc. in 	<ul style="list-style-type: none"> The project capital cost will not exceed \$100M, and therefore may not be suitable under QLD



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Evaluation Criteria	Priority	Construct Only	Design & Construct	Construction Management	Managing Contractor	Alliance	PPP
remove unexpected funding requirements.		<ul style="list-style-type: none"> in variations to the contract price, are limited. Budget certainty relies on a completed design that is thoroughly documented and effectively communicated before tendering to builders and work commencing on site. 	<ul style="list-style-type: none"> offering budget certainty. When design consultants are novated, contractor likely to demand premium in return for due diligence and management of owner's design consultants. D&C contracts provide higher budget certainty than other models. 	<ul style="list-style-type: none"> Construction management allows for competitive tendering as packages of work are developed. 	<ul style="list-style-type: none"> to receive incentive payments if a range of key parameters are achieved. These parameters typically include a target delivery price, key delivery schedules and the like. 	<ul style="list-style-type: none"> order to determine cost / reward sharing Demonstrating value for money and with no loss of quality may prove challenging. 	<ul style="list-style-type: none"> procurement and value for money guidelines. Ongoing operational expenditure is considered to be higher than for a standard facility, therefore PPP may offer value for money in terms of operational exp. The ongoing funding subsidy requirement would be priced into contract.
Budget - (Rating / Score)		3	3	1.5	3	1.5	1
15. Whole of life design & maintenance (b) The extent to which the model promotes a whole-of-life management solution, including incentive to optimise life-cycle, general maintenance and inter-related service provision.	High	<ul style="list-style-type: none"> Retained control over consultant / design team and ongoing input enables the owner to influence quality and whole of life outcomes. Whole of life considerations need to factored at the design stage. 	<ul style="list-style-type: none"> Need to specify requirements carefully: contractor entitled to build to lowest standard which meets the brief and is fit for purpose. Briefing needs to be specific and reflective of SCC's long terms requirements. 	<ul style="list-style-type: none"> The early input of construction advice may assist in buildability and whole of life requirements. The CRG project has sufficient programme capacity to design manage whole of life considerations, negating any programme benefits the CM model may deliver. 	<ul style="list-style-type: none"> Can facilitate the early involvement of the contractor allowing buildability issues and whole of-life considerations to be addressed during the design phase. 	<ul style="list-style-type: none"> Potential exists for failure to fully consider lifecycle or long term maintenance costs. 	<ul style="list-style-type: none"> Central contractor incentivised to ensure optimal mix of construction and operating costs, adopting a whole of life approach.



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Evaluation Criteria	Priority	Construct Only	Design & Construct	Construction Management	Managing Contractor	Alliance	PPP
Whole of life design & maintenance - (Rating / Score)		3	2	2	3	1	3
16. Market appetite, capability & competition (b) Market appetite (i.e. existence of players with the relevant skills, expertise and capacity). The extent to which the model achieves competitive tension.	Medium	<ul style="list-style-type: none"> Significant number of contractors with capability and expertise in the market to provide market tension and competitive outcomes. There is sufficient skill in the market to adopt this model. Established procurement process clearly understood by designers, contractors and client. 	<ul style="list-style-type: none"> Sufficient competitive tension exists in the QLD market for D&C contractors. Contractors are attracted to D&C contracts as they have ability to influence the design aspects of the project 	<ul style="list-style-type: none"> The CM capacity in the QLD market may be considered limited for competitive tension, however given the limited responsibility for design or construction risk there would be appetite for a project such as the CRG. 	<ul style="list-style-type: none"> The Managing Contractor takes the risks of on-time completion and trade contractor performance. The number of tenderers who are prepared to take on this role may be limited. 	<ul style="list-style-type: none"> Alliancing should be considered for major projects, or where all participants are experienced in, and committed to alliancing. The current market landscape would suggest limited capability interest in an alliancing model for a project of this size. 	<ul style="list-style-type: none"> It is anticipated there will be minimal interest in the market for a PPP type arrangement for the CRG, particularly given the low revenue streams and government subsidy required.
Market appetite, capability & competition - (Rating / Score)		3	3.5	2	2	1	1
17. Stakeholder & scope management (b) Ability of the model to ensure that delivery of the project is consistent with stakeholder interest and stakeholder expectations are effectively managed. Ability of the model to effectively manage scope change requests by stakeholders and to minimise	Medium	<ul style="list-style-type: none"> SCC would have responsibility (through the design team) for suitability of design and ability to achieve stakeholder requirements. Allows adequate time to consult a range of 	<ul style="list-style-type: none"> Novation of Design consultants from SCC to contractor means brief, initial design and final outcomes need to reflect SCC's objectives and requirements clearly from the outset. 	<ul style="list-style-type: none"> The construction manager acts as an agent for the client and only takes the risk for their own services 	<ul style="list-style-type: none"> The flexible nature of MC contracts results in significant operational flexibility in the delivery of the contract The flexibility of MC contracts also enables stakeholder 	<ul style="list-style-type: none"> Alliancing is generally considered appropriate where there diverse and demanding range of stakeholders. Successful application to CRG would be dependent on the 	<ul style="list-style-type: none"> Strong relationships are required between SCC and consortium parties to produce effective partnerships and outcomes. The PPP model doesn't offer sufficient



