NOTICE OF MEETING
Notice is hereby given that the next ordinary meeting of Council will be held on Tuesday 16 October 2018 in the Council Chambers, 43 – 51 Tanunda Road, Nuriootpa, commencing at 9.00am.

Martin McCarthy
CHIEF EXECUTIVE OFFICER
THE BAROSSA COUNCIL

AGENDA

1. THE BAROSSA COUNCIL
   1.1 Welcome by Mayor Sloane - meeting declared open
   1.2 Present
   1.3 Leave of Absence
       Nil
   1.4 Apologies for Absence
       Nil
   1.5 Minutes of previous meetings – for confirmation:
       Ordinary Council meeting – Tuesday 18 September at 9.00am
       Special Council meeting – Tuesday 18 September 2018 at 9.05am
       Special Confidential Council meeting – Tuesday 18 September at 9.05am
       Confidential Council meeting – Tuesday 18 September at 9.48am
   1.6 Matters arising from previous minutes
       Nil
   1.7 Notice of Motion
       Nil
   1.8 Questions on Notice
       Nil
2. MAYOR
   2.1 Mayor’s report - attached

3. COUNCILLORS’ REPORTS
   3.1 Nil

4. CONSENSUS AGENDA
   4.1 MAYOR
      Nil
   4.2 EXECUTIVE SERVICES
      4.2.1 CHIEF EXECUTIVE OFFICER
         Nil
      4.2.2 COMMUNICATION AND ENGAGEMENT OFFICERS
         Nil
   4.3 CORPORATE & COMMUNITY SERVICES
      4.3.1 DIRECTOR CORPORATE AND COMMUNITY SERVICES
         Nil
      4.3.2 MANAGER COMMUNITY PROJECTS
         Nil
   4.4 WORKS AND ENGINEERING
      4.4.1 DIRECTOR’S REPORT
         4.4.1.1 Heavy Vehicle Safety and Productivity Program – Carrara Hill Road and Stockwell Road – Nuriootpa – Intersection Upgrade
   4.5 DEVELOPMENT & ENVIRONMENTAL SERVICES
      4.5.1 DEVELOPMENT SERVICES
         4.5.1.1 Mount Lofty ranges Agrarian Landscape World Heritage Site Listing Project – Annual Report and Update Report
      4.5.2 ENVIRONMENTAL SERVICES
         4.5.2.1 Murray darling Association 2017-18 Annual Report
         4.5.2.2 Progress Report
      4.5.3 HEALTH SERVICES
         4.5.3.1 Food Recalls
         4.5.3.2 Food Premises Inspections
         4.5.3.3 2017/2018 Annual Environmental Health Report Under the SA Public Health Act 2011
      4.5.4 REGULATORY SERVICES
         Nil
4.5.5 WASTE SERVICES

Nil

5. CONSENSUS AGENDA ADOPTION

5.1 ITEMS FOR EXCLUSION FROM CONSENSUS AGENDA
5.2 RECEIPT OF CONSENSUS AGENDA
5.3 DEBATE OF ITEMS EXCLUDED FROM CONSENSUS AGENDA

6. VISITORS TO THE MEETING/ADJOURNMENT OF MEETING

6.1 VISITORS TO THE MEETING

Nil

6.2 ADJOURNMENT OF COUNCIL MEETING

7. DEBATE AGENDA

7.1 MAYOR

Nil

7.2 EXECUTIVE SERVICES

7.2.1 CHIEF EXECUTIVE OFFICER

7.2.1.1 Annual Closures of Council Offices, Libraries, Barossa Visitor Centre and Council Depots over Christmas/New Year Period
7.2.1.2 Section 270 Local Government Act – Internal Review of Council Decision – Barossa Regional Culture Hub
7.2.1.3 Authorisation Under the Road Traffic Act 1961
7.2.1.4 Review of Confidentiality Order – Strategic Land Purchase Proposal 2
7.2.1.5 Application for a Period of Annual Leave for Chief Executive Officer
7.2.1.6 Barossa Regional Culture Hub – Consideration of Application for Building Better Regions Fund – Infrastructure Project Stream (Round 3)

7.2.2 FINANCE

7.2.2.1 Monthly finance Report (as at 30 September 2018)

7.3 CORPORATE AND COMMUNITY SERVICES

7.3.1 DIRECTOR CORPORATE AND COMMUNITY SERVICES

Nil

7.3.2 MANAGER COMMUNITY PROJECTS

7.3.2.1 Request to Install memorial Bench and Plaque at Jutland Reserve – Eastern Hills and Murray Plains Catchment Group
7.3.2.2 Proposed Opening Hours 2018/19 Christmas/New Year Period – The Rex Barossa Aquatic and Fitness Centre

7.4 WORKS AND ENGINEERING

7.4.1 DIRECTOR’S REPORTS

7.4.1.1 Proposed Road Closure – 2019 Cruise On

7.4.1.2 Proposed Road Closure – 2019 Santos Tour Down Under – Stage Two Finish

7.5 DEVELOPMENT AND ENVIRONMENTAL SERVICES

7.5.1 DEVELOPMENT SERVICES
Nil

7.5.2 ENVIRONMENTAL SERVICES
Nil

7.5.3 HEALTH SERVICES
Nil

7.5.4 REGULATORY SERVICES
Nil

7.5.5 WASTE SERVICES
Nil

8. CONFIDENTIAL AGENDA
Nil

9. REPRESENTATIVES ON COUNCIL COMMITTEES REPORTS
Nil

10. OTHER BUSINESS
Nil

11. NEXT MEETING
11.1 Tuesday 6 November 2018 commencing at 9.00am

12. CLOSURE
Mayors Report to Council
12th September 2018 to 8th October 2018

SEPTEMBER
14/09/2018  ABC TV filming for Drive My Future Launch
14/09/2018  Lone Pine Ag Bureau Social at Tanunda
15/09/2018  Nuriootpa Park Run 1st anniversary celebrations
17/09/2018  Citizenship Ceremony
17/09/2018  69th Anniversary of Peoples Republic of China celebrations
18/09/2018  Council Meeting and Special Council Meeting
18/09/2018  Wine Residents Club opening of Barossa Cellar Door
20/09/2018  Kiwanis Club Handover Dinner
21/09/2018  Talk to Redeemer School students about role of governments
21/09/2018  Catch up meeting with CEO
23/09/2018  Barossa Community Disability Expo
27/09/2018  Tanunda Clubhouse lunch group
27/09/2018  Chinese Union Pay credit card facility launch at Tanunda
27/09/2018  Meet Tony Pasin MP – presentation to Rotary Club
28/09/2018  Tanunda Lutheran School student performance – BACC
30/09/2018  Open Tanunda Bowling Club new greens

OCTOBER
03/10/2018  Flinders University Rural Health annual meeting in Barossa
05/10/2018  Seppeltsfield Road Distillers opening
08/10/2018  FlowFM radio interview
4.4.1 CONSENSUS AGENDA – DIRECTOR’S REPORT

4.4.1.1 HEAVY VEHICLE SAFETY AND PRODUCTIVITY PROGRAM – CARRARA HILL ROAD AND STOCKWELL ROAD – NURIOOTPA – INTERSECTION UPGRADE
B8182 18/68710

Advice has been received from the Minister for Infrastructure Transport and Regional Development of Council’s successful application for the Carrara Hill Road and Stockwell Road – Nuriootpa – Intersection upgrade under the Heavy Vehicle Safety and Productivity Program Round Six for match funding up to $252,980 – see attached.

The Offer of Funding has been completed and returned, the Department will complete its formal acceptance. Council can commence construction once a Project Agreement has been finalised.

RECOMMENDATION:
That the report be received and noted.
Dear Mayor

Thank you for your support for the Heavy Vehicle Safety and Productivity Program (HVSPP), which provides funding to increase the safety and productivity of heavy vehicles on our roads.

I am pleased to advise you that the following proposal has been successful in receiving Australian Government funding under Round Six of the HVSPP.

- The Barossa Council – Carrara Hill Road and Stockwell Road, Nuriootpa – intersection upgrade for funding up to $252,980.

The Department of Infrastructure, Regional Development and Cities will send an Offer of Funding to Council, which must be returned to the Department by 13 November 2018 accepting the funding offer and confirming Council’s matching funding and continued eligibility.

The administrative arrangements will then be documented in a Project Agreement setting out the terms and conditions of the funding. Council should not accept tenders for construction or commence construction of the project prior to receiving the Project Agreement from the Department. Funding will be provided to Council through the relevant state road agency on the basis of the Project Agreement.

A list of all projects that have been successful under Round Six is available on the Department’s website at www.infrastructure.gov.au/HVSPP.
You can contact the Department at HVSPP@infrastructure.gov.au or on telephone 02 6274 8040 if you require any further information or assistance.

I wish you every success with your project.

Yours sincerely

Michael McCormack
4.5.1 CONSENSUS AGENDA – DEVELOPMENT SERVICES REPORT

4.5.1.1 MOUNT LOFTY RANGES AGRARIAN LANDSCAPE WORLD HERITAGE SITE LISTING PROJECT – ANNUAL REPORT AND UPDATE REPORT

B1948
A Report advising of the work undertaken in respect to the World Heritage listing of the Mount Lofty Ranges Agrarian Landscape for the period May 2017 to April 2018 is included in Attachment 1.

An Update Report was presented to Council at its meeting on 15 August 2017 (refer Consensus Agenda Item 4.5.3.1) when it was reported that the Minister for the Environment and Energy, the Hon Josh Freydenberg MP, had not included the nomination on the list of new places for the Australian Heritage Council (AHC) to assess in the 2017-18 assessment period.

The nomination was automatically reconsidered for the 2018-19 period, but unfortunately the Minister did not prioritise the nomination for assessment. Accordingly the nomination has lapsed.

As noted in the letter in Attachment 2 the decision does not preclude either the Australian Heritage Council itself from proposing the nomination for future proposed assessment lists, or the Project Bid consortium from re-nominating.

Good progress has been made on obtaining State Government support with Project Team members working in the background with Department of Water and Environment (DEW) in this regard.

RECOMMENDATION:
That report item 4.5.1.1 be received.
ANNUAL REPORT
May 2017 to April 2018
CONTENTS

FOREWORD

ABOUT THE BID.......................................................................................................................................1

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ENGAGEMENT, COMMUNICATIONS AND ADVOCACY.................................................................4

CONCLUSION...........................................................................................................................................7

PARTICIPATING COUNCILS

PROJECT SPONSORS

Photos are courtesy Mid-Murray Council, Mount Barker District Council and from internet sources.
The key focus of the Mount Lofty Ranges World Heritage bid in the year May 2017 – April 2018 has been evaluating feedback on the National Heritage listing nomination dossier, commencing preparation of a World Heritage nomination and ongoing advocacy of the project to state and federal government and industry stakeholders. This work continues with a core ambition to promote collaboration between all tiers of government and the private sector to deliver real and lasting economic, cultural and environmental benefits to the region.

Our evolving narrative for national and the United Nations Educational, Scientific and Cultural Organisation (UNESCO) World Heritage recognition continues to build the case that the rural landscapes of the Mount Lofty Ranges are a continuing and outstanding expression of our Aboriginal culture, our globally significant colonial history and our exceptional ability to adapt, innovate and evolve with changing nature over time. A workshop held at White Hill Estate, McLaren Vale attracted an impressive group of over 30 national and global experts to help with the development of that case.

Political advocacy in 2017-18 saw further meetings and correspondence between bid representatives and government ministers, ministerial advisors and agency staff in the environment, planning, primary industry and tourism portfolios at both the state and federal level and resulted in the involvement of Jason Irving, Manager, Protected Areas, Department of Environment, Water and Natural Resources to the Project Management Group.

Forty letters of support for the national and world nominations were provided by key wine and tourism organisations, individuals and corporate bodies, including the umbrella body for the wine industry, the South Australian Wine Industry Association, Maggie Beer, Margaret Lehmann, Pernod Ricard/Jacobs Creek, Seppeltsfield, Jurlique, Beerenberg, Mount Lofty House, d’Arenberg and Paris Creek. We also signed our first formal sponsorship agreement with Pernod Ricard in late 2017, and were successful in securing our first federal grant from the Australian Government’s Building Better Region’s fund.

Public and stakeholder engagement was limited given the pending status of the National Heritage listing nomination, however a significant milestone was achieved in late 2017 when three key Kaurna groups signed a formal Statement of Support for the bid.

The six advisory groups had reduced responsibilities however several valued members of the groups continued to assist with advocacy, academic workshops and delivering key aspects of the project plan, and their ongoing willingness to contribute their skills and knowledge pro bono is acknowledged and appreciated. Additionally, a PIRSA funded economic study undertaken by Dr Julian Morison at Econsearch in consultation with the Economic Advisory Group compiled baseline economic data for the Mount Lofty Ranges World Heritage Bid.

In conclusion I acknowledge the combined efforts of the Project Steering Group, Project Management Group and Project Consultant, Stephanie Johnston. As always, ongoing advocacy at Federal and State governments, and with the corporate sector, will be necessary to ensure momentum is not lost during the National Heritage nomination assessment process and to ensure we have a good foundation in place for a future World Heritage nomination.

Mayor Bill Spragg
Chair - Project Steering Group
ABOUT THE BID

INTRODUCTION

The Mount Lofty Ranges World Heritage Bid spans the world-renowned food, wine and tourism regions of the Barossa Valley, the Adelaide Hills, McLaren Vale, the Clare Valley, and the Fleurieu Peninsula. The Adelaide Hills, Alexandrina, Barossa, Mount Barker, Onkaparinga, Yankalilla, Clare and Gilbert Valleys, Light Regional, Mid Murray and Mitcham councils are collaborating with Regional Development Australia Barossa and Global Food Studies at the University of Adelaide to pursue National Heritage listing of the region’s agricultural landscapes. Following submission of the National Heritage nomination in early 2017 the councils involved are considering how to work with the State and Federal Governments to achieve National Heritage listing and to pursue World Heritage listing with UNESCO.

The process for this Bid comprises two stages: firstly, inclusion on Australia’s National Heritage list followed by a bid for World Heritage listing, however these processes may also overlap.

We are pursuing listing for the heritage values associated with a ground-breaking 19th century model of colonisation. South Australia was the first place in Australia to be planned and developed by free settlers without the use of convict labour, and the first place in the world to apply the ‘systematic colonisation’ model developed by Edward Gibbon Wakefield, John Stuart Mill, Jeremy Bentham and members of the British- based ‘National Colonisation Society:

According to Wakefield, it was ‘the first attempt since the time of the ancient Greeks to colonise systematically’. The region’s links to this unique philosophical movement of universal significance, and the continuing reflection of those utopian ideals in the contemporary landscape form the basis of the World Heritage bid.

The potential World Heritage area is yet to be defined but could encompass a series of landscapes stretching from the Fleurieu Peninsula in the south to the Clare Valley in the north.

A feasibility report provided evidence that strongly supports the proposition of it being worthy of World Heritage status for the values that are encapsulated within the region and through its evolution to the present day.

An Economic Impact Study undertaken by EconSearch (Julian Morison) detailed the potential benefits to agriculture, wine and food production and tourism for the region as a result of World Heritage Listing.

The feasibility report and economic impact study presenting the argument and rationale for WHS listing can be accessed at the project website.
GOVERNANCE

The participating councils have adopted a specific project orientated governance structure. The activities undertaken by each tier of the governance framework are briefly mentioned below.

PROJECT STEERING GROUP

The Project Steering Group (PSG) which comprises Mayors and CEOs of the participating Councils met in April 2017, September 2017 and February 2018. During the year the PSG discussed the following matters:

- National Heritage Listing nomination update including response from the Australian Heritage Council
- Post Project evaluation of stage 1
- Project Scope for Transition Phase from Stage 1 to 2
- Transfer of Project Steering Group Chair and associated responsibilities from City of Onkaparinga back to Adelaide Hills Council for 24 months, or until the establishment of a new governance structure, whichever is earlier
- Heritage Research Component Report
- Future Governance Structure - Aims and Options
- Update on Corporate Sponsorship Opportunities
- Expert Workshop 6-7 November summary
- Aboriginal Engagement and Story Update
- Building Better Regions Funding for Digital Knowledge Bank project

PROJECT MANAGEMENT GROUP

The Project Management Group (PMG) is responsible for governance, management and progression of the project bids, as well as employing and managing the Project Manager. At present, this group comprises nominated staff representatives of each council, a representative of RDA Barossa, Adelaide University and the Project Manager.

The PMG generally meets monthly to progress the project. Meetings were held as follows:

- 18 May 2017
- 19 June 2017
- 17 July 2017
- 21 August 2017
- 18 September 2017
- 23 October 2017
- 20 November 2017
- 18 December 2017
- 8 February 2018
- 19 February 2018
- 9 April 2018

An outcome of the Post Project Evaluation of Stage 1 – National Heritage Listing Nomination was a new approach to the functioning of the Project Management Group in the form of a self-managed team. Under this approach each PMG member is responsible for providing lead support for a key function.
The following are the key functional areas identified by the PMG to effectively progress the bid process:

1. Project management (planning, budgeting and performance monitoring)
2. Regional economic development (marketing & promotion, economic indicators, website, knowledge management)
3. Grants and Fundraising
4. Advocacy, Engagement & Communication
5. Governance (existing and future models)

In addition to investigating potential future governance arrangements, the PMG also investigated ways to capitalise on economic development and regional branding opportunities arising from the work achieved to date - i.e. applying the ‘no regrets’ concept that regional benefits can apply whether or not National Heritage or World Heritage listing is ultimately achieved.

**PROJECT MANAGER/CONSULTANT**

Another outcome of the Post Project Evaluation of Stage 1 – National Heritage Listing Nomination was transition of the Project Manager to a ‘project consultant’ role with Stephanie Johnston engaged on an as-needs basis for a maximum of two days per week for 12 months. Through the self-managed team explained above the PMG has taken on the project management responsibilities with Stephanie undertaking specialist research and providing advice and support to Project Management Group members as directed and supervised by the PMG Chair (currently Marc Salver of Adelaide Hills Council).

**ADVISORY GROUPS**

The six advisory groups established in April 2014 played a limited role during the year given the pending nature of the National Heritage listing nomination, however members of the Aboriginal Advisory Group, Community Advisory Group, Heritage Advisory Group and Landscape Advisory Group contributed to the conduct of the August, October and November 2017 workshops, and to the signing of the Kaurna Statement of Support. The Economic Advisory Group secured grant funding from PIRSA to commission Julian Morison at Econsearch to establish economic indicators and to survey businesses in the region to determine baseline figures for those indicators, and the MLR WH Economic Indicators Report was delivered to the EAG in late 2017. Advisory Group Members also participated in the National Heritage Nomination post project evaluation survey. The future role and function of the groups will be reviewed through the future governance structure review.
ENGAGEMENT, COMMUNICATIONS AND ADVOCACY

EVENTS AND WORKSHOPS

Advisory Groups
Acknowledgement lunch at Uraidla, May 2017

- The national heritage nomination benefitted from an enormous number of hours of pro bono contribution from highly qualified members of the project’s six expert advisory groups over the past three years. Their contribution was acknowledged at a lunch at the Uraidla Hotel in May.

University of Adelaide Expert Workshop, August 2017

- In line with the Premier’s suggestion in his 13 July 2017 letter of response, the PMG worked with the State Department of Environment, Water and Natural Resources (DEWNR) to conduct this Expert Workshop and another in November.

- A key outcome of the workshop was to enable the project team to better address the State Government’s academic and research concerns with the World Heritage Listing Bid.

Warriparinga Workshop, October 2017

- On the advice of the consortium’s Aboriginal Advisory Group, an open invitation was extended to Aboriginal groups and individuals within the Mount Lofty Ranges bid region to attend a workshop at Warriparinga Living Kaurna Cultural Centre in October.

- A talk by Professor Randy on his experiences of discovering cultural traditions of the Caddo, Osage and Quapaw peoples and presentation on the National and World Heritage nomination timelines led members of the group to make the decision to draft a Kaurna Statement of Support for the national and world heritage nominations.

- The Kaurna Statement of Support was subsequently signed by three Kaurna groups at a meeting in Adelaide on November 30th.

Sponsorship of Australia ICOMOS Cultural Landscapes & Cultural Routes National Scientific Committee Meeting and workshop at Jacob’s Creek and associated promotional event at Seppeltfield, November 2017

- The bid consortium and event sponsors Jacob’s Creek hosted the Australia ICOMOS (International Council on Monuments and Sites) Cultural Landscapes & Cultural Routes National Scientific Committee Meeting and workshop at Jacob’s Creek Heritage Vineyard in early November. ICOMOS is a non-government, not-for-profit organisation of cultural heritage professionals, and the cultural heritage advisory body to the World Heritage Committee.

- The workshop explored the challenges and complexities of managing change and conflict across large cultural landscapes under threat.

- Presentation by project consultant and group discussion of potential boundaries and values.
ENGAGEMENT, COMMUNICATIONS AND ADVOCACY

World Heritage Nomination
Expert Workshop at White Hill Estate, McLaren Vale, November 2017

- Australia ICOMOS cultural landscape experts were joined by Australian and New Zealand migration history specialists and Adelaide University academics to start developing the potential case for World Heritage listing, at a two day workshop held at White Hill Estate in McLaren Vale. The workshop was funded by the University of Adelaide’s Centre for Global Food and Resources, and guided by a methodology developed by the DEWNR.

- The White Hill workshop resulted in the drafting of a refined narrative addressing both the national and world heritage criteria which was submitted as an update to the Federal Department of Environment in February, and subsequently circulated to advisory group members and workshop participants.

PRESENTATIONS
No formal presentations were given at conferences, seminars or the like.

ADVOCACY MEETINGS
Meetings
The Chair of the Project Steering Group Mayor Bill Spragg continued to advocate the project during informal discussions with members of various stakeholder groups but no formal meetings were held during the year.

Letters
- Letters seeking support, commitment or to provide updates were also sent through the year to:
  - Chair of the Australian Heritage Council suggesting that we work with the Council and Department of Environment and Energy to find innovative ways to provide capacity to support the assessment process, should the Council determine that the National Heritage nomination has potential national value
  - Supporting councils (i.e. Clare and Gilbert Valleys, Light Regional, Mitcham, Mid-Murray and Yankalilla) to consider a contribution towards the Digital Knowledge Bank project
  - Letter to Hon Josh Frydenberg MP, Minister for the Environment and Energy

- Supporting councils (i.e. Clare and Gilbert Valleys, Light Regional, Mitcham, Mid-Murray and Yankalilla) to consider a contribution towards the Digital Knowledge Bank project

- Letter to Hon Josh Frydenberg MP, Minister for the Environment and Energy
Aboriginal Peoples Agreement

Engagement with the Aboriginal peoples and nations within the project region is very important for the progression of the bid and is one of the requirements of the UNESCO World Heritage Convention. It also presents an opportunity for these Aboriginal groups to tell their side of the colonisation story and move towards reconciliation and healing for these groups. As a result of outcomes of an Aboriginal group workshop held in October 2017 a significant milestone was achieved on 30 November 2017 with the signing of a Statement of Support by the three Kaurna groups (the Kaurna Nations Cultural Heritage Association Inc., the Kaurna Yerta Aboriginal Corporation and the Kaurna Warra Karrpanthi Aboriginal Corporation). The Project Management Group (PMG) will now work with the other Aboriginal groups within the project region to hopefully achieve the same outcome and to help secure benefits from the project for these groups.

Corporate Sponsorship

A sponsorship agreement was prepared to enable appropriate transparency and governance in the event of corporate sponsorship being offered, and an agreement to provide in kind support of $10,000 over the 2017/2018 financial year was signed with Pernod Ricard Winemakers. This was recently extended through to the end of the 2018 calendar year.

PROMOTIONAL MATERIAL

Consortium councils have updated flyers to improve messaging about the project following feedback from targeted stakeholders. In addition, the councils have developed a compendium of promotional material including factsheets and planning impact statements. The fact sheets and planning impact statements are tailored to stakeholders identified in the project’s Engagement, Advocacy and Communications Plan.

The councils are continually improving the messaging about the project and appreciate any feedback on the promotional material.

Quarterly Newsletter

A Winter newsletter and Summer newsletter were distributed to the project’s database in July 2017 and December 2017 respectively.

MEDIA

The project continued to attract media publicity through articles in the Advertiser and regional newspapers covering the National Heritage Nomination submission and associated promotional event at Parliament House, Canberra, and in an illustrated story covering the signing of the Kaurna Statement of Support in the Advertiser in October 2017 also attracted an editorial in support of the project.
ENGAGEMENT, COMMUNICATIONS AND ADVOCACY & CONCLUSION

PROJECTS

“The roles of Agricultural Biodiversity in the McLaren Vale Landscape” technical report:

• This DEWNR-funded University of Adelaide research project, supported by the City of Onkaparinga was submitted as supporting research to the National Heritage nomination.

“Mount Lofty Ranges World Heritage Economic Indicators” report:

• This PIRSA funded economic study compiled baseline economic data for the Mount Lofty Ranges World Heritage Bid and was undertaken by Dr Julian Morison at Econsearch in consultation with the Economic Advisory Group.

University College London Bentham Project:

• Dr Tim Causer from University College London UCL) will visit Adelaide in July 2018 and give a public talk at the State Library covering the relevance of the university’s Bentham Project to the MLR bid.

• UCL will publish Jeremy Bentham’s writings on the Wakefield Plan (“The Colonization Society Proposal”) for the first time ever in 2019, a project which will provide critical evidence regarding South Australia’s association with the UK’s Philosophical Radicals and Systematic Colonisation movement, a core component of the bid’s World Heritage case.

Literature Review:

• Dr David Llewellyn was engaged in July 2017 to undertake literature review for the World Heritage Listing nomination. Dr Llewellyn presented an interim report at the August expert workshop and delivered his final report in September 2017.

Building Better Regions Funding for the development of a Digital Knowledge Bank:

• The project team successfully applied for a $40,000 Building Better Regions Fund (BBRF) grant to establish a digital knowledge platform (website) for strategic planning and knowledge sharing of the WHL Project. The project is yet to commence.

CONCLUSION

Stakeholder engagement has progressed through various events presentations and meetings with strategic stakeholders at national, regional and state level.

The bid process is at a critical point in terms of state and federal government advocacy, planning for Stage 2, investigating governance arrangements, seeking external funding and establishing new alliances and partnerships.
Dear Mr Salva

Australian Heritage Council 2018-19 Finalised Priority Assessment List

Thank you for your nomination of Mt Lofty Ranges (SA) to the National Heritage List. Under the Environment Protection and Biodiversity Conservation Act 1999 (the Act), the Minister for the Environment decides which places the Australian Heritage Council will assess in the forthcoming assessment period.

The former Minister for the Environment and Energy, the Hon Josh Frydenberg MP, decided on the list of new places for assessment (attached). In making his decision, Minister Frydenberg considered his own priorities and the Australian Heritage Council's advice on all eligible nominations. Based on the information in the nomination, and the Council's capacity to make assessments (324J8(2)(c)), the Council was of the view that the Mt Lofty Ranges could not be prioritised for assessment in the current period (324JB(2)(b)).

Under the Act, a nomination lapses if it has been considered for two consecutive assessment periods, and not included in the finalised priority assessment list. As this is the second consecutive time this nomination has been considered and not included in the final list it will be ineligible for automatic re-consideration. However this does not preclude either the Council itself from proposing it for future proposed assessment lists, or you from re-nominating in the future.

For further information on the nomination process for the National Heritage List you may wish to visit the department's website at www.environment.gov.au/heritage/about/national or to email heritage@environment.gov.au.

Yours sincerely

David Williams
Assistant Secretary
Heritage Branch

20 September 2018
4.5.2 CONSENSUS AGENDA – ENVIRONMENTAL SERVICES REPORT

4.5.2.1 MURRAY DARLING ASSOCIATION 2017-18 ANNUAL REPORT
B6037, 18/63971
The Murray Darling Association Annual Report 2017-18 has been received for information.

The Murray Darling Association’s 12 regions have worked collaboratively on matters that impact communities throughout the Murray-Darling Basin. Preparations commenced this year for a new Strategic Plan 2020 and to review the regional boundaries of the MDA.


RECOMMENDATION:
That report items 4.5.2.1 be received.
4.5.2 CONSENSUS AGENDA – ENVIRONMENTAL SERVICES REPORT

4.5.2.2 PROGRESS REPORT

B8570

Following the recent appointment of Team Leader, Environmental Services the following meeting and progress update is provided for information in relation to the month of September 2018.

- Introductory meetings with staff and volunteers working within The Barossa Council to build on knowledge and understanding of the relevant programs.

- Discussions held with Tanunda Depot Staff and Adelaide and Mount Lofty Ranges (AMLR) NRM District Officers in relation to the current Workplan Agreement between The Barossa Council and the AMLR NRM Land Management Program regarding roadside vegetation. This Workplan sets the priorities for on ground works outside of townships, focusing on Declared Weeds on roadsides, road reserves and riparian areas funded by AMLR NRM.

- A Field tour was undertaken with AMLR NRM staff to review Council owned reserves and parks where NRM have invested previously to reduce and/or control woody weeds in many of the localised creeks/riparian zones and other sites within the region. This has highlighted a gap in ongoing maintenance which will be explored further to develop a strategic and structured Workplan to target the highest priorities in a more proactive manner.

- A meeting was held with Council’s Volunteer Coordinator to review the current volunteer programs and seek clarity and further information around those relevant to Environmental Service, including Tanunda Heritage Block volunteers, Tanunda Woodlands Group, Barossa Bushgardens and Altona CSR Landcarers.

- A review of the Altona CSR Landcare Reserve Management Plan, including a site visit and meeting with the current Chairman and committee members has been undertaken.


- Discussions held with Trees for Life (TFL), Bush for Life, regarding current programs and agreements within The Barossa Council area.

RECOMMENDATION:
That report items 4.5.2.2 be received.
CONSENSUS AGENDA – HEALTH SERVICES REPORT

4.5.3 FOOD RECALLS

4.5.3.1 B7637

Consumer Level recalls were monitored for:

- Sunshine Sprouts – White Alfalfa, Green Alfalfa, Alfalfa and Radish, Alfalfa and Cabbage, Alfalfa and Onion, Alfalfa and Garlic, Alfalfa and Mustard, Alfalfa and Broccoli (various sizes)

- YouFoodz Clean Paprika Chicken – 260g

RECOMMENDATION:
That the report item 4.5.3.1 be received.
COUNCIL

DEVELOPMENT AND ENVIRONMENTAL SERVICES

HEALTH SERVICES REPORT

16 OCTOBER 2018

4.5.3  CONSENSUS AGENDA – HEALTH SERVICES REPORT

4.5.3.2  FOOD PREMISES INSPECTIONS
B4573
During the month of September 2018 the following food businesses were inspected for their compliance with the Food Act 2001.

- Eden Valley Hotel – Routine inspection
- Kym Oates – Routine inspection
- Cockatoo Valley General Store – Follow-up inspection
- Vietnam Valley Restaurant – Routine inspection
- Lovells Bakery – Routine and follow-up inspection
- The Terrace – Routine inspection
- Weintal Hotel Motel - Routine Inspection
- Barossa Country Kitchen – Routine inspection
- Nuriootpa Primary School – Routine inspection
- Linkes Bakery – Follow-up inspection
- Kampung Kitchen – Routine inspection

RECOMMENDATION:
That the report items 4.5.3.2 be received.
As per the provisions of the SA Public Health Act 2011 Council is required to submit a report outlining its Environmental Health activities for the previous financial year.

Following consultation with the Local Government Association (LGA) and the Environmental Health Managers Forum (EHMF), SA Health developed a new environmental health annual reporting proforma. Its intention is to collect important information on workforce, activities, compliance, administration and enforcement of the South Australian Public Health Act 2011 (the Act) and its regulations and will:

- Monitor administration of the Act
- Identify trends in compliance and enforcement
- Provide the basis for future indicator development
- Assist in the identification of gaps in legislation
- Identify support required by agencies administering the Act

Whilst SA Health have informed that every effort has been made to minimise the work required to prepare the reports, it did require a review of Council’s pre-existing Customer Request Management (CRM) environmental health categories to better align with the State’s annual reporting proforma.

The information collected in this way by SA Health will be used to assess trends and direct policy and service provision. Data obtained from reports will be used to inform the State Public Health Plan and the Chief Public Health Officer’s Report, particularly in the priority area of sustaining and improving public and environmental health protection.

Please note that the proforma does not allow for removal of sections or tables that are not applicable to The Barossa Council, or where there is no information to provide and so they have been left blank (which can be confusing to the reader).
With the implementation of the Local Nuisance and Litter Control Act it is felt by the writer that there may be an increase in notifications during the current financial year regarding smoke and odours. This will be reported on in due course.

Council’s Environmental Health Officers also received in excess of 900 telephone and counter enquiries during this reporting period.

A copy of the 2017/2018 annual report (refer attached) was submitted to SA Health by the 30 September 2018 deadline and a copy is now put before Council for general information.

**RECOMMENDATION:**
That report item 4.5.3.3 be received.
The aim of this report is to assist the Minister for Health and the Chief Public Health Officer and their delegates to perform their functions under the following sections of the South Australian Public Health Act 2011:

s17(1) The Minister's functions in connection with the administration of this Act include the following (to be performed to such extent as the Minister considers appropriate):
(a) to further the objects of this Act by taking action to preserve, protect or promote public health within the State;
(b) to promote proper standards of public and environmental health within the State by ensuring that adequate measures are taken to give effect to the provisions of this Act and to ensure compliance with the Act.

s21(1) The Chief Public Health Officer's functions are as follows:
(b) to ensure that the Act, and any designated health legislation, are complied with;

s23(1) The Chief Public Health Officer is required to prepare a written report every 2 years about—
(a) public health trends, activities and indicators in South Australia

It is requested that all councils complete and submit this report by 30 September 2018.

When completing this report, please add rows to tables as necessary.
1 ENVIRONMENTAL HEALTH WORKFORCE

1.1 Authorised officers (s44)
Please provide a list of all persons currently authorised by the authority pursuant to s44 of the Act on 30 June 2018 in the following format. This is requested to confirm that the Chief Public Health Officer’s notification register is up to date.