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Evaluation Criteria	Priority	Construct Only	Design & Construct	Construction Management	Managing Contractor	Alliance	PPP
impact on cost, time and quality.		stakeholders to develop design fully.	<ul style="list-style-type: none"> Operational flexibility is not particularly strong characteristic of this model. 		management to be more integrated in the project delivery	ability of SCC closely involved and have sufficient resources to manage scope and add value.	contractual flexibility to efficiently effect stakeholder scope change through the project life.
Stakeholder & scope management (Rating / Score)		3	2.5	2	3	3	2
18. Risk management – (c) the extent to which the procurement model allows for: <ul style="list-style-type: none"> appropriate allocation of risks to the party best placed to manage the risk at the lowest cost efficient risk management and/or mitigation ability to manage the procurement process and contractual arrangements. (d) Are there unquantifiable risks that could have a material impact on project costs and objectives?	High	<ul style="list-style-type: none"> The design risk is taken by the Owner, with the Contractor only taking on construction risk. SCC would have responsibility (through the design team) for suitability of design and ability to achieve stakeholder requirements. Responsibility for the subcontractor performance, time and cost remains with builder. 	<ul style="list-style-type: none"> Shifts the design risk to the Contractor, who generally provides 'fitness for purpose' warranty. Advantage for SCC is it's considered a one stop shop for liability. 	<ul style="list-style-type: none"> The CM does not take any cost risk or design risk although the construction manager may be paid to assist the client with cost control and design advice. 	<ul style="list-style-type: none"> The flexible nature of MC contracts enables good management of project risks. This procurement model is hence most appropriate for projects that are complex or high risk with uncertain scope, undefined risks or technology, where earlier contractor involvement is beneficial. MC is responsible for quality assurance covering all aspects including design and construction, subcontractors, suppliers, consultants etc. 	<ul style="list-style-type: none"> Ensuring all aspects of the alliance contract, including establishing and agreeing incentives mechanism must be legally certain. This carries increased risk and liability for SCC. Model generally considered appropriate for the delivery of complex, high value high risk (HVHR) projects – the CRG is not considered to be HVHR project. 	<ul style="list-style-type: none"> Design and delivery risk rest with the private entity. Facilities are operated and maintained to levels clearly defined by the contract, which requires accuracy of initial service brief (contractual clauses would enable ongoing performance reviews and mechanisms for adjustment).



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Evaluation Criteria	Priority	Construct Only	Design & Construct	Construction Management	Managing Contractor	Alliance	PPP
Risk management – (Rating / Score)		2.5	4	1.5	3	1	2.5
19. Variations (b) Ability of the model to deal effectively with any future changes and development due to changed operational needs.	Medium	<ul style="list-style-type: none"> Generally, contract is fixed sum, although contract provides for means in which contract price can be adjusted, although contracts in favour of principal tend to limit grounds for adjustment. Contract will provide for prime cost and provisional sums Completion of full documentation prior to tendering the works should reduce risk of additional claims by builder. 	<ul style="list-style-type: none"> Ordering changes to design or work methods carries significant cost and time implications. 	<ul style="list-style-type: none"> Claims for variations and time extensions are directly related to trade contract claims as opposed to a builder's claim under a lump sum contract that may or may not relate to any particular trade contract delays on site. 	<ul style="list-style-type: none"> Effective project delivery, especially for alterations to existing buildings, requires a realistic contingency for design and construction. 	<ul style="list-style-type: none"> Provides flexibility to modify design and allows on-going changes to be incorporated during construction 	<ul style="list-style-type: none"> PPP contractual arrangement may be difficult to effect client-initiated change without incurring significant cost variation premiums.
Variations (Rating / Score)		3.5	1.5	2	2.5	2.5	2
20. Cost minimisation (b) The ability of the model to reduce capital cost and where appropriate reduce operational costs.	Medium	<ul style="list-style-type: none"> Completion of full documentation prior to tendering the works should reduce risk of additional claims by builder. 	<ul style="list-style-type: none"> Offers ability for specialist design input to address specific Owner requirements. Meeting minimum construction standards may 	<ul style="list-style-type: none"> Input of construction advice into the design phase and therefore reducing capital / operating costs is readily enabled. 	<ul style="list-style-type: none"> Ability to facilitate the early involvement of the contractor allowing buildability issues and whole of-life considerations to be addressed 	<ul style="list-style-type: none"> The Alliance model is essentially open book between alliance members, therefore there is incentive for all members to increase 	<ul style="list-style-type: none"> Capital costs are generally reduced. Where possible, contractors will ensure that facilities are not over-engineered and to provide value for money



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Evaluation Criteria	Priority	Construct Only	Design & Construct	Construction Management	Managing Contractor	Alliance	PPP
			<p>impact whole of life costs.</p> <ul style="list-style-type: none"> Early contractor involvement has potential to influence capital and operating costs. 		<p>during the design phase.</p>	<p>efficiencies in capital and operational cost considerations.</p>	<p>under a competitive bid process.</p> <ul style="list-style-type: none"> Contractors will encourage building is fit for purpose and ensure that appropriate maintenance regimes are in place.
Cost minimisation (Rating / Score)		3	3	2.5	3	3	3
<p>21. Innovation</p> <p>(b) The ability of the model to achieve innovation in design, construction methods, construction program, life-cycle and ESD considerations, achievement of requirements, etc.</p>	Low	<ul style="list-style-type: none"> High level of interaction between an informed SCC and design team maximises design innovation – design team primary concern to satisfy client. There is minimal opportunity for innovation by the contractor, although ECI may provide opportunity for contractor input. 	<ul style="list-style-type: none"> Because the design control is with the Contractor they have much larger control on project staging, design innovation and construction / delivery efficiencies and the number of contractual interfaces are reduced. 	<ul style="list-style-type: none"> The early involvement of the CM enables innovation in terms of buildability and design input. 	<ul style="list-style-type: none"> There is potential for the MC to be engaged early in the process to enable input to design and construction methodologies and is paid a management fee to do so. 	<ul style="list-style-type: none"> The alliance contract legally binds owner, contractor, consultants, superintendent etc. to effectively give up legal identities to become a virtual corp, with joint responsibility for decisions and outcomes. This model facilitates the adoption of innovation through collection of specialists as a single entity. 	<ul style="list-style-type: none"> Provides opportunities and incentives for innovative solutions in the delivery of service requirements. Innovation is embedded as private sector PPP consortiums will want to use the latest, but tested, best practices for undertaking their project and reducing operational costs.
Innovation (Rating / Score)		3	3.5	2.5	2.5	3	4



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Evaluation Criteria	Priority	Construct Only	Design & Construct	Construction Management	Managing Contractor	Alliance	PPP
22. Complexity of staging & decanting (b) Ability of the model to deal with complexity and potential flexibility of construction program in respect of staging and decanting.	High	<ul style="list-style-type: none"> Due to the sequential planning, design and construction arrangements for Construct Only contracts they typically take longer to complete than D&C or MC contracts. Limited flexibility within contract to accommodate complex decanting without incurring premium cost impact. 	<ul style="list-style-type: none"> Because the design control is with the Contractor they have much larger control on project staging, design innovation and construction / delivery efficiencies and the number of contractual interfaces are reduced. 	<ul style="list-style-type: none"> An advantage of CM is that it allows for the early stages of construction to commence while the design and documentation of later trade packages are being finalised, enabling programme flexibility. Offers the ability for SCC to retain control over works. 	<ul style="list-style-type: none"> The contract enables incentives for achieving cost and programme targets, which provides motivation for effectively facilitating staging of projects. 	<ul style="list-style-type: none"> The Alliance model can accommodate flexibility and complexity due to the collaborative nature of the contract and relationships between alliance members. 	<ul style="list-style-type: none"> The PPP model enables SCC to state the specific staging and decanting requirements at the commencement of the project, which would become contractual and linked to performance. The contracting entity would programme works to be delivered as efficiently as possible, thereby reducing contractual flexibility in dealing with subsequent change.
Complexity of staging and decanting (Rating / score)		2	3	2.5	3	3	3.5
Rating Total		31.5	32	23.5	31	23	26.5
Ranking		2	1	5	3	6	4