<table>
<thead>
<tr>
<th>Authorised officer’s full name</th>
<th>Employment type (PFT, PPT, CE or CNE)</th>
<th>Date authorised</th>
<th>Approved qualification number</th>
<th>Environmental health experience (years/months)</th>
<th>Average EH hours worked per week</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stephen Carroll</td>
<td>PFT</td>
<td>19 March 2014</td>
<td>1 &amp; 6</td>
<td>33 years, 3 months</td>
<td>38</td>
</tr>
<tr>
<td>Karen Watson</td>
<td>PFT</td>
<td>19 March 2014</td>
<td>8</td>
<td>8 years 7 months</td>
<td>38</td>
</tr>
<tr>
<td>Joel Bray</td>
<td>PFT</td>
<td>19 March 2018</td>
<td>8</td>
<td>3 years</td>
<td>38</td>
</tr>
</tbody>
</table>

Notes:

**Employment type:**
- PFT: Permanent fulltime,
- PPT: Permanent part time,
- CE: Contract employee,
- CNE: Contract non-employee.

**Approved qualification number:**
Please refer to the list of approved qualifications for the appointment of local authorised officers.

**Average EH hours:**
Please indicate the average number of hours the individual spends working on environmental health related tasks and activities (including food safety, administrative, strategic, management and policy related tasks) for council per week.

1.2 Were any environmental health positions vacant on 30 June 2018?

✔ No – proceed to section 1.3

☐ Yes – complete the table below

Please provide information on all authorised officer positions vacant on 30 June 2018 in the following format.

<table>
<thead>
<tr>
<th>Position title</th>
<th>Employment type (PFT, PPT, CE or CNE)</th>
<th>Average EH hours per week</th>
<th>Term of contract (if applicable)</th>
<th>Duration position has been vacant</th>
</tr>
</thead>
</table>

1.3 Any additional comments relating to environmental health workforce

One EHO position was vacant until mid March 2018 during the reporting period.
2 SA PUBLIC HEALTH ACT & REGULATIONS - ENFORCEMENT

2.1 Were any section 92 notices issued under the Act during the reporting period?

✔ No – proceed to section 2.2

☐ Yes – proceed to section 2.1.1

2.1.1 In total, how many section 92 notices were issued during the reporting period (not including preliminary notices).

2.1.2 Please provide a summary of the matters that section 92 notices were issued to deal with.

2.1.3 Was action taken on non-compliance with any section 92 notices issued (s.93)?

☐ No – proceed to section 2.1.4

☐ Yes – complete the table below

<table>
<thead>
<tr>
<th>Details of action taken</th>
<th>Costs recoverable</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

2.1.4 Were any expiation notices issued or prosecutions commenced for failure to comply with a section 92 notice (s.92.10)?

☐ No – proceed to section 2.1.5

☐ Yes – complete the tables below

Expiation notices issued

<table>
<thead>
<tr>
<th>Date expiation notice issued (when)</th>
<th>Details of the failure to comply</th>
<th>Was the expiation notice paid, withdrawn or did the recipient elect to be prosecuted?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Prosecutions commenced

<table>
<thead>
<tr>
<th>Date prosecution commenced (when)</th>
<th>Details of the failure to comply</th>
<th>Details and outcome of prosecution</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

2.1.5 Were any section 92 notices reviewed or appealed (s.95-96)?

☐ No – proceed to section 2.1.6

☐ Yes – complete the table below

<table>
<thead>
<tr>
<th>Review or appeal?</th>
<th>Summary of findings/outcome of review or appeal</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

2.1.6 Any additional comments relating to section 92 notices issued
2.2 Were any expiation notices issued or prosecutions commenced for material or serious risks to public health during the reporting period?

✔ No – proceed to section 2.2.4

☐ Yes – complete tables 2.2.1 - 2.2.3 below

Please provide details on all expiation notices issued and prosecutions commenced by the authority on persons causing material or serious risks to public health between 1 July 2016 and 30 June 2017 in the following format.

2.2.1 s57 – Material risk to public health – expiation notices issued ($750)

<table>
<thead>
<tr>
<th>Date notice issued (when)</th>
<th>Details of the material risk to public health (what)</th>
<th>Was the expiation notice paid, withdrawn or did the recipient elect to be prosecuted?</th>
</tr>
</thead>
</table>

2.2.2 s57 – Material risk to public health – prosecutions

<table>
<thead>
<tr>
<th>Date of offence</th>
<th>Person prosecuted (who)</th>
<th>Details of the material risk to public health (what)</th>
<th>Details and outcome of prosecution</th>
</tr>
</thead>
</table>

2.2.3 s58 – Serious risk to public health – prosecutions

<table>
<thead>
<tr>
<th>Date of offence</th>
<th>Person prosecuted (who)</th>
<th>Details of the serious risk to public health (what)</th>
<th>Details and outcome of prosecution</th>
</tr>
</thead>
</table>

2.2.4 Any additional comments relating to material or serious risks to public health
2.3 Were any other expiation notices issued or prosecutions not previously covered commenced for breaches of the Act during the reporting period?

✔ No – proceed to section 2.4

☐ Yes – complete the table below

Please provide details on all expiation notices issued and prosecutions commenced by the authority during the reporting period.

<table>
<thead>
<tr>
<th>Section.</th>
<th>Type</th>
<th>No. of expiations issued</th>
<th>No. of prosecutions commenced</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>46(4)</td>
<td>Authorised officer identity card – failure to surrender</td>
<td>N/A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>47(6)</td>
<td>Hindering or obstructing an authorised officer</td>
<td>N/A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>49(2)</td>
<td>Failure to provide information</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>92(11)</td>
<td>Hindering or obstructing a person complying with a notice</td>
<td>N/A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>104</td>
<td>Provision of false or misleading information</td>
<td>N/A</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Totals**

32

32
2.4 South Australian Public Health (General) Regulations 2013

2.4.1 How many known premises with public pools and/or spas are there in your council area?

2.4.2 Please complete the table below to indicate routine inspections of public pools and spas conducted during the reporting period to confirm compliance with the regulations and to minimise the incidence of water borne illness.

<table>
<thead>
<tr>
<th>Type of public pool</th>
<th>No. of known public pools and spas in council area. Please count each pool separately at premises with more than one pool.</th>
<th>No. of pools inspected at least once for compliance</th>
<th>Please provide details of any regularly encountered non-compliance issues</th>
</tr>
</thead>
<tbody>
<tr>
<td>Swimming pool</td>
<td>20</td>
<td>2</td>
<td>Lack of pool operator skills &amp; knowledge is evident in some cases. General lack of understanding relating to automatic dosing equipment.</td>
</tr>
<tr>
<td>Spa pool</td>
<td>9</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Hydrotherapy pool</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Waterslide</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td>1</td>
<td>1</td>
<td>Interactive water feature.</td>
</tr>
<tr>
<td>Totals</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

2.4.3 Were any expiation notices issued or prosecutions commenced under the General Regulations during the reporting period?

✔ No – proceed to section 2.4.4

☐ Yes – complete the table below

Please provide details on all expiation notices issued and prosecutions commenced by the authority during the reporting period.

<table>
<thead>
<tr>
<th>Reg. No.</th>
<th>Type</th>
<th>No. of expiations issued</th>
<th>No. of prosecutions commenced</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>Control of waste on premises</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8(6)</td>
<td>Public swimming pool</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9(7)</td>
<td>Public spa pool requirements</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Obligations of public</td>
<td>N/A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Totals</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

2.4.4 Please provide feedback for consideration in relation to the review of the South Australian Public Health (General) Regulations 2013

Perhaps address the issue of training for pool operators. Many have no formal training but are relying on experience gained or 'on the job' training by another member of staff. Barossa Council feels that training should be mandatory for swimming pool operators.

2.4.5 Any additional comments relating to the South Australian Public Health (General) Regulations 2013
2.4.6 Are there any unregulated interactive fountains or water play areas using recirculated water within your council area?

✔ No – proceed to section 2.5

☐ Yes – provide details of the facilities/features in your area
2.5 South Australian Public Health (Wastewater) Regulations 2013

2.5.1 Were any applications for wastewater works approvals received during the current or previous reporting periods?

☐ No – proceed to section 2.6

✔ Yes – complete the table below

<table>
<thead>
<tr>
<th>No. of pending applications carried over from the previous reporting period</th>
<th>Number of new applications received during the reporting period</th>
<th>No. of applications approved</th>
<th>No. of applications refused</th>
<th>No. of applications pending a decision</th>
<th>No. of inspections undertaken by an authorised officer in relation to wastewater works approvals</th>
</tr>
</thead>
<tbody>
<tr>
<td>15</td>
<td>244</td>
<td>238</td>
<td>0</td>
<td>10</td>
<td>507</td>
</tr>
</tbody>
</table>

2.5.2 Do you keep a wastewater works approval register compliant with the requirements of regulation 27 of the Wastewater Regulations?

☐ No

✔ Yes
2.6 South Australian Public Health (Legionella) Regulations 2013

2.6.1 How many cooling towers are registered in your council area? Please provide the number of individual towers even when they are part of a single cooling water system.

2.6.2 Please complete the table below to indicate inspections of high risk manufactured water systems conducted during the reporting period to confirm compliance with the regulations and to minimise the incidence of Legionellosis.

<table>
<thead>
<tr>
<th>Type of registered system</th>
<th>No. of systems on council’s register</th>
<th>No. of systems inspected at least once for compliance by an authorised council officer. Reg. 15(1)</th>
<th>No. of systems inspected at least once for compliance by an independent competent person. Reg. 15(2)</th>
<th>No. of follow-up inspections by an authorised officer due to non compliance issues</th>
<th>No. of additional inspections due to complaints and disease investigations</th>
<th>Total no. of inspections conducted</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cooling water systems*</td>
<td>43</td>
<td>43</td>
<td></td>
<td></td>
<td></td>
<td>43</td>
</tr>
<tr>
<td>Warm water systems</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>Total</td>
<td>45</td>
<td>45</td>
<td></td>
<td></td>
<td></td>
<td>45</td>
</tr>
</tbody>
</table>

* A cooling water system may include an individual cooling tower, or a number of interconnected cooling towers that utilise the same recirculating water.

2.6.3 Please provide details of any regularly encountered HRMWS compliance issues.
2.6.4 Were any expiation notices issued or prosecutions commenced under the Legionella Regulations during the reporting period?

✔ No – proceed to section 2.6.5

☐ Yes – complete the table below

Please provide details on all expiation notices issued and prosecutions commenced by the authority during the reporting period.

<table>
<thead>
<tr>
<th>Reg. No.</th>
<th>Type</th>
<th>No. of expiations issued</th>
<th>No. of prosecutions commenced</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>5(2)</td>
<td>Unregistered system</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6(4)</td>
<td>Notification of change to registration particulars.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6(5)</td>
<td>Notification of permanent decommissioning or removal</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Automatic biocide dosing device</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8(1)</td>
<td>Drift eliminators</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Commissioning</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10(1)</td>
<td>System plans</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10(3)</td>
<td>Operation and maintenance manuals</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Operation and maintenance by a competent person</td>
<td>N/A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Maintenance of cooling water system</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Maintenance of warm water systems</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14(1)</td>
<td>Log books</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14(2)</td>
<td>Retain log books</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17(1)</td>
<td>Failure to shut down or decontaminate system</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17(2)</td>
<td>Reporting of notifiable results within 24 hours</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18(4)</td>
<td>Contravention of a condition of a determination or approval</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>False or misleading statement</td>
<td>N/A</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td></td>
<td></td>
<td></td>
<td><strong>N/A</strong></td>
</tr>
</tbody>
</table>
2.6.5 Were any notices issued under the Legionella Regulations during the reporting period?

☐ No – proceed to section 2.6.6

☐ Yes – complete the table below

<table>
<thead>
<tr>
<th>Reg. No.</th>
<th>Notice type</th>
<th>No. of notices issued</th>
<th>No. of notices complied with by specified date/time</th>
<th>No. of notices not complied with by specified date/time</th>
<th>No. of expiations/prosecutions for failing to comply with notice (provide details)</th>
</tr>
</thead>
<tbody>
<tr>
<td>15(2)</td>
<td>Independent inspection</td>
<td>21</td>
<td>19</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>16</td>
<td>Requirement for microbiological testing</td>
<td>21</td>
<td>19</td>
<td>2</td>
<td>0</td>
</tr>
</tbody>
</table>

2.6.6 Please provide feedback for consideration in relation to the review of the South Australian Public Health (Legionella) Regulations 2013

2.6.7 Any additional comments relating to the Legionella Regulations
3 South Australian Public Health (Severe Domestic Squalor) Policy 2013

3.1 Were any cases of hoarding and/or domestic squalor investigated in your area during the reporting period?

✔ No – proceed to section 4.1

☐ Yes – complete the table below

Please provide the following details on the cases of hoarding and/or domestic squalor investigated during the reporting period.

<table>
<thead>
<tr>
<th>Total number of cases investigated</th>
<th>Total number of Preliminary Notices issued under Section 92(2)(b)</th>
<th>Total number of General Duty Notices issued under Section 92(1)(a)</th>
<th>Total number of Risk to Health Notices issued under Section 92(1)(b)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

3.2 Is the South Australian Severe Domestic Squalor Scale (Appendix 2 – A Foot in the Door) used for the assessment of cases of domestic squalor?

☐ Yes – proceed to section 3.3

☐ No – describe what other processes or tools are used.

3.3 Are you involved in an interagency squalor group?

☐ No – proceed to section 3.4

☐ Yes – provide details on the group and the agencies involved.

3.4 In instances of severe domestic squalor where a breach of the general duty or a risk to public health has been identified, what public health risks have been associated with these cases?

3.5 Have situations of hoarding and/or domestic squalor been encountered where the application of the Act has been deemed inappropriate?

☐ No – proceed to section 3.6

☐ Yes – What alternative approaches or legislation were used in these cases?

3.6 Has the South Australian Public Health (Severe Domestic Squalor) Policy 2013 and associated guideline ‘A Foot in the Door’ assisted you in the administration of the Act and in the resolution of cases of severe domestic squalor?

☐ Yes

☐ No – provide an overview of your experiences

3.7 Any additional comments on the South Australian Public Health (Severe Domestic Squalor) Policy 2013?
4. The South Australian Public Health (Clandestine Drug Lab) Policy 2016

4.1 Were any clandestine drug laboratories reported and/or investigated in your area during the reporting period?

✔ No – proceed to section 5.0

☐ Yes – complete the table below

Please provide details on all clandestine drug laboratories reported and/or investigated during the reporting period.

<table>
<thead>
<tr>
<th>Total number of clan labs notified</th>
<th>Total number of clan labs assessed</th>
<th>Through agreement</th>
<th>Through Notice (s.92)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total number of clan labs completely remediated</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Through agreement</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Through Notice (s.92)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total number of clan labs currently being remediated</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Through agreement</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Through Notice (s.92)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total number of clan labs declared unfit for human habitation</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Through agreement</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Through Notice (s.92)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total number of clan labs demolished</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

4.2 Was a site inspection undertaken of any of the clandestine drug labs listed above?

☐ Yes - total number of inspections undertaken ___

☐ No – proceed to section 4.3

4.3 Has the South Australian Public Health (Clandestine Drug Laboratory) Policy 2016 and the associated ‘Practice Guideline for the Management of Clandestine Drug Laboratories’ assisted you in the administration of the Act and in the remediation of clandestine drug laboratories?

☐ Yes

☐ No – provide an overview of your experiences

4.4 Any additional comments on the South Australian Public Health (Clandestine Drug Laboratory) Policy 2016?
## 5 Environmental Health Complaints/Customer Requests

Please complete the table below to indicate the number of environmental health complaints and customer requests received and actioned during the reporting period. Please change category names or add new categories according to council’s complaint/customer request recording system.

<table>
<thead>
<tr>
<th>Type of complaint / customer request (category)</th>
<th>Number received</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accommodation Standards</td>
<td>0</td>
</tr>
<tr>
<td>Air Pollution / Odours / Air quality / Dust</td>
<td>19</td>
</tr>
<tr>
<td>Asbestos</td>
<td>3</td>
</tr>
<tr>
<td>Body Piercing / Tattooing / Other Skin Penetration</td>
<td>0</td>
</tr>
<tr>
<td>Combustion Heaters / Wood Heater Smoke</td>
<td>4</td>
</tr>
<tr>
<td>Community Amenity</td>
<td>0</td>
</tr>
<tr>
<td>Contaminated Land</td>
<td>0</td>
</tr>
<tr>
<td>Development Pollution</td>
<td>0</td>
</tr>
<tr>
<td>Discharge of Wastes / Waste Control / Refuse Storage and/or Disposal</td>
<td>10</td>
</tr>
<tr>
<td>Excessive Vegetation / Long Grass / Undergrowth / Fire Hazard</td>
<td>0</td>
</tr>
<tr>
<td>General Health Complaint or Enquiry / Other</td>
<td>47</td>
</tr>
<tr>
<td>Hazardous Substances</td>
<td>0</td>
</tr>
<tr>
<td>Infectious Disease / Notifiable Condition</td>
<td>0</td>
</tr>
<tr>
<td>Hairdressing / Beauty Salons</td>
<td>0</td>
</tr>
<tr>
<td>Keeping of Animals</td>
<td>0</td>
</tr>
<tr>
<td>Legionella Investigation</td>
<td>0</td>
</tr>
<tr>
<td>Mosquitoes</td>
<td>0</td>
</tr>
<tr>
<td>Noise</td>
<td>0</td>
</tr>
<tr>
<td>Public Swimming Pools and Spa Pools</td>
<td>0</td>
</tr>
<tr>
<td>Rats or Mice</td>
<td>5</td>
</tr>
<tr>
<td>Sanitary Facilities</td>
<td>0</td>
</tr>
<tr>
<td>Septic Tanks / Aerobic Servicing / Failing Onsite System</td>
<td>1</td>
</tr>
<tr>
<td>Sharps Disposal</td>
<td>225</td>
</tr>
<tr>
<td>Supported Residential Facilities</td>
<td>0</td>
</tr>
<tr>
<td>Vermin (including pigeons and insects) other than rats, mice, wasps and mosquitoes</td>
<td>1</td>
</tr>
<tr>
<td>Wasps</td>
<td>97</td>
</tr>
<tr>
<td>Water Quality (other than public swimming pools and spa pools)</td>
<td>1</td>
</tr>
</tbody>
</table>
Person to contact regarding the contents of this report:

Name: Steve Carroll  Date: 28 September 2018  Signature

Endorsed by Chief Executive Officer/delegated person:

__________________________________________________________________________

Name: Gary Mavrinac  Date: 28 September 2018  Signature

Please submit your completed report by 30th September 2018 in electronic copy emailed to:

HealthProtectionPrograms@sa.gov.au

This template will be reviewed annually.
7.2.1 DEBATE AGENDA

7.2.1.1 ANNUAL CLOSURES OF COUNCIL OFFICES, LIBRARIES, BAROSSA VISITOR CENTRE AND COUNCIL DEPOTS OVER CHRISTMAS/NEW YEAR PERIOD

B7484

PURPOSE

Each year Council endorses closure dates for the Nuriootpa Office, Nuriootpa Library and Branch Office/Libraries, Barossa Visitor Centre and Council Depots over the Christmas/New year period.

RECOMMENDATION

That Council:

(1) Endorses the operations of Council in accordance with the table (in the body of the report) over the 2018/19 Christmas/New Year period noting that the relevant services will be closed during the outlined periods but that arrangements for urgent, emergency and other after hours support will be in place and that all services shall reopen with normal operating hours on Wednesday 2 January 2019, and;

(2) Instructs the Chief Executive Officer to publish the amended operating hours in the local papers and relevant Council Facebook sites and on the website.

REPORT

In accordance with Council past policy position, Council operates basic services and closes relevant offices between Christmas and New Year, with staff taking accrued leave during this period.

Council Operations – Daily Service Provision:

<table>
<thead>
<tr>
<th>Nuriootpa Office</th>
<th>Nuriootpa Library</th>
<th>Tanunda Library</th>
<th>Angaston, Lyndoch &amp; Mt Pleasant Library / Office</th>
<th>Works Depots (Closing 12noon 21 December)</th>
<th>Barossa Visitor Centre</th>
</tr>
</thead>
<tbody>
<tr>
<td>Friday 21/12/18</td>
<td>Open as per normal hours</td>
<td>Open as per normal hours</td>
<td>Open as per normal hours</td>
<td>Close at 12noon Emergencies &amp; Essential Maintenance - Out of Hours Services provided</td>
<td>Open as per normal hours</td>
</tr>
<tr>
<td>Day</td>
<td>Nuriootpa Office</td>
<td>Nuriootpa Library</td>
<td>Tanunda Library</td>
<td>Angaston, Lyndoch &amp; Mt Pleasant Library / Office</td>
<td>Works Depots (Closing 12noon 21 December)</td>
</tr>
<tr>
<td>-----------</td>
<td>------------------</td>
<td>-------------------</td>
<td>-----------------</td>
<td>-------------------------------------------------</td>
<td>------------------------------------------</td>
</tr>
<tr>
<td>Monday 24/12/18</td>
<td>Close at 3pm Out of Hours Services provided</td>
<td>Close at 3pm</td>
<td>Close at 2.30pm</td>
<td>Close at 2.30pm</td>
<td>Emergencies &amp; Essential Maintenance - Out of Hours Services provided</td>
</tr>
<tr>
<td>Tuesday 25/12/18</td>
<td>Christmas Day Closed</td>
<td>Christmas Day Closed</td>
<td>Christmas Day Closed</td>
<td>Christmas Day Closed</td>
<td>Christmas Day Closed</td>
</tr>
<tr>
<td>Wednesday 26/12/18</td>
<td>Out of Hours Services provided</td>
<td>Closed</td>
<td>Open 10am – 4pm</td>
<td>Closed</td>
<td>Emergencies &amp; Essential Maintenance - Out of Hours Services provided</td>
</tr>
<tr>
<td>Thursday 27/12/18</td>
<td>Out of Hours Services provided</td>
<td>Open 9am – 6pm</td>
<td>Open 9am – 5pm</td>
<td>Out of Hours Services provided</td>
<td>Emergencies &amp; Essential Maintenance - Out of Hours Services provided</td>
</tr>
<tr>
<td>Friday, 28/12/18</td>
<td>Out of Hours Services provided</td>
<td>Open 9am – 5pm</td>
<td>Open 9am – 5pm</td>
<td>Angaston Open 1pm to 5pm Lyndoch Open 9am – 12.30pm and 1.30pm– 5pm Mt Pleasant Open 9am – 12.30pm and 1.30pm– 5pm</td>
<td>Emergencies &amp; Essential Maintenance - Out of Hours Services provided</td>
</tr>
<tr>
<td>Saturday 29/12/18</td>
<td>Out of Hours Services provided</td>
<td>Open 9am – 12noon</td>
<td>Open 9am – 12noon</td>
<td>Lyndoch Open 9am– 12noon Angaston and Mt Pleasant Closed</td>
<td>Emergencies &amp; Essential Maintenance - Out of Hours Services provided</td>
</tr>
<tr>
<td>Sunday 30/12/18</td>
<td>Out of Hours Services provided</td>
<td>Open 12noon – 3pm</td>
<td>Closed</td>
<td>Closed</td>
<td>Emergencies &amp; Essential Maintenance - Out of Hours Services provided</td>
</tr>
<tr>
<td>Monday 31/12/18</td>
<td>Out of Hours Services provided</td>
<td>Open 9am – 6pm</td>
<td>Open 9am – 5pm</td>
<td>Angaston Open 2pm to 5pm Lyndoch Open 9am -</td>
<td>Emergencies &amp; Essential Maintenance - Out of Hours</td>
</tr>
</tbody>
</table>
### COMMUNITY PLAN / CORPORATE PLAN / LEGISLATIVE REQUIREMENTS

**Corporate Plan**

![Image]

**How We Work – Good Governance**

6.6 Define and deliver on agreed Customer Service Standards for Council service delivery.

6.9 Provide access to Council’s plans, policies and processes and communicate with the community in plain English.

6.10 Embed a culture of continuous improvement across Council, with tools, processes and systems being used to achieve business efficiencies and customer service improvements.

**Legislative Requirements**

- Local Government Act 1999

### FINANCIAL, RESOURCE AND RISK MANAGEMENT CONSIDERATIONS

**Financial and Resource**

Resources will be maintained to ensure continuity of services for Council’s Barossa Visitor Centre, Libraries and Council Depot services. The resources required for the existing service levels during the Christmas to New Year period are within the adopted budget. Any significant events that Council needs to respond to and provide support, resources and rectify any assets, will be reported to Council as per previous incidents/events.

**Risk Management**

Council provides services on standby as required for essential services, ensuring any risk issues are considered as appropriate for each service provided.

### COMMUNITY CONSULTATION

Appropriate notices will be published in the local papers advising of the closures together with notices on Council’s website, message on hold and Council noticeboards.

<table>
<thead>
<tr>
<th></th>
<th>Nuriootpa Office</th>
<th>Nuriootpa Library</th>
<th>Tanunda Library</th>
<th>Angaston, Lyndoch &amp; Mt Pleasant Library / Office</th>
<th>Works Depots (Closing 12noon 21 December)</th>
<th>Barossa Visitor Centre</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tuesday 1/01/19</strong></td>
<td>New Years Day Closed</td>
<td>New Years Day Closed</td>
<td>New Years Day Closed</td>
<td>New Years Day Closed</td>
<td>New Years Day Closed</td>
<td>Open 10am – 4pm</td>
</tr>
<tr>
<td><strong>Wednesday 2/01/19</strong></td>
<td>Open as per normal hours</td>
<td>Open as per normal hours</td>
<td>Open as per normal hours</td>
<td>Open as per normal hours</td>
<td>Open as per normal hours</td>
<td>Open as per normal hours</td>
</tr>
</tbody>
</table>
7.2.1 DEBATE AGENDA – CHIEF EXECUTIVE OFFICER

7.2.1.2 SECTION 270 LOCAL GOVERNMENT ACT - INTERNAL REVIEW OF COUNCIL DECISION – BAROSSA REGIONAL CULTURE HUB

B8388

Author: Governance Advisor

PURPOSE

Council is asked to receive and consider the report and recommendation given by Ms Felice D’Agostino or Norman Waterhouse Lawyers in her external party review report entitled ‘The Barossa Council - Section 270 Final Report – Matter of the Barossa Regional Culture Hub’, which was provided by the external reviewer to officers on 5 October 2018 as regards Council’s decision of 27 June 2018 to receive the outcome of the community consultation regarding the Barossa Regional Culture Hub, and to proceed with the next stages of the project, as outlined in the Minutes of the meeting.

RECOMMENDATION

Council having received and considered:

(i) the independent external party review report and attachments, which was provided to officers on 5 October 2018 by the external reviewer, Felice D’Agostino of Norman Waterhouse Lawyers as regards Council’s decision of 27 June 2018 to receive the outcome of the community consultation regarding the Barossa Regional Culture Hub, and to proceed with the next stages of the project, as outlined in the Minutes of the meeting;

(ii) the Agenda and associated Minutes relating to Agenda item 2.1.2 of the Special Council meeting of 27 June 2018, being the Chief Executive Officer Report titled ‘Barossa Culture Hub – Outcome of Community Engagement Process’ and all attachments;

(iii) the Agenda and associated minutes relating to agenda item 2.1.2 of the Special Council meeting of 26 April 2018, being the Chief Executive Officer Report titled ‘Barossa Regional Culture Hub – Drat Master Plan’ and all attachments;

and Council having given due consideration to whether the original decision of 27 June 2018 was legally procedurally and meritoriously correct;

(1a) that being satisfied that the decision of 27 June 2018 was legally, procedurally and meritoriously correct, Council determines that the decision was the best
and/or preferable decision, and reaffirms its decision of 27 June 2018, the decision being:

That Council

(1) Receives and notes the report containing the outcome of community consultation on the Draft Master Plan for the Barossa Regional Culture Hub (the Hub) ref: 18/6574

(2) Endorses the Draft Master Plan (the Plan) for the Hub noting that it may be subject to future amendment and budget considerations as required. In particular (but not limited to), the external façade of the building as represented in the Plan is noted as requiring complete review; parking and internal configuration to be subject to detailed design processes.

(3) Receives and notes the cost estimate report on the Hub Draft Master Plan produced by Rider Levett Bucknall dated 18/24423 for inclusion in the future The Big Project Feasibility Report and grant funding applications.

(4) Business case development to be ongoing as part of The Big Project Feasibility Report and grant funding applications.

(5) Requires Officer to work with the Working Group and Architects to develop detailed design and documentation of the Hub to support current and future grant funding applications.

(6) Requires Officers to provide an update on the outcome of the consultation to people that provided written, formal feedback and where email contact information has been provided.

OR

(1b) that Council is not satisfied that the decision of 27 June 2018 was legally, procedurally and/or meritoriously correct and revokes its decision of 27 June 2018.

OR

(1c) that Council affirms its decision of 27 June 2018 with the following variations:

(i)

(ii)

REPORT

Background

Following community consultation from 30 April to 21 May 2018 (inclusive) regarding the draft Barossa Regional Culture Hub Master Plan (the Plan), at the Special Council Meeting on Wednesday 27 June 2018, Council resolved the following:
MOVED Cr Boothby that Council

(1) Receives and notes the report containing the outcome of community consultation on the Draft Master Plan for the Barossa Regional Culture Hub (the Hub) ref: 18/6574

(2) Endorses the Draft Master Plan (the Plan) for the Hub noting that it may be subject to future amendment and budget considerations as required. In particular (but not limited to), the external façade of the building as represented in the Plan is noted as requiring complete review; parking and internal configuration to be subject to detailed design processes.

(3) Receives and notes the cost estimate report on the Hub Draft Master Plan produced by Rider Levett Bucknall dated 18/24423 for inclusion in the future The Big Project Feasibility Report and grant funding applications.

(4) Business case development to be ongoing as part of The Big Project Feasibility Report and grant funding applications.

(5) Requires Officer to work with the Working Group and Architects to develop detailed design and documentation of the Hub to support current and future grant funding applications.

(6) Requires Officers to provide an update on the outcome of the consultation to people that provided written, formal feedback and where email contact information has been provided.

Seconded Cr Angas     CARRIED 2014-18/1440

On 12 July 2018, Council administration received a request from applicant, Ms Helen Szuty, to conduct an internal review of this decision, exercising her right to do so under Council’s Internal Review of Council Decision Process (“the Process”).

Internal review of a Council decision enables Council to reconsider all the evidence relied on to make the original decision, and additional available evidence if relevant.

On 21 August 2018, in accordance with Council’s Process, Council appointed an independent external party, Ms Felice D’Agostino of Norman Waterhouse Lawyers to conduct the internal review of this decision.

Introduction
Ms D’Agostino has finalised her investigation, and subsequently her report and recommendations are presented here for Council’s consideration.

In accordance with Council’s Process at clause 4.6.5, an external reviewer cannot vary or revoke a decision made by or on behalf of Council. They must report their recommendation(s) for the internal review to the Elected Body for a determination as to whether the relevant decision should be affirmed, varied or revoked.

Discussion
According to clause 4.6 of Council’s Process, Ms D’Agostino has considered the merits of all the materials and information that were before the Council at the time of the decision of 27 June 2018 and any additional relevant information or material provided by the applicant or which has become available during the course of the review.
Ms D’Agostino considered whether the original decision of 27 June 2018 was legally, procedurally and meritoriously correct having regard to the following, that Council:

- had the power to make the decision;
- considered all the matters which were relevant to the making of the decision at the time and did not take into account matters which were not relevant;
- did not exercise a discretion or power in bad faith, for an improper purpose or while subject to duress or the influence of another person;
- had no conflict of interest, bias or perceived bias;
- ensured that the findings of fact were based on evidence;
- considered any relevant legislation, policies or processes;

and that the decision was reasonable in all the circumstances.

She also considered whether a different decision based on the evidence available or new evidence provided or found provides an improved outcome.

Procedural fairness was observed throughout this review so that the applicant was given an opportunity to put forward information and materials in support of the application for review, informed of the proposed outcome of the review, and had the opportunity to make further submission to Ms D’Agostino on the outcome and have any further matters raised taken into account.

After carefully considering Ms D’Agostino’s report and recommendation(s), and giving due consideration to all the evidence relied on to make the original decision and any additional available evidence if relevant, the Elected Body must make a decision to affirm, vary or revoke its decision of 27 June 2018.

Following Council’s decision, further appeal rights remain available to the Ombudsman SA should the applicant wish to escalate her concerns.

**Summary and Conclusion**

The Council is asked to consider Ms D’Agostino’s external party review Report and recommendation(s) and either affirm, vary or revoke its decision of 27 June 2018.

**ATTACHMENTS OR OTHER SUPPORTING REFERENCES**

**Attachment 1:** The independent external party review report and attachments prepared by the external reviewer, Ms Felice D’Agostino or Norman Waterhouse Lawyers, entitled ‘The Barossa Council - Section 270 Final Report – Matter of the Barossa Regional Culture Hub’, which was provided by the external reviewer to officers on 5 October 2018, as regards Council’s decision of 27 June 2018

**Attachment 2:** The agenda and associated minutes relating to agenda item 2.1.2 of the Special Council meeting of 27 June 2018, being the Chief Executive Officer Report titled ‘Barossa Culture Hub – Outcome of Community Engagement Process’ and all attachments

**Attachment 3:** The agenda and associated minutes relating to agenda item 2.1.2 of the Special Council meeting of 26 April 2018, being the Chief Executive Officer Report titled ‘Barossa Regional Culture Hub – Draft Master Plan’ and all attachments

**Attachment 4:** Section 270 Internal Review Assessment of Resources
Community and Culture:
2.3 Support and promote community involvement and networks and provide opportunities for participation in local decision making.

Good Governance:
6.1 Ensure that the community has access to information regarding the discussions held and decisions made by Elected Members.
6.2 Ensure that Council’s policy and process frameworks are based on principles of sound governance and meet legislative requirements.
6.7 Implement strategies for the community to be actively engaged in Council decision-making through sound information and communication.

Legislation – Local Government Act 1999: Section 270

Policy
Internal Review of Council Decisions Policy
Internal Review of Council Decisions Process

FINANCIAL, RESOURCE AND RISK MANAGEMENT CONSIDERATIONS
Risk is mitigated by complying with Section 270 of the Local Government Act and the provisions of Council’s Internal Review of Council Decision Policy and Process.

Pursuant to Council’s decision of 21 August 2018 to engage an external reviewer to review its decision of 27 June 2018, a total cost of $3,987.94 has accrued. A breakdown of costs is included as Attachment 4 of this report. A budget adjustment is $3,987.94 is required to cover the total cost of the internal review.

COMMUNITY CONSULTATION
There is no community consultation required under legislation for this matter.

Community consultation regarding the draft Barossa Regional Culture Hub Master Plan (the Plan), which was the subject matter of Council’s decision at the Special Council meeting on Wednesday 27 June 2018, was undertaken from 30 April to 21 May 2018 (inclusive).
THE BAROSSA COUNCIL

SECTION 270 FINAL REPORT

MATTER OF THE BAROSSA REGIONAL CULTURE HUB

Felice D’Agostino
Norman Waterhouse Lawyers
1. **SECTION 270 APPLICATION**

1.1 The Council has received from Ms Helen Szuty (*the Applicant*) a request pursuant to Section 270 of the *Local Government Act 1999* (*the Act*) for a review of the Council’s decision made at its meeting of 27 June 2018 regarding the Barossa Regional Culture Hub (*the BRCH*). A copy of the Applicants’ request is attached at Appendix A (*the Review Application*).

1.2 The Council has engaged Norman Waterhouse to assist it with its consideration and determination of the Review Application.

2. **SECTION 270 LOCAL GOVERNMENT ACT 1999**

2.1 Section 270 of the Act requires the Council to, amongst other things, establish procedures for the review of decisions of the Council, employees of the Council and other persons acting on behalf of the Council.

2.2 The then Ombudsman stated in 2011:

> ‘Internal review is a key accountability mechanism for local government. It enables people to test the merits of decisions that affect them.’

2.3 The current Ombudsman has confirmed that Section 270 of the Act requires councils to consider the merits of the decision under review.

2.4 A merits review requires all aspects of a decision to be reviewed and a determination to be made as to the correct and preferable decision. All the evidence is considered as well as any new evidence.

2.5 Accordingly, a review of a decision under Section 270 of the Act encompasses a review of the legality of the decision as well as whether the decision was the best or preferable decision.

2.6 In reviewing the merits of a decision, the Council ought to reconsider all the information that it considered in making the original decision from a fresh perspective as well as any new information to determine the best or preferable

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1 Valuing Complaints: An Audit of Complaint Handling in South Australian Councils, November 2011, page 61
decision. This may result in the Council affirming, varying or setting aside the original decision.

3. REVIEW - PROCESS

3.1 Process of Review

3.1.1 The decision the subject of the Review Application is the following decision made by the Council at its meeting of 27 June 2018 (the June Meeting):

‘(1) Receives and notes the report containing the outcome of community consultation on the Draft Master Plan for the Barossa Regional Culture Hub (the Hub) ref: 18/6574.

(2) Endorses the Draft Master Plan (the Plan) for the Hub noting that it may be subject to future amendment and budget considerations as required. In particular (but not limited to), the external façade of the building as represented in the Plan is noted as requiring complete review; parking and internal configuration to be subject to detailed design processes.

(3) Receives and notes the cost estimate report on the Hub Draft Master Plan produced by Rider Levett Bucknall dated 18/24423 for inclusion in the future The Big Project Feasibility Report and grant funding applications.

(4) Business case development to be ongoing as part of The Big Project Feasibility Report and grant funding applications.

(5) Requires Officer to work with the Working Group and Architects to develop detailed design and documentation of the Hub to support current and future grant funding applications.

(6) Requires Officers to provide an update on the outcome of the consultation to people that provided written, formal
feedback and where email contact information has been provided.’

(referred to in this report as the Decision).

3.1.2 The Council’s Internal Review of Council Decisions (sec 270) Process (the Review Process) provides:

‘An internal review of a Council decision enables the Council to reconsider all the evidence relied on to make the original decision, and additional available evidence if relevant.

...In carrying out an internal review of a decision, the reviewer will consider the merits of all the materials and information that were before the original decision-maker at the time of the decision and any additional relevant information or material provided by the applicant or which has become available during the course of the review.

The reviewer will consider whether the original decision is legally and procedurally correct... [and] will also consider whether a different decision based on the evidence available or new evidence provided or found provides an improved outcome.’

3.1.3 Our engagement is to, in accordance with the Review Procedure, consider the legality and merits of the Decision and prepare a report to assist the Council to make a decision in relation to the Review Application.

3.1.4 We prepared a preliminary report which was provided to the Applicant. The Applicant submitted two responses to the preliminary report.

3.2 Documents and information considered

3.2.1 We have considered the following documents and information:
3.2.1.1 report of the Chief Executive Officer for the June Meeting in relation to agenda item 2.1.2 titled ‘Barossa Culture Hub – Outcome of Community Engagement Process (the June Report) and the associated minutes of that meeting;

3.2.1.2 report of the Chief Executive Officer for the Special Council meeting of 26 April 2018 in relation to agenda item 2.1.2 titled ‘Barossa Regional Culture Hub – Draft Master Plan’ (the April Report) and the associated minutes of that meeting;

3.2.1.3 Review Application;

3.2.1.4 Council’s Public Consultation Policy (the PCP)\(^3\);

3.2.1.5 Submissions of the Applicant to the preliminary report (attached at Appendix B) (the Additional Submissions).

4. LEGISLATIVE REQUIREMENTS

4.1 There are no specific legislative requirements in relation to the specific nature or effect of the Decision.

5. BACKGROUND

5.1 Other Relevant Council Meetings

5.1.1 At the Special Council meeting of 26 April 2018 (the April Meeting) the Council resolved that the Council:

‘(1) Receives, notes and endorses the draft Barossa Regional Culture Hub Master Plan (the Plan) dated 22 January 2018 Ref: 18/6574 for community consultation, noting that the Master Plan may be subject to future amendment and budget consideration as required.

(2) Endorses the Community Consultation Plan – Barossa Regional Culture Hub Master Plan (Ref: 18/27039) to obtain feedback on the Plan for the period 30 April 2018

\(^3\) Reference 13/16094 [v2]
to the 21 May 2018 inclusive and requires Officers to bring a further report on the outcomes of the consultation to a future Council Meeting.

(3) Thanks the Barossa Regional Culture Hub Working and Stakeholder Groups for their work on the ongoing development of the draft Plan.'

5.2 Relevant Council Documents

5.2.1 Public Consultation Policy

5.2.1.1 Clause 4.4 of the PCP provides that the Council has the following obligations when it is required by the Act to follow its public consultation policy:

(a) Council must provide interested persons with a reasonable opportunity to make submissions regarding relevant matters;

(b) Council must publish a notice in a newspaper circulating in the area and on its website, describing the matter under consideration and invite interested persons to make submissions within a period (which must be at least 21 days) stated in the notice; and

(c) Council must consider any submissions received from the public during the prescribed consultation period.

5.2.1.2 Clause 4.6 of the PCP provides that ‘the Council may undertake additional consultation and community engagement on general or specific matters of interest to the community or specific stakeholders of the community ... the level of consultation should be at a minimum in accordance with clause 4.4.’

5.2.1.3 Clause 4.7 of the PCP provides for other consultation and engagement methods ‘at Council’s discretion, depending on the matter under consideration, the resources available to
Council and the level of interest the matter is anticipated to generate’.

5.3 Process Undertaken

5.3.1 Consultation

5.3.1.1 At the April Meeting the Council endorsed the draft Barossa Regional Culture Hub Master Plan and a community engagement plan (the CEP) for the period 30 April 2018 to 21 May 2018 inclusive. The CEP included the minimum steps set out in clause 4.4 of the PCP.\(^4\)

5.3.1.2 The CEP was implemented with the exception of the community panel and the Triple B interview.\(^5\)

5.3.1.3 All written submissions received as at the end of 21 May 2018 as well as several submissions received outside the consultation period were included in full in the June Report.

6. REVIEW - SUBMISSIONS

6.1 Applicant’s Submissions

6.1.1 The Applicant notes the following in the Review Application:

‘(a) Community consultation was not carried out in accordance with the Approved Consultation Plan; (Submission 1)

(b) Barossa Council Officers have acknowledged with regard to ‘concerns with external design/visual appearance of concept plan and place making considerations: in hindsight this should have either been made clearer in the documentation or the external visual removed to avoid detracting from the merits or otherwise of the concept’; (Submission 2)

(c) Evidence can be provided that one Barossa Council ratepayer who voiced her opposition to the proposal at The Barossa Council Office in Nuriootpa did not have her views recorded or

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\(^4\) April Report, Attachment 7
\(^5\) June Report, page 20
responded to by Officers as part of the consultation process; (Submission 3)

(d) There has been an inadequate response by Officers to my considered submission; (Submission 4)

(e) Barossa Council Officers have referred to Working Group and Stakeholder Session discussions which are not in the public arena; (Submission 5)

(f) Where are the expected supporting submissions from Stakeholder Groups: the Barossa Grape and Wine Association, RDA Barossa, Gawler, Light & Adelaide Plains, Tourism Barossa and Food Barossa?; (Submission 6)

(g) Despite the community consultation process used only 42 formal submissions were received from a Barossa Council population of over 23,000 residents; (Submission 7)

(h) Barossa Council Officers have stated that: 'The capacity of a Hub to generate and activate across a wider region is the central premise of the proposal with documentation to illustrate and demonstrate the model provided in previous Council Reports. Council will need to determine if it is a model that is supported'; (Submission 8)

(i) Insufficient regard and consideration has been given by Elected Members to the potential impact on Barossa Council ratepayers paying for this Project over many years; (Submission 9)

(j) There was limited discussion and debate of the Recommendation by Elected Members at the Special Council Meeting of the 27th of June 2018 (approximately 5 minutes); (Submission 10)

(k) The Barossa Regional Culture Hub was in the public arena in 2013, prior to The Barossa Council's consideration of a Proposed Community Land Swap with Chateau Tanunda.
Elected Members should have been aware of the incompatibility between proposed car parking facilities at the Barossa Regional Culture Hub and the expectations of the executors of the Estate of Elma Linda Keil and the Indenture Deed that the adjacent land would be preserved for parklands (Submission 11)

(i) The Barossa Council Section 270 Review Report regarding the Proposed Community Land Swap between The Barossa Council and Chateau Tanunda is expected to be debated on Tuesday the 17th of July 2018 at the Barossa Council Meeting. (Submission 12).

6.1.2 For the purposes of the Review Application we have taken the matters noted by the Applicant as set out in clause 6.1.1 as submissions in relation to the Decision. The Applicant further submits as follows:

‘I do not believe that the decision by the Elected Members to agree to the recommendation in the agenda has been fully considered and is reasonable in the circumstances at this time. I request that no further action be taken to implement the recommendation at this time.’ (Submission 13)

7. REVIEW – ANALYSIS

7.1 Process - Public Consultation

7.1.1 The community consultation process that was undertaken did not include all the activities set out in the CEP. In particular, the community panel and the Triple B interview did not occur. The reason for the community panel not taking place was that the Council could not ‘get a time when everyone was able to commit’. The Council instead, ‘posted video comments from members of the community on.. its.. facebook page with their views on what a facility might mean or offer from their perspective’. In relation to the Triple B interview the Council could not get a slot on Triple B’s community discussion session on a Thursday afternoon, ‘but had foreshadowed the consultation period and talked at length about the culture hub when
[the Council's Director Community Projects] was interviewed by Paul during his show on the 15 March.\textsuperscript{6},

7.1.2 In our view the consultation process undertaken by the Council was appropriate and lawful.

7.2 Process – Legislative Requirements

7.2.1 Based on the information available to us it is our view that the Decision is lawfully within the power of the Council to make.

7.3 Review Application

7.3.1 Submission 1

7.3.1.1 Whilst two elements of the CEP were not implemented, namely the community panel and the Triple B interview, the reasons provided as to why these elements did not occur suggest it was due to matters beyond the Council’s control\textsuperscript{7}. In any event we consider that the consultation that did take place was extensive\textsuperscript{8} and went beyond the minimum requirements of the Council’s PCP. We do not consider this had a material impact on the consultation that was undertaken.

7.3.1.2 In the Additional Submissions, the Applicant contends that the failure to hold the community panel is ‘evidence of maladministration’ and ‘goes to issues of transparency in Council processes ...’. With respect, we consider that such a contention is unreasonable. We do not consider, as submitted by the Applicant, that the failure to hold the community panel had a material impact on the community engagement undertaken by the Council. The Applicant has not provided, nor do we consider there to be, any basis or rationale for such an assertion when considering the various and numerous engagement processes the Council did employ. Further, in our view, the value or impact of the

\textsuperscript{6} June Report, pages 15 - 16 and 58
\textsuperscript{7} June Report, pages 15 - 16 and 58
\textsuperscript{8} June Report, Attachment 3
community panel aspect to the CEP would not have been such as to render the other aspects of the CEP redundant.

7.3.2 Submission 2

7.3.2.1 We understand this submission relates to the response provided by Council administration in the June Report\(^9\) to the concerns expressed during the public consultation on the ‘external design/visual appearance of concept plan and place making considerations’. The response provided is that during the consultation on the BRCH, Council ought to have made it clearer that the purpose of the consultation was to seek feedback on the BRCH as a concept rather than the detailed design of the building and that consideration as to the detailed design of the BRCH is premature and a matter for future consideration. In our view, this submission appears to misunderstand the response provided by Council administration. It does not appear that the Council has settled or even given any detailed consideration to the design elements for the building and this was not the purpose of the consultation\(^10\). Rather, the purpose of the consultation was to seek community feedback on the BRCH as concept.

7.3.3 Submission 3

7.3.3.1 In our view the public consultation steps the Council undertook were extensive. We note the material promoting the public consultation referred numerous times to feedback being provided online or in hard copy\(^11\). We do not consider there has been a failure of process in the Council not documenting views expressed by a member of the public in circumstances outside those available as part of the public consultation, particularly where ample and reasonable opportunities were available to members of the public to

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\(^9\) June Report, pages 11 - 12
\(^10\) See numerous references in June Report to detailed design being subject of future consideration, for example pages 10, 12, 15, 17 and 18 June Report
make a submission. There is no information to suggest this particular person was unable to exercise their right and make a submission. We note that there was reference in the June report to an informal submission made over the front counter of the Nuriootpa Council Chambers on 21 May 2018. However, we do not know if this is the person referred to by the Applicant in this submission.

7.3.3.2 The Applicant did not provide any further information about the particular ratepayer referred to in this submission nor did the Applicant confirm whether the ratepayer was the person who made an informal submission at the Nuriootpa Council Chambers on 21 May 2018. Accordingly in our view, it is not possible to provide any additional response to this submission.

7.3.4 Submission 4

7.3.4.1 A response by a Council officer to the Applicant’s submission is set out on pages 56 – 58 of the June Report. That response clearly states the Applicant’s feedback would be included for consideration by the elected body and this did in fact occur. The officer also makes it clear in that response that the officer would not respond to the Applicant’s views on the merits of the BRCH but would provide clarification. We do not consider the lack of a response by the officer to the Applicant’s views as to the merits of the BRCH constitutes a failure of process by the Council. In our view, it is not necessary for a response to have been provided at all to submissions received during the public consultation on the BRCH but rather that regard was had to those submissions.

7.3.5 Submission 5

7.3.5.1 The April and June Reports refer to meetings of a Working Group and Stakeholder Group and this submission appears to suggest fault on the part of the Council for either not

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12 June Report, pages 56 – 58
making these meetings public, or not making the discussions that occurred at these meetings public. We are of the view there is no requirement for these meetings to have been held in public or for the discussions at those meetings to have been publicly disclosed. It is open to the Council to convene working groups and stakeholder groups and in many cases it is appropriate that the Council do so. In our view, the fact the meetings and discussions of these groups were not public, does not constitute a failure of process by the Council. Whilst it is not evident to us what exactly the Applicant is seeking to assert by making this submission, we are of the view the Applicant’s (and the public's) right to make submissions on the BRCH and have their submissions taken into account were not affected by the matter raised in this submission.

7.3.6 Submission 6

7.3.6.1 This submission implies that the absence of submissions in support of the BRCH by the entities referred to by the Applicant indicates the BRCH is lacking in merit. We do not consider that such an implication can reasonably be drawn. Indeed, we do not consider that any inference ought to be drawn from the absence of a submission from specific persons or entities.

7.3.6.2 The Applicant has in the Additional Submissions clarified that this submission did not contain the implication as set out in clause 7.3.6.1 herein.

7.3.7 Submission 7

7.3.7.1 Our view is that the consultation process the Council undertook was extensive. We do not consider that any reasonable inference can be drawn from the number of responses received by the Council during the public consultation on the BRCH.
7.3.8 Submission 8

7.3.8.1 This submission refers to the response provided in the June Report to a submission received during the public consultation. It merely advises the elected body of a matter to be considered, namely, whether it supports the model proposed for the BRCH. We do not consider this submission evidences any flaws in the Decision.

7.3.9 Submission 9

7.3.9.1 The June Report acknowledges that ‘the operational modelling to inform the detailed business case is still to be considered’ Further, the June Report states as one of the financial considerations for the BRCH that:

‘The concept Master Plan is the first stage in developing a prioritised, phased and costed feasibility plan for the Barossa Regional Culture Hub as part of The Big Project.’

The Decision states business case development is to be ongoing and notes that the draft Master Plan is subject to budget considerations. Accordingly in our view, it is clear the Council acknowledges that consideration still needs to be given to the feasibility and/or business case for the BRCH.

7.3.10 Submission 10

7.3.10.1 The extent of the debate by the elected body at the time the Decision was made does not in our view lead to a conclusion that the Decision was not the best or preferable decision. In any event the Review Application provides the Council with the opportunity to review the Decision and if it considers it appropriate affirm the Decision.

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13 See pages 14 and 18 in particular
14 See page 19
7.3.11 Submission 11

7.3.11.1 This submission asserts there is an incompatibility between the 'proposed car parking facilities at the Barossa Regional Culture Hub and the expectations of the executors of the Estate of Elma Linda Keil and the Indenture Deed'. We note that the executors of the estate of Elma Linda Keil, parties to the Indenture Deed, have agreed to 'cancel' the Indenture Deed and 'establish' a new Indenture Deed on the same terms. Accordingly we do not consider that there can be said to be any incompatibility.

7.3.12 Submission 12

7.3.12.1 We do not consider that matter concerning the 'Proposed Community Land Swap between The Barossa Council and Chateau Tanunda' which is referred to in this submission impacts on the ability of the Council to deal with the BRCH Matter and make the Decision. We note the there has been an application under section 270 of the Act relating to that matter which we understand has now been dealt with by the Council.

7.3.13 Submission 13

7.3.13.1 This submission is in our view a submission as to the merits of the Decision which we discuss in paragraph 7.4.

7.4 Merits Assessment

7.4.1 In understanding a review as to the merits of the Decision, it is necessary to consider the effect of the Decision.

7.4.2 In summary, the Decision:

7.4.2.1 receives and notes the community consultation feedback;

7.4.2.2 endorses a draft master plan for the BRCH;

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16 The indenture Deed provides that the executors may 'modify, waive or release wholly or in part all or any of the covenants conditions and restrictions herein'
7.4.2.3 acknowledges the draft master plan may necessitate amendment and budget considerations;

7.4.2.4 receives a cost estimate on the draft master plan;

7.4.2.5 requires ongoing business case development;

7.4.2.6 requires the development of detailed design and documents for the BRCH for the purposes of grant funding applications;

7.4.2.7 requires an update to be provided to those persons who submitted feedback during the public consultation.

7.4.3 The Decision does not constitute a Decision to construct the BRCH and we would expect any such decision would not likely be made for some time in the future.

7.4.4 The functions of the Council set out at Section 7 of the Act include:

'(a) to plan at the local and regional level for the development and future requirements of its area;

(b) to provide services and facilities that benefit its area, its ratepayers and residents, and visitors to its area (including general public services or facilities (including electricity, gas and water services and waste collection, control or disposal services or facilities), health, welfare or community services or facilities, and cultural or recreational services and facilities;

...

(g) to promote its area and to provide an attractive climate and locations for the development of business, commerce, industry and tourism;

...,'.

7.4.5 In the Additional Submissions, the Applicant requests that no further action be taken in light of the upcoming local government elections.
8. **CONCLUSION**

8.1 In our view based on all the matters outlined in this report the Decision is the best and/or preferable decision.

9. **RECOMMENDATIONS**

9.1 That the Council reconsider all the information before it at the time it made the Decision, the information submitted by the Applicants and this report and determine if the Decision is the best and/or preferable decision.
APPENDIX A
PO Box 180/33 Angas Street,
Tanunda SA 5352.

12 July 2018.

Internal Review Contact Officer,
The Barossa Council,
43 – 51 Tanunda Road,
Nuriootpa SA 5355.

To whom it may concern,

I am applying for a review of a council decision in accordance with The Barossa Council’s Internal Review of Council Decision Process under Section 270 – Procedures for review of decisions and requests for services under the Local Government Act 1999.

The decision I am seeking to review is the decision taken by the Elected Body at the Special Council Meeting of the 27th of June 2018 to support the recommendation contained in the Debate Agenda – Chief Executive Officer 2.1.2 Barossa Culture Hub – Outcome of Community Consultation Process B8073:

"RECOMMENDATION

That Council

(1) Receives and notes the report containing the outcome of community consultation on the Draft Master Plan for the Barossa Regional Culture Hub (the Hub) ref: 18/6574.
(2) Endorses the Draft Master Plan (the Plan) for the Hub noting that it may be subject to future amendment and budget considerations as required. In particular (but not limited to), the external façade of the building as represented in the Plan is noted as requiring complete review; parking and internal configuration to be subject to detailed design processes.
(3) Receives and notes the cost estimate report on the Hub Draft Master Plan produced by Rider Levet Bucknall dated 18/24423 for inclusion in the future The Big Project Feasibility Report and grant funding applications.
(4) Business case development to be ongoing as part of The Big Project Feasibility Report and grant funding applications.
(5) Requires Officer to work with the Working Group and Architects to develop detailed design and documentation of the Hub to support current and future grant funding applications.
(6) Requires Officers to provide an update on the outcome of the consultation to people that provided written, formal feedback and where email contact information has been provided.”

I note the following:

(a) Community consultation was not carried out in accordance with the Approved Consultation Plan;
(b) Barossa Council Officers have acknowledged with regard to “concerns with external design/visual appearance of concept plan and place making considerations: In hindsight this should have either been made clearer in the documentation or the external visual removed to avoid detracting from the merits or otherwise of the concept”;
(c) Evidence can be provided that one Barossa Council ratepayer who voiced her opposition to the proposal at The Barossa Council Office in Nuriootpa did not have her views recorded or responded to by Officers as part of the consultation process;
(d) There has been an inadequate response by Officers to my considered submission;
(e) Barossa Council Officers have referred to Working Group and Stakeholder Session discussions which are not in the public arena;
(f) Where are the expected supporting submissions from Stakeholder Groups: the Barossa Grape and Wine Association, RDA Barossa, Gawler, Light & Adelaide Plains, Tourism Barossa and Food Barossa?
(g) Despite the community consultation process used only 42 formal submissions were received from a Barossa Council population of over 23,000 residents;
(h) Barossa Council Officers have stated that: “The capacity of a Hub to generate and activate across a wider region is the central premise of the proposal with documentation to illustrate and demonstrate the model provided in previous Council Reports. Council will need to determine if it is a model that is supported”;

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(i) Insufficient regard and consideration has been given by Elected Members to the potential impact on Barossa Council ratepayers paying for this Project over many years;
(j) There was limited discussion and debate of the Recommendation by Elected Members at the Special Council Meeting of the 27th of June 2018 (approximately 5 minutes);
(k) The Barossa Regional Culture Hub was in the public arena in 2013, prior to The Barossa Council's consideration of a Proposed Community Land Swap with Chateau Tanunda. Elected Members should have been aware of the incompatibility between proposed car parking facilities at the Barossa Regional Culture Hub and the expectations of the executors of the Estate of Elma Linda Keil and the Indenture Deed that the adjacent land would be preserved for parklands;
(l) The Barossa Council Section 270 Review Report regarding the Proposed Community Land Swap between The Barossa Council and Chateau Tanunda is expected to be debated on Tuesday the 17th of July 2018 at the Barossa Council Meeting.

I do not believe that the decision by the Elected Members to agree to the recommendation in the agenda has been fully considered and is reasonable in the circumstances at this time. I request that no further action be taken to implement the recommendation at this time.

I look forward to hearing from you and can be contacted on my mobile phone number listed below.

Yours sincerely,

Helen Szuty.
0488231481 (mobile).
APPENDIX B
RESPONSE TO SECTION 270 PRELIMINARY REVIEW REPORT

Applicant’s Submission 1

(a) Community consultation was not carried out in accordance with the Approved Consultation Plan;

Review Application

7.3.1.1 Whilst two elements of the CEP were not implemented, namely the community panel and the Triple B interview, the reasons provided as to why these elements did not occur suggest it was due to matters beyond the Council’s control. (Reference June Report, pages 15 – 16 and 58) In any event we consider that the consultation that did take place was extensive (Reference June Report Attachment 3) and went beyond the minimum requirements of the Council’s PCP (Public Consultation Policy). We do not consider this had a material impact on the consultation that was undertaken.

Response

I believe that Council’s failure to carry out its community consultation in accordance with the Approved Consultation Plan is evidence of maladministration on Council’s part. The Barossa Council community has a right to expect that the Community Panel would be held which would enable considerable numbers of interested ratepayers and residents to attend, to hear first hand of the proposed concept of the Barossa Regional Culture Hub and to ask informed questions of community panel members.

The Concise Oxford Dictionary defines "extensive" as:

“large; far reaching; comprehensive”

I believe that The Barossa Council’s community consultation on the Barossa Regional Culture Hub was none of these things.

Community consultation on matters of significance to Barossa Council ratepayers and residents needs to be genuine and meaningful and to be seen as genuine and meaningful indicating a desire by The Barossa Council to effectively engage the community in the decision making process.

The Concise Oxford Dictionary defines “consult” as:

“have deliberations; seek information or advice from; take into consideration"
The failure to hold the Community Panel as indicated in The Barossa Council’s own Approved Community Consultation Plan goes to issues of transparency in Council processes resulting in a loss of confidence by the Barossa community in The Barossa Council.

Of course the failure to hold the Community Panel had a material impact on the consultation that was undertaken. It could not be otherwise.

**Applicant’s Submission 2**

(b) Barossa Council Officers have acknowledged with regard to ‘concerns with external design/visual appearance of concept plan and place making considerations: in hindsight this should have either been made clearer in the documentation or the external visual removed to avoid detracting from the merits or otherwise of the concept;

**Review Application**

7.3.2.1 We understand this submission relates to the response provided by Council administration in the June Report (Reference June Report pages 11 – 12) to the concerns expressed during the public consultation on the ‘external design/visual appearance of concept plan and place making considerations’. The response provided is that during the consultation on the BRCH (Barossa Regional Culture Hub), Council ought to have made it clearer that the purpose of the consultation was to seek feedback on the BRCH as a concept rather than the detailed design of the building and that consideration as to the detailed design of the BRCH is premature and a matter for future consideration. In our view, the submission appears to misunderstand the response provided by Council administration. It does not appear that the Council has settled or even given any detailed consideration to the design elements for the building and this was not the purpose of the consultation. (Reference: see numerous references in June Report to detailed design being subject of future consideration, for example pages 10, 12, 15, 17 and 18 June Report). Rather, the purpose of the consultation was to seek community feedback on the BRCH as concept.

**Response**

If genuine and meaningful community consultation was intended on the concept of the Barossa Regional Culture Hub, then, it needed to be the focus of the community consultation. The Community Panel would have been an ideal and appropriate way to address this issue.
It is public knowledge that the Working Group and various Stakeholder Groups had been considering the concept of the Barossa Regional Culture Hub for years, and yet, the entire community consultation process occurred over three weeks without the expected and anticipated Community Panel. The consultation process merely conformed to the minimum requirements of the Local Government Act 1999. The community consultation process can be seen to be a means to an end.

There are issues of interpretation here. If The Barossa Council releases detailed drawings of design plans for community consultation, then, it needs to expect that the community would provide feedback on those detailed design plans.

**Applicant’s Submission 3**

(c) Evidence can be provided that one Barossa Council ratepayer who voiced her opposition to the proposal at The Barossa Council Office in Nuriootpa did not have her views recorded or responded to by Officers as part of the consultation process;

**Review Application**

7.3.3.1 In our view the public consultation steps the Council undertook were extensive. We note the material promoting the public consultation referred numerous times to feedback being provided online or in hard copy. (Reference: See extract from website on pages 28 – 30 June Report, copy newspaper advertisement or pages 31 – 32 June Report, extracts from social media pages 37 – 39 June Report, copy notices of drop-in sessions page 40 June Report, copy letter drop, posters and email footer page 41 June Report, extract of d’Vine e newsletter pages 42 – 43 June Report).

We do not consider there has been a failure of process in the Council not documenting views expressed by a member of the public in circumstances outside those available as part of the public consultation, particularly where ample and reasonable opportunities were available to members of the public to make a submission. We note there was reference in the June report to an informal submission made over the front counter of the Nuriootpa Council Chambers on 21 May 2018. However, we do not know if this is the person referred to by the Applicant in this submission.

**Response**

The Barossa Council community consultation process can be seen to have failed if a concerned and busy ratepayer does not have her views on the BRCH recorded by The Barossa Council or responded to by Officers of The Barossa Council.
She has taken time away from her busy schedule to personally attend the Office of The Barossa Council and state her view. It seems The Barossa Council is only interested in receiving community feedback within the formal confines of their community consultation process. This ratepayer will probably not bother to respond to other Council issues she disagrees with in the future because she will hold the view that she will be disregarded. This undermines community confidence in general in The Barossa Council.

It also begs the question as to what The Barossa Council would have done if it had received thousands of community responses during the community consultation process.

**Applicant’s Submission 4**

(d) There has been an inadequate response by Officers to my considered submission;

**Review Application**

7.3.4.1 A response by a Council officer to the Applicant’s submission is set out on pages 56 – 58 of the June Report. That response clearly states the Applicant’s feedback would be included for consideration by the elected body and this did in fact occur. The officer also makes it clear in that response that the officer would not respond to the Applicant’s views on the merits of the BRCH but would provide clarification. (Reference: June Report, pages 56 – 58) We do not consider the lack of a response by the officer to the Applicant’s views as to the merits of the BRCH constitutes a failure of process by the Council. In our view, it is not necessary for a response to have been provided at all to submissions received during the public consultation on the BRCH but rather that regard was had to those submissions.

**Response**

There is no evidence that regard was had to the submissions that were received by The Barossa Council as a result of the consultation process.

Because Elected Members do not discuss or debate significant Council issues during Ordinary Council Meetings which are open to members of the public, let alone Special Council Meetings with limited notice, Barossa Council ratepayers and residents do not know whether Elected Members have considered the detail of the submissions because they have not been seen to do so.
If Barossa Council Officers are going to respond to community submissions, then they need to respond in detail to those submissions. It can be clearly demonstrated that Barossa Council officers responded inadequately to the issues I raised in my submission.

Surely the whole point and focus of the Barossa Regional Culture Hub was meant to be to comment on the merits of the concept and yet Barossa Council officers did not address these matters in their response.

**Applicant’s Submission 5**

(e) Barossa Council Officers have referred to Working Group and Stakeholder Session discussions which are not in the public arena;

**Review Application**

7.3.5.1 The April and June Reports refer to meetings of a Working Group and Stakeholder Group and this submission appears to suggest fault on the part of the Council for either not making these meetings public, or not making the discussions that occurred at these meetings public. We are of the view that there is no requirement for these meetings to have been held in public or for the discussions at those meetings to have publicly disclosed. It is open to the Council to convene working groups and stakeholder groups and in many cases it is appropriate that the Council do so. In our view, the fact the meetings and discussions of these groups were not public, does not constitute a failure of process by the Council. Whilst it is not evident to us what exactly the Applicant is seeking to assert by making this submission, we are of the view the Applicant’s (and the public’s) right to make submissions on the BRCH and have their submissions taken into account were not affected by the matter raised in this submission.

**Response**

My submission and the public’s submissions on the Barossa Regional Culture Hub are public documents, and yet curiously, there are no submissions in the public arena from the Working Group or the Stakeholder Groups. In the interests of transparency and accountability, if the concept of the Barossa Regional Culture Hub was such a good one, then, I would have expected to see written, considered submissions from the Stakeholder Groups in particular to have been received and to have been made public.

As mentioned previously, the concept of a Barossa Regional Culture Hub seems to have been discussed for years. The Barossa Council is accountable to its ratepayers and its residents first and foremost and yet the flawed community consultation process
lasts all of three weeks. It could be seen by Barossa Council ratepayers and residents that Council takes more notice of the views of stakeholders behind closed doors than it does of its own ratepayers and residents. At the end of the day it will be ratepayers who will be asked to contribute to the funding of the concept over what is predicted to be many years.

**Applicant’s Submission 6**

(f) Where are the expected supporting submissions from Stakeholder Groups: the Barossa Grape and Wine Association, RDA Barossa, Gawler, Light & Adelaide Plains, Tourism Barossa and Food Barossa?

**Review Application**

7.3.6.1 This submission implies that the absence of submissions in support of the BRCH by the entities referred to by the Applicant indicates the BRCH is lacking in merit. We do not consider that such an implication can reasonably be drawn. Indeed, we do not consider that any inference ought to be drawn from the absence of a submission from specific persons or entities.

**Response**

I believe my submission did not imply that the absence of submissions in support of the BRCH by the entities referred to indicates the BRCH is lacking in merit. I am just surprised that if it was such a good idea, then, these entities would have made sure their views were publically known.

The Barossa Council does not need to be accountable to these entities for the decisions they make, they need to be accountable and be seen to be accountable to their ratepayers and residents.