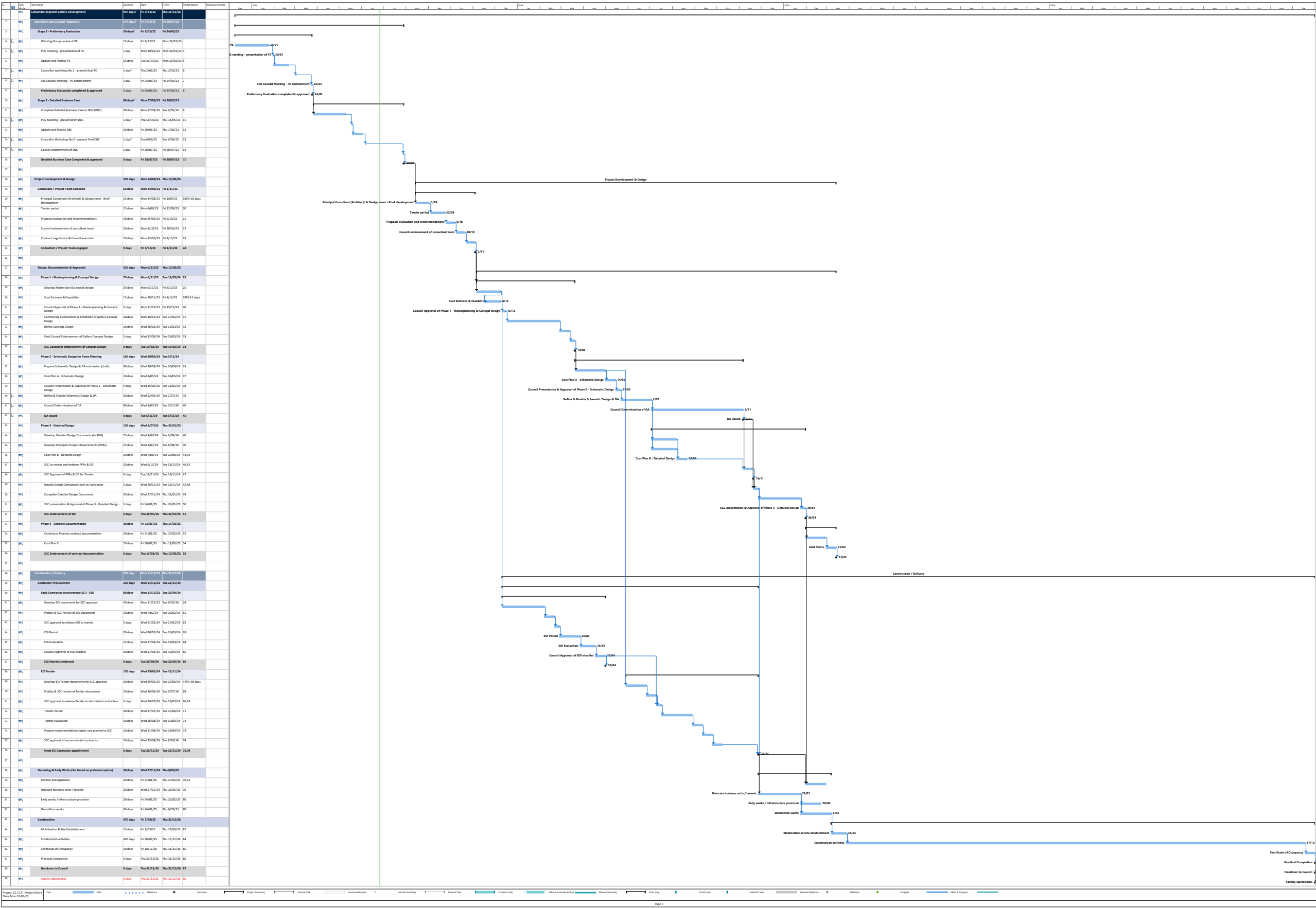


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Appendix G – Detailed Gallery Delivery Programme

It should be noted that specific program dates outlined herein are indicative only, established for planning purposes. Actual commencement dates for each of the stages is subject to availability of funding to deliver the New Regional Gallery, the library, and wider project components.





New Regional Gallery | Detailed Business Case | July 2023



Appendix H – Preferred Option Cost Estimate

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Ref 20855-cp5.2

18 June 2023

Savills Project Management
Level 33, Riverside Centre,
123 Eagle St,
Brisbane
Suit
QLD 4000

Via email jkay@savills.com.au

Attention Jennifer Kay

Dear Jennifer,

Caloundra Regional Art Gallery Feasibility Cost Plan

In providing our updated Cost Plan 5.2 we have noted another substantial shift in the local market conditions impacting projects similar in size and value to your Caloundra Regional Art Gallery project.

Due to ongoing pressure on the labour market for subcontractors and the resourcing of their projects wage costs are steadily increasing. Many trades are faced with paying similar labour rates to those being offered on large infrastructure projects to maintain and secure enough workers to meet delivery timeframes. In particular, we are seeing this across structural, partitioning and services trades in the local market.

The impact of this labour environment is we are seeing a reduced cost variance between unionised and non-unionised projects in terms of the overall cost differential we would have previously expected to see. We previously expected this differential in project cost to sit between 10-15%, in the current market this gap has closed substantially to 5-7.5%.

With the future pipeline of works coming to market in Queensland across infrastructure and building we do not see these circumstances changing in the near to mid-term.

General escalation has continued to be felt throughout the construction market, with some materials experiencing substantial out of cycle increases.