**Applicant’s Submission 7**

(g) Despite the community consultation process used only 42 formal submissions were received from a Barossa Council population of over 23,000 residents;

**Review Application**

Our view is that the consultation process the Council undertook was extensive. We do not consider that any reasonable inference can be drawn from the number of responses received by the Council during the public consultation on the BRCH.
Response

I disagree with the Reviewer that the consultation process the Council undertook was extensive. As stated previously, the Concise Oxford Dictionary defines “extensive” as: “large; far reaching; comprehensive”

I believe that The Barossa Council’s community consultation on the Barossa Regional Culture Hub was none of these things.

Applicant’s Submission 8

(h) Barossa Council Officers have stated that: “The capacity of a Hub to generate and activate across a wider region is the central premise of the proposal with documentation to illustrate and demonstrate the model provided in previous Council Reports. Council will need to determine if it is a model that is supported”;

Review Application

This submission refers to the response provided in the June Report to a submission received during the public consultation. It merely advises the elected body of a matter to be considered, namely, whether it supports the model proposed for the BRCH. We do not consider this submission evidences any flaws in the Decision.

Response

The quote in my submission refers to previous Council Reports. The June Report is not a previous Council Report. It is not known what previous Council Reports in particular are being referred to here.

Applicant’s Submission 9

(i) Insufficient regard and consideration has been given by Elected Members to the potential impact on Barossa Council ratepayers paying for this Project over many years;

Review Application

7.3.9.1 The June Report acknowledges that the ‘operational modelling to inform the detailed business case is still to be considered’ (Reference: see pages 14 and 18 in particular). Further, the June Report states as one of the financial considerations for the BRCH that:
'The concept Master Plan is the first stage in developing a prioritised, phased and costed feasibility plan for the Barossa Regional Culture Hub as part of The Big Project.’

(Reference: see page 19).

The Decision states business case development is to be ongoing and notes that the draft Master Plan is subject to budget considerations. Accordingly in our view, it is clear the Council acknowledges that consideration still needs to be given to the feasibility and/or business case for the BRCH.

Response

Barossa Council ratepayers are still paying for The Rex years after it was established and has been operating and there has been a loss of previously existing assets such as the Tanunda Swimming Pool.

There is no point in adopting the Concept Master Plan at this stage. Clause 5 of the Decision:

“Requires Officer to work with the Working Group and Architects to develop detailed design and documentation of the Hub to support current and future grant funding applications”.

This requires ratepayers’ money being spent ahead of future funding decisions being made. It may well lead to and amount to a waste of ratepayers’ money.

It puts the cart before the horse. Council needs to be certain that it has the support of its ratepayers and residents for the concept of the proposed Barossa Regional Culture Hub before committing ratepayers’ funds to the detailed design stage.

Applicant’s Submission 10

(j) There was limited discussion and debate of the Recommendation by Elected Members at the Special Council Meeting of the 27th of June 2018 (approximately 5 minutes);

Review Application

7.3.10.1 The extent of the debate by the elected body at the time the Decision was made does not in our view lead to a conclusion that the Decision was not the best or preferable decision. In any event the Review Application provides the Council with the opportunity to review the Decision and if it considers it appropriate affirm the Decision.

Response
There are issues of transparency and accountability here. Barossa Council ratepayers and residents have participated in a consultation process over three weeks and have been asked to provide submissions to Council on what would be a significant development for the Barossa costing a great deal. It warrants more than a 5 minute discussion at a hastily convened Special Council Meeting.

**Applicant's Submission 11**

(k) The Barossa Regional Culture Hub was in the public arena in 2013, prior to The Barossa Council's consideration of a Proposed Community Land Swap with Chateau Tanunda. Elected Members should have been aware of the incompatibility between proposed car parking facilities at the Barossa Regional Culture Hub and the expectations of the executors of the Estate of Elma Linda Keil and the Indenture Deed that the adjacent land would be preserved for parklands;

**Review Application**

This submission asserts there is an incompatibility between the 'proposed car parking facilities at the Barossa Regional Culture Hub and the expectations of the executors of the Estate of Elma Linda Keil and the Indenture Deed'. We note that the executors of the estate of Elma Linda Keil, parties to the Indenture Deed (Reference: Indenture between the District Council of Tanunda and Robert John Homburg and Roland Braunack dated 28 June 1996), have agreed to 'cancel' the Indenture Deed and 'establish' (Reference: The Indenture Deed provides that the 'executors may 'modify, waive or release wholly or in part all or any of the covenants conditions and restrictions herein') a new Indenture Deed on the same terms. Accordingly we do not consider that there can be said to any incompatibility.

**Response**

In its justification for the Proposed Community Land Swap with Chateau Tanunda, The Barossa Council reassured Barossa ratepayers and residents that the incoming land parcel to be received from Chateau Tanunda (Parcel E) would be subject to the terms and conditions of the Indenture Deed.

I don’t believe that Barossa ratepayers and residents would be reassured that the terms and conditions of the Indenture Deed meant “that the executors may modify, waive or release wholly or in part all or any of the covenants conditions and restrictions herein”.

I believe that Barossa ratepayers and residents would have expected that the incoming land would be preserved as parklands as Allotments 11 and 12 currently are. Car
parking facilities for the Barossa Regional Culture Hub would not be seen as a desirable alternative to parklands.

Then there is the issue of Allotment 13 which was also part of the Elma Keil bequest to the District Council of Tanunda along with Allotments 11 and 12 in June 1996. Allotments 11 and 12 were land parcels A and B proposed to be swapped with Chateau Tanunda, Allotment 13 was not. Presumably the community land classification still exists over Allotment 13 and has not been revoked.

**Applicant’s Submission 12**

(1) The Barossa Council Section 270 Review Report regarding the Proposed Community Land Swap between The Barossa Council and Chateau Tanunda is expected to be debated on Tuesday the 17th of July 2018 at the Barossa Council Meeting.

**Review Application**

7.3.12.1 We do not consider that matter concerning the ‘Proposed Community Land Swap between The Barossa Council impacts on the ability of the Council to deal with the BRCH Matter and make the Decision. We note there has been an application under section 270 of the Act relating to that matter which we understand has now been dealt with by the Council.

**Response**

I believe that the matter of the Proposed Community Land Swap between The Barossa Council and Chateau Tanunda and the Proposed Barossa Regional Culture Hub are inextricably linked and should not be seen as separate from each other.

The proposed Barossa Regional Culture Hub has been under consideration for years, from about 2013. The Proposed Community Land Swap with Chateau Tanunda has been under consideration since at least 2015. Public consultation on the Proposed Community Land Swap with Chateau Tanunda took place from late October 2017, public consultation on the proposed Barossa Regional Culture Hub took place in April and May 2018 after design drawings were published in January 2018.

The Minister for Planning Transport and Infrastructure’s delegate, Chief Development Officer, Mr. Andrew McKeegan made the decision to approve the Proposed Community Land Swap with Chateau Tanunda on the 19th of April 2018.

Applications for funding of $64 million from the Federal Government’s Regional Growth Fund for both the Proposed Chateau Tanunda Development and the Barossa Regional
Culture Hub are currently being considered. Outcomes may not be known for some time.

The Section 270 Review – Matter of Revocation of Land Classification as Community Land has recently been referred to the Ombudsmans Office and has since been referred elsewhere.

Freedom of Information Applications are currently with the Department of Planning Transport and Infrastructure, the Office of Local Government and The Barossa Council and outcomes are imminent.

**Applicant's Submission 13**

(m) I do not believe that the decision by the Elected Members to agree to the recommendation in the agenda has been fully considered and is reasonable in the circumstances at this time. I request that no further action be taken to implement the recommendation at this time.

**Review Application**

7.3.13.1 This submission is in our view a submission as to the merits of the Decision which we discuss in paragraph 7.4.

7.4 **Merits Assessment**

7.4.1 In understanding a review as to the merits of the Decision, it is necessary to consider the effect of the Decision.

7.4.2 In summary, the Decision:

7.4.2.1 receives and notes the community consultation feedback;

7.4.2.2 endorses a draft master plan for the BRCH;

7.4.2.3 acknowledges the draft master plan may necessitate amendment and budget considerations;

7.4.2.4 receives a cost estimate on the draft master plan;

7.4.2.5 requires ongoing business case development;

7.4.2.6 requires the development of detailed design and documents for the BRCH for the purposes of grant funding applications;
7.4.2.7 requires an update to be provided to those persons who submitted feedback during the public consultation.

7.4.3 The Decision does not constitute a Decision to construct the BRCH and we would expect any such decision would not likely be made for some time in the future.

7.4.4 The functions of the Council set out at Section 7 of the Act include:

(a) to plan at the local and regional level for the development and future requirements of its area;

(b) to provide services and facilities that benefit its area, its ratepayers and residents, and visitors to its area (including general public services or facilities (including electricity, gas and water services and waste collection, control or disposal services or facilities), health, welfare or community services or facilities, and cultural or recreational services and facilities;

(g) to promote its area and to provide an attractive climate and locations for the development of business, commerce, industry and tourism;"

Response

At the time of writing, The Barossa Council has gone into a Caretaker Period prior to Council Elections in November 2018 and the election of a new Barossa Council and I wish to reaffirm that I request that no further action be taken to implement the recommendation in the agenda at this time.

Review Application

8. CONCLUSION

8.1 In our view based on all the matters outlined in this report the Decision is the best and/or preferable decision.

Response

I disagree with the Conclusion arrived at by the Reviewer. In my view the Decision is not the best and/or preferable decision.

Review Application

9. RECOMMENDATION
9.1 That the Council reconsider all the information before it at the time it made the Decision, the information submitted by the Applicant and this report and determine if the Decision is the best and/or preferable decision.

Response

I agree with the RECOMMENDATION made by the Reviewer: That the Council reconsider all the information before it at the time it made the Decision, the information submitted by the Applicant and this report and determine if the Decision is the best and/or preferable decision.
PO Box 180/33 Angas Street,
Tanunda SA 5352.

21 September 2018.

Ms. Felice D’Agostino,
Principal,
Norman Waterhouse Lawyers,
GPO Box 639,
Adelaide SA 5001.

Re: Section 270 Application – Barossa Culture Hub

Dear Felice,

At 7.3.12.1 in your Preliminary Report you state:

“We do not consider that matter concerning the ‘Proposed Community Land Swap between The Barossa Council and Chateau Tanunda’ which is referred to in this submission impacts on the ability of the Council to deal with the BRCH matter and make the Decision. We note that there has been an application under Section 270 of the Act relating to that matter which we understand has now been dealt with by the Council.”

Further to your Preliminary Report, I wish to draw your attention to a radio interview between the CEO of The Barossa Council, Mr. Martin McCarthy and Paul Culliver of ABC Radio North and North West on Thursday morning the 20th of September 2018 between 8.30am and 9am on the subject of the Proposed Community Land Swap with Chateau Tanunda and the Proposed Barossa Culture Hub. I’m sure a transcript is or will be available of the interview.
During the interview Mr. McCarthy referred to the Proposed Community Land Swap with Chateau Tanunda facilitating the construction of the Proposed Chateau Tanunda Development and the Proposed Barossa Regional Culture Hub.

Yours faithfully,

Helen Szuty.
2.1 CHIEF EXECUTIVE OFFICER - DEBATE AGENDA

2.1.2 BAROSSA CULTURE HUB – OUTCOME OF COMMUNITY CONSULTATION PROCESS

B8073

Author: Director Community Projects

PURPOSE
To summarise feedback received from the community following Council’s resolution in April 2018 regarding the draft Barossa Regional Culture Hub master plan (refer Attachment 1) (the Plan) and provide recommendations for action.

RECOMMENDATION
That Council

(1) Receives and notes the report containing the outcome of community consultation on the Draft Master Plan for the Barossa Regional Culture Hub (the Hub) ref: 18/6574.

(2) Endorses the Draft Master Plan (the Plan) for the Hub noting that it may be subject to future amendment and budget considerations as required. In particular (but not limited to), the external façade of the building as represented in the Plan is noted as requiring complete review; parking and internal configuration to be subject to detailed design processes.

(3) Receives and notes the cost estimate report on the Hub Draft Master Plan produced by Rider Levett Bucknall dated 18/24423 for inclusion in the future The Big Project Feasibility Report and grant funding applications.

(4) Business case development to be ongoing as part of The Big Project Feasibility Report and grant funding applications.

(5) Requires Officer to work with the Working Group and Architects to develop detailed design and documentation of the Hub to support current and future grant funding applications.

(6) Requires Officers to provide an update on the outcome of the consultation to people that provided written, formal feedback and where email contact information has been provided.

REPORT

Background
At its Special Meeting on the 26 April 2018, Council resolved that:
MOVED Cr Lange that Council:

(1) Receives, notes and endorses the draft Barossa Regional Culture Hub Master Plan (the Plan) dated 22 January 2018 Ref: 18/6574 for community consultation, noting that the Master Plan may be subject to future amendment and budget consideration as required.

(2) Endorses the Community Consultation Plan – Barossa Regional Culture Hub Master Plan (Ref: 18/27039) to obtain feedback on the Plan in the period 30 April 2018 to the 21 May 2018 inclusive and requires Officers to bring a further report on the outcomes of the consultation to a future Council meeting.

(3) Thanks the Barossa Regional Culture Hub Working and Stakeholder Groups for their work on the ongoing development of the draft Plan.

Seconded Cr de Vries  
CARRIED 2014-18/1377

The community consultation process ran from the 30 April to the 21 May 2018 inclusive.

The Consultation Plan was presented to Council as part of the Agenda Report on 26 April 2018 and approved at that time. The Consultation Plan is included again for information as Attachment 2. A summary of the consultation activities undertaken is provided as Attachment 3. Specific matters relevant to the consultation process are included in the Community Consultation section at the end of this report.

Introduction
All written submissions received as at the end of 21 May 2018 have been included in full within Attachment 4 with the exception of personal email addresses, which have been removed. In addition, several submissions were received outside of the formal consultation timeframe but have also been included. These are identified in the same attachment.

Where a written response, point of clarification or response to a specific question has been provided by Officers direct to the individual within the consultation period this is also included in full in the comment section alongside the related submission.

Where a response was not provided direct to the person during or subsequent to the consultation process (this may have been due to timing, resources or the submission is a statement of opinion only not raising a particular question) this is noted and an Officer comment made to that effect.

Discussion
A total of 42 written submissions were received including 3 received after the conclusion of the consultation period (all are included in the summary attachment).

A summary of the main themes and formal feedback numbers is as follows:

<table>
<thead>
<tr>
<th>Theme</th>
<th># of comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Internal / Facility Detailed Design Considerations – issues arising with concept such detail of: increase in exhibition space; air conditioning &amp; climate control; ensuring wet spaces/water supply to studios; new grand piano; storage; green room (location/spec); reception amenities; etc.)</td>
<td>18</td>
</tr>
<tr>
<td>General support or reference to Importance of providing a dedicated / meaningful cultural space (including references to Germanic and Aboriginal heritage)</td>
<td>15</td>
</tr>
</tbody>
</table>
Concerns with external design / visual appearance of concept plan and place making considerations | 12
Traffic / Parking considerations | 9
Facility not needed / not a priority / cost or not good use of public funds / function of Council | 8
Importance of providing appropriate historical archival repository / storage | 5
Support for artist studios / workshop spaces | 5
Tree removal and use of outside space | 5
Concern re appropriate management of existing Council assets (underutilised assets) | 4
Consultation Process | 4
Concerns with proposed location | 3
Operational considerations | 3
Support for colocation Triple B radio | 2

NB: this does not equate to the total number of submissions as some contributors have raised multiple themes.

In addition, informal/verbal views and comments were expressed and recorded across the 5 public sessions held at: the Heritage Network History Month Forum at Coulthard House (5 May 2018), the Regional Gallery Exhibition opening drop in session (6 May 2018), 2 consultation drop in sessions at Colonist Corner, Williamstown (15 and 19 May 2018 in conjunction with consultation on the Williamstown pump track) and the Mount Pleasant Farmers’ Market (19 May 2018). This informal feedback is summarised in Attachment 5.

Overall feedback numbers:
Total Formal: 42
Total Informal: 79
Overall Total: 121

Comment is provided on the main recurring themes from the feedback received as follows:

**Officer comments:**

1. Internal / Facility Detailed Design Considerations – issues arising with concept such detail of: increase in exhibition space; air conditioning & climate control; ensuring wet spaces/water supply to studios; new grand piano; storage; green room (location/spec); reception amenities; etc.)

   The master plan is intentionally high level to indicate the overall content and approach and will require significant review to address all aspects of the specification and functionality as part of any future detailed design process.

   A working group for detailed design would include representation and reference to stakeholders to inform that process.
2. General support or reference to the importance of providing a dedicated / meaningful cultural space (including references to Germanic and Aboriginal heritage).

Including:
- The importance of an arts profile for a tourism region and for local residents.
- Capacity of the Hill and Son Organ to draw people from around the world.
- Support the Barossa to be known for arts as well as wine and food.
- Build on musical heritage that has been a longstanding feature of regional culture.
- Lack a current, culturally focused facility.
- Sports get the lion’s share of resources, time some money was spent on the arts.
- Culture Hub concept has great value – ensure inclusion of indigenous heritage.
- The Barossa is on the world stage and visitors expect something more from us when they arrive.
- Arts and Culture resources are of high interest.
- Hub will network and enhance what already exists as well as offer new experiences, potentially bringing in more tourism creating an increase in employment for people in our region.
- Potential to add Arts, Culture and Heritage to our wonderful Food and Wine stories.

<table>
<thead>
<tr>
<th>3. Concerns with external design / visual appearance of concept plan and place making considerations</th>
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<tbody>
<tr>
<td>Including:</td>
</tr>
<tr>
<td>• External architectural design does not complement the vernacular of the buildings in the town centre of Tanunda and does not consider the broader locality.</td>
</tr>
<tr>
<td>• Box like structures bring no architectural merit and not appropriate for prevailing</td>
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</tbody>
</table>

Nothing further to add to comments and the documentation already provided with previous reports regarding the rationale for the approach incorporated in: “Barossa Regional Culture Hub Proposal”. (refer Attachment 6)

<table>
<thead>
<tr>
<th>The concerns expressed with the current external visual of the building in the draft master plan are noted and accepted.</th>
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<tbody>
<tr>
<td>The focus has been on developing the approach and content of a potential hub model with very limited attention paid to the vernacular of the building. In hindsight this should have either been made clearer in the documentation or the external visual removed to avoid detracting from the merits or otherwise of the concept.</td>
</tr>
</tbody>
</table>
- Summer and winter weather conditions.
  - No sense of an entrance statement.
  - Impacting peoples’ view of the consultation presentation.
  - Hard to visualise the plan.
  - New additions do not consider the integrity of the current historical building – large flowing spaces required as opposed to little huts.
  - Existing design looks tacky. No attempt to design a building in sympathy with the charming original Tanunda Institute building.
  - No imaginative use of surrounding historic area that could generate a lively cultural precinct for visitors and locals to explore rather than just one building.
  - Consideration of use of old Tanunda Primary School building.

There has been discussion at Stakeholder and Working Group sessions regarding the “place making” opportunities presented by both the nature of such a service/facility as the Culture Hub and its position within the town; the opportunity to develop creative linkages through to and from Murray Street, the “town square” / Visitor Centre & Library, the rotunda and through to the Recreation Park has been acknowledged.

The Tanunda Urban Design Framework will be an important source document for any detailed design process and place making approach albeit that this is not yet funded for implementation.

4. Traffic / Parking considerations

- Access and parking issues for Clubhouse and Kindergarten not considered
- Basedow Rd is a high traffic zone with blind corners and traffic conflict.
- Impact of associated Hub parking on local businesses.
- Impact on caravan and bus parking currently using the land adjacent to the gallery.
- Accessible parking an issue
- Current pressure on available parking spaces when events are on at the Gallery and congestion with Clubhouse requirements
- Inadequate parking

Will be a further key component of any future detailed design.

Discussions with the Club and Kindergarten have been commenced.

The Tanunda Urban Design Framework of 2013 has previously highlighted that: “There are opportunities for consolidation of car parking areas to the sides and rears of buildings, which should result in improved efficiency of car parking and easier access. Signage should also be improved to direct people to parking not visible from Murray Street.”

Whilst this was a generic conclusion in relation to the whole main township area it included the Gallery and remains valid for a fresh assessment of the function of parking requirements for a future Culture Hub facility in this location.

Other opportunities present from the potential Chateau Tanunda Development and partnership approach.
Suggested that a detailed parking and traffic movement assessment be included in any detailed design process.

5. Facility not needed / not a priority / cost or not good use of public funds / function of Council

- Tanunda has so many things already attracting tourists, maybe another town may benefit from having something to draw in more visitors.
- Established visitor destination – not needed.
- Puts at risk other arts and cultural facilities throughout the Barossa.
- Not wish to contribute to a levy to subsidise a regional culture hub.
- Would benefit more by a new hospital.
- Visitor Centre provides past, present and cultural information. Can’t see the point of doubling up.
- No need to relocate Heritage/Historical library services from Nuriootpa.
- Existing performance space is adequate (including Barossa Arts and Convention Centre)
- Greater community needs exist.
- Census of local businesses required
- Expensive for ratepayers to support. Additional facilities and services more appropriately provided by private sector.
- Who identifies the hub as a priority?
- Not needed to support the Barossa Brand.
- Hub concept is not viable. If it were a green field site would provide better access.

Cultural facilities are directly referenced in the Local Government Act and are expected “Functions of Council” with specific strategies set out in Council’s Community Plan.

The Regional Growth Fund Expression of Interest identifies the benefits of both cultural and sports infrastructure investment as a means of attracting and retaining skills and investment into the region. Retention of skilled people and their families is further identified as a means of removing the limits on production in our premium wine and food industry by creating a liveable and attractive environment that will encourage people to stay and raise their families as well as visit and experience as a tourism destination.

The use of Tanunda’s appeal and profile as a significant arrival point into the Barossa has been seen in the development of this approach as a benefit and a means of facilitating visitation to other parts of the region through accessible and high quality information and to signpost the broadest range of other, existing places of interest and experiences and is not intended to duplicate.

Interest in the heritage of the region and the significant archive (housed throughout the region) is demonstrated through the increased expansion and mobilisation of the Regional Heritage Network and its adopted Regional Heritage Strategy. There is limited opportunity to showcase within the restricted existing facilities (again across the region) and to ensure that the archive is preserved to contemporary standards.

The capacity of a hub to generate and activate across a wider region is the central premise of the proposal with documentation to illustrate and demonstrate the model provided in
previous Council Reports. Council will need to determine if it is a model that is supported. Appropriate resourcing of operations is a key component and it is acknowledged that the operational modelling to inform the detailed business case is still to be completed*. This is underway but also needs to be informed by a more detailed understanding of the facility requirements that will come out of a detailed design process.

Prioritisation by Council has been based on the assessed potential of the concept to deliver the outcomes of the Regional Growth Fund application criteria ie: job creation; delivery of GDP; regional capacity building.

As previously reported, stakeholders driving the Barossa Brand strategy such as Barossa Grape & Wine Association; RDA Barossa, Gawler, Light & Adelaide Plains; Tourism Barossa and Food Barossa see cultural services development as an authentic and underdeveloped/promoted vehicle and opportunity for the Barossa Brand.

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<tbody>
<tr>
<td>6. Importance of providing appropriate historical archival repository / storage.</td>
<td>As per 5 above.</td>
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<td></td>
<td>Operational modelling is underway as per 5* above.</td>
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<tr>
<td>8. Tree removal and use of outside space</td>
<td>The current footprint of the concept plan results in the removal of the pine trees to</td>
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</table>
9. Concern re appropriate management of existing Council assets (underutilised assets).

In relation to other existing assets that are or may be used for cultural activities the operational modelling will look in more detail at activation through initiatives such as pop ups and temporary program initiatives; mentoring through a range of “residency” skills and capacity building approaches.

The alternative of a model based around investment in permanent infrastructure of facilities in addition to the regional gallery has not been in scope.

All existing assets are subject to periodic condition assessment and maintenance budgeting in the Long Term Financial Plan and with Council’s Asset Sustainability Ratio as a measure. This is currently on the basis of “business as usual” operations and functions rather than major upgrade or renewal.

10. Consultation process
- Lack of public notices
- Lack of public forum
- Waiting for a community meeting to be arranged
- Public notification sadly lacking
- Ratepayers have yet to be meaningfully consulted
- Known deficiencies in consultation process
- Aware of Leader notification of community consultation meetings; ongoing promotion at various locations and electronic media.
- Input from dozens of arts, culture and history organisations

Attachment 3 demonstrates the broad range of consultation activities that have taken place in accordance with the consultation plan adopted by Council in April 2018.

The Working Party came up with the idea of having a panel of interested community members to encourage thinking around the concept of the Hub. It was intended that this would be recorded live at one of the open forum sessions and then used to play back at the other sessions rather than expecting participants to commit to multiple live sessions. The logistics of organising this proved too tricky and so in instead short recordings were made of 4 local community members and put up on Council’s Facebook. These “vignettes” attracted a reach of over 7,000 and 2,300 directs views via social media not taking into account indirect views which are harder to track. This was a new
approach but one we think worth repeating for other initiatives.

A Triple B interview could also not be organised during the consultation period, with our normal host and contact on leave for a component of the consultation period. However, the consultation and project were foreshadowed in detail ahead of the last Council report.

Officers do not agree that the consultation process has been lacking within the resources available and based on Council’s adopted Consultation Plan.

11. Concerns with proposed location
- Green field site options
- Use of old Tanunda Primary School
- Use of Coulthard House

Refer to items re parking and traffic management and underutilisation of Council Assets.

1 submission referenced the use of Coulthard House and the Tanunda Primary School Building and therefore, limited reference has been made below:

Re use of Coulthard House. It is understood that the objective of the Coulthard House “repurposing” project is for this to be a business/entrepreneurial hub rather than a purely cultural enterprise. Whilst the 2 facilities are complementary and certainly focused around creative outcomes that align with the hub and spoke approach, it is Officers opinion that they are seeking to achieve distinct outcomes.

Use of former Tanunda Primary School (TPS) site. Officers can provide detailed background to the events resulting in the successive transfer of ownership of the TPS and associated Open Space Building as required.

In summary, the purchase of the land by Council in 2002 was based on detailed community consultation that looked for there to be community access and benefit from the assets but they were not purchased as community land. Both the buildings (OSB since demolished) were identified as having future commercial use but there was no agreement as to
the precise nature of the use. An EOI process in 2004 resulted in the OSB being used for childcare services with intent for the future modification of the TPS for out of school/holiday care, this use was quoted at the time as fitting in with the intent for a function that provided community access. The development of TPS by the childcare provider did not eventuate. The change in childcare regulations circa 2007/08 and the heritage listing of the TPS made the buildings too costly to modify. The potential loss of 80 to 100 local childcare places in the region resulted in the switch of focus to the Tanunda Senior Citizens site for a purpose built centre by a new provider with the development of part of the TPS site for housing being the developer’s funding mechanism for the child care facility. The TPS site itself was then sold to contribute to the funding for another community service asset – the Rex.

<table>
<thead>
<tr>
<th>12. Logistics / operational considerations</th>
<th>To be addressed through ongoing conversations and involvement in any detailed design development.</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Particular reference to Tanunda club House operations and Kindergarten</td>
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</tbody>
</table>

| 13. Support for colocation Triple B radio | All input has been highly supportive with the opportunity for increasing community profile for the station and a community development role welcomed. |

Due to the need to progress the Regional Growth Fund submission a cost estimate based on the draft concept plan has been obtained and is provided as Attachment Z. This sets out the anticipated costs as:

Base building costs $7,395,953  
Contingencies & fees $1,860,047  
Total $9,256,000

**Summary and Conclusion**

There has been a high level of interest and a significant amount of feedback received in relative terms on the proposed Barossa Regional Culture Hub.

There is majority support based on the feedback received for the approach articulated in the supporting documentation that the facility would provide:

- A true hub and spoke model. A central landing position offering a unique range of services that do not duplicate what is already provided elsewhere, but helps to increase exposure to them and knowledge of them as well as working towards an operational model of activating other underutilised spaces and community assets through cultural pursuits.
- A focus around celebrating Barossan cultural heritage in a highly authentic way.
• A focus around celebrating the region’s musical offering that includes both traditional and modern genres and extends out to both broadcasting, production and educational areas.

There is concern regarding:
• The detailed components of the design both internal to the facility, its external, visual appearance and “place making” opportunities. These are acknowledged and more work during any future detailed design process is required. With the benefit of hindsight, the inclusion of the current representation of the façade of the building has been a distraction for many when very little time during the concept phase was able to be allocated to this element. The focus was very much on trying to get the “why” and the approach right.

• Parking and operational functionality. Again acknowledged. If endorsed, the detailed design process will need to have a specialist assessment of the parking and linkages to the proposed future Chateau Tanunda development and take into account the recommendations from the Tanunda Urban Design Framework. Ongoing input and discussions with the Tanunda Club, Kindergarten and adjoining businesses

Those that are not supportive conclude that:
• The facility is not needed
• The facility is not a priority
• Public funds should not be used for this purpose.

It is the case that the full Business case assessment and operational modelling of the facility is incomplete. This is in part due to the timing of the other prioritised work that Council has determined including the submission of the Regional Growth Fund application. In the case of the Hub and other included facilities, this means that processes are having to be run in parallel rather than sequentially with the time and resources available. However, the concept of a Regional Hub is not a new one and Council has already determined it to be a priority of the funding submission based on the criteria of job creation; potential for Gross Domestic Product growth and regional capacity building. The business case development will continue either as part of the detailed Business Case stage of RGF and the overarching Feasibility Report for The Big Project.

ATTACHMENTS OR OTHER SUPPORTING REFERENCES

Attachment 1: Draft Master Plan – Barossa Regional Culture Hub 18/6574
Attachment 2: Consultation Plan – Barossa Regional Culture Hub 18/27039
Attachment 3: Consultation Activity Summary 18/40794
Attachment 4: Barossa Culture Hub - Summary of verbatim submissions and responses 18/28419
Attachment 5: Barossa Culture Hub – Informal – 18/42578
Attachment 6: Barossa Regional Culture Hub Proposal – 18/28435
Attachment 7: Rider Levitt Bucknall Cost Estimate – 18/24423

COMMUNITY PLAN / CORPORATE PLAN / LEGISLATIVE REQUIREMENTS

Community Plan

Natural Environment and Built Heritage

Community and Culture
Corporate Plan

1.2 work towards developing township, streetscapes, entrances and open spaces that are attractive, welcoming and maintained to an agreed level of service.

2.6 Provide, promote and support community arts and cultural events, programs, attractions and services.

3.1 provide regional and local walking and cycling connections between open spaces.

3.2 ensure Council’s parks, gardens and playgrounds are accessible, relevant and safe and maintained to an agreed level of service.

3.3 Ensure Council’s sporting, recreational and leisure grounds and playing areas and associated programs meet the current need of the community to an agreed level of service.

3.9 Ensure Council facilities and assets are accessible, safe and maintained to an agreed level of service.

3.11 advocate for the allocation of State and Federal funding to maintain and invest in infrastructure within our region.

4.1 Deliver and promote health and wellbeing initiatives in line with the Public Health Plan.

6.4 Ensure that decisions regarding expenditure of Council’s budget are based on an assessment of whole of life cost, risks associated with the activity and advice contained within supporting plans.

Legislative Requirements

Local Government Act 1999

- as per Section 3 Objects of Council – “to encourage local government to provide appropriate services and facilities to meet the present and future needs of local communities.”

- Section 7(b) expected functions of Council.

Development Act 1993

**FINANCIAL, RESOURCE AND RISK MANAGEMENT CONSIDERATIONS**

**Financial**

The concept Master Plan is the first stage in developing a prioritised, phased and costed feasibility plan for the Barossa Regional Culture Hub as part of The Big Project.

**Resource**

The project has dedicated Project management resource with input from other officers as required. No current resource comments.

**Risk Management**

Council undertakes community consultation in accordance with legislative and Public Consultation Policy requirements and within available resources with the objective of obtaining the views of the broader community to support and inform decision making processes. This assists with the management of risks associated with the development of community assets that serve a wide range of different interest groups in the community.
A strategic, corporate risk assessment for The Big Project is relevant to the conceptual planning for each component of that project (Trim Ref: 16/77724). This assessment is updated periodically most recently in work undertaken to submit the Regional Growth Fund Expression of Interest, of which the Barossa Culture Hub forms a part.

**COMMUNITY CONSULTATION**

Officers implemented the approved Community Consultation Plan – Barossa Regional Culture Hub (Ref: 18/27039) [ref. Attachment 2 with the exception of the community panel and Triple B interview as detailed in the Feedback Summary above and with alternative options being provided and a summary of activities is provided as Attachment 3.]
Historical Culture: Honouring spaces. The essence of where Barossa culture came from captured in photographs, historical stories, literature, examples.

Today's Culture: Nurturing spaces. Tell cultural stories about today's artists and musicians through arts, crafts and performance.

Growing Culture of Tomorrow: Spaces that grow, inspire and flourish the creativity and skill development of the Barossa people.
1. History interpretive / storytelling 14. Foyer
2. Co-working space 15. Soldier's memorial
3. Digital library 16. Retail - security screened or alarmed
4. Library - books, literature 17. Outdoor community market space
5. Tickets, Administration 18. Break-out spaces / Courtyards
7. Performance hall 20. Digital studio
8. Hall building, organ 21. Artist in residence studio
9. Staff room / kitchen 22. Artist residence
10. Storage 23. Multi-purpose studio / wet workshop
12. Amenities 25. Multiple practice rooms
13. Bar and catering service 26. Multiple lettable artist studio spaces

SITE PLAN
1:500

Note: Design assumes land swap agreement. Final plan subject to reconfiguration based on boundaries.
Overview

The Barossa Culture Hub project forms part of The Big Project and seeks to identify key services and features of a proposed regional cultural hub, based around the existing Barossa Regional Gallery at Tanunda. It is informed by extensive preliminary work undertaken in 2013 which identified strong potential and benefits of a regional cultural hub.

The project will be undertaken in close consultation with key stakeholders representing culture and the arts, tourism and regional development, in addition to broader community input.