Given the above factors Cost Plan 5 has been updated to reflect the current market which sees the project costs increased in comparison to our previous Cost plan 4.

We have completed a high-level estimate for the cost option presented by the Architect at \$37,060,000 based on the concept design as presented by ARM architects dated May 2023.

Works include demolition of existing Library, a new build double storey Art Gallery and all associated external landscaping works within 5m outside of the gallery ground floor footprint.

The cost difference between the previous issue and the current can be summarized as follows;

- Scope for the new Art Gallery reflect the current design and functional areas.

Slattery Australia Pty Ltd Level 18, 239 George Street, Brisbane, Queensland 4000
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Ref 20855-cp5 **Date** 19 June, 2023 **Page** 1 of 3

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- Rate updates to the following trades to reflect current market pricing.
 - i) Market constraint labour escalation
 - ii) Piling
 - iii) Concrete
 - iv) Reinforcement
 - v) Post Tension
 - vi) Structural steel
 - vii) Metalwork
 - viii) Masonry
 - ix) Partitioning
 - x) Services

All costs are reported exclusive of GST. The cost plan is based on costs current at May 2023, no allowance has been made for escalation beyond this date.

The cost plan is based on concept design documentation and therefore is indicative only of the possible order of cost. All components of the cost plan will require confirmation once design development documentation is available.

In particular, we advise that detailed structural and services documentation were not available, and in their absence, we have used rates typical for this type of construction.

Costs are based on the assumption that the project will be competitively tendered, no allowances have been made for negotiated, staged or construction management forms of procurement.

The cost plan assumes that a structured cost planning / value engineering process will be followed throughout the design process and that the project will be appropriately documented prior to tender.

The cost plan includes design contingencies, covering allowances for resolution of design items prior to tender. We have also included a contract contingency for the construction phase of the project.

Please note that the cost plan specifically excludes any allowances for the following:

- | | |
|--|---|
| - Relocation of existing services infrastructure (overhead power etc). | - Finance, Letting costs, etc. |
| - Works outside site boundary, etc. (assumed to be 5m outside of the gallery ground floor footprint) | - Land and land acquisition costs. |
| - Demolition of the existing Art Gallery | - External landscaping works that are outside a line of 5m from the ground floor gallery footprint. |
| - Site decontamination, dewatering and remediation. | - Statutory levies beyond Q-Leave and Authority & Headworks Charges. |
| - Cost escalation beyond May 2023. | - Rates and taxes. |
| - Temporary accommodation / temporary services. | - Staging of the works. |
| - Planning Permit Costs. | - Pop jets / water play at water feature / Sculpture. |
| - Public realm work (Council works). | - Main Roads / Queensland Transport works. |
| - Basement & On-site parking | - Goods and Services Tax. |

Where appropriate, allowances for the above items should be made in the client's overall feasibility study.

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The cost is based on the following assumptions:

- Allowances for consultant fees have been included on the basis of award of a Main Contractor under a Design and Construct contract. This allowance is divided 'up to tender' of the main contractor award and 'IFC – Issue for Construction' by the main contractor.
- Allowance for 'Green Star Certification' are considered to be included with-in the Environmental Sustainable Design allowance.
- All piles have been allowed at 10m deep to footprint of the ground floor.
- Solid / Glazed façade to ground floor and first floor.
- Decorative metal feature screen too two and half sides of the proposed building.
- Structural steel columns along the perimeter of veranda area at ground floor.
- Plant located on roof with cladded finished to façade.
- External Works is a 50:50 split between hard and soft landscaping.
- Site Boundary / External works scope stops 5m outside of ground floor footprint.
- No on-site parking assumed this is provided by Council off-site.
- No basement.
- Functional areas and sizes based on the Schedule of Areas provided.
- Office and conference areas taken to warm shell including air conditioning and allowance for FF&E.
- Workshops, Storage, Loading and Retail are taken to Warm Shell, with finishes floors, ceilings and services including allowance for loose FF&E.
- We have assumed Café and Restaurant are finished to warm shell with finishes to floors, ceilings and services including allowance for loose FF&E.
- We have allowed \$50,000 for street furniture (Signs, Bins etc).
- We have allowed \$1,000,000 for public artwork.
- We have allowed \$100,000 for photovoltaics.
- No allowance has been made for onsite stormwater treatment.

The cost plan includes the following provisional allowances:

– Hazardous Materials removal	\$250,000
– Services infrastructure upgrades	\$200,000
– Abnormal ground conditions (rock etc)	\$150,000
– Planning and Legal Fees	\$100,000
– Decanting (Relocation of Art Gallery, Library)	\$200,000
– AV/IT equipment	\$250,000
– Commercial Kitchen	\$250,000
– Client Management / Direct Costs	\$400,000

Please note this is a Cost Plan for project budget purposes and is not intended, and should not be used in any format, as a tender document. The item descriptions and quantities are not intended for the use by others. Should a tender document be required then the appropriate document is a Bill of Quantities.

We trust the above and the enclosed meets with your requirements. However, should you require any clarifications or further information please do not hesitate to contact us.

Yours sincerely

Slattery Australia Pty Ltd



Christine Edwards

Senior Associate
Ce.rh
encl.

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Ref 20855-cp5 **Date** 19 June, 2023 **Page** 3 of 3

Caloundra Regional Gallery Concept Design
100 Otranto Ave / Bulcock St Caloundra
Concept Cost Plan No.5.2