*Please note preliminary communications with the community commenced in 2017 via media and newsletter articles and advertising ahead of the formal consultation period. These covered around the pending masterplan development and appointment of architect.*
<table>
<thead>
<tr>
<th>Communication Method</th>
<th>Costs</th>
<th>Target</th>
<th>Who</th>
<th>Outlet</th>
<th>Timeframe</th>
</tr>
</thead>
<tbody>
<tr>
<td>Media Release/s</td>
<td>Internal resources</td>
<td>Community</td>
<td>CMOs</td>
<td>Via media distribution list</td>
<td>Initial release, then at key milestones:</td>
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<td>- start of consultation</td>
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<td>- towards close of consultation</td>
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<tr>
<td>Stakeholder direct email</td>
<td>Internal Resource</td>
<td>Refer project scope for multiple key stakeholders</td>
<td>DCP</td>
<td>Key stakeholders database (DL list)</td>
<td>As-needs basis</td>
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<tr>
<td>Public notice/s</td>
<td>$300 +GST for each advert</td>
<td>Community</td>
<td>CMOs</td>
<td>Leader/Herald/Bunyip promoting key themes and listening booths</td>
<td>April</td>
</tr>
<tr>
<td>D’Vine full page advertisement</td>
<td>Internal resources</td>
<td>Community</td>
<td>CMOs</td>
<td>Herald</td>
<td>April/May</td>
</tr>
<tr>
<td>Websites – news article, TBP dedicated page</td>
<td>Internal resources</td>
<td>Community</td>
<td>CMOs</td>
<td>Council website</td>
<td>April</td>
</tr>
<tr>
<td>Facebook</td>
<td>• Free resource OR • Boosted posts: $100 to boost posts 5 times</td>
<td>Community/Arts</td>
<td>CMOs</td>
<td>Council facebook page</td>
<td>Periodically throughout consultation</td>
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<td></td>
<td>Cross promotion (Library, heritage network, Gallery, My Barossa)</td>
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<tr>
<td>Online engagement</td>
<td>Internal resources</td>
<td>Community</td>
<td>CMOs</td>
<td>Our Better Barossa</td>
<td>April/May</td>
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<td></td>
<td>Facebook (Council, Heritage Network) to drive traffic to these platforms</td>
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<td></td>
<td>Council external enewsletter</td>
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<tr>
<td>Gallery resources</td>
<td>Internal</td>
<td>Various</td>
<td>BRG Project Officer</td>
<td>Capacity to include collateral:</td>
<td>Opportunistic</td>
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<td>- Invitations (online 360, hard copy 270)</td>
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<td>- Artist database</td>
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<td>- Twice-yearly program</td>
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<td>- Speeches</td>
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<td>- Facebook &amp; Instagram</td>
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<tr>
<td>Activity</td>
<td>Resources</td>
<td>Community</td>
<td>CMOs</td>
<td>Notes</td>
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<tr>
<td>Visual displays</td>
<td>Internal resources</td>
<td>Community</td>
<td>CMOs</td>
<td>Website, Enewsletter, Market promotions</td>
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<td>Barossa Regional Gallery dedicated display</td>
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<td>Nuriootpa Customer Service front foyer display</td>
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<td>Propose deets to branch libraries</td>
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<td>Commencing start of consultation and running throughout consultation</td>
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<tr>
<td>Pop ups</td>
<td>Internal resources/Associated advertising</td>
<td>Arts &amp; culture enthusiasts, wider community</td>
<td>MCC/DCP/PYP</td>
<td>Dates TBC Barossa Made Market, Barossa Farmers Market, Mount Pleasant Market, Co-op etc</td>
<td></td>
</tr>
<tr>
<td>Regional drop in sessions/panel discussion (Q&amp;A)</td>
<td>Internal resources, potential consultancy costs</td>
<td>Arts &amp; culture enthusiasts, wider community</td>
<td>MCC/DCP/PYP</td>
<td>Venues TBC Dates TBC</td>
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<tr>
<td>Video</td>
<td>Internal resources</td>
<td>Arts &amp; culture enthusiasts, wider community</td>
<td>CMOs</td>
<td>Video of initial drop-in session for playback at subsequent sessions, events, customer service area</td>
<td></td>
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<tr>
<td>Heritage Network meetings</td>
<td>Internal</td>
<td>Heritage stakeholders</td>
<td>Manager Library/ Customer Service</td>
<td>Provide verbal update/latest media releases/marketing collateral April/May</td>
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<tr>
<td>BRG Network meetings</td>
<td>Internal</td>
<td>Arts &amp; culture stakeholders</td>
<td>BRG Project Officer</td>
<td>Provide verbal update/latest media releases/marketing collateral April/May</td>
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<tr>
<td>Community Newsletters</td>
<td>Internal resources</td>
<td>Wider community</td>
<td>CMOs</td>
<td>Willy Wagtail, Lyndoch Grapevine, MP Beat At key milestones</td>
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<tr>
<td>RDA</td>
<td>Internal resources</td>
<td>Wider community</td>
<td>Anne Moroney/Ali</td>
<td>enewsletter, facebook As needs basis</td>
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<tr>
<td>Description</td>
<td>Internal resource</td>
<td>Internal resources</td>
<td>Devitt-Lansom</td>
<td>Stakeholders</td>
<td>Notes</td>
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</table>
| Barossa Tourism                  |                   | Wider community    | Cathy Wills      |                      | enewsletter
|                                  |                   |                    |                  | facebook              | As needs basis                                                        |
| Barossa VIC                      |                   | Wider community    | Jo Seabrook      |                      | enewsletter
|                                  |                   |                    |                  | facebook              | As needs basis                                                        |
| Radio                            | Internal resources| Wider community    | Mayor/DCP        |                      | opportunistic interviews
|                                  |                   |                    |                  |                      | April/May; DCP to liaise with Margaret Williams                      |
| Letter box drop                  | Internal resource | BRG, surrounding   | DCP/ADM support  | Manual letter box    | TBC                                                                  |
|                                  |                   | property owners    |                  | drop on Murray       |                                                                      |
|                                  |                   |                    |                  | Street, commercial   |                                                                      |
|                                  |                   |                    |                  | premises             |                                                                      |
| Enews footer                     | Internal resource | Council external   | CMOs/ICT         | Insert email footer  | Throughout consultation                                              |
|                                  |                   | emails             |                  | during consultation  |                                                                      |
|                                  |                   |                    |                  | period               |                                                                      |
| Posters/flyers                   | Internal          | Wider community    | Admin support?   |                      | Foodlands/Co-op displays, BRG, VIC, local businesses
|                                  |                   |                    |                  |                      | Throughout consultation                                              |
| Stakeholder one-on-ones          | Internal          | Stakeholders       | DCP              |                      | Jack Ferret – Tanunda Club
|                                  |                   |                    |                  |                      | Zacunda Kindergarten
|                                  |                   |                    |                  |                      | Triple Bfm                                                            |

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Barossa Culture Hub

COMMUNITY ENGAGEMENT SUMMARY DOCUMENT 30 APRIL-21 MAY

The Barossa Council
Throughout consultation period on home page and consultation page

Have a say on Barossa Culture Hub

The community can have a say on the vision to develop Barossa Regional Gallery into a Barossa Culture Hub, a regional destination showcasing the unique cultural characteristics of the Barossa.

The Barossa Council is undertaking community consultation until 21 May, 2016 after working with Studio 52 Architects to design the draft masterplan.

The vision for the Hub is a unique cultural and creative space that activates cultural activity across the region, shining a light on Barossa stories and music in contemporary and interactive ways.

Director, Community Projects Jo Thomas said the Culture Hub would elevate the profile of existing artistic and cultural activities.

“Our vision from the beginning has been not to replicate or replace what is happening in the arts and broader community, but to link into the activities and venues we already have in our region and help people fully access and enjoy them,” she said.

The Culture Hub will also value-add to the Barossa food and wine attractions and be a drawcard for visitors.

“The Barossa is known for making food and wine, and our authentic artistic, heritage and cultural experiences is a logical extension of that and a genuine driver for positive health and wellbeing, tourism and economic outcomes,” she said.

People can make comment on the masterplan at ourbetterbarossa.com.au or visit Council’s website for upcoming community drop-in sessions.

The Culture Hub is part of The Big Project and more information is available at www.barossa.sa.gov.au
OUR BETTER BAROSSA ENGAGEMENT PLATFORM

Throughout consultation period on home page and dedicated consultation page plus feedback form

Barossa Culture Hub masterplan

Consultation on the Barossa Culture Hub masterplan is open until 21 May, 2018.

Have your say

The community is encouraged to provide feedback on the vision to develop Barossa Regional Gallery into a Barossa Culture Hub, a regional destination showcasing the unique cultural characteristics of the Barossa.

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- 5 May, 12-2pm, Nuriootpa Futures History Fair, Coulthard House
- 6 May, 3pm, Barossa Regional Gallery, Tanunda
- 19 May, Mount Pleasant Farmers Market
- 29 May, 10am, Colonel Corner, Williamstown

Feedback can be provided online in the adjacent form, via email: barossa@barossa.sa.gov.au or in hard copy to any Council branch.
Have your say on the Barossa Culture Hub masterplan here!

Your Name (required)

Your Email (required)

Subject

Your Message

Send
NEWSPAPER ADVERTISING – MAY 2 – LEADER, HERALD, BUNYIP
Playford bands together

PEOPLE from all over the region came together at dawn services across Playford to pay their respects for those who have fought, or are still fighting, for their country.

Hundreds of people gathered at the Elizabeth RSL, with many viewing the service from outside the RSL building’s gates because there was no room inside the premises due to the large attendance.

War veterans, community members, RSL members and local and state government representatives laid wreaths as part of the service.

Attendees then gathered inside the building for a hot breakfast and beverages served by the Elizabeth RSL.

Playford Council hosted its annual Anzac Day service at the Stethold Memorial Gates.

Playford Mayor Glenn Docherty at the Anzac Day dawn service in the Stethold Memorial Gates.

The service was led by Pastor Tim Hasler, while military historian and former serviceman Paul Roessler and two padres from the St John Cadets in Colours sang accompanied the service.

Playford Mayor Glenn Docherty laid the first wreath at the Stethold Memorial Gates.

Barossa Culture Hub

The Barossa Council’s enhancing region-wide community consultation on the draft Barossa Culture Hub Masterplan.

The plan and supporting documents are online at www.ovlaborbarossa.com.au.

Please have your say online or in writing until 21 May, 2018 or visit us at various drop-in sessions across the region.

Money from Playford.CC would like to acknowledge and thank our many volunteers who support our community by inviting you to a FREE movie (with light refreshments).
Big funding sought for council's Big Project

LAURA COLLINS

OVER $50 million could be injected into the Barossa Valley region if a joint application to the Federal Government's Regional Growth Fund is successful.

Barossa Council and Chateau Tanunda last week made an "expression of interest" submission to the funding scheme, which provides grants of $10 million or more for projects that support long-term economic growth and creates jobs.

The initial application sought funding for over high-priority elements of Barossa Council's 'The Big Project', which is a community infrastructure initiative that aims to fill gaps in the region's recreation, sport and culture facilities.

The Big Project includes upgrades to existing facilities and the establishment of new ones.

Barossa Council's community project director Jo Thomas said external funding was always going to be key to delivering the initiative.

"From the very beginning we have been clear that external grant funding would underpin the implementation and delivery of The Big Project, and this funding may give us the perfect opportunity to do so," she said.

"The decision to partner with Chateau Tanunda, coupled with the work we have been doing with cricket and rugby peak bodies, will enable us to provide a true transformational project that will unlock significant economic opportunity for the Barossa, South Australia and Australia.

"We are thinking big and seeing the Regional Growth Fund to pursue the vision to grow and develop the Barossa for the global stage, along with ensuring regional Australia is an even greater place to live, work, relax and invest."

The application also sought funding to support Chateau Tanunda's plan to establish a new tourism accommodation facility and a culinary training facility, which would ensure individuals are (job-ready).

"The project is about transitioning to an absolutely new era, innovation, investment and culture," Chateau Tanunda proprietor John Gehrig said.

"The combination for the historic Chateau Tanunda, along with the integration with the culture project really goes hand in hand (and) it will benefit the whole community.

"Building regional hotels is always slightly difficult and challenging due to a number of factors.

"But if we are fortunate enough to secure a cash injection, it becomes a very attractive investment for hoteliers around the globe."

If the initial submission is successful through the funding scheme, Barossa Council will then have three months to provide a full business case submission.

For more information on The Big Project, or to view the list of initiatives that are involved, visit barossa.sa.gov.au/sections/our-region/the-big-project.
Exciting plans for culture hub

By Emma Clark

A bold vision to create a Barossa Culture Hub around the Barossa Regional Gallery has been documented into a master plan which is currently out for consultation.

Part of The Barossa Council's Big Project, the Barossa Regional Culture Hub master plan was endorsed by Barossa elected members last week with further reports to be submitted at future meetings.

Director of community projects, Ms De Thomas said development of a Barossa Culture Hub has been discussed a number of times over the last 10 to 15 year period.

“The discussion around the development of a new Arts and Cultural Hub should take place within the context of the community’s desire for quality and authenticity in the cultural realm and the current prevailing view that the Barossa is pushing below its weight in this area,” said Ms Thomas.

“Whilst previous considerations and the trends are relevant, there is also an appetite for innovation and the redeﬁning of artistic and cultural services and facilities that deliver a signiﬁcant contribution to the economic diversity of the region, driving the development of the Barossa as a destination for cultural activities in its support of our premium wine offering.”

Meetings between a working party, stakeholder group and Council has developed a plan which would transform the existing Gallery facilities in Tanunda.

Described as an exciting and ambitious undertaking, it would build on what is currently in the art gallery and expand its way towards the railway line with open space and play areas, orchards, market space, art and multipurpose studios.

“The role of a central hub as an incubator for culture and arts in the whole region is a recurring theme that is still supported by stakeholders,” said Ms Thomas.

“Dealings with this vision are the ﬁrst step to close on a true hub and spoke model that does not displace what is already happening in the region but adds value and build capacity, hascored the most time in the development of this concept plan rather than what the building ends up looking like.

“The Barossa Regional Culture Hub has the potential to be a premium cultural destination for South Australia. For this opportunity to be fully realised however, the project requires the bold and visionary approach the Barossa is known for, to be reﬂected in Council’s decision making and long-term support of this project.”

The Barossa Council will start consultation this week on the Barossa Regional Culture Hub, part of The Big Project.
The Barossa Council is with My Barossa and 5 others.
Published by Taryn Wills [?] · May 9 at 3:59pm · 🌐
Join the conversation on the proposed Barossa Culture Hub
http://ourbetterbarossa.com.au/barossa-culture-hub-masterp...
#SACouncils #partofyoureveryday

Bill Biscoe
Historian

The Barossa Council is with Local Government Association of
South Australia.
Published by Taryn Wills [?] · May 11 at 12:30pm · 🌐
Join the conversation on the proposed Barossa Culture Hub
http://ourbetterbarossa.com.au/barossa-culture-hub-masterp...
#SACouncils #partofyoureveryday
The Barossa Council is with Barossa Regional Gallery and 2 others.
Published by Taryn Wills May 13 at 12:30pm
Join the conversation on the proposed Barossa Culture Hub
http://ourbetterbarossa.com.au/barossa-culture-hub-masterp...
#SACouncils #partofyoreverday

The Barossa Council is with Friends of the Barossa Library and 2 others.
Published by Taryn Wills May 16 at 4:15pm
Join the conversation on the proposed Barossa Culture Hub
http://ourbetterbarossa.com.au/barossa-culture-hub-masterp...
#SACouncils #partofyoreverday
Arts and culture is part of our DNA – the story of who we are, where we come from, and where we’re headed. We are seeking community feedback on a proposal to develop Barossa Regional Gallery into a Barossa Culture Hub, shining a light on Barossa stories in contemporary and interactive ways. It’s easy to view the masterplan for the Hub or make a comment online. We’re also hosting community drop-in events at Nuriootpa History Fair, Coulthard House this Saturday 5 May (12pm) and Barossa Regional Gallery this Sunday 6 May (from 3pm). Find out more: http://ow.ly/CTq93jPnEd

Have you looked at our vision to transform Barossa Regional Gallery into a Barossa Culture Hub? The plan is for a unique cultural and creative space that activates cultural activity across the region. You can have a say on the plans at http://ow.ly/4q730jScK

OURBETTERBAROSSA.COM.AU
Our Better Barossa | Barossa Culture Hub masterplan
The community is encouraged to provide feedback on the vision to develop Barossa Regional Gallery into a Barossa Culture Hub, a regional destination showcasing the unique cultural characteristics of the Barossa.
SOCIAL MEDIA – COMMUNITY

The Barossa Council, with Chateau Tanunda, has an ambitious plan to seek funds to deliver a cultural hub.

SEDOW ROAD ELEVATION

BAROSSAHERALD.COM.AU
$64m global operation
A joint partnership seeks federal government funds to deliver a regional...

Art Music Design Barossa shared a video.

May 17 at 4:38pm

Make sure you have your say on the Barossa Culture Hub

The Barossa Council is with Friends of the Barossa Library and 2 others.
Published by Taryn Wills 🙋‍♂️ May 16 at 4:15pm

Join the conversation on the proposed Barossa Culture Hub

#SACouncils #partofyoureveryday

COPY
The Barossa Council Public Library shared a video.
May 10 at 4:25pm

Add your ideas on the proposed Barossa Culture Hub by 21 May.
http://ourbetterbarossa.com.au/barossa-culture-hub-masterplan...
#SACouncils #partofyoureveryday

Barossa Heritage shared a video.
May 9 at 7:49pm

Add your comments about the Barossa Culture Hub Masterplan online at barossa.sa.gov.au
Have your say

The community is encouraged to provide feedback on the vision to develop Barossa Regional Galleries into a Barossa Culture Hub, a regional destination showcasing the unique cultural characteristics of the Barossa.

Council is undertaking community consultation until 21 May 2018 after working with Studio S2 Architects to develop the draft masterplan.

The vision for the Hub is a unique cultural and creative space that activates cultural activity across the region, shining a light on Barossa stories and music in contemporary and interactive ways.

Community drop in sessions will be held at the following dates and times:

- 5 May, 12–2pm, Nurrooqa Futures History Fair, Coulthard House
- 6 May, 3pm, Barossa Regional Gallery, Tanunda
- 19 May, Mount Pleasant Farmers Market
- 19 May, 10am, Colonist Corner, Williamstown

Feedback can be provided online in the adjacent form, via email barossa@barossa.sa.gov.au or in hard copy to any Council branch.
Barossa Culture Hub

The Barossa Council is undertaking region-wide community consultation on the draft Barossa Culture Hub Masterplan. The vision is to develop Barossa Regional Gallery into a unique cultural and creative space that activates cultural activity across the region and shines a light on Barossa stories and music in contemporary and interactive ways.

The plan and supporting documents are online at www.cubsbetterbarossa.com.au

Please have your say online or in writing until 21 May, 2018 or visit us at various drop-in sessions across the region.

Barossa Culture Hub Masterplan is part of Barossa Council's Big Project
Drop into one of our Council/library branches or visit www.barossa.sa.gov.au for more information and to comment online.

Barossa Culture Hub Masterplan
Community consultation

Drop into one of our Council/library branches or visit www.barossa.sa.gov.au for more information and to comment online by 21 May.
Visionary plan for a regional arts and culture hub

The community is being asked to have a say on the vision to develop the Barossa Regional Gallery into a Barossa Culture Hub.

Feedback is now being sought on plans to develop the Gallery into a regional destination showcasing the unique cultural characteristics of the Barossa.

The vision for the Hub is a unique cultural and creative space that activates cultural activity across the region, shining a light on Barossa stories and music in contemporary and interactive ways.

Director, Community Projects Jo Thomas said the Culture Hub would elevate the profile of existing artistic and cultural activities.

“Our vision from the beginning has been not to replicate or replace what is happening in the arts and broader community, but to link into the activities and venues we already have in our region and help people fully access and enjoy them,” she said.

The Culture Hub will also value-add to the Barossa’s food and wine attractions and be a drawcard for visitors.

“The Barossa is known for making food and wine, and our authentic artistic, heritage and cultural experiences is a logical extension of that and a genuine driver for positive health and wellbeing, tourism and economic outcomes,” Jo said.

You can comment on the masterplan until 21 May 2018, via ourbetterbarossa.com.au

The Culture Hub is part of The Big Project.
Have a say on Barossa Culture Hub

The community can have a say on the vision to develop Barossa Regional Gallery into a Barossa Culture Hub, a regional destination showcasing the unique cultural characteristics of the Barossa.

The Barossa Council is undertaking community consultation until 21 May, 2018 after working with Studio S2 Architects to design the draft masterplan.

The vision for the Hub is a unique cultural and creative space that activates cultural activity across the region, shining a light on Barossa stories and music in contemporary and interactive ways.

People can make comment on the masterplan at auricletobarossa.com.au or visit Council’s website for upcoming community drop-in sessions.
OTHER FORUMS

- Stakeholder meetings
- Stakeholder emails
- Partner enewsletters – RDA Barossa, Tourism Barossa, Art Music Design Barossa, Barossa Visitor Centre, BGWA
- Visual displays – Nuriootpa administration centre, Barossa Regional Gallery, branch libraries
- Triple Bfm radio interview (15 March, 2018)
- Community liaison – Tanunda Kindergarten, Tanunda Club, Triple Bfm
1. Kim Michelmore

From: The Booking Service
Sent: Monday, 30 April 2018 4:06 PM
To: Joanne Thomas <jthomas@barossa.sa.gov.au>
Subject: Culture Arts Hub

Hi Jo – had a read through the whole document – well done!

Only comment is that there is a dire need for storage facility for heritage items – everything from paper to farm implements, clothes to photographs. Virtually all of it is currently inappropriately stored in many locations across the Barossa.

15 years ago, I drew up the attached proposal that outlines the issues and part of a solution

The Barossa will not have anything to display or interpret in the new centre if something is not done soon to preserve what the various groups have in their collections.

Is there room for a climate controlled vermin dust proof secure store in the concept – or elsewhere as a spoke to the hub?

Thoughts???

Cheers - Kim

From Kim Michelmore & Malinda Melbourne

2. Tara Tauba

From: Our Better Barossa <mailto:wordpress@ourbetterbarossa.com.au>
Sent: Wednesday, 2 May 2018 9:54 PM
To: MBX Marketing <MBXMarketing@barossa.sa.gov.au>
Subject: Consultation Feedback

From: Tara Kate Tauba
Subject: Enthusiastic feedback

Message Body:
This looks so amazing, congratulations Barossa Council! What a meaningful space to offer the community and it’s visitors. I wish you all the best in it’s development.

I would love to be involved as an artist, facilitator or in community engagement!

Kind regards
Tara Tauba
Art Therapist
Expressive Artist
Entrepreneur
Tara Kate Therapeutic Arts

3. Glenn Wagland

From: Glenn Wagland
Sent: Thursday, 3 May 2018 at 11:31am
To: Joanne Thomas
Subject: Play area

Message Body:
I was looking at the plan. The area behind the kindy has been earmarked as a play space. I worked in that kindy for years and developed a nature play area that is still in heavy use today. As a group we dreamed the site could be developed as a...
nature play environment. Similar environments are being created all over South Australia, and it would be a shame if the forward thinking artist community missed such an opportunity. It is an incredible opportunity to lead the state in play space design. I have a wealth of knowledge in this area and would be happy to assist. I have been running a mobile junk and nature playground for over five years and my experience, and Qualifications (early childhood education) could be of value to your team. Cheers

Glenn Wagland

Message Body:

I have a number of comments about the Masterplan even though its conceptual and requires further thought in the detailed design process. In short:

- The external design has not been a focus of the concept design work.
- The architectural design does not complement the vernacular of buildings experienced in the town centre of Tanunda and as such does not provide a complementary architectural form. The design is a series of box-like structures that is more befitting of 1980s pastiche of modernism that brings no architectural merit to the street nor any value in terms of sustainable architecture. Similar to the boxlike McMansions, the disregard to the Barossa’s climate is evident in this architectural form and layout. It will be a heat island in summer and shaded by the hall in Winter and wind swept by the shape of the design making it a poor event space for 3-4 months of the year.
- The frontage to Basedow Road and Railway precinct is absent of trees which will result in a harsh heat bank environment with so much paved and un-shaded space.
- The design does not consider the broader locality and how people use the space and surrounding precincts. In particular, access and parking for the Kindergarten; logical pathway design (desire lines) from the shared path into Tanunda Mainstreet via Ferdinand; Bushmann and Edwards streets (being aware that Basedow is high traffic zone with many blind corners and traffic conflict). It is not suitable for recreation cyclists or school kids moving along the rail corridor to and from the schools and Rex precinct.

I support the principal idea and purpose of creating the precinct but the design is short sighted and lacking architectural merit and surrounding precincts. In particular, access and parking for the Kindergarten; logical pathway design (desire lines) from the shared path into Tanunda Mainstreet via Ferdinand; Bushmann and Edwards streets (being aware that Basedow is high traffic zone with many blind corners and traffic conflict). It is not suitable for recreation cyclists or school kids moving along the rail corridor to and from the schools and Rex precinct.

I have a number of comments about the Masterplan even though its conceptual and requires further thought in the detailed design process. In short:

- The architectural design does not complement the vernacular of buildings experienced in the town centre of Tanunda and as such does not provide a complementary architectural form. The design is a series of box-like structures that is more befitting of 1980s pastiche of modernism that brings no architectural merit to the street nor any value in terms of sustainable architecture.

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As you state Craig the external design has not been a focus of the concept design work. As Anne, Leah and Ali will be able to advise, with so many stakeholders and the regional nature of this facility being a driving factor, the resource has been devoted to the questions of “why” and then “what” in terms of its functional requirements. I have had similar comments in terms of the visual layout of the external presentation in the plan from others during the consultation process and absolutely, that needs to be front and centre of the detailed design brief. The ability for this building to “invite” people in and excite visually is important as well as its place within the street and broader township.

Your comments regarding climate considerations and orientation are certainly of interest and very relevant we need to take that into account albeit that there will be some constraints arising from the existing building.

- The frontage to Basedow Road and Railway precinct is absent of trees which will result in a harsh heat bank environment with so much paved and un-shaded space.

Again, not necessarily the intent and will be covered in detail and landscape design – it was not in the concept design brief due to the time constraints we had to work within.

- The design does not consider the broader locality and how people use the space and surrounding precincts. In particular, access and parking for the Kindergarten; logical pathway design (desire lines) from the shared path into Tanunda Mainstreet via Ferdinand; Bushmann and Edwards streets (being aware that Basedow is high traffic zone with many blind corners and traffic conflict). It is not suitable for recreation cyclists or school kids moving along the rail corridor to and from the schools and Rex precinct.

There has been consideration of the broader locality but there needs to be more thought on those aspects.

I support the principal idea and purpose of creating the precinct but the design is short sighted and lacking architectural merit and surrounding precincts. In particular, access and parking for the Kindergarten; logical pathway design (desire lines) from the shared path into Tanunda Mainstreet via Ferdinand; Bushmann and Edwards streets (being aware that Basedow is high traffic zone with many blind corners and traffic conflict). It is not suitable for recreation cyclists or school kids moving along the rail corridor to and from the schools and Rex precinct.

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and common sense. This is where a good landscape architect is needed to rework the design by better understand how people move between precincts. As for the 1980’s box approach, well that can only be fixed by starting with a clean canvas.

You will not necessarily be aware but with some of the other masterplans when we have started to move towards detailed design we have used landscape architects where appropriate to augment the other design components. Some of the practices have those specialisms in house or subcontract but in any event we incorporate that into to the detailed design brief.

This e-mail was sent from a contact form on A WordPress Site (http://ourbetterbarossa.com.au)

Joanne Thomas

5.

Bill Biscoe From: Our Better Barossa [mailto:wordpress@ourbetterbarossa.com.au]

Sent: Friday, 11 May 2018 3:10 PM

To: MBX Marketing <MBXMarketing@barossa.sa.gov.au>

Subject: Consultation Feedback

From: Bill Biscoe

Subject: Barossa Culture Hub

Message Body:
A fabulous concept - finally having somewhere to store and preserve and display everything that makes the Barossa such a unique and cohesive entity. We have a vibrant arts scene but many artists are restricted by not being able to work on their art in a safe environment - this Culture Hub will provide these spaces. Studio space will allow musicians to practice and perfect their art and also allow the relocation of our community radio station BBBfm, which is facing having to find new broadcasting space. Heritage areas will allow local families and custodians of our cultural artefacts and archives to safely store our records, both written and recorded in photographs and objects. All these items will be accessible to our local; people and to the many visitors who come here to see what makes the Barossa tick. I strongly support the concept.

From: Joanne Thomas

Sent: Monday, 14 May 2018 5:02 PM

To: Bill Biscoe

Subject: RE: Consultation Feedback - Barossa Culture Hub

Hello Bill

Thanks for taking the time to give us your feedback. It will be incorporated into the summary that goes to Council for consideration at the end of the consultation period and we will continue to keep you updated with progress.

Regards

Jo

6.

Margaret Lehmann From: Margaret Lehmann

Sent: Monday, 14 May 2018 9:09 AM

To: Joanne Thomas <jthomas@barossa.sa.gov.au>

Subject: RE: Margaret Lehmann Feedback - Culture Hub

Dear Jo,

I had hoped to go to the public consultation at Coulthard House last week, but was too crook.

Most of the comments I have had from those not part of the process have centred on the lack of an entrance “statement”. As you correctly (or rather Maz) noted I assumed that would come later with an aesthetic that flowed from the SMHall as being the dominant architectural feature. But I think it is worth keeping in mind at this stage, because it is clouding the way people view the he consultation presentation.

The other points accurately represent my thoughts

Thanks

Margaret

From: Maz McGann

Date: 13 May 2018 at 8:08:04 pm ACST

To: Joanne Thomas <jthomas@barossa.sa.gov.au>

Subject: Margaret Lehmann Feedback

Hi Jo,

Thanks Margaret, yes we have it very much in mind and those that I am talking with seem to be accepting that we understand it is a limitation of the current concept and that we will put significant energy into that element during the next stage.

Jo
For whatever reason Marg Lehmann called me personally to provide her feedback in relation to the Cultural Hub consultation. Here is her feedback :-)

- She’s not hugely fond of the exterior design - but appreciates that the time to discuss this will be once an architect is appointed to undertake the detailed design, later down the track.
- Some thought needs to be put into an appropriate entry point - and making this an important space.
- Some thought also around foot traffic - and what are the pathways for visitors and how will the book - taking in consideration their entry points.
- Some expansion of the gallery space would be good - current plan doesn’t offer any increase in the space allocated for the gallery and Marg feels that there should be.

Cheers

Maz McGann

7. Ivor Carter

From: Our Better Barossa [mailto:wordpress@ourbetterbarossa.com.au]
Sent: Sunday, 13 May 2018 11:40 AM
To: MBX Marketing <MBXMarketing@barossa.sa.gov.au>
Subject: Consultation Feedback

From: Ivor Carter
Subject: Culture Hub

Message Body:
Hi, The plan is very hard to visualize and would be great if there was a working model for people to look at. I’m looking at space 17 which is for a Market Square. This area is not very big and I wonder how this is going to be very good. There are a lot of buildings jam-packed everywhere and in strange shapes. This is not necessarily a bad thing but a model will tell the story better. I also read somewhere that acoustic music will be the “thing” there. Being a musician myself I get the impression that this excludes other artists of electric nature and just reinforces the monopoly that already exists.

Having said that, I think the whole idea could work out really and gives visitors something extra than was already there now. In other words, things can only get better. Good luck!

Ivor Carter

From: Joanne Thomas
Sent: Monday, 14 May 2018 5:00 PM
To: Ivor Carter
Subject: RE: Consultation Feedback - Barossa Culture Hub

Hello Ivor, thanks for your input

With reference to your comment regarding the “acoustic” music, the intent is not to exclude any particular genre. The definition of “music” is so broad that we are keen to leave it as such and so the facility could extend well beyond the organ and what is currently on offer. The potential location of the community radio station also broadens the scope to include broadcast and production activities. The operational model and programming resourcing will be key to achieving a dynamic and successful approach.

I can’t produce the suggested model I’m afraid but happy to talk you through any aspects that are not clear.

We will deal with the spatial challenges more thoroughly if Council approves us moving to the detailed design process.

Your comments will be included in the consolidated summary of feedback that goes to Council following the conclusion of the consultation process.

Regards

Jo

8. Bernie Carter

From: Our Better Barossa [mailto:wordpress@ourbetterbarossa.com.au]
Sent: Sunday, 13 May 2018 1:51 PM
To: MBX Marketing <MBXMarketing@barossa.sa.gov.au>
Subject: Consultation Feedback

From: Bernie Carter
Subject: Barossa Culture Hub

Message Body:
The general idea of the plan is good but I would like to see the No. 29 play space/picnic area/performance space flow on from a market and courtyard area as it would best utilise these spaces. They should go together as they serve the same type of purposes and events I would think. So that people using the outdoor areas are still connected to the market area and vice versa.
Elizabeth Day

From: Elizabeth Day
Subject: Lettable Artist Studios

Message Body:
As a second year art student (printmaking) currently commuting to Adelaide, I am desperate to find an affordable professional art work-space/studio in the Barossa where I live.

I would like to raise some concerns and ideas regarding the lettable artist studios:
1. Will each studio space be lockable from both the public and fellow artists to prevent artworks, tools, and materials "theft, liberation and misuse"? It is ok if they can see us at work, just not have free access to our equipment when we are/are not present.
2. Will lettable studio spaces be made available to Barossa residents first before being offered to visiting artists? Will a certain number of studios be assigned "Barossa Residents only" so as to support emerging artists in our own back yard? Will a fixed number of studios be assigned to artists participating in a "residency program?"
3. Will artists with formal arts training/education be given first preference on the lettable studios? Or will it be a case of local VIPs gobbling up the spaces for their relatives and friends. i.e. please make the studio allocation fair and transparent.
4. Will a studio waiting list be created and managed?
5. Will discounts be applied to studio rents if artists "work" for the gallery / hub.

Many thanks in advance,
Elizabeth Day
Mobile: 0416 173 540

Joanne Thomas

From: Joanne Thomas
Sent: Monday, 14 May 2018 4:43 PM
To: Elizabeth Day
Subject: RE: Consultation Feedback

Hello Elizabeth

Thanks very much for your feedback and interest in the Culture Hub and in particular the proposed studios. We still have a good deal of work to do on the most appropriate operational model for the studios and other components of the facility. We are continuing our work through that as part of the detailed design process if Council approves the draft master plan and part of that was looking at the different approaches we were taking, what was working well and what not so well.

The points you have raised are all really valid but ones I can answer definitively at this stage other than to say that the "movement on our radar. One intent of keeping that part of the facility separate from the main gallery building is that it does enable it to be secure with individual spaces sectioned/locked off. The opportunity to see artists at work when they are there is also really important as you have mentioned and part of the agreement with artists could be that they will need to be present for a minimum period over an agreed timeframe.

In addition, as you will see form the plan there are other workshop spaces that it is proposed would be used for more generic, community focused activities, classes etc. The vision is that these would be flexible with "movable walls/partitions" to maximise the use of the space. We would want to see the opportunity for collaboration and creative communities developing while still recognising the need to achieve an appropriate balance for artists to pursue their individual, creative work at other times.

We would be interested in talking to you again if we are given the go ahead to move to that detailed work.

Regards
Jo

Annette Simona Herd

I absolutely love the idea. I would love to see Triple B included in the Hub with a big window in the on-air studio so that the public can watch the presenters on air. I think it would greatly increase Triple B’s presence in the community. The idea of artist’s studios and workshop space is great. Hope it all goes ahead.

(via Facebook page)
11. Shiloh Thomson

From: Sally Goers
Subject: Barossa culture hub

Message Body:
I worked in the arts for over 40 years in several countries - and in many places that share characteristics with the Barossa. These were areas of stunning natural beauty and heritage and often a little overlooked. The arts are a terrific way to raise the profile of an area. Obviously the Barossa has a great profile, but it can easily be superseded by other slightly more adventurous places. I think it can be difficult for some people to understand how vital the arts profile is for a tourist region. And the arts provide so much for local residents. We have an extraordinary resource in the Hill and Son organ. This can be leveraged to draw people from all over the world.
for international-caliber concerts happily combined with all the lifestyle qualities of the Barossa. But the infrastructure has to be there. The arts in our area need this connector. Just as the Barossa has become known for food, this project will enable it to become known for the arts, building on the musical heritage that has been part of our culture since settlement. I look forward to seeing architectural responses to the brief. There are a wide range of possible responses. I am not convinced by the sketch shared thus far, but I recognise that it is early days yet. I endorse this proposal 100%.

| 13. | Ruth McIntyre | From: ruth mcintyre  
| | Subject: culture hub  
| | Message Body:  
| | looks fantastic! |

| 14. | Tess | From: Tess  
| | Subject:  
| | Message Body:  
| | The Culture Hub concept has great value, but please ensure that the indigenous culture and heritage of the Barossa is respected and included. The Hub's full potential will not be realised if the focus is largely on white European history. |

| 15. | Alexander Clapshoe | From: Alexander Roy Clapshoe  
| | Subject: Barossa Culture Hub Masterplan  
| | Message Body:  
| | I have been to the Tanunda Soldiers Memorial Hall/Institute/Performance Hall/Art Gallery on many occasions to star in and be in the audience of concerts and performances. I’ve witnessed the glorious Organ being played and have wondered why I haven’t heard from the grand piano sitting on the stage. I have asked around particularly to members of the Tanunda Liedertafel and have found out that it is because that piano, though quality, doesn’t have the reconditioning it sorely needs and even if it did it would not suit the hall for acoustics and would not complement the organ if played in a concert together/in pieces between each other. So my suggestion to make/add/contribute to this hub making it truly one of culture/music/arts is to invest some funds into getting a new grand piano for the hall. I would certainly make more of an effort to attend more concerts there if we had a piano with the gusto to rival the pipes of the organ. Thankyou for your time. |

| 16. | Ngaire Ingham | From: ngaire-ingham  
| | Sent: Thursday, 17 May 2018 1:48 PM  
| | To: MBX Barossa <MBXBarossa@barossa.sa.gov.au>  
| | Subject: Regional Culture Hub  
| | To: The Barossa Council  
| | NURIOOTPA SA 5355  
| | 16TH MAY 2018  
| | Regional Culture Hub  
| | In regard to the above I am waiting for a Community Meeting to be arranged to discuss this venture and I question as to whether or not this additional building is necessary—we have the Barossa Visitor Centre who deal with Visitors to our area famously and who have been one of the |
"Best" in South Australia for many, many years – if not the "Best". It is situated in the main street which is perfect and easy for Visitors to locate. Through the Visitor Centre the Barossa past, present and cultural information is already provided so I really can’t see the point in doubling up. I know the services they provide as I worked there for 11 years.

I find myself also concerned with car/caravan and bus parking which will be eliminated – as this space is conveniently used for busses and caravan parking on a daily basis – I see it everyday. Unfortunately Tanunda and the Heritage is being left to the Council decisions.

Sincerely

N. Ingham
22 Basedow Road
Tanunda SA 5352

17. Lottie Rosenzweig
From: Lottie Rosenzweig
Sent: Thursday, 17 May 2018 5:44 PM
To: MBX Barossa <MBXBarossa@barossa.sa.gov.au>
Subject: Barossa culture hub

To whom it may concern,

I am really excited to hear about the Barossa culture hub and believe it will be an enormous benefit to the community. I’ve always felt the Barossa is missing something like this. I love the idea of having artist in residence studios as I am an artist. There is something really nice about being able to see artists at work and it is also really important for artists to be able to bounce off each other and be included in something that makes them a part of something. Well done love the idea.

Lottie Rosenzweig

From: Joanne Thomas
Sent: Friday, 18 May 2018 11:27 AM
To: Lottie Rosenzweig
Subject: Response to Feedback - Barossa culture hub

Good morning Lottie and thank you for your interest and feedback regarding the proposed Culture Hub.

Your comments will be included in the overall summary of responses that will go back to Council following the close of the consultation period on the 21st May 2018. We will also keep people who have provided email contact details and input in the loop with next steps and a link to the report to Elected Members in due course.

Regards

18. Julie Nobes
From: Julia Nobes
Subject: Comments on Regional Culture Hub

Message Body:
I disagree with the need for a Regional Culture Hub for all the reasons referred to in a letter to The Leader newspaper on 16/05/18 by Helen Szuty. I also disagree with the lack of any Public Notices and lack of an open forum being held for the community to be able to attend. Maybe if an open forum was publicised and promoted there could have been discussion to establish how many ratepayers feel strongly enough about a need for this and if so, the best location for it. Tanunda has so many things already attracting tourists, maybe another town may benefit by having something to draw in more visitors. I also feel that parking would impact surrounding businesses which already have full carparks at many times now. I would not wish to have to contribute towards any levy to subsidise a Regional Culture Hub in the future. For $64 million, surely we could benefit more by a new hospital.
Subject: Consultation Feedback

From: Jill Bowden

Message Body:

With regard to the issue of public notification you raise in point 7), I have attached a summary of the public notification that has taken place. As with other consultations we have done in recent months for Council’s “the Big Project” we have placed dedicated notices in all of the local papers advising of this process and included the consultation in our community newsletter and enews letter, together with a press release. Posters have been placed in numerous community venues across the region, together with a mailbox drop to those living and trading around the venue. There have been 4 community information sessions again at venues where we have the chance to talk with a wide range of our residents (the recent History week event at Coulthard House, Mount Pleasant Farmers Market, Gallery Exhibition Opening for example) and we have achieved significant reach with facebook video posts (in excess of 7,200 to date) and over 2,500 views on our social media and website. This is within the officer resources we have available at Council to promote the proposal.

Regards

19. Jill Bowden

From: Our Better Barossa [mailto:wordpress@ourbetterbarossa.com.au]

Subject: Objections to the Barossa Regional Culture Hub

To: MBX Marketing <MBXMarketing@barossa.sa.gov.au>

From: Jill Bowden

Sent: Saturday, 19 May 2018 11:57 AM

To: MBX Barossa <MBXBarossa@barossa.sa.gov.au>

Subject: Consultation Feedback

Message Body:

I believe this is excessive expenditure on the part of Council, when there are greater community needs & the Barossa Valley is well served in the areas proposed. Let private investors who check “the bottom line” pay for.

In addition public notification has been sadly lacking, especially positioned as such a large cost to Council.

We feel that it would spoil the look of the township of Tanunda.

We feel that it would make Tanunda a one street town.

All of these objections have been brought to our attention by many of our customers. I enumerate them as follows.

1) Objections to making the Barossa Regional Culture Hub part of Council, when there are greater community needs & the Barossa Valley is well served in the areas proposed.

2) We feel that it is near the entrance to the supermarket.

3) It is a great danger to vehicles and pedestrians, especially positioned as it is near the entrance to the supermarket.

4) We feel that it would spoil the look of the township of Tanunda.

5) We feel that it would tend to be exclusive and have the potential to be become rather a clique.

6) We also strongly feel that it would very much detract from the main street where each and every business has worked extremely hard for many years, not only provide their families with a livelihood, but most importantly, to ensure that tourists have an attractive array of variety shops to peruse and enjoy which also much enhance the look of the town.

7) We feel that before any plans are approved, a census should be taken by all main street traders. Speaking personally, I was only made aware of this proposed venture by several of my customers last week, otherwise I would have remained in ignorance, as I’m sure are many others, occupied as we are by the pressures of day to day business.

As a dedicated and long-serving member of the main street, I hope you will take our objections into account.

Yours Sincerely,

Annette & Tony Gilbert

To Whom it May concern,

Objections and complaints, with which we at the shop concur, have been brought to our attention by many of our customers. I enumerate them as follows.

1) We feel that it seems a huge waste of taxpayers money, which could be put to much better use. If there is money to spare our poor local hospitals surely merit first priority.

2) That its placement near the very busy Basedow Road/ Murray street Junction would be a great danger to both vehicles and pedestrians, especially positioned as it is near the entrance to the supermarket.

3) A general reluctance is expressed regarding the removal of established trees.

4) We feel that it would spoil the look of the township of Tanunda.

5) We feel very much that it would tend to be exclusive and have the potential to become rather a clique.

6) We also strongly feel that it would very much detract from the main street where each and every business has worked extremely hard for many years, not only provide their families with a livelihood, but most importantly, to ensure that tourists have an attractive array of variety shops to peruse and enjoy which also much enhance the look of the town.

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As a dedicated and long-serving member of the main street, I hope you will take our objections into account.

Yours Sincerely,

Annette & Tony Gilbert

20. Annette & Tony Gilbert

From: The Raven's Parlour

Subject: Objections to the Barossa Regional Culture Hub

To Whom it May concern,

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As a dedicated and long-serving member of the main street, I hope you will take our objections into account.

Yours Sincerely,

Annette & Tony Gilbert

Subject: Consultation Feedback - Jill Bowden

Message Body:

Hello Jill and thank you for your feedback. We will include it in the information that goes back to Council following the end of the consultation period and in due course, I will send you a link to the Agenda Report.

With reference to your written objection, I have attached a summary of the public notification that has taken place. As with other consultations we have done in recent months for Council’s “the Big Project” we have placed dedicated notices in all of the local papers advising of this process and included the consultation in our community newsletter and enews letter, together with a press release. Posters have been placed in numerous community venues across the region, together with a mailbox drop to those living and trading around the venue. There have been 4 community information sessions again at venues where we have the chance to talk with a wide range of our residents (the recent History week event at Coulthard House, Mount Pleasant Farmers Market, Gallery Exhibition Opening for example) and we have achieved significant reach with facebook video posts (in excess of 7,200 to date) and over 2,500 views on our social media and website. This is within the officer resources we have available at Council to promote the proposal.

Regards

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Subject: Objections to the Barossa Regional Culture Hub

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As a dedicated and long-serving member of the main street, I hope you will take our objections into account.

Yours Sincerely,

Annette & Tony Gilbert

From: Joanne Thomas

Subject: Objections to the Barossa Regional Culture Hub

To: Annette & Tony Gilbert

Message Body:

Good morning Annette and Tony and thank you for your feedback. We will include it in the information that goes back to Council following the end of the consultation period and in due course, I will send you a link to the Agenda Report.

With regard to the issue of public notification you raise in point 7), I have attached a summary of the public notification that has taken place. As with other consultations we have done in recent months for Council’s “the Big Project” we have placed dedicated notices in all of the local papers advising of this process and included the consultation in our community newsletter and enews letter, together with a press release. Posters have been placed in numerous community venues across the region, together with a mailbox drop to those living and trading around the venue. There have been 4 community information sessions again at venues where we have the chance to talk with a wide range of our residents (the recent History week event at Coulthard House, Mount Pleasant Farmers Market, Gallery Exhibition Opening for example) and we have achieved significant reach with facebook video posts (in excess of 7,200 to date) and over 2,500 views on our social media and website. This is within the officer resources we have available at Council to promote the proposal.

Regards

From: Joanne Thomas

Subject: Objections to the Barossa Regional Culture Hub

To: Annette & Tony Gilbert

Message Body:

Good morning Annette and Tony and thank you for your feedback. We will include it in the information that goes back to Council following the end of the consultation period and in due course, I will send you a link to the Agenda Report.

With regard to the issue of public notification you raise in point 7), I have attached a summary of the public notification that has taken place. As with other consultations we have done in recent months for Council’s “the Big Project” we have placed dedicated notices in all of the local papers advising of this process and included the consultation in our community newsletter and enews letter, together with a press release. Posters have been placed in numerous community venues across the region, together with a mailbox drop to those living and trading around the venue. There have been 4 community information sessions again at venues where we have the chance to talk with a wide range of our residents (the recent History week event at Coulthard House, Mount Pleasant Farmers Market, Gallery Exhibition Opening for example) and we have achieved significant reach with facebook video posts (in excess of 7,200 to date) and over 2,500 views on our social media and website. This is within the officer resources we have available at Council to promote the proposal.

Regards
Tuesday 15th May 2018

Jo

Thanks for taking the time with Steve Kaesler to brief me on the feasibility you are currently doing on the proposed Barossa Culture Hub.

After discussions with the Tanunda Club Board I would like to voice our enthusiasm behind the project to proceed subject to a financially sound plan to be drawn up.

Then after a more detailed review of the short proposed plans there would refer to the Club's current operations and future developments (i.e. accommodation) with there are many logistical areas that require further discussion.

Please find listed for your personal sensitivity the issues:

1. The Club and the Institute currently have septic facilities that already have an extra pump out each year. Hence I doubt the system would handle the extra business derived from the proposed Cultural Hub. Note: - as per an agreement with the Institute dated June 1994 all costs pertaining to the septic have been paid for by the Club.

2. Area 10 would then enclose our grassed area and bulk gas works by law both need to be located in outdoor areas.

3. Area 10 would also restrict access to the dumb waiter and undercover storage / delivery areas to our Club.

4. Deep cut out the front of the Club for buses with turn around and parking facilities would need to be reviewed if the street between the Kindergarten and Club was to be turned into a thorough road as proposed.

5. Area 10 is currently used as an outdoor cooking / catering area by the Club for Chefs grill facilities for many functions held during the year and would need to be relocated which could be managed.

6. The location of bins and collection would need to be reviewed as access for these large trucks to collect needs to be taken into account.

7. Disabled parking also needs to be considered.
22. Emma Shobbrook

From: Our Better Barossa [mailto:wordpress@ourbetterbarossa.com.au]
Sent: Sunday, 20 May 2018 9:01 AM
To: MBX Marketing <MBXMarketing@barossa.sa.gov.au>
Subject: Consultation Feedback

Message Body:

THIS is exciting! The potential of a hub like this will be such an asset to our region! We live in such an incredible community & there is so much for us to offer both our visitors & our locals through a project like the one proposed! I’m so looking forward to supporting & watch this one grow!

Fantastic!!

From: Joanne Thomas
Sent: Tuesday, 22 May 2018 10:48 AM
To: Emma Shobbrook
Subject: Culture Hub - feedback

Hello Emma and thank you for your feedback. We will include it in the information that goes back to Council following the end of the consultation period and in due course, I will send you a link to the Agenda Report.

Regards

23. Gerlinda Trappe

From: Gerlinde
Subject: Barossa Culture Hub Masterplan
Message Body:

From: Joanne Thomas
Sent: Tuesday, 22 May 2018 10:44 AM
After attending several ideas workshops, I find the proposed Master plan addresses all components mentioned and wants to solve everything in a multifunction facility. However by doing that, it misses points of importance and becomes a hotchpotch of little spaces.

The primary faults are:
1) The Gallery needs more exhibition spaces to be able to permanently show the Barossa Vintage Festival Collection, the Visy Board Art Collection and its own collection of contemporary paintings.
2) A suitable storage space for easy handling of the collection has been omitted.
3) Aboriginal heritage is very remote from the Barossa Historical culture. Why give it top billing in the plan?
4) The space for amenities is far too small, it should comfortably cater for 400 concert patrons in a modern design.
5) The green room needs to be more accessible from and to the stage.
6) Ticketing needs to be close to the foyer (if the foyer gets moved to the car park entrance, which I think is a good idea).
7) Car parking, I take it the area along the railway line will be sealed to give back the parking spaces lost by the new buildings.
8) Architecture: The new additions do not consider the integrity of the historical building. Large flowing spaces rather than little huts are needed to make the facility impressive and attractive to locals and visitors alike.

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8) Architecture: The new additions do not consider the integrity of the historical building. Large flowing spaces rather than little huts are needed to make the facility impressive and attractive to locals and visitors alike.
The Barossa Regional Gallery is already the home of the Hill & Son Grand Organ, the oldest concert organ on the Australian mainland and located in the Tanunda Soldiers’ Memorial Hall which has been fully restored by a team of dedicated volunteers. It already provides a magnificent attraction for visitors to the Barossa Regional Gallery, especially on Wednesdays at 11:30am when visitors can learn about the Organ’s history and hear the instrument played.

The consultation process on that occasion extended to a request for the public and community groups and stakeholders to submit responses to the proposal and an online survey was conducted via the website.

The Stakeholder Group comprised representatives of: Creative Barossa; Barossa Arts and Convention Centre; local artists, performers, musicians, writers; The Jam Factory; Barossa Regional Gallery Committee and volunteers; Barossa Players; RDA Barossa, Gawler, Light & Adelaide Plains; Stella One Recording Studios; Tutti Arts and EBL Disability Services; Triple B; Tourism Barossa; Barossa Wine and Grape Association; the Regional Heritage Network; Council representatives for tourism; libraries and culture; Cr Boothby; Friends of the Library. We had a number of people wearing several different hats and involved with several organisations as is hence the way our community.

The Stakeholder Group then nominated people who were able to contribute to the Working Group process and this comprised: Margaret Lehmann; RDA Barossa; Jam Factory; Chair of Creative Barossa; Chair Barossa Regional Gallery Committee; Cr Boothby; Max McGann Play Your Part; Barossa Council Officer Reps: Manager Customer and Culture; Manager Customer, Library and Heritage Services and myself.

The consultation process on that occasion extended to a request for the public and community groups and stakeholders to submit responses to the proposal and an online survey was conducted via the website.

The Stakeholder Group referred to in the Council Agenda Report of the 26 April comprised representatives of: Creative Barossa; Barossa Arts and Convention Centre; local artists, performers, musicians, writers; The Jam Factory; Barossa Regional Gallery Committee and volunteers; Barossa Players; RDA Barossa, Gawler, Light & Adelaide Plains; Stella One Recording Studios; Tutti Arts and EBL Disability Services; Triple B; Tourism Barossa; Barossa Wine and Grape Association; the Regional Heritage Network; Council representatives for tourism; libraries and culture; Cr Boothby; Friends of the Library. We had a number of people wearing several different hats and involved with several organisations as is hence the way our community.

The Stakeholder Group then nominated people who were able to commit to the Working Group process and this comprised: Margaret Lehmann; RDA Barossa; Jam Factory; Chair of Creative Barossa; Chair Barossa Regional Gallery Committee; Cr Boothby; Max McGann Play Your Part; Barossa Council Officer Reps: Manager Customer and Culture; Manager Customer, Library and Heritage Services and myself.

Peak Regional Representatives: James March – Barossa Grape and Wine Association; Anne Moroney – RDA Barossa, Gawler, Light & Adelaide Plains; Jan Angus – Food Barossa; Cathy Wills – Tourism Barossa
“While there is a significant amount of cultural content people (visitors and residents alike) do not necessarily know about, they may not be able to readily access it in the absence of sufficient resources to programme it and promote it professionally with too much reliance on volunteer input.”

This issue is best addressed, again, if it is an issue, through more effective promotion and marketing.

“The Regional Gallery venue in Tanunda was identified as the ‘landing point’ for the greatest potential number of visitors.”

The Barossa’s “landing point” is the Barossa Visitor Centre, located centrally in Murray Street in Tanunda.

“Examples of charging admission for select programming and events”

I don’t believe that locals would take kindly to being asked to pay to attend exhibitions and events if they are already going to be asked to pay through their rates to support the proposed project.

“2. What is needed?”

Building on the why, recurring themes of what is required have focussed on the requirement to fill gaps in provision and not to duplicate that which already exists.

I believe that this is an extremely important point which is contradicted at – utilised assets. Part of the Big Project is to ultimately look at any legitimate asset rationalisation that may free up capacity to better manage and sustain our long-term portfolio.

3. Chateau Tanunda Development

Following directly on from this is the opportunity to leverage a process that has been put in parallel to the Culture Hub development and is currently, until more recently, aligned to it. The potential land swap between Council and Chateau Tanunda provides the direct opportunity to open up the existing Regional Gallery site facilitating expansion towards the railway line.

The Chateau development has the potential to significantly increase the passing foot and vehicular traffic along Basewod Road and raise the profile and visibility of both facilities. The inclusion of an educational and job readiness training component in the hotel project (culinary institute) again provides opportunities for collaboration across the 2 sites and venue capacity for performance and exhibition if the right conditions can be incorporated. The timing for that joint planning and discussion process and the potential for joint funding initiatives are already being considered and facilitated with support from RDA Barossa.

The proposed Chateau Tanunda development may never eventuate. The broader community has yet to be consulted through the Development Approval Process. The proposed car park for the proposed Barossa Regional Cultural Hub is currently sited over the community land expected to be received from Chateau Tanunda in the community land swap to which it is proposed the Indenture Deed will apply. This means: “That the Council shall not erect any notices buildings or structures on the said land which are not aesthetically in sympathy and in keeping with the overall concept of a park land garden or recreation area.”

4. Under – utilised Assets

Part of the Big Project is to ultimately look at any legitimate asset rationalisation that may free up capacity to better manage and sustain our long-term portfolio.”

This statement contradicts “What is needed?” where it stated that “Building on the why, recurring themes of what is required have focussed on the requirement to fill gaps in provision and not to duplicate that which already exists.”

An under – utilised asset may be your asset in your local community.

5. Resourcing

“Discussion has also taken place around the ongoing role and interface between the Culture Hub and the Barossa Visitor Centre (BVC) in the unnecessary duplication of resources, opportunities for integration of the facilities, service level review and associated savings in terms of the investment in infrastructure and how it is managed.”

I would reiterate that there is no need for the Barossa Regional Cultural Hub, the Barossa Visitor Centre currently more than adequately provides services to people who come to visit us.

Data from the National Visitor Survey released in April 2017 showed that in the 12 months to December 2016 the Barossa attracted 199,000 domestic visits, with guests staying 493,000 visitor nights. And, it has just been announced, May 2018 that the Barossa Council has received a funding grant of $175,000 that will enable it to move back into the premises it previously occupied in Murray Street Tanunda.

6. Regional Heritage

One of the identified key themes and an area that Council has dedicated significant resource and investment during the last 3 to 5 years, culminating in the adoption of the Regional Heritage 2016 and driven through our Library and Heritage Services.

An excellent Library and Heritage Service already exists at the Nuriootpa Library located adjacent to The Barossa Council Office.

7. Programming

generating more engagement than the traditional style “town hall” meetings and we try to mix that with a broad range of other options for people to give us their input.

The panel discussion was the suggestion of the Working Group and was intended to be community members (not council officers) talking through the topic and questions on the hub at one of the sessions and then that being recorded for replay at the other sessions and on our website (logistically we would not have expected people to commit their time to 4 different sessions). Unfortunately, we were not able to coordinate that session, we couldn’t get a time when everyone was able to commit and so instead for the first time we posted video comments from members of the community on our facebook page with their ideas on what a facility might mean or offer from their perspective.

I don’t believe that locals would take kindly to being asked to pay to attend exhibitions and events if they are already going to be asked to pay through their rates to support the proposed project.

All responses will be included in full as part of the feedback report that goes to Council.

When the agenda report on the consultation process is produced I will send a link to everyone that has provided us with feedback and their email contact details so they can have a look at what has been received.

In the meantime I hope the above is of use and I am very happy to catch up with you when suits to talk through any other aspects of the work we have been doing.

Sincerely

Joanne Thomas
This section of the Discussion Paper in the Council Agenda for the Special Council Meeting of 26 April 2018 is not well thought through. There is too much of a focus on the Chateau Tanunda development proposal. Ticketing is mentioned via the Barossa Visitor Centre but makes no mention of the ticketing offered by the Barossa Arts and Convention Centre. The Barossa Arts and Convention Centre currently offers a variety of performance spaces, ticketing services and an annual program of events.

8. Catering/Café Provision

Our concept plan does not include a café. The Working Group identified 2 further existing opportunities to work in partnership with the Tanunda Club and a future Chateau Tanunda Culinary Institute to ensure catering requirements are covered. There is no need for a café to be included in the Concept Plan. There are many cafes and restaurants located nearby in Tanunda. The Chateau Tanunda Culinary Institute may never eventuate but the Tanunda Club and existing local caterers would be more than capable of meeting current and increased demand for services without the need for the creation of the Barossa Regional Culture Hub.

9. Content of the Hub

There are potential and likely consequences as a result of the establishment of a Barossa Regional Culture Hub in Tanunda. These are both the duplication of facilities and services which already exist in the Barossa and the consequences of the proposed Barossa Regional Culture Hub. Discussion on the content of the hub refers to the Main Building, the proposed Annexure Building and Outdoor. If The Barossa Council was successful in obtaining grant funding, then, upgrades of the Main Building would be undertaken. There is no need to relocate the Heritage Library from Nuriootpa. The existing performance space is appropriate for organ recitals and a range of other performances which already occur there. There are others throughout the Barossa which haven’t been identified in the current discussion. Catering is best undertaken by existing Barossa caterers where required. There is no need to create additional gathering, meeting and administration spaces at ratepayers’ expense. With reference to the proposed Annexure Building, I believe these facilities and services are best located elsewhere in the Barossa and should not be built at ratepayers’ expense. These buildings should not be occupying existing open space which would be more effectively used as parks and gardens as envisaged by Elma Kel. Outdoor should continue to feature parks and gardens. The Concept Plan prepared for community consultation provides limited information to the community about the proposal and bears no relationship to the discussion in the Council Agenda for the Special Council Meeting, 26 April 2018. The Concept Plan does not discuss the potential consequences or resource implications of the proposed Barossa Regional Culture Hub.

In relation to the Community Land Swap, The Barossa Council has already agreed to enter into another Indenture Deed with the trustees of the Elma Kel Trust with respect to the parcel of land identified as E in the Chateau Tanunda Development Proposal. The Concept Plan for the Barossa Regional Culture Hub currently depicts a parking area over the parcel of land identified as E.

Attachment 5 to the Council Agenda for the Special Council Meeting, 26 April 2018 at page 40 discusses the site attributes and makes mention of the Chateau Tanunda Development Proposal: “as part of its future plans to build a 5-star hotel development on its land, re-establish the wine train into the Barossa and construct a culinary institute as part of the overall site. This development may also involve the transfer of land currently in Council/community ownership.” The hotel is expected to be sited on Community Land Parcels A and B which are proposed to be swapped with Chateau Tanunda. As stated previously, Chateau Tanunda’s Development Proposal may never proceed.

On Page 9 of the Council Agenda for the Special Council Meeting, 26 April 2018 it is also stated: “It was also stressed that whilst in due course the external presentation of the building is very important, in the concept stages, the critical deliverable was to achieve the hub principle and look at the potential functional arrangement for the various components of a future facility.”

This is unfortunate because if the proposal does go ahead, then, the architecture of the proposed buildings will need to complement the existing Tanunda Soldier’s Memorial Hall, the Tanunda Club and the existing character of the township of Tanunda.

Transparency

It is already noted that the development of a Barossa Culture Hub has been discussed a number of times over the last 10 – 15 year period – but not with the broader community, the ratepayers of The Barossa Council and the residents of the Barossa. It is mentioned in...
Attachment 3, Introduction, Concept Development Process that “A Working Group has been established to discuss the prospect of a Cultural Hub and develop a foundation for further consultation and concept development.” (Page 29, Attachment 3 to the Council Agenda for the Special Council Meeting, 26 April 2018.)

Further, it is stated on Page 8 in the Introduction to the Concept Development Process in the Council Agenda for the Special Council Meeting of 26 April 2018 that: “The development process has been supported by a variety of groups and stakeholders:

1. A broad Stakeholder Group of around 30 representatives of not for profit, community or commercially based interest groups from the sector.
2. A smaller, focused Working Group tasked by the Stakeholders with the development of a concept and the liaison with the Architects.

Apart from RDA Barossa it is not known who were the 30 representatives of the broad Stakeholder Group, who were the members of the smaller, focused Working Group and who were the representatives and what are the peak regional organisations – Wine, Food and Tourism who participated?

“5. Input from State and interstate facility curators, councils and non-government organisations obtained from a culture facility road trip around a variety of arts and culture venues during February and March 2018. Comparative notes from these visits are documented in Attachment 4.” (Attachment 4 to the Council Agenda, Special Meeting of Council, 26 April 2018.)

What is not documented in Attachment 4 are details of the people involved and the various organisations they represented.

“A lot of work has been done by these individuals and groups – “6. The Big Project Working Group has been provided with copies of the developing plan and associated documents. Council Workshop presentations to Elected Members regarding the status of the master plan development were made in: December 2017 and April 2018 and progress reported in each quarterly update report. Regular Stakeholder and Working Group meetings have taken place over the 8 month period – June 2017 to March 2018 and notes circulated to all participants and identified sector interest groups.” (Page 8, Council Agenda for the Special Council Meeting, 26 April 2018.)

It is only now that the broader Barossa community is being consulted on the Barossa Regional Culture Hub and for only 3 weeks.

Community Consultation

It is again noted that the development of a Barossa Culture Hub has been discussed a number of times over the last 10 – 15 years period, but The Barossa Council wants to consult the local community in 3 weeks, concluding on Monday the 21st of May 2018.

To date the promised Public Notices in the local papers and the tried and tested approach of Open Forums, agreed to by The Barossa Council at its Special Council Meeting, 26 April 2018 have not materialised. And yet, Council’s Agenda for the Special Council Meeting, 26 April 2018 on Page 16 states: “The purpose of bringing this report to Council for the endorsement of the draft updated master plan of this point, is to seek broader input from the regional community in addition to that achieved via the Working Group and Stakeholder Group: flag any issues and concerns arising so that they can be addressed within future iterations of the Plan and ensure that the outcome is aligned as far as possible with community expectations.”

Given that Public Notices have not appeared in local papers and Open Forums have not yet been held it would be reasonable to conclude that The Barossa Council’s consultation process has failed. It states on Page 14 of the Council Agenda, Special Council Meeting, 26 April 2018: “The consultation process provides opportunities for broad community input into the detail of the facility and the future consideration of its footprint, visual architecture and impact on the site.

It is noted in The Barossa Council’s Public Consultation Policy under 1. Purpose: “The purpose of this Policy is to ensure that The Barossa Council (“Council”) meets its legislative obligations in regard to public consultation by:

- using appropriate and cost effective methods which are relevant to the specific circumstances of each consultation topic”

Further at 4.7 it is stated: “Whichever consultation method(s) is/are selected, Council is committed to ensure that all possible stakeholders are provided the opportunity to engage in consultation processes to provide comment to Council on matters being considered.”

To date, I believe that The Barossa Council has failed in its community consultation process on the proposed Barossa Regional Culture Hub because it hasn’t done what it said it would do, namely:

“Public Notice/s $300+GST for each advert Leader/Herald/Bunyip promoting key...”
themes and listening booths.
Panel Discussion (Q & A)”
(Pages 52 and 53, Attachment 7 to the Council Agenda, Special Meeting of Council, 26 April 2018.)

I strongly recommend that in the light of the known deficiencies in the consultation process that the consultation process be extended so that Public Notices can be placed in local papers and Open Forums can be held to invite further broad community input into the proposed Barossa Regional Culture Hub in accordance with the Recommendation which was passed by The Barossa Council at its Special Council Meeting on the 26th of April 2018.

Clause 2 of the Recommendation states:
“Recommendation
That Council
[2] Endorses the Community Consultation Plan – Barossa Regional Culture Hub Master Plan
(Ref: 18/27039)…”

On Page 35 of Attachment 4 to the Council Agenda for the Special Council Meeting, 26 April 2018 it states:
“Building support base now will be vital for the re-development. This could be done in a number of ways including:
- Developing broad membership program
- Ambassador program – looking to work with influential people to spread the word and project effectively.
- Donor program – looking at tax deductible donations on a regular basis as well as bequests to build an investment fund. Could also develop a “building fund” now to start crowd sourcing, this will reflect well on future funding applications if the Gallery can demonstrate it has community support through financial donations.”

Building a support base will simply not be possible if the proposal does not have broad community support or is seen not to have broad community support.

Summary and Conclusions
I have argued that the Barossa does not need a Barossa Regional Culture Hub in Tanunda. The Barossa Regional Culture Hub will duplicate existing facilities and services including the Barossa Visitor Centre, the Barossa Arts & Convention Centre and the Library and Heritage Service at the Nuriootpa Library. In its discussion of the Barossa Regional Culture Hub proposal The Barossa Council talks about the under-utilisation of existing assets which could lead to a rationalisation of those assets throughout the Barossa but does not name a definitive list of all those assets.