19 June, 2023

Functional Area	Area (m2)	Rate (\$/m2)	Fitout	Shell	Total (\$)
Site Preparation & Demolition					1,013,000
Substructure	1,615				1,743,000
Ground					
Entry / Multi Function space / Circulation	220	6,190	3,690	2,500	1,362,000
Café Kitchen + indoor seating Including Furniture	150	7,060	4,560	2,500	1,059,000
Flexible Workshop / Studio	65	4,840	2,340	2,500	315,000
Community Gallery	100	6,770	4,270	2,500	677,000
Retail	15	6,000	3,500	2,500	90,000
Reception & Cloak	30	6,560	4,060	2,500	197,000
Offices	30	5,230	2,730	2,500	157,000
Storage / Handling / Loading	205	5,190	2,690	2,500	1,064,000
Amenities	75	5,180	2,680	2,500	389,000
Plant	30	3,970	1,470	2,500	119,000
Level 1					
Collections Gallery & Store	250	8,770	4,150	4,620	2,193,000
Main Gallery	850	8,790	4,170	4,620	7,472,000
Upper Foyer & Event Space & Circulation	230	8,010	3,390	4,620	1,842,000
Amenities	25	7,300	2,680	4,620	183,000
Workshop	80	6,890	2,270	4,620	551,000
Offices	45	7,270	2,650	4,620	327,000
Plant	50	5,990	1,370	4,620	300,000
Roof Top					
Outdoor Covered Area	80	5,360	2,860	2,500	150,000
Roof top plant	200	2,195			439,000
Photovoltaics	Item				100,000
Stairs					
Feature Internal Staircase	Item				195,000
Transportation Services					
One Goods Lift (3t)	Item				200,000
Two Passenger Lifts	Item				350,000
Total Building Cost (at May 2023)	2,650	-	-	-	22,487,000
Consultants Fees to IFC	Item	2.5%			562,000
External Works	Item				1,225,000
Public Art	Item				1,000,000
Total Building and External Works & Services Cost (at May 2023)		-	-	-	25,274,000
Environmental Sustainable Design	Item	5.0%			1,264,000
Design Contingency	Item	10.0%			2,654,000
Contract Contingency	Item	10.0%			2,919,000
Cost Escalation Allowance	Note				Excluded
Total Construction Cost (at May 2023)		-	-	-	32,111,000
Consultants Fees to Tender	Item	10.0%			3,211,000
Authority & Headwork's Charges	Item	1.0%			353,000
QLLeave	Item	0.575%			185,000
Planning & Legal Fees	Note				100,000
Land, Finance, Letting Costs, etc.	Note				Excluded
Audio Visual / IT (Structured Cabling included)	Note				250,000
Commercial Kitchen	Note				250,000
Decanting allowance	Note				200,000
Client Management / Direct Costs	Note				400,000
Goods & Services Tax	Note				Excluded
Total End Cost (at May 2023)		-	-	-	\$ 37,060,000

This cost plan is based on preliminary information and therefore should be regarded as indicative only of the possible order of cost. All components of the cost plan will require confirmation once further documentation is available. Refer to the accompanying letter for details of basis of cost plan and exclusions from above costs.

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New Regional Gallery | Detailed Business Case | July 2023



Appendix I – Gallery Standards Technical Note



TECHNICAL NOTE

PROJECT/ **CALOUNDRA REGIONAL GALLERY**

LOCATION/ **CALOUNDRA, QLD**

DATE/ **18TH AUGUST 2021**

FILE CODE/ **1393 TN-0001[01]-A4**

1. Purpose

The purpose of this Technical Note is to establish practical briefing criteria for environmental conditioning (temperature and humidity), lighting and security ratings for Caloundra Regional Gallery.

2. Introduction

Establishing an appropriate standard for climate, lighting and security for Caloundra Regional Gallery is critical in the briefing and Business Case phase of the project. These three elements are the pillars of managing and conserving growing a collection and displaying loaned collections. Although there are other elements that affect conservation of works like pest management, handling, storage, transport etc, the elements that most affect costs are environmental conditions, lighting and security. Establishing the 'right' levels of each will influence the capital and operating costs, and may affect the ability for the gallery to loan pieces from other institutions. It is also essential that conservation is balanced with sustainability and the sub-tropical climatic conditions of Caloundra. All three elements contribute to the reputation of the institution as a loaner or loanee of objects.

3. Conservation of Objects

Objects are affected by changes to temperature, humidity, or lighting conditions in different ways, so there's no 'one-size-fits-all' approach. There is also a consideration of the cultural heritage value and monetary value of the work and the right level of conservation for that piece. This may also be an increasing scale if the value of the piece changes over time. It may be that selected the highest standards is addressing a perceived rather than actual need, or perhaps an unknown future need.

4. Temperature and Humidity

There is much discussion through the briefing phase of new museums and galleries as to the level of environmental conditioning that the building will have. ASHRAE (American Society of Heating, Refrigerating, and Air-Conditioning Engineers) is the historical internationally recognised system for the classification of temperature and humidity ranges. Achieving a AA rating ($\pm 2^\circ \pm 5\%$ RH) with little compromise has traditionally been the goal for many galleries and museums. This is often because it's easier to specify, to manage operationally and show other institutions when loaning works that it meets the highest exacting standards. It can also be used as a marketing tool to indicate the highest standards are being used, which aids with the reputation of the institution. It does not necessarily mean that variations to the highest standards cause deterioration in art, or that it would preclude the loan of most exhibitions, particularly in the national touring market.



4. EXPERT LITERATURE

4.1 ASHRAE

The ASHRAE temperature and humidity classifications are as follows:

AA - $\pm 5\%$ RH and $\pm 2^\circ$

A - $\pm 5\%$ RH and $\pm 2^\circ$ but with $\pm 10\%$ RH $\pm 5^\circ$ from wet to dry seasons

B - $\pm 10\%$ RH and $\pm 5^\circ$ with seasonal adjustment of $\pm 10\%$ from wet to dry seasons and never over 30°

C - 25-75% and RH all year and always below 25°

D - $< 75\%$ and RH and less than 30°

4.2 Bizot Green Protocol

The Bizot Green Protocol was established in 2015 as a practical guideline for reducing the environmental footprint of galleries and museums, in response to the desire to achieve close temperature and humidity control, 24/7 despite the limited need to from a conservation point of view. It proposes that the conditions should be carefully selected for the collection, with intelligent controls and use of passive conditioning.

It recommends a broader range for temperature and humidity, 16–25 degrees Celsius and 40–60%RH. This has been endorsed by the Council of Australian Art Museum Directors (CAAMD).



4.3 Australian Institute for the Conservation of Cultural Material

The AICCM follows a similar approach to the Bizot Green Protocol and includes the following table for recommending environmental conditions for the conservation of cultural heritage collections. The AICCM is the professional organisation for Conservators in Australia. They are one of the most trusted organisations for the preservation of cultural heritage material. Their three guidelines stipulated by the AICCM are:

1. Sustainability and Resilience – the balance of advocacy of conservation and other priorities such as an organisation’s mission, function, programming and resources.
2. Adaptive and proactive practices - a pragmatic approach to the use of wider parameters for the management of the collection environment and encourages the adoption of environmental parameters that address individual needs and circumstances. The published guidelines provide recommendations that are not intended to be prescriptive or inflexible.
3. Maintaining relevance - periodically review the Environmental Guidelines for Australian Cultural Heritage Collections to ensure that the guidelines remain current and applicable to the national cultural heritage profession, collection care practices, climate change, and local climatic conditions.

Table 1. AICCM Environmental Guidelines for Australian Cultural Heritage Collections (2018)

Climate Type	Temperature Range	RH Range
Temperate	15 – 25°C	45 – 55% RH ± 5
Total Temperate Range		40 – 60%
Subtropical / Tropical	15 – 25°C	50 – 60% RH ± 5
Total Subtropical / Tropical Range		45 – 65%
Provisions:		
It is recommended, where possible, that relative humidity remain within the set-ranges of 45-55% (Temperate) and 50-60% (Subtropical / Tropical) for the majority of the time. Short term, ±5% fluctuations ≤24 hours duration into the outer limits of the total RH ranges are acceptable.		



Climate Type	Temperature Range	RH Range
It is recommended, where possible, that temperature remains within the specified range. Short term fluctuations of no greater than 4°C for ≤24 hours duration within the total temperature range are acceptable.		
It is recommended that where seasonal adjustments are applied that the temperature and relative humidity remains within the total ranges.		
Temperature and relative humidity parameters for preservation of cultural materials will differ according to their material, construction and condition, but constant conditions maintained within the parameters described above are generally acceptable for most objects in stable condition.		

TABLE 4. AICCM Environmental Guidelines for Australian Cultural Heritage Collections

	Temperature °C					Relative Humidity %RH						
	15	20	25	30	35	40	45	50	55	60	65	70
AICCM Temperate												
AICCM Subtropical / Tropical												
Provisions	Acceptable fluctuations of 4°C can occur within a 24 hour period, within the total range. Acceptable fluctuations of ±5%RH can occur within a 24 hour period, into the outer limits of the RH ranges, as identified by the areas of diagonal stripes.											
Key	Short term fluctuation zone.											

4.4 A Practical Guide for Sustainable Climate Control and Lighting in Museums and Galleries

A guide that is authored by Museums and Galleries Queensland with input and endorsement from many others including Museums and Galleries NSW and Regional Galleries Association of Queensland. It advocates for environmental conditions that matches the sensitivity of the collection and suggests temperature and humidity ranges that is largely inline with those outlined by Bizot et al. This document provides clear and logical advice to selecting conditions for a gallery or museum that aren't as onerous as the AA of ASHRAE standards.

5. The Tropical and Sub Tropical Overlay

Energy

Galleries that have plant and control systems designed for close environmental control in tropical and subtropical climates pay a considerable energy penalty compared to their more temperate counterparts. BMS observations of Brisbane and Gold Coast galleries indicate that AA rooms are in a dehumidification mode 3 out of 4 seasons of the year. This means over cooling and reheating cycles are employed continuously with very little time to "drift" around a more relaxed setpoint. Energy is consumed 24/7 throughout these seasons.



Building Sealing

The uncontrolled ingress of humid and slightly humid air is a considerable risk to galleries trying to maintain a AA condition. Strategies around establishing buffer zones, air locks (or rotating doors) and avoiding wind tunnel effects can be adopted, but all have a spatial planning impact. There is also a need for good quality control over construction and ideally a pressure testing procedure to prove this up.

Plant Size

In a tropical and subtropical environment, the capacity and size of plant serving galleries with cooler internal temperature criteria at 50%RH is larger than plant designed for warmer internal temperature criteria at the same 50%RH. Relaxing internal temperatures from the traditional 21°C to 23°C even while still maintaining similar RH can reduce duct sizes.

Comfort

Patrons can sometimes feel the thermal shock walking from a subtropical external environment into a AA space. The combination of 21 °C at 50%RH can be perceived as cool in Queensland Summer conditions. Allowing seasonal float offsets this impact.

6. Lighting

There is no specific classification for lighting in galleries and museums but there are several factors that define the quality of lighting outcomes. Spectral Power Distribution (SPD), Lux levels, Colour Rendition Index (CRI). Good quality LED lights will remove most issues with conservation although it must be noted that it is typically harder to achieve great red colours from LED fittings. All galleries that accept national touring exhibitions have flexible track that accepts different light fittings. These would be controllable (either individually or remotely).

7. Security

There is also no specific classification for security in galleries and museums but the factors that affect institutions insurance and ability to loan from other galleries are:

- On site security (24/7 or business hours, or after hours)
- Invigilators
- Electronic security (CCTV, analytics, motion detectors, facial recognition, artwork monitoring)
- Physical security (doors, windows, barriers, bollards)

A security solution is often at odds with the fire egress solution for the building and an operational balance will need to be adopted.

8. Standard or General Facilities Report or Facilities Management Report

All information relating to the performance of a gallery or museum is maintained in a Standard Facilities Report. This standardised template is sent to loaning institutions to assess which parts are critical to the collection being loaned. Some factors will be more important than others based on the object type, its value and conservation status. The report will form part of the loan agreement between the two institutions.



9. Methods of Determining Appropriateness

8.1 Benchmarks

To align the brief of the gallery with appropriate benchmarks is a sound method of achieving an appropriate outcome for the gallery. Noting of course that institutions may have shortcomings with their standards. ARM will contact the following galleries to determine their current systems.

Gallery Benchmarks:

- Cairns Art Gallery
- Newcastle Gallery
- Rockhampton Gallery
- Tweed Gallery and Margaret Olley Arts Centre
- Murray Art Museum Albury (MAMA)

8.2 Exhibitions

To align expectations with potential loaned exhibitions is a sound method for establishing the standards of the gallery. In undertaking this process, the gallery will need to undertake a mock exhibition program to understand where it fits in the touring exhibition landscape throughout the country.