The Barossa Regional Culture Hub proposal is relying on both the success of the Chateau Tanunda Development Proposal and the success of grant applications, neither of which may ever materialise. Even if the Chateau Tanunda Development Proposal proceeds and grant applications are successful, the Barossa Regional Culture Hub will be expensive for ratepayers to support. I believe the proposed additional facilities and services would be more appropriately provided by the private sector.

Ratepayers are yet to be meaningfully consulted about the proposed Barossa Regional Culture Hub although a proposed development has been discussed over a 10 – 15 year period by stakeholder groups, a working group and peak regional organisations among others.

Recommendation
I strongly recommend that in the light of the known deficiencies in the consultation process that the consultation process be extended so that Public Notices can be placed in local papers and Open Forums can be held to invite further broad community input into the proposed Barossa Regional Culture Hub in accordance with the Recommendation which was passed by The Barossa Council at its Special Council Meeting on the 26th of April 2018.

Helen Szuty.
20 May 2018.

Peter Rosenberg  
From: Peter Rosenberg [mailto:prosy@bigpond.net.au]
Sent: Sunday, 20 May 2018 2:15 PM
To: Joanne Thomas <jthomas@barossa.sa.gov.au>
Subject: Cultural Hub

Dear Peter
I would like to put forward my comments re the proposed Cultural Hub.

1. I could not agree more with the recent letter to the Editor from Helen Bumpus of Tanunda and the comments in your local community newspaper. I write this letter to the Barossa Council and I don't have a personal interest in the outcome of the Cultural Hub. I do have an interest in the Barossa's town hall and its replacement.

2. As identified in the local paper, the Barossa Tourist Bureau, together with the Wine and Grape Association will receive sizeable grants in future development. Do we need the Cultural Hub?

3. On paper it looks attractive and would be nice to have a lot of money at around $7.66M. In my opinion that money could be spent in a more productive way for the benefit of the Barossa and the community.

4. The large loan over 25 years as a few years interest.

5. With the large loan, discretionary spend would be reduced from $34K.

6. One of the risks you have identified is whether Council can continue to fund the replacement of existing assets while committing to a large capital build program. What happens if due to unforeseen circumstances significant assets require replacement earlier than provided?

7. Does the project or infrastructure suffer? According to the Council's asset register there are many facilities that have been fully depreciated and need attention.

8. The Hub has been identified as a priority – who identifies what is, and what is not a priority. In my opinion three very important priorities include: the cultural centre and the image/culture and is very strong thanks to the wine industry and the image/culture developed over many years. While a cultural hub would help the Barossa Brand but already the Barossa and Tanunda which you have only identified as a lower priority. Tanunda is not a priority. In my opinion three very important priorities include a new home for rugby to free up the Lyndoch oval. The Hub has been identified as a priority – who identifies what is, and what is not a priority. In my opinion three very important priorities include: the cultural centre and the image/culture and is very strong thanks to the wine industry and the image/culture developed over many years.

9. While a cultural hub would help the Barossa, the Barossa Council, I refer to your letter received the 20 May 2018 and my acknowledgement of the 21 May 2018. I apologise for the delay in responding to you in more detail.

10. I have not responded to the statements of opinion you make in regard to the merits or otherwise of the Barossa Culture Hub or Nuriootpa Centennial Park masterplan. As indicated in the local paper, I don't have a personal interest in the outcome of the Cultural Hub. I do have an interest in the Barossa's town hall and its replacement.

11. It seems out of proportion when comparing the estimated cost of the cultural hub with the multicultural facility at the Angaston Recreation Park. In a recent edition of the Leader it was highlighted that back in 1975 Council identified that the Show Hall needed upgrading. It still needs upgrading and the budgeted cost in your plan seems out of balance compared with the cost of the cultural hub as well as other projects that you have identified as a priority.

12. Our rates over the next 25 years can be put to better use.

13. If not successful with the Regional Grant does Council have a plan B?

14. Finally, it is interesting to read the recent flyer re the forthcoming Council elections. It highlights the services Councils provide eg community halls, community halls, cultural centres, community halls, community halls, community halls. I refer to your letter received the 20 May 2018 and my acknowledgement of the 21 May 2018. I apologise for the delay in responding to you in more detail.

I have not responded to the statements of opinion you make in regard to the merits or otherwise of the Barossa Culture Hub or Nuriootpa Centennial Park masterplan. In relation to the former, I don't have a personal interest in the outcome of the Cultural Hub. I do have an interest in the Barossa's town hall and its replacement.

Many of the questions link directly to the broader Regional Growth Fund (RGF) application underway at the present time.
playgrounds, sports club facilities etc. Where does the Cultural Hub fit into the services provided by Councils?

NURIOOTPA CENTENNIAL PARK

While not part of the cultural hub it is an opportune time to bring to your attention the following –

1. With most of the other recreation parks you have identified the costs of various components making up the individual project. The costs compiled by Rider Levett Bucknell are $4,207M. I cannot reconcile what has been included in the $4,207M compared with what was discussed at meetings and included in your original Wax Design concepts A and B. I refer you to the note from the original stakeholder meeting on 22nd August and follow it up by asking whether you have clarified the costs left out of the $4,027M.
2. You have identified costs for your park at $4,207M. Has the same breakdown of costs been carried out by Rider Levett Bucknell for our park?
3. I cannot reconcile what has been included in the $4,207M compared with what was discussed at meetings and included in your original Wax Design concepts A and B. I refer you to the note from the original stakeholder meeting on 22nd August and follow it up by asking whether you have clarified the costs left out of the $4,027M.
4. At the start of the Big Project we were asked for our input as to what was required for the future. The five sporting bodies met and prepared a list – many of the items on that list have been overlooked and not included in Council plans. Who compiled your list?
5. I would question some of the costings eg $600K for the scout hall. Seems over the top – it asks the question should the scout hall stay where it is?
6. In the Agenda for the Council meeting on 15th May it stated that the plans for Nuriootpa Centennial Park and Coulthard Reserve had been adopted. When will we see these final plans?
7. What do these plans cover – I could not identify anything for Coulthard Reserve other than a scout hall.
8. In a Council document page 139 it states that the Nurioota Centennial Park and Coulthard Reserve are owned in fee simple by Council. This is not the case as Coulthard Reserve is owned by the Crown with the Council as custodian.
9. While we operate under Section 42 of the LGA we are different but still an important asset of Barossa Council. In the Big Project you did not take into consideration the requirements of the caravan park. This is frustrating when looking at the Talunga Park project where caravan park facilities are included at $1.966M. It doesn’t seem an even playing field.

I sincerely many other rate payers will voice their opinions and not just let things happen and then wonder why.

Sincerely

PETER ROSENBERG

Council will also decide whether there is a point at which it will implement a reduced level of investment in the Big Project if no matched funding can be secured to maximise the amount of work that can be done. Again this will require a reprioritisation of the investment to be made.

Item 6: What does the Cultural Hub fit into the services provided by Councils?

One of the Objects of Councils set out in section 3 of the Local Government Act 1999 is “to encourage local government to provide appropriate services and facilities to meet the present and future needs of local communities”. Further and perhaps contrary to your view point cultural facilities are directly referenced in Section 7(b) of the Local Government Act and in therefore, expected “functions of Council” which gives the same precedence to the provision of cultural facilities. The Council infrastructure is not specifically mentioned.

The Master Community Plan 2016 – 36 identified and articulated its approach across 5 identified Themes and specifically strategies to:
• Invest in and protect for, cultural facilities that support cultural and community participation.
• Community members to participate in cultural, recreational, sporting and learning opportunities.
• Help build the capacity of the tourism sector and encourage the development of tourist services, including eco and recreational tourism infrastructure.
• Attract investment for new and innovative industries such as creative industries and cultural tourism.

The provision of cultural services is just one of the functions of Council and the broader opportunities and services provided by Council. Sporting facilities, libraries, parks are some of the others given that different people chose to spend their leisure time in a variety of ways through different preferences.

Nuriootpa Centennial Park

Items 1 and 2: Yes. Rider Levett Bucknell have provided a cost assessment for Nuriootpa Centennial Park. With the other parks I have taken that back to the Working Groups prior to taking the report to Council for them to see. With the urgency of the timeframes around the RGF application that has not yet happened with Nuriootpa Centennial Park / Coulthard Reserve. I have foreseen with Guy arranging a meeting to go through both the figures and the RGF components and next steps but this has not yet been organised.

Item 3: The prioritised works for Nuriootpa Centennial Park / Coulthard Reserve that make up the $4,207 million are:

- The new clubroom / change room building that includes facilities for soccer, AFL, cricket, public toilets, umpires, storage, viewing areas - $1.53 million
- Upgrades to the existing AFL change rooms (or the potential to relocate as per request of Footy Club) - $372k
- Civil works, roads, landscaping, electrical and drainage works in the areas associated with the new buildings – $1.53 million
- Existing cricket nets and rear of the existing change rooms and including the drainage issues around the pine tree area - $1.32 million
- Relocation of Scouts and reconfiguring the soccer pitch - $900k
- Relocation of cricket nets - $35k

As stated above re the Culture Hub item 8, the prioritisation has been on the basis of securing the RGF funding outcomes. This means that there are many items across the whole region that have merit and community benefit in their own right and which community groups would like to see achieved but have not been included in the RGF priorities.

Item 4: All of the included items are derived from the requirements that came out of the Stakeholder and Working Group processes.

Item 6: The final plans were included in the Agenda Item that went to Council on the 20 March 2018 and on the Council website. On the same day of the meeting, I emailed the Working Group with the outcome of the Council Meeting and attached the plan. I asked that they continue to provide updates to their groups on the progress of the plan and provided website links to the other documentation. The adopted master plan is attached.

Item 7: The adopted master plan identifies all the areas of potential works for Coulthard Reserve. The only works included in the RGF application in respect of the Reserve is the relocation of Scouts.

Item 8: Yes, noted. My error.

Item 9: It was clearly stated from the outset at the first NCP / Coulthard Reserve Stakeholder Group session that the Big Project would not include the caravan park as detailed spacial and business planning had already taken place and
been adopted by Council. The requirements of the interfaces between the rec park, caravan park and reserve was included in the brief to the architects and has been considered in the plan.
With the implementation of the Business Plan for the Caravan Park, around $3 million of public funds has already been invested in the facility, loans approved and repayments terms extended to accommodate the development of what is recognised as a significant community asset. That is certainly not the case to date with the Talunga Park facility and to clarify, $1.722 million of the $2 million is allocated to the caravan park in the RGF application with the remaining $278k for equestrian related infrastructure.

Yours sincerely,
Jo Thomas
Director, Community Projects, The Barossa Council

Enc: NCP / Coulthard Reserve Master Plan

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27. Felicity Hage

From: Felicity Hage
Sent: Tuesday, 22 May 2018 1:02 PM
To: Joanne Thomas <jthomas@barossa.sa.gov.au>
Subject: Feedback on Culture Hub project

Hi Jo
Please include my letter to the Leader newspaper editor as feedback on the Culture Hub project.

Regards,
Felicity Hage

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LETTER TO THE EDITOR

Dear Sir,
The Barossa Culture Hub is an exciting development. The Barossa Council deserves acclaim for prioritising improvements to many of our social and sporting environments in townships across our region and is now consulting the community on the development of an Arts, Culture and History Hub. This aims to enable an increase in activities across the region, not just central to its building base in Tanunda which is clearly described.

I am aware that the Leader on May 2nd notified us of community consultation meetings. The comprehensive document and concept draft drawings continue to be on display at the Regional Gallery and Barossa Council for people to view during opening times. If you’re IT savvy the Barossa Council website easily directs you to more information from its front page. Director, Community Projects Jo Thomas is also available for personal discussion.

It’s not too late to learn more about this wonderful holistic project and have your say. This project concept has had input from dozens of Arts, Culture & History organisations and individuals across our region which is how I became involved as president of the Barossa Arts Council. This level of consultation rightly occurred prior to community consultation to ensure the project had major party support, and that it does.

The Barossa is on the world stage and visitors expect something more from us when they arrive. Having volunteered in our Visitors Centre I know that Arts & Culture resources are of high interest. This Hub will network and enhance what already exists as well as offer new experiences, potentially bringing in more tourism creating an increase in employment for people in our region. It will not be organisation-centric nor have a singular focus. It will light the fuse for a fireworks of ideas and shared events. How exciting – I want to live in that kind of environment!

We now have a comprehensive concept that enables everyone to fully understand how potentially far reaching this project can be – across all ages and all genres of Arts, Culture & Heritage. It makes sense. It provides the level of concept required for a professional grant application which can compete with applications from across Australia and it offers philanthropic people the information they require to make a decision to support such a venture. All of this is necessary in smart business.
I am a 5th generation German-Australian and very proud of my Barossa heritage. I look forward to seeing our history given more exposure and enable the many small history groups to better profile their collections, which the Hub promises. If this project comes to fruition I expect it will once again lift us higher on the world stage adding Arts, Culture & Heritage to our wonderful Food and Wine stories. I know this has the potential to reach into all of our lives and I encourage people to see the plans, learn more about what it will offer, and get excited about it.

Felicity Hage
Proud Barossan
Hi,

restaurant is okay to have meals on the weekend or online.

- Social fun -
- ents - Caesar etc.
<table>
<thead>
<tr>
<th>Name</th>
<th>James Woodward</th>
</tr>
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**Comment:**

THE LAST TIME I HEARD THE HALL DURING CONCERTS IT WAS NOT THAT GOOD; THE NEW PLANS ARE VERY GOOD AND I EXPECT THE HALL TO BE CONFIRMED.

**Optional:**

- **Name:** James Woodward
- **Contact:** [Details]
Your Comments:

Very happy for the annex. The planning is excellent. Need to keep it as much as possible especially where it meets the existing. Would like it to be kept as close to the current design. A grand view of the river.

Optional:

Your Name: Vivian Fiebiger
Contact Details: 

Vivian Fiebiger
Your Comments: I want to see the Park
from above. A small elevated room
for parking would be nice. (袖能
in the Community Hall Gallery)

Name: Trevor Irgang
Contact: [redacted]
Colin Krause

Barossa Culture Hub Draft Master Plan
Community Consultation—30 April to 1 May 2008

Your Comment:

Art Gallery, Park and a
Cultural Park

In regard to the above...
Barossa Culture Hub Draft Master Plan
Community Consultation – 30 April to 21 May 2018

Four Comments:

1. Please encourage to put a water feature into every artist’s studio.

2. To incorporate trees and a rain garden into the roof space to add a great side.

Name: Annette Herd
Contact Details: [Redacted]

38. Annette Herd
Your Comments:

The place was well.
Good area.

His part of the leader will
cause it to become.

A concert hall in the choir.
If a new choir band was part of the plan.
THE CONVENT BAROSSA CULTURE HUB PROPOSAL

To comment on your information brochure and community.

Why?
This is a representation of an idea first floated several years ago, which has been discussed and proceeded with. It now seems to have resurfaced. Why may ask why?
- Expediency or a genuine expression of interest from those in the wider Barossa community.

OUR STORIES
There is certainly a need to collect, store and present our Barossa story. This has been recognised for the last years, better then ever. The efforts of those interested in our history have been responsible for this. It may have been handled better if properly funded, managed and supported.
- Much of our history now is being retold by those with an economic interest, rather than a social interest in their adopted Barossa. Indeed, having made money from their prospection, selling Barossa as a cornerstone, may have moved them on.

OUR POSITION
Considering this site be the only tourist visitor centre, for the entire Barossa is quite self serving to those who are presenting this project. Barossa tourism needs a wider more space friendly environment. Placing this multi use facility in such a restricted site is folly. Better sites are available for development, better access, better parking, better able to cater with space for the visitor needs, without making such an impact on local use of Tanunda town facilities.
I do not discount some redevelopment of the precinct, but the present hub proposition is more of a pull in factor, than an extension into the wider Barossa. (more on this later)

IT'S WHO WE ARE
You choice of superlatives is really very flattering to the true believer. Many in the Barossa may wish to add a few more. Barossa people know our communities need more to service our domestic needs, social needs, survival needs, for Barossa folk, young old, many of our new bee population are not used to many second rate service facilities which have been tolerated in the past. Council should re assess priorities. It seems to be more interested in chasing grant money to provide for the anticipated corners and go ers through the Barossa, than those who must live with the infrastructure we presently are asked to accept.

The above comments are a general opinion among many with whom I have discussed the project. I am not in a position to interview the protagonists, no doubt who will have many and varied justifications.

Some personal opinions which are coloured by my 60 or more years in and around the Barossa, the previous are of a general nature.

As a Life Member of the Tanunda Liedertafel I am reassured by the comments that the present facilities used by the choir are guaranteed, this should be accompanied by a commitment that the rent paid be indexed to vary no more than CPI, and all recorded, to give the choir some form...
support, rather than a well meaning opinion. For most of its time the Choir has been a user, and indeed a substantial supporter of the previous Tanunda Institute in much leaner times! We would also ask that provision of a good quality Grand Piano be placed on your fit out and furnishings budget, as such an instrument would be an asset to the anticipated users of the upgraded facility, as well as the Liedertafel!

The Hub concept around which this project is based is in my opinion, and others not viable. The present Institute/Arts Centre in its refurbished (?) state, does leave much to desired, and could be re-tarted up and better facilities provided for extension of what could be good uses for such a facility. However to propose such a mish mash of extra changing rooms called useable space/ rooms /studios/ study facilities etc / in such a small area of development, in so close to the Main street of Tanunda.

If such facilities are needed, which is debatable, and can be afforded to be maintained financially viable, there are greenfields sites in and around the Barossa which could be availed of. Facilities there would be easier accessible to visitors and locals who may wish to use them.

I am sure those who value Tanunda and its Town centre for the local community would not much happier not to compete with the torn up crass which your protagonists anticipate could Barossa fall new and old.

Yours faithfully
CA Reuter
17/05/18

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Good afternoon Angela and Peter

Thank you for your comments on the proposed Regional Culture Hub. I apologise for the delay in responding.

We received a number of submissions after the consultation period that closed on the 25 May and we will be including those in the Agenda Report that goes to Council for consideration. I will provide a link to the Agenda report when it is released to everyone that has provided a submission and email address and also details of the meeting so that people can attend if they wish.

With reference to some of the initial points you raise:

1. Extra permanent exhibition space. That has been a theme of some other submissions received and I will reference that in the feedback to Council with a view to revisiting if Council approves us proceeding to the detailed design phase.

2. The external design. Noted. The overwhelming focus of the time and effort going into the concept development process with the Stakeholder and Working Groups has been about trying to get an approach and content that is appropriate and supported by the community. From that we developed the core themes of Music and the Barossa Heritage and they are articulated in the documents that accompany the concept plan. As a result little attention has been paid to the external façade and with hindsight we should have
Our reactions:
The idea of having workshop rooms and temporary accommodation for visiting artists is a commendable one, but the actual concept plans do not meet with our approval for the following reasons:

1. The gallery needs have an extra permanent exhibition space for the considerable and estimable permanent collection. This is not on the proposed plan.

2. The design itself looks like a block of demountables in a school. In other words, it looks tacky.

3. There is no attempt to design a building sympathetic with the charming Tanunda Institute building that forms the entrance to the permanent gallery.

4. No imaginative use has been made of the surrounding historic houses that could generate a lively cultural precinct for visitors and locals to explore instead of just one building.

Our suggestions:
1. Add to the side of the Tanunda Institute a gallery to house the permanent collection, to bring the gallery up to the standard of, say, the gallery in Launceston, Tasmania.

2. Buy back the former Tanunda Primary School to develop into the community concept. This is a once-in-a-lifetime opportunity. Minister Arthur Sinodinos, can admit his mistaken decisions and correct them as he often does, the Barossa Council can surely do the same. True community leaders do that.

3. This would create an attractive convenient precinct for house workshops in the large, self-contained classrooms, with accommodation rooms and greater access to the street. It would link in concept with the hall/gallery and its activities. (It is perfectly possible to deal with the street while ants and asbestos quite easily. Other places do it.) By the way, did you know that under the iron roof the original wooden shingles remain? What a talking point for visitors!

4. Access from Bushman Street would link the two facilities and the Chateau, with its planned resort. Access land needs to be purchased and retained for walking and processions from the main street to the station and the new proposed resort. (The Barossa Council did in-tend to develop this at one stage, and we did have festivities at the Chateau Tanunda continuing with processions along the open way to the main street. People seem to have forgotten the potential of this concept.)

5. This would be a more sensitive, artistic option than adding unsympathetic extensions to the main building.

6. Coulthard House should be developed as a sister heritage/arts destination with the mon-ey saved from curtailing the proposal on the table.

7. These above-mentioned buildings have real charm and are naturally connected in their heritage and, in the case of Tanunda, their proximity. Please develop and enhance the treasures that we already have. That is what would happen in countries in Europe.

Officer Response – site visit 12 June 2018

Further to receipt of this submission via the Chair of the Gallery Committee and with no direct email contact or phone number provided and a follow up call from Ken Shuster also of the Organ Preservation Society, the Director Community Projects met at the Gallery with both Ken and Philip to talk through their comments.

They confirmed items 1 to 3 were their main concerns.

1. Discussed the next steps in relation to a detailed design process and assessment of car parking requirements including the interface with any development of the Chateau Tanunda site. Meeting recommended a cause for concern and would be addressed in accordance with planning advice. Opportunity to work collaboratively with other key neighbours to make best use of available space in a town centre environment including reference to the Tanunda Urban Design Framework and potential traffic assessment report.

2. Confirmed that DCP had met with the Kindergarten Acting Principal and talked through the access and parking considerations. Ongoing dialogue required but also the potential that children will need to walk further from a future car park across the Culture Hub grounds.
3. Confirmed that a green room would include performer toilet/change rooms and flexibility for the location to be moved to better accommodate access to the stage/back of house area during the detailed design process.
4. As per 3 above.
5. Upstairs emergency exit – would be a statutory requirement but not shown on concept plan – not intended to have that level of detail.
7. Talked through the different opportunities and service offered from a Heritage Library/Resource facility.

1. Noted I referenced the Regional Growth Fund EOI which incorporates additional operational expenditure in the Long Term Financial Plan to provide for items referenced. Modelling for operations, programming and revenue to be continued as part of the EOI investment readiness / detailed Business Case and future overall Big Project Feasibility Report.

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4. hill & son organ group

From: Steve Kaesler
Sent: Monday, 28 May 2018 8:24 PM
To: Joanne Thomas <jthomas@barossa.sa.gov.au>
Subject: Barossa Regional Culture Hub Proposal Comments

Hi Jo.

Please find below comments From the Hill & Son organ group regarding the proposed Barossa Regional Culture Hub Proposal.

Firstly, I appreciated the opportunity to discuss the concept with you. The following comments are based on the information provided to date:

1. Car parking is inadequate and too far removed from the hall. There should be a minimum of 150 and preferably 200 car parks.
2. There is no exit for cars dropping off/pricking up from Kindergarten.
3. There is no provision for a separate female change room for toilet facilities attached to a green room for performers in the new building.
4. The green room needs to be on the right hand side of the stage because the grand piano needs to be on the left hand side of the stage. We’ll see if the lid of the piano opens up on the left hand side.
5. There is no provision for an escape/emergency exit from the upstairs dining in the hall.
6. There should not be an “in Residence” at this level as a security risk.
7. Items 1 – 4 do not need to be located at this site because they are currently located at the visitor information centre.
8. The new free standing building – Item 15 – need to be configured and placed in a new building (item 11) at the new position shown. This will allow for more car parking to be much closer to the main hall and gallery.
9. Any new structure attached to the existing building should complement the style and appearance of the existing building.
10. A community grandstand, if not sprayed and cared for properly would only be a breeding ground for pests and disease.

Respectfully submitted,

Phillip Georg,
Rebecca Curt, Tanunda.
Overall it was expressed to be an exciting concept plan. In particular, the idea of separate spaces for messy (workshop style) and formal (concert performance) artistic expression is good.

Points requiring further consideration in our opinion:

- Details of stair access and emergency egress to dress circle require clarification.
- Green Room #11 – the green room is shown on the east side of the building but is required to be on the west side of the building as per current location:
  1. The stage stairs from the floor to stage are located on the west side of the stage and need to provide discreet access to the green room without having to cross the stage;
  2. The grand piano needs to be stored on the east side of stage due to its shape and the way it opens to be played, blocking any convenient access to the east;
  3. The basement stair bulkhead further limits access space on the east side.
- Side Foyer Area #14 – appears limited in capacity or current concert audiences attendance.
- Car parking and convenient access #27:
  1. Carpark numbers insufficient. Perhaps scope for more parking between the internal access road and the railway line;
  2. Carpark appears a long way away with increased walking distance to access the main building;
  3. Appears limited internal circular roadway for easy disabled drop off.
- Organ interpretation / display area – details of space provision for the organ interpretation / display area required.
- The interface of Kindy / Club and delivery access #30 requires careful refinement to ensure safe and convenient operation for users and intended purpose.

Regards
Steve
On behalf of the Hill & Son organ group.

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Important at this stage is testing the suggested approach and content of a potential future facility rather than the size, position and appearance of any of the concept plan elements albeit that the design has provided the basis for indicative costing.

With reference to the points you raise:

1. Emergency access from the upper level will continue to be a requirement and addressed during the detailed design phase.
2. Green Room – Comments noted as per my conversation with Phil and Ken – confirmation that there is flexibility to be moved to better accommodate access to the stage/back of house area during the detailed design process.
4. Car parking – Agreed the parking is a cause for concern and would be addressed in accordance with planning advice through detailed design. Opportunity to work collaboratively with other key neighbours in use of available space in a town centre environment including reference to the Tanunda Central Design Framework and potential for traffic assessment report as necessary. In other respects we are actually fortunate that we have on site scope for parking that wouldn’t be the case with many other town centre sites of this size and I am sure we can make that work. It may be the case as you point out that people will have to walk further than they currently do to access the facility.
5. Organ interpretation – part of detailed design.
6. Interface with Kindy and the Clubhouse – agreed this will be very important. As you know I have already met with both the Kindergarten and Jack Ferret from the Clubhouse and confirmed that we will work closely with them in future design stages.

Once I have completed the Agenda Report to Council I will notify everyone that has made a submission so that they can access the report and in due course I will update re the outcome of the Council Meeting. I am hoping to get the report to the 27 June Special Council Meeting.

Regards
Jo
Informal submissions

Informal submissions include verbal, anonymous written feedback received from the public to Council staff hosting information booths at community events including:

- **Info stand Barossa History Fair – Coulthard House – 5 May 2018**
- **Info stand – Regional Gallery Exhibition Opening – 6 May 2018**
- **Combined sessions with Skate Park consultation – Colonel’s Corner, Williamstown – 15 and 19 May 2018**
- **Info stand Mount Pleasant Farmers’ Market – 19 May 2018**

and where individuals have indicated agreement to having their support or disagreement to the Master Plan recorded on a mainly numerical basis. (note where people have provided their name, these have been included in the formal submissions table – refer Attachment 4)

<table>
<thead>
<tr>
<th><strong>Info stand Barossa History Fair – Coulthard House – 5 May 2018</strong></th>
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<tbody>
<tr>
<td>43 Supportive: recorded</td>
</tr>
<tr>
<td>2 Not Supportive: recorded</td>
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Comments / Themes:
- I’m on board with this – looks fantastic
- Lots to see in the Barossa and good that this will promote things better
- Great for offering some interesting jobs
- It will certainly complement what we already have, which is a good thing
- It will be great to bring groups of artists together in a place like this
- Great ideal!
- Great for business and good for tourism
- I have a very talented “artist” daughter and we are looking for somewhere like this to take her for classes after school – looking forward to it being opened
- Good for visitors
- Wonderful for school groups
- Council should be spending money on essential items. The footpaths in every town in the Barossa need work. And they should be spending money on Coulthard House – it’s a great facility and it needs Council to look after it.
- Council should be focusing on a new hospital – that is essential and I am worried that if this fails, the rate-payers will foot the bill
- Would like to see Aboriginal Heritage included in the facility
- I think there needs to be more Gallery space – it doesn’t appear to be increasing that much for the gallery
- We need a good space for Organ interpretation
- You should look at Mount Gambier Outdoor Playspace at the Railway Station – it would be great to have something like that in the outdoor area or at least up at the Angaston Railway Station

<table>
<thead>
<tr>
<th><strong>Info stand – Regional Gallery Exhibition Opening – 6 May 2018</strong></th>
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<tbody>
<tr>
<td>Love the idea of the radio station being included</td>
</tr>
<tr>
<td>We need a facility like this – we have been waiting a long time</td>
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<tr>
<td>Good idea but don’t like the boxes shown on the drawing need to do something much better than that</td>
</tr>
<tr>
<td>Yes but already not enough parking – how are you going to address that?</td>
</tr>
<tr>
<td>Need more exhibition space</td>
</tr>
<tr>
<td>Need air conditioning – baking in the summer, freezing in the winter</td>
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<tr>
<td>Need proper storage for the collection</td>
</tr>
<tr>
<td>Like the idea of being able to take activities outside</td>
</tr>
</tbody>
</table>
- Artists’ studios would be great
- External impressions of the building are awful
- Need to fix the parking but why do we have to lose the trees?
- Drainage is an issue as water will fall towards the buildings

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<thead>
<tr>
<th>16 Supportive:</th>
<th>2 Not Supportive/4 Areas of concern identified:</th>
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<tbody>
<tr>
<td>recorded</td>
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- Combined sessions with Skate Park consultation – Colonist Corner, Williamstown – 15 and 19 May 2018
- Combined sessions with Skate Park consultation – Colonist Corner, Williamstown – 15 and 19 May 2018

- No record of comments and submissions

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<tr>
<th>Supportive:</th>
<th>Not Supportive/Areas of concern identified:</th>
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- Info stand Mount Pleasant Farmers’ Market – 19 May 2018
  - Much needed but please make sure it caters for all access needs and those that struggle to access Council services already because they have significant mobility and capacity challenges.
  - Make the outdoor areas green – hydroponic design principles to make sustainable
  - Like the idea of travelling artists so long as we get the benefit in Mount Pleasant
  - The current history room at Mount Pleasant Hall is bursting at the seams and we need funds to access other areas of the building for storage and display. Heritage network does good work and supportive of that.
  - Not needed – spend more on important stuff
  - Sounds good

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<tr>
<th>15 Supportive:</th>
<th>1 Not Supportive:</th>
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1 x informal submission over the front counter – Nuriootpa Council Chambers – 28.5.18 – not supportive as a resident and business owner that funds are spent on this project.

Total attending / recorded: 79

Supportive: 73

Not Supportive / areas of concern identified: 6
Barossa Regional Culture Hub Proposal

The Barossa Council, as part of the “Big Project” initiative has developed a concept to develop a Regional Culture Hub. This would be situated at the Tanunda Soldiers Memorial Hall, which currently houses the Barossa Regional Gallery and the Hill and Son Grand Organ. The concept involves an upgrade of existing facilities and an expansion, with the potential to include multipurpose studio and workshop spaces, a heritage library and resource centre, meeting and function rooms.

WHY?

The facility will provide a premium cultural experience for the local community and for visitors to the region - strengthening our position as a destination for food, wine and cultural experiences.

The development is important because...

OUR STORIES

We have such rich stories that we want to share! We need a place for collecting, preserving and showcasing our past and present in captivating and interesting ways.

OUR POSITION

Our visitors love wine and food but they also want culture! We need to expand and strengthen our arts and cultural offerings. The Barossa has lots to offer but it’s important that we make the most of these and the associated economic benefits – we don’t want to be left behind!

ITS WHO WE ARE

We are a clever, generous and hospitable community and we deserve a place to show off, share our stories, have fun and encourage creativity, learning and innovation. Important things for a strong and prosperous community.
An Integrated Approach

The draft plans attached to this document provide an overview of what is possible in terms of the physical nature of the building – they are concept plans only. What happens inside the facility in terms of programs and activities and its reach out into the community is also a crucial part of the development. Our integrated approach sees the development of programs, resources and physical infrastructure in a complementary way. Having great facilities but making sure we make the best of these on a local and regional level.

Core Programming Themes

Barossa Stories
Celebrating the heritage of the region, both past and present, this theme focuses on the telling of stories using contemporary approaches and tools. Combining new technologies and artistic interpretation to tell our stories in captivating and unique ways. The Hub will take heritage to the next level.

Barossa Live
Showcasing music, live performance, broadcasting and the interactions between audience and artist, this theme focuses on creating and sharing music and art on an interactive level. The Hub will be a place for exceptional live performances, where people can learn, experiment and create new work to share with others. A place where the audience can get up close and personal with the performers, the makers and the creators – live!
The Experience

The following concept program provides an idea of what people could experience at the Barossa Regional Culture Hub.

Visual Art
As you walk into the gallery the size and colour of the artworks take you by surprise. Its an exhibition of works by Albert Namatjira, borrowed from the Art Gallery of SA collection. One of the most famous artists from the Hermannsburg School, Namatjira’s works are accompanied by an interpretive installation and program of activities that tell the story of the two Barossa missionaries that set up the Hermannsburg community in 1877.

On your way out you meet a young artist painting in one of the studios. He’s the resident artist, visiting as a result of a partnership with Tandanya, South Australia’s leading Indigenous cultural institution. Her work is similar to Namatjira but more edgy – a contemporary interpretation of the Namatjira style.

Nearby are some of the artworks created by local school kids, created as part of a workshop with the resident artist.

Live Music
After picking up your son from his jam session at one of the studio spaces, you stop by the front desk to purchase your tickets for the concert on Saturday night. The Australian Chamber Orchestra are performing in the auditorium in your only regional show! Your membership includes a discount if you buy your tickets for next month’s acoustic performance by Pete Murray, so you pick up those as well.

There is a crowd of people streaming through the main doors as you leave, there’s an organ concert tonight – the first of a series of concerts involving new musical works designed to showcase the Hill and Son and other organs located in churches throughout the Barossa. The local community radio station is broadcasting from their studio on site and you can tune in the car radio on the way home.

Heritage Interpretation
This is your first visit to the Barossa and the Visitor Centre insisted you start here! The interactive story board is amazing – visually stunning as it projects objects holographically in front of you connecting each item with a person and yet more fascinating stories that tie in with many of the region’s icons and undiscovered gems.

You take a seat in one of the story pods and trace the ancestral links of the region and how both Germans and English migrants established the region. Their skills as growers and makers still influencing the food & wine you are off to enjoy later in the day.