A suggested range of exhibitions are as follows:

National Touring Painting Exhibition:

The Archibald (Cairns Art Gallery 2021)

Single Subject:

Northern Landscapes – Six Viewpoints (Cairns Art Gallery, 2020)

- Valerie ALBISTON
- Ray CROOKE
- Danie MELLOR
- Rosella NAMOK
- Anneke SILVER
- Fred WILLIAMS
- Noel WOOD



Danie Mellor – Exotic Lies Sacred Ties

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Single Artist Exhibition:

Ben Quilty (Jan Murphy Gallery Fortitude Valley, 2020)



Ben Quilty – Banks in the desert (Irin Irinji) 2019

Photography:

Gerwyn Davies (Bundaberg Regional Gallery, 2019)



LA #2 (Norms) 2020

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Indigenous Art Exhibition:
Albert Namatjira (Cairns Art Gallery, 2020)



Palm Valley 1940s

Sculpture Exhibition:
Patricia Piccinini (Mackay Art Space, 2020)



The Carrier

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Fashion and Textiles:

Piinpi – Contemporary Indigenous Fashion (Bendigo Art Gallery, 2020)



10. Recommendation

9.1 Climate Control

Our suggestion would be to take a balanced approach to the gallery standards, inline with the suggested levels from the Australian Institute for the Conservation of Cultural Material in section 4. The briefs' focus should be on ensuring that the touring exhibition space has to capacity to meet consistent conditions, but allows for seasonal changes. All exhibition spaces should control temperature and humidity with reasonable daily fluctuations (say $\pm 5\%$ RH and $\pm 4^\circ$) and allow for a seasonal jump of $\pm 10\%$ RH. The set point proposed is 22° and RH 50% for winter and 60% for summer. Noting that there is an issue with thermal comfort if any larger deviations. ie lower than 18° or higher than 26° is too extreme. The systems employed should take advantage of natural ventilation during the cooler, dryer months with appropriate outside air treatment for pollutants and pests. Systems will be sufficiently zoned and controlled to ramp up and down conditions and turn them off all together.

Further data will be collected on similar benchmarked galleries and touring exhibitions to land on an appropriate temperature and humidity range for Caloundra Regional Gallery's touring space.

9.2 Lighting

A track lighting system will be employed for exhibition spaces. Universal 3 circuit track should be placed at about 2m intervals throughout. A 'house set' of lights should be purchased as part of the construction budget but additional lights should be hired for particular exhibitions. All fittings purchased will be LED and be locally dimmed on the fitting itself. The track will also be on a timer to that all lights are turned off at the end of day. The 'house set' will be predominantly wall wash type fittings.

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9.3 Security

A high-quality electronic security system should be utilised throughout the gallery with the ability to use contract security personnel should the particular exhibition require it. The electronic security system will be 24/7 detection triggered to remote security. CCTV will be utilised with high resolution recording, alongside motion detection. Electronic access control will be used throughout all critical areas. Invigilators (presumed volunteers) will be utilised for busier exhibitions as required.

9.4 Other

9.5 Storage

A space will need to be dedicated for the storage of packing crates for loaned art. Typically these need to be in the same environmental condition as the art that's being displayed. We would recommend that a room be used for this purpose, that shares the same temperature and humidity control settings as the touring space.

9.6 Integrated Pest Management (IPM)

To protect collections against insect and rodent damage, an IPM solution will need to be developed. This includes a well-sealed building with openings shielded with mesh and air intakes filtered. It also includes a strong protocol around trapping pests and ensuring that the gallery is well maintained, with no food and drinks in galleries to ensure that food sources are kept out of critical areas.

9.7 Handling and Transport

Only reputable art transport companies should be used to transport and handle art. Art should be transported in refrigerated vehicles and with the appropriate insurances in place.

11. Conclusion

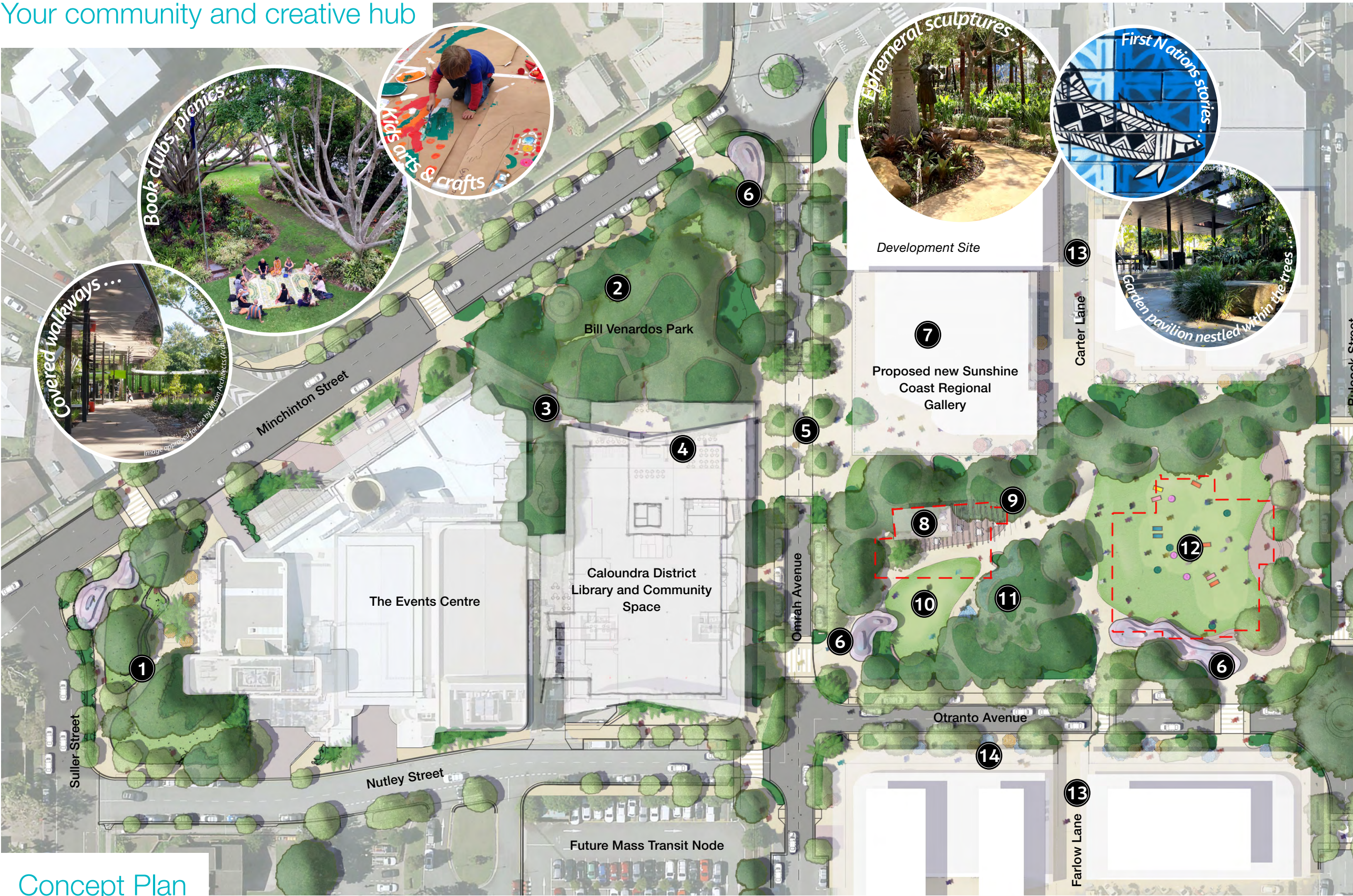
Establishing the right brief for gallery standards for Caloundra Regional Gallery is vital to the Business Case and project budget. It is a reflection of the gallery's ambition and place in the landscape of galleries around the country. A sensible approach must be utilised that aligns capital and operating costs and sustainability with potential exhibition programmes.



12. Reference Material

- National Standards for Australian Museums and Galleries
 - https://www.amaga.org.au/sites/default/files/uploaded-content/field_f_content_file/nsfamg_v1.5_2016.pdf
- A Practical Guide for Sustainable Climate Control and Lighting in Museums and Galleries
 - <http://www.magsq.com.au/wp-content/uploads/2021/02/A-Practical-Guide-for-Sustainable-Climate-Control-and-Lighting-in-Museums-and-Galleries-2015.pdf>
- Bizot Green Protocol
 - <https://www.nationalmuseums.org.uk/what-we-do/contributing-sector/environmental-conditions/>
- The Ideal Climate, Risk Management, the ASHRAE Chapter, Proofed Fluctuations, and Toward a Full Risk Analysis Model - By Stefan Michalski
 - https://www.getty.edu/conservation/our_projects/science/climate/paper_michalski.pdf
- QAGOMA Conservation Policy
 - <https://blog.qagoma.qld.gov.au/climate-for-galleries-an-evolution-in-thinking/>
- AICCM Environmental Guidelines
 - <https://aiccm.org.au/conservation/environmental-guidelines/>
- General Facilities Report
 - <https://www.qm.qld.gov.au/~media/Documents/Collections/Collection+Loans/qm67-culte-facility-report-dec-2014.doc>

Your community and creative hub



Caloundra Community and Creative Hub Precinct • 'Celebrate your Caloundra'



- 1 The Events Centre breakout space terrace and garden
- 2 Bill Venardos Park – shady family friendly reading garden under the existing fig trees. The design has been updated to provide for enhanced seating and retention of existing vegetation, and responds to the Caloundra District Library and Community Facility
- 3 Improved connectivity to The Events Centre through new Library and Community building outdoor covered area
- 4 Caloundra District Library and Community building refurbishment and expansion with ground floor kiosk
- 5 Omrah Avenue shared zone connecting the precinct
- 6 Shade structures at key arrival points including digital 'What's on' and arts display information
- 7 Future new Sunshine Coast Regional Gallery with activated edges to Felicity Park and Omrah Avenue
- 8 Existing Caloundra Regional Gallery. Options for retention and adaptation to be determined as part of future detailed design
- 9 Felicity Park with public sculptural art set amongst the shaded gardens and existing trees
- 10 Lawn for small events, pop-up food and markets
- 11 Exploration gardens in deep shade and integrated play
- 12 Community Town Square with a new (15% larger than previous draft concept) event lawn on the site of the demolished 77 Bulcock Street building with movable furniture and flexible stage locations
- 13 Future development could extend a network of lanes with art and retail opportunities
- 14 Otranto Avenue widened footpaths with outdoor dining amongst illuminated coastal shade trees, gardens and enhanced pedestrian crossings
- 15 Opportunity for Pumicestone Passage viewing terraces and picnic facilities at the water's edge

— Extent of existing 77 Bulcock Street building and Caloundra Regional Gallery

Note: All future development on privately owned land is shown indicatively only to demonstrate potential Caloundra Centre Master Plan outcomes. All development is subject to future development submissions and approvals.

Image sources: Approved for use by JACOBS unless otherwise noted.



- 1 New 2-3 storey gallery with approximately 1,130sqm footprint. Building includes ground floor cafe, shop and retail tenancies to activate Otranto Avenue, Carter Lane and town square. Rooftop function space with entry from north and south to encourage movement through the building.
- 2 External Sculpture Gallery courtyard to east of the gallery.
- 3 Main Town Square on the Bulcock Street and Otranto Avenue corner framed by a civic scaled shelter on Bulcock Street and a north/south harbour on the eastern side. The park is activated by freestanding retail pods.
- 4 Footpath park along Otranto Avenue to Bulcock Beach extends to Omrah Avenue creating a stronger pedestrian connection to Bulcock Beach.
- 5 New shared-zone in Omrah Avenue creates a stronger pedestrian linkages across Omrah Avenue.
- 6 New Library over 3 levels within existing council administration building. New entry plaza, two storey grand entry and new lift core facing Omrah Avenue, Town Square and gallery. Existing Administration building could be altered along its eastern side to create a two storey arcade walkway that enhance views to The Event Centre entry. New outdoor library courtyard can activate Bill Venardos Park.
- 7 Potential for SCRC Administration Offices and Community meeting space.
- 8 Modified entry to The Events Centre for integration with new Library building.
- 9 Dedicated linkway between Council Administration Building and The Events Centre.
- 10 Mixed use retail/ accommodation development activates new town square and Omrah Avenue with servicing from Carter Lane. Building setback from Omrah Avenue creates a north facing plaza and opens the vista from the Bulcock Street/Otranto Avenue corner to Bill Venardos Park.
- 11 Omrah Avenue is enhanced as grand urban avenue linking the town square precinct with the Stockland retail centre. Omrah Avenue provides vehicular access to town centre, developments along Omrah Avenue, The Events Centre and the new library and council administration building.
- 12 Privately owned sites with future development potential catalysed in medium to long term by the Caloundra Centre Activation Project. Opportunities to create additional pedestrian connections to Bulcock Street.

Project	180308	Drawing	UD 43 A	Drawn	TR	Checked	PR	Scale	1:1,500	@	A3
						Approved	PR	Date	29/05/19		