The next pod offers you a sample of Barossa soundscapes and oral histories. You listen for five minutes, captivated and then download the rest onto your phone so you can listen to it in your car. Its part story, part personal tour guide it compels you to explore further. Perhaps a trip to Collingrove or Luhrs Cottage.

As you move on, you see the kids in the next pod creating digital photo collages – creating their own piece of Barossa history.

Markets, Makers & Meetings
Its the first Sunday afternoon for the Spring and the Hub courtyard is packed. A pre-cursor to the region’s Gourmet Festival, Food producers and wineries are offering tastings and you can pre-purchase your festival tickets.

You wander into the studios to watch the artists at work. The kids sit down at the workshop table, an artist is working on a collaborative print and the kids start dabbling.

You buy a scarf from the textile artist working in the next studio and she tells you about the workshops she’s got on offer next month – you can learn to make your own.

After checking out the latest exhibition inside, you grab a glass of wine and take a seat in the courtyard – your friends arrive, the kids are happy and now its time to relax, unwind and listen to the acoustic music on offer.
Basis of Estimate
This estimate is based upon measured quantities to which we have applied rates and conditions we currently believe applicable as at April 2018. We assumed that the project will be competitively tendered under standard industry conditions and form of contract.

This cost estimate is based on the documentation listed under the “Documents” section and does not at this stage provide a direct comparison with tenders received for the work at any future date. To enable monitoring of costs this estimate should be updated regularly during the design and documentation phases of this project.

Items Specifically Included
This estimate specifically includes the following:

Contingencies & Escalation

The estimate includes the following contingency allowances:

• 5% - Design Development Contingency which allows for issues that will arise during the design and documentation period as the design team develops the design through to 100% documentation
• 7% - Construction Contingency which allows for issues that will arise during the construction period including for latent conditions, design errors and omissions, design changes, client changes, extension of time costs and provisional sum adjustments.
• 1.5% - Locality Loading which allows for the differential in pricing between the base of Adelaide and the actual project locality of Barossa Valley and allows for the additional labour, material, transport and associated costs of contraction in this location.

Items Specifically Excluded
The estimate specifically excludes the following which should be considered in an overall project feasibility study:

Project Scope Exclusions
• Stand-by power generator
• Murals and works of art
• Stormwater storage tanks
• Works to neighbouring fences

Scope Exclusions for works by others
• Loose, soft and hard furnishings

Risk Exclusions
• Relocation and upgrade of existing services
• Contaminated ground Removal and Reinstatement
• Removal and Reinstatement of any soft, wet and weak spots in subgrade
• Asbestos and Hazardous Materials Removal
• Underpinning or propping existing structures
• Rock excavation
The Big Project - Barossa Valley
Barossa Regional Culture Hub - Masterplan

Project Details

**Description**

- Staging / Phasing costs
- Undergrounding of existing power cables

**Other Project Cost Exclusions**

- Land costs
- Legal fees
- Goods and Services Taxation
- Escalation in costs from March 2018 to future construction period.

**Documents**

The following documents have been used in preparing this estimate:

- Masterplan Report - 22/1/18
- Asbestos Registers
Location Summary

<table>
<thead>
<tr>
<th>Location</th>
<th>GFA m²</th>
<th>Cost/m²</th>
<th>Total Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>A UPGRADE OF EXISTING BUILDINGS</td>
<td>1,052</td>
<td>2,521</td>
<td>2,652,366</td>
</tr>
<tr>
<td>B NEW BUILDINGS</td>
<td>920</td>
<td>5,159</td>
<td>4,746,538</td>
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<tr>
<td>C EXTERNAL WORKS</td>
<td></td>
<td></td>
<td>1,496,914</td>
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<tr>
<td>D POWER INFRASTRUCTURE</td>
<td></td>
<td></td>
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<tr>
<td><strong>ESTIMATED TOTAL COST</strong></td>
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<td>$4,694</td>
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</table>
### A UPGRADE OF EXISTING BUILDINGS

<table>
<thead>
<tr>
<th>Description</th>
<th>Unit</th>
<th>Qty</th>
<th>Rate</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>BC Building Complete</td>
<td>m²</td>
<td>1,052</td>
<td>1,750.00</td>
<td>1,841,000</td>
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<tr>
<td>PR Preliminaries</td>
<td>Item</td>
<td>29</td>
<td>$184/m²</td>
<td>$193,305</td>
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<tr>
<td>MA Builders Margin</td>
<td>Item</td>
<td>30</td>
<td>$81/m²</td>
<td>$85,053</td>
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<td>Item</td>
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<td>$34/m²</td>
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<tr>
<td>CT Contingency</td>
<td>Item</td>
<td>32, 33</td>
<td>$235/m²</td>
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<tr>
<td>PF Professional Fees</td>
<td>Item</td>
<td>34</td>
<td>$229/m²</td>
<td>$241,059</td>
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<tr>
<td>ST Statutory Charges</td>
<td>Item</td>
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<td>$9/m²</td>
<td>$9,465</td>
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</table>

**GFA: 1,052 m²  Cost/m²: $2,521**

Rates Current At April 2018
## Barossa Regional Culture Hub - Masterplan

### The Big Project - Barossa Valley

**Location Elements Item**

### NEW BUILDINGS

<table>
<thead>
<tr>
<th>Description</th>
<th>Unit</th>
<th>Qty</th>
<th>Rate</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BC</strong> Building Complete</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>26 Allowance for new building including retaining structures, earthworks, etc complete</td>
<td>m²</td>
<td>920</td>
<td>3,550.00</td>
<td>3,266,000</td>
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<tr>
<td><strong>AR</strong> Alterations and Renovations</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 Demolish existing bitumen pavement and remove from site</td>
<td>m²</td>
<td>2,380</td>
<td>12.00</td>
<td>28,560</td>
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<tr>
<td><strong>PR</strong> Preliminaries</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>29 Contractors Preliminaries and Supervision - 10%</td>
<td>Item</td>
<td></td>
<td></td>
<td>345,929</td>
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<tr>
<td><strong>MA</strong> Builders Margin</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>30 Contractors Overheads and Margin - 4%</td>
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<td></td>
<td>152,206</td>
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<tr>
<td><strong>LL</strong> Locality Loading</td>
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<td></td>
<td></td>
<td></td>
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<tr>
<td>31 Locality loading assuming that there will be a mixture of local and Adelaide based trades - 1.5%</td>
<td>Item</td>
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<td></td>
<td>63,772</td>
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<tr>
<td><strong>CT</strong> Contingency</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>32 Design Development Contingency - 5%</td>
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<td></td>
<td>164,729</td>
</tr>
<tr>
<td>33 Construction Contingency - 7%</td>
<td>Item</td>
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<td><strong>PF</strong> Professional Fees</td>
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</tr>
<tr>
<td>34 Professional Fees - 10%</td>
<td>Item</td>
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<td></td>
<td>431,387</td>
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<tr>
<td><strong>ST</strong> Statutory Charges</td>
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<td></td>
<td></td>
<td></td>
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<tr>
<td>35 Statutory Fees and Charges (including CITB Levy) - 0.4%</td>
<td>Item</td>
<td></td>
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<td>16,937</td>
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</tbody>
</table>

**Total**

GFA: 920 m²  Cost/m²: $5,159

Rates Current At April 2018

**NEW BUILDINGS**

$4,746,538  $5,159/m²
## C EXTERNAL WORKS

### FT Fitments

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Unit</th>
<th>Qty</th>
<th>Rate</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>Allowance for fitments to play space/picnic area/outdoor/indoor/performance space</td>
<td>N</td>
<td>4</td>
<td>10,000</td>
<td>40,000</td>
</tr>
<tr>
<td>18</td>
<td>Allowance for wayfinding and statutory signage including works to existing</td>
<td>Item</td>
<td></td>
<td></td>
<td>10,000</td>
</tr>
<tr>
<td>19</td>
<td>Allowance for benches, bins, bollards, etc</td>
<td>Item</td>
<td></td>
<td></td>
<td>20,000</td>
</tr>
<tr>
<td>20</td>
<td>Traffic calming - Install speed bumps</td>
<td>No</td>
<td>5</td>
<td>1,750.00</td>
<td>8,750</td>
</tr>
<tr>
<td>21</td>
<td>Allowance for wheelstops</td>
<td>No</td>
<td>35</td>
<td>150.00</td>
<td>5,250</td>
</tr>
<tr>
<td>22</td>
<td>Allowance for removable bollards to paving</td>
<td>Item</td>
<td></td>
<td></td>
<td>25,000</td>
</tr>
<tr>
<td>39</td>
<td>Allowance for fencing to Community Gardens - basic timber post and chicken wire or similar</td>
<td>m</td>
<td>145</td>
<td>70.00</td>
<td>10,150</td>
</tr>
</tbody>
</table>

### SE Special Equipment

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Unit</th>
<th>Qty</th>
<th>Rate</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>40</td>
<td>Allowance for drink fountains including plumbing</td>
<td>No</td>
<td>2</td>
<td>6,000.00</td>
<td>12,000</td>
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</table>

### PD Sanitary Plumbing

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Unit</th>
<th>Qty</th>
<th>Rate</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>41</td>
<td>Allowance for water taps and hose reels to Community Gardens</td>
<td>Item</td>
<td></td>
<td></td>
<td>7,500</td>
</tr>
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</table>

### AR Alterations and Renovations

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Unit</th>
<th>Qty</th>
<th>Rate</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Take up existing trees including grubbing of roots, etc and remove from site (average rate) (retain 25 No. that were flagged for deletion)</td>
<td>No</td>
<td>25</td>
<td>1,750.00</td>
<td>43,750</td>
</tr>
<tr>
<td>3</td>
<td>Demolish existing light pole including footing, disconnection of power, etc to carpark</td>
<td>No</td>
<td>5</td>
<td>450.00</td>
<td>2,250</td>
</tr>
<tr>
<td>4</td>
<td>Demolish sundry fitments and remove from site</td>
<td>Item</td>
<td></td>
<td></td>
<td>2,500</td>
</tr>
</tbody>
</table>

### XR Roads, Footpaths and Paved Areas

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Unit</th>
<th>Qty</th>
<th>Rate</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>Compacted gravel pavement including earthworks, etc to Carpark</td>
<td>m²</td>
<td>2,164</td>
<td>50.00</td>
<td>108,200</td>
</tr>
<tr>
<td>6</td>
<td>Exposed aggregate paving including earthworks, subbase, basecourse, etc - basic type - no allowance for stainless steel joints, strip drains, etc</td>
<td>m²</td>
<td>987</td>
<td>200.00</td>
<td>197,400</td>
</tr>
<tr>
<td>7</td>
<td>Compacted gravel pavement including earthworks, etc (no allowance for path adjacent railway)</td>
<td>m²</td>
<td>268</td>
<td>50.00</td>
<td>13,400</td>
</tr>
<tr>
<td>8</td>
<td>Kerb including earthworks, basecourse, etc</td>
<td>m</td>
<td>718</td>
<td>Excl.</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Allowance for linemarking to carpark</td>
<td>Item</td>
<td></td>
<td></td>
<td>2,000</td>
</tr>
<tr>
<td>36</td>
<td>Extra over for concrete/hard wearing surface to roundabout</td>
<td>m²</td>
<td>546</td>
<td>100.00</td>
<td>54,600</td>
</tr>
<tr>
<td>37</td>
<td>Reconfigure Western carpark/entry behind existing hall</td>
<td>Item</td>
<td></td>
<td></td>
<td>75,000</td>
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</table>

### XN Boundary Walls, Fencing and Gates

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Unit</th>
<th>Qty</th>
<th>Rate</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>17</td>
<td>No allowance for fence adjacent to train tracks or boundaries</td>
<td>m</td>
<td>263</td>
<td>Excl.</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>Allowance for stairs, ramps, etc to external areas</td>
<td>Item</td>
<td></td>
<td>50,000</td>
<td></td>
</tr>
<tr>
<td>Description</td>
<td>Unit</td>
<td>Qty</td>
<td>Rate</td>
<td>Total</td>
<td></td>
</tr>
<tr>
<td>-------------------------------------------------</td>
<td>------</td>
<td>------</td>
<td>-------</td>
<td>---------</td>
<td></td>
</tr>
<tr>
<td>Outbuildings and Covered Ways</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>XB 38 Allowance for shade sails</td>
<td>Item</td>
<td>25,000</td>
<td>20.00</td>
<td>500,000</td>
<td></td>
</tr>
<tr>
<td>XL 9 Allowance for grassed areas - assumed hydrosedded and irrigated</td>
<td>m²</td>
<td>5,587</td>
<td>20.00</td>
<td>111,740</td>
<td></td>
</tr>
<tr>
<td>10 Allowance for community gardens - assumed existing soil to be rotatated and fertilised only</td>
<td>m²</td>
<td>346</td>
<td>8.00</td>
<td>2,768</td>
<td></td>
</tr>
<tr>
<td>11 Allowance for garden beds including mulch, irrigation, low level planting, etc</td>
<td>m²</td>
<td>182</td>
<td>25.00</td>
<td>4,550</td>
<td></td>
</tr>
<tr>
<td>12 Allowance for semi-established trees (standard trees)</td>
<td>No</td>
<td>21</td>
<td>1,250.00</td>
<td>26,250</td>
<td></td>
</tr>
<tr>
<td>13 Allowance for semi-established trees (fruit trees)</td>
<td>No</td>
<td>24</td>
<td>1,250.00</td>
<td>30,000</td>
<td></td>
</tr>
<tr>
<td>14 Provide nets for fruit trees</td>
<td>No</td>
<td>24</td>
<td>150.00</td>
<td>3,600</td>
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<tr>
<td>Landscaping and Improvements</td>
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<tr>
<td>XK 23 Allowance for stormwater drainage system to carpark behind hall and exposed aggregate paving</td>
<td>m²</td>
<td>1,855</td>
<td>15.00</td>
<td>27,825</td>
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<tr>
<td>External Stormwater Drainage</td>
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<td></td>
<td></td>
<td>$27,825</td>
<td></td>
</tr>
<tr>
<td>XE 24 Allowance for lighting to all external areas</td>
<td>m²</td>
<td>7,968</td>
<td>15.00</td>
<td>119,520</td>
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<tr>
<td>External Electric Light and Power</td>
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<td></td>
<td>$119,520</td>
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</tr>
<tr>
<td>PR 29 Contractors Preliminaries and Supervision - 10%</td>
<td>Item</td>
<td>109,096</td>
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<td></td>
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<tr>
<td>Preliminaries</td>
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<td>$109,096</td>
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</tr>
<tr>
<td>MA 30 Contractors Overheads and Margin - 4%</td>
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<td></td>
<td></td>
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<tr>
<td>Builders Margin</td>
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<td>$48,001</td>
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<tr>
<td>LL 31 Locality loading assuming that there will be a mixture of local and Adelaide based trades - 1.5%</td>
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<td>$20,112</td>
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<tr>
<td>CT 32 Design Development Contingency - 5%</td>
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<tr>
<td>33 Construction Contingency - 7%</td>
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<td>Contingency</td>
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<tr>
<td>PF 34 Professional Fees - 10%</td>
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<tr>
<td>Professional Fees</td>
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## C EXTERNAL WORKS (continued)

<table>
<thead>
<tr>
<th>Description</th>
<th>Unit</th>
<th>Qty</th>
<th>Rate</th>
<th>Total</th>
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<td>Statutory Charges</td>
<td>Item</td>
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**EXTERNAL WORKS**

$1,496,914

Rates Current At April 2018
### D POWER INFRASTRUCTURE

**Rates Current At April 2018**

<table>
<thead>
<tr>
<th>Description</th>
<th>Unit</th>
<th>Qty</th>
<th>Rate</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>XE</strong></td>
<td>Item</td>
<td>28</td>
<td><strong>250,000</strong></td>
<td><strong>$250,000</strong></td>
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<tr>
<td>External Electric Light and Power</td>
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<tr>
<td><strong>PR</strong></td>
<td>Item</td>
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<td><strong>26,250</strong></td>
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<td><strong>MA</strong></td>
<td>Item</td>
<td>30</td>
<td><strong>11,550</strong></td>
<td><strong>$11,550</strong></td>
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<td>Builders Margin</td>
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<td></td>
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<td>Item</td>
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<td>Item</td>
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<tr>
<td>Professional Fees</td>
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<td><strong>ST</strong></td>
<td>Item</td>
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<td><strong>1,286</strong></td>
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<tr>
<td>Statutory Charges</td>
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</tr>
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</table>

**Total**  
**$360,182**

**POWER INFRASTRUCTURE**
Once again as with most financial years, there are works continuing from the budgeted 2017/18 program. The report seeks approval to continue those works unimpeded by the end of financial year processes and therefore continue to deliver on the programs immediately rather than await final carryover approval in October.

**REPORT**

**Introduction**

There are works still to be completed from the 2017/18 financial year budget that are either underway or well advanced. So that these works can continue approval is being sought to carry over the works identified in the attachment so as to ensure continuity of service and avoid unnecessary delay whilst the final 2017/18 financial year accounts are being settled.

It is proposed that a general approval be provided for the works on the condition that officers do not exceed the funding allocations based on a total of the spending across [now] the 2017/18 and 2018/19 financial year – this will ensure no overspending of the budgets. Budgets will be adjusted accordingly once final 2017/18 figures are available as part of the first quarter budget adjustments process.

There are sufficient funds to support the works.

**ATTACHMENTS OR OTHER SUPPORTING REFERENCES**

Continuation of Works in Progress

**COMMUNITY PLAN / CORPORATE PLAN / LEGISLATIVE REQUIREMENTS**

Community Plan

- Infrastructure

3.1 Develop and implement sound asset management which delivers sustainable services.

Legislative Requirements

Local Government Act 1999, S123

**FINANCIAL, RESOURCE AND RISK MANAGEMENT CONSIDERATIONS**

Carryovers are fully funded from the adopted 17/18 operating and capital budget.

**COMMUNITY CONSULTATION**

No consultation required - forms part of prior budget settings which have already been consulted upon.

2.1.2 **BAROSSA CULTURE HUB – OUTCOME OF COMMUNITY CONSULTATION PROCESS**

**B8073**

Author: Director Community Projects

**MOVED** Cr Boothby that Council

1. Receives and notes the report containing the outcome of community consultation on the Draft Master Plan for the Barossa Regional Culture Hub (the Hub) ref: 18/6574.

2. Endorses the Draft Master Plan (the Plan) for the Hub noting that it may be subject to future amendment and budget considerations as required. In particular (but not limited to), the external façade of the building as represented in the Plan is noted as requiring complete review; parking and internal configuration to be subject to detailed design processes.


4. Business case development to be ongoing as part of The Big Project Feasibility Report and grant funding applications.
Requires Officer to work with the Working Group and Architects to develop detailed design and documentation of the Hub to support current and future grant funding applications.

Requires Officers to provide an update on the outcome of the consultation to people that provided written, formal feedback and where email contact information has been provided.

Seconded Cr Angas

CARRIED 2014-18/1440

**PURPOSE**

To summarise feedback received from the community following Council’s resolution in April 2018 regarding the draft Barossa Regional Culture Hub master plan (refer [Attachment 1](#)) (the Plan) and provide recommendations for action.

**REPORT**

**Background**

At its Special Meeting on the 26 April 2018, Council resolved that:

**MOVED** Cr Lange that Council:

1. Receives, notes and endorses the draft Barossa Regional Culture Hub Master Plan (the Plan) dated 22 January 2018 Ref: 18/6574 for community consultation, noting that the Master Plan may be subject to future amendment and budget consideration as required.

2. Endorses the Community Consultation Plan – Barossa Regional Culture Hub Master Plan (Ref: 18/27039) to obtain feedback on the Plan for the period 30 April 2018 to the 21 May 2018 inclusive and requires Officers to bring a further report on the outcomes of the consultation to a future Council Meeting.

3. Thanks the Barossa Regional Culture Hub Working and Stakeholder Groups for their work on the ongoing development of the draft Plan.

Seconded Cr de Vries

CARRIED 2014-18/1377

The community consultation process ran from the 30 April to the 21 May 2018 inclusive.

The Consultation Plan was presented to Council as part of the Agenda Report on 26 April 2018 and approved at that time. The Consultation Plan is included again for information as [Attachment 2](#). A summary of the consultation activities undertaken is provided as [Attachment 3](#). Specific matters relevant to the consultation process are included in the Community Consultation section at the end of this report.

**Introduction**

All written submissions received as at the end of 21 May 2018 have been included in full within [Attachment 4](#) with the exception of personal email addresses, which have been removed. In addition, several submissions were received outside of the formal consultation timeframe but have also been included. These are identified in the same attachment.

Where a written response, point of clarification or response to a specific question has been provided by Officers direct to the individual within the consultation period this is also included in full in the comment section alongside the related submission.

Where a response was not provided direct to the person during or subsequent to the consultation process (this may have been due to timing, resources or the submission is a statement of opinion only not raising a particular question) this is noted and an Officer comment made to that effect.

**Discussion**

A total of 42 written submissions were received including 3 received after the conclusion of the consultation period (all are included in the summary attachment).

A summary of the main themes and formal feedback numbers is as follows:

<table>
<thead>
<tr>
<th>Theme</th>
<th># of comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Internal / Facility Detailed Design Considerations – issues arising with concept such detail of: increase in exhibition space; air conditioning &amp; climate control; ensuring wet spaces/water supply to studios; new grand piano; storage; green room (location/spec); reception amenities; etc.)</td>
<td>18</td>
</tr>
</tbody>
</table>
General support or reference to Importance of providing a dedicated / meaningful cultural space (including references to Germanic and Aboriginal heritage) 15
Concerns with external design / visual appearance of concept plan and place making considerations 12
Traffic / Parking considerations 9
Facility not needed / not a priority / cost or not good use of public funds / function of Council 8
Importance of providing appropriate historical archival repository / storage 5
Support for artist studios / workshop spaces 5
Tree removal and use of outside space 5
Concern re appropriate management of existing Council assets (underutilised assets) 4
Consultation Process 4
Concerns with proposed location 3
Operational considerations 3
Support for colocation Triple B radio 2

NB: this does not equate to the total number of submissions as some contributors have raised multiple themes.

In addition, informal/verbal views and comments were expressed and recorded across the 5 public sessions held at: the Heritage Network History Month Forum at Coulthard House (5 May 2018), the Regional Gallery Exhibition opening drop in session (6 May 2018), 2 consultation drop in sessions at Colonist Corner, Williamstown (15 and 19 May 2018 in conjunction with consultation on the Williamstown pump track) and the Mount Pleasant Farmers Market (19 May 2018). This informal feedback is summarised in Attachment 5.

Overall feedback numbers:
Total Formal: 42
Total Informal: 79
Overall Total: 121

Comment is provided on the main recurring themes from the feedback received as follows:

Officer comments:

1. Internal / Facility Detailed Design Considerations – issues arising with concept such detail of: increase in exhibition space; air conditioning & climate control; ensuring wet spaces/water supply to studios; new grand piano; storage; green room (location/spec); reception amenities; etc.)

The master plan is intentionally high level to indicate the overall content and approach and will require significant review to address all aspects of the specification and functionality as part of any future detailed design process.

A working group for detailed design would include representation and reference to stakeholders to inform that process.

2. General support or reference to Importance of providing a dedicated / meaningful cultural space (including references to Germanic and Aboriginal heritage)

Including:

- The importance of an arts profile for a tourism region and for local residents.
- Capacity of the Hill and Son Organ to draw people from around the world
- Support the Barossa to be known for arts as well as wine and food
- Build on musical heritage that has been a longstanding feature of regional culture
- Lack a current, culturally focused facility

Nothing further to add to comments and the documentation already provided with previous reports regarding the rationale for the approach incorporated in: “Barossa Regional Culture Hub Proposal”. (refer Attachment 6)
| Sports get the lion’s share of resources, time some money was spent on the arts. |
| Culture Hub concept has great value – ensure inclusion of indigenous heritage |
| The Barossa is on the world stage and visitors expect something more from us when they arrive. |
| Arts and Culture resources are of high interest. |
| Hub will network and enhance what already exists as well as offer new experiences, potentially bringing in more tourism creating an increase in employment for people in our region. |
| Potential to add Arts, Culture and Heritage to our wonderful Food and Wine stories. |

3. Concerns with external design / visual appearance of concept plan and place making considerations

- External architectural design does not complement the vernacular of the buildings in the town centre of Tanunda and does not consider the broader locality.
- Box like structures bring no architectural merit and not appropriate for prevailing summer and winter weather conditions.
- No sense of an entrance statement
- Impacting peoples’ view of the consultation presentation.
- Hard to visualise the plan
- New additions do not consider the integrity of the current historical building – large flowing spaces required as opposed to little huts
- Existing design looks tacky. No attempt to design a building in sympathy with the charming original Tanunda Institute building.
- No imaginative use of surrounding historic area that could generate a lively cultural precinct for visitors and locals to explore rather than just one building.
- Consideration of use of old Tanunda Primary School building.

The concerns expressed with the current external visual of the building in the draft master plan are noted and accepted.

The focus has been on developing the approach and content of a potential hub model with very limited attention paid to the vernacular of the building. In hindsight this should have either been made clearer in the documentation or the external visual removed to avoid detracting from the merits or otherwise of the concept.

There has been discussion at Stakeholder and Working Group sessions regarding the “place making” opportunities presented by both the nature of such a service/facility as the Culture Hub and its position within the town; the opportunity to develop creative linkages through to and from Murray Street, the “town square” / Visitor Centre & Library, the rotunda and through to the Recreation Park has been acknowledged.

The Tanunda Urban Design Framework will be an important source document for any detailed design process and place making approach albeit that this is not yet funded for implementation.

4. Traffic / Parking considerations

- Access and parking issues for Clubhouse and Kindergarten not considered
- Basedow Rd is a high traffic zone with blind corners and traffic conflict.
- Impact of associated Hub parking on local businesses.

Will be a further key component of any future detailed design.

Discussions with the Club and Kindergarten have been commenced.

The Tanunda Urban Design Framework of 2013 has previously highlighted that:
- Impact on caravan and bus parking currently using the land adjacent to the gallery.
- Accessible parking an issue
- Current pressure on available parking spaces when events are on at the Gallery and congestion with Clubhouse requirements
- Inadequate parking

“There are opportunities for consolidation of car parking areas to the sides and rears of buildings, which should result in improved efficiency of car parking and easier access. Signage should also be improved to direct people to parking not visible from Murray Street.”

Whilst this was a generic conclusion in relation to the whole main township area it included the Gallery and remains valid for a fresh assessment of the function of parking requirements for a future Culture Hub facility in this location.

Other opportunities present from the potential that a Tanunda Development and partnership approach suggested that a detailed parking and traffic movement assessment be included in the detailed design process.

Cultural facilities are directly referenced in the Local Government Act and are expected “Functions of Council” with specific strategies set out in Council’s Community Plan.

The Regional Growth Fund Expression of Interest identifies the benefits of both cultural and sports infrastructure investment as a means of attracting and retaining skills and investment into the region. Retention of skilled people and their families is further identified as a means of removing the limits on production in our premium wine and food industry by creating a liveable and attractive environment that will encourage people to stay and raise their families as well as visit and experience as a tourism destination.

The use of Tanunda’s appeal and profile as a significant arrival point into the Barossa has been seen in the development of this approach as a benefit and a means of facilitating visitation to other parts of the region through accessible and high quality information and to signpost the broadest range of other, existing places of interest and experiences and is not intended to duplicate.

Interest in the heritage of the region and the significant archive (housed throughout the region) is demonstrated through the increased expansion and mobilisation of the Regional Heritage Network and its adopted Regional Heritage Strategy. There is limited opportunity to showcase within the restricted existing facilities (again across the region) and to ensure that the archive is preserved to contemporary standards.

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5. Facility not needed / not a priority / cost or not good use of public funds and resources / function of Council
- Tanunda has so many things already attracting tourists, maybe another town may benefit from having something to draw in more visitors.
- Established visitor destination – not needed.
- Puts at risk other arts and cultural facilities throughout the Barossa.
- Not wish to contribute to a levy to subsidise a regional culture hub.
- Would benefit more by a new hospital.
- Visitor Centre provides past, present and cultural information. Can’t see the point of doubling up.
- No need to relocate Heritage/Historical library services from Nuriootpa.
- Existing performance space is adequate (including Barossa Arts and Convention Centre)
- Greater community needs exist.
- Census of local businesses required
- Expensive for ratepayers to support. Additional facilities and services more appropriately provided by private sector.
- Who identifies the hub as a priority?
- Not needed to support the Barossa Brand.
- Hub concept is not viable. If it were a green field site would provide better access.
The capacity of a hub to generate and activate across a wider region is the central premise of the proposal with documentation to illustrate and demonstrate the model provided in previous Council Reports. Council will need to determine if it is a model that is supported. Appropriate resourcing of operations is a key component and it is acknowledged that the operational modelling to inform the detailed business case is still to be completed*. This is underway but also needs to be informed by a more detailed understanding of the facility requirements that will come out of a detailed design process.

Prioritisation by Council has been based on the assessed potential of the concept to deliver the outcomes of the Regional Growth Fund application criteria i.e: job creation; delivery of GDP; regional capacity building. As previously reported, stakeholders driving the Barossa Brand strategy such as Barossa Grape & Wine Association; RDA Barossa, Gawler, Light & Adelaide Plains; Tourism Barossa and Food Barossa see cultural services development as an authentic and underdeveloped/promoted vehicle and opportunity for the Barossa Brand.

6. Importance of providing appropriate historical archival repository / storage.
   As per 5 above.

7. Support for artist studios / workshop spaces
   - Lack of affordable, professional art work space/studio in the Barossa where I live – commuting to Adelaide
   - See artists at work and importance of artists being able to bounce off each other and be included in something that makes them a part of something.
   - Idea of workshops and temporary accommodation for visiting artists is commendable (actual plans questioned)
   - Idea for separate spaces for workshops is good
   Rationale articulated in April 2018 Council Report.
   Operational modelling is underway as per 5* above.

8. Tree removal and use of outside space
   The current footprint of the concept plan results in the removal of the pine trees to the east of the existing building / car park.
   Detailed design required to better define the opportunities for external spaces.

9. Concern re appropriate management of existing Council assets (underutilised assets)
   In relation to other existing assets that are or may be used for cultural activities the operational modelling will look in more detail at activation through initiatives such as pop ups and temporary program initiatives; mentoring through a range of “residency” skills and capacity building approaches.
The alternative of a model based around investment in permanent infrastructure of facilities in addition to the regional gallery has not been in scope. All existing assets are subject to periodic condition assessment and maintenance budgeting in the Long Term Financial Plan and with Council’s Asset Sustainability Ratio as a measure. This is currently on the basis of “business as usual” operations and functions rather than major upgrade or renewal.

10. Consultation process
- Lack of public notices
- Lack of public forum
- Waiting for a community meeting to be arranged
- Public notification sadly lacking
- Ratepayers have yet to be meaningfully consulted
- Known deficiencies in consultation process
- Aware of Leader notification of community consultation meetings; ongoing promotion at various locations and electronic media.
- Input from dozens of arts, culture and history organisations

Attachment 3 demonstrates the broad range of consultation activities that have taken place in accordance with the consultation plan adopted by Council in April 2018. The Working Party came up with the idea of having a panel of interested community members to encourage thinking around the concept of the Hub. It was intended that this could be recorded live at one of the open forum sessions and then used to play back at the other sessions rather than expecting participants to commit to multiple live sessions. The logistics of organising this proved too tricky and so in instead short recordings were made of 4 local community members and put up on Council’s Facebook. These “vignettes” attracted a reach of over 7,000 and 2,300 direct views via social media not taking into account indirect views which are harder to track. This was a new approach but one we think worth repeating for other initiatives.

A Triple B interview could also not be organised during the consultation period, with our normal host and contact on leave for a component of the consultation period. However, the consultation and project were foreshadowed in detail ahead of the last Council report.

Officers do not agree that the consultation process has been lacking within the resources available and based on Council’s adopted Consultation Plan.

11. Concerns with proposed location
- Green field site options
- Use of old Tanunda Primary School
- Use of Coulthard House

Refer to items re parking and traffic management and underutilisation of Council Assets.

1 submission referenced the use of Coulthard House and the Tanunda Primary School Building and therefore, limited reference has been made below:

Re use of Coulthard House. It is understood that the objective of the Coulthard House “repurposing” project is for this to be a business/entrepreneurial hub rather than a purely cultural enterprise. Whilst the 2
facilities are complementary and certainly focused around creative outcomes that align with the hub and spoke approach, it is Officers opinion that they are seeking to achieve distinct outcomes.

Use of former Tanunda Primary School (TPS) site. Officers can provide detailed background to the events resulting in the successive transfer of ownership of the TPS and associated Open Space Building as required.

In summary, the purchase of the land by Council in 2002 was based on detailed community consultation that looked for there to be community access and benefit from the assets but they were not purchased as community land. Both the buildings (OSB since demolished) were identified as having future commercial use but there was no agreement as to the precise nature of the use. An EOI process in 2004 resulted in the OSB being used for childcare services with intent for the future modification of the TPS for out of school/holiday care, this use was quoted at the time as fitting in with the intent for a function that provided community access. The development of TPS by the child care provider did not eventuate. The change in childcare regulations circa 2007/08 and the heritage listing of the TPS made the buildings too costly to modify. The potential loss of 80 to 100 local childcare places in the region resulted in the switch of focus to the Tanunda Senior Citizens site for a purpose built centre by a new provider with the development of part of the TPS site for housing being the developer’s funding mechanism for the child care facility. The TPS site itself was then sold to contribute to the funding for another community service asset – the Rex.

12. Logistics / operational considerations
   • Particular reference to Tanunda club House operations and Kindergarten

To be addressed through ongoing conversations and involvement in any detailed design development.

13. Support for colocation Triple B radio

All input has been highly supportive with the opportunity for increasing community profile for the station and a community development role welcomed.

Due to the need to progress the Regional Growth Fund submission a cost estimate based on the draft concept plan has been obtained and is provided as Attachment 7. This sets out the anticipated costs as:

<table>
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<th>Description</th>
<th>Amount</th>
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<tr>
<td>Base building costs</td>
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<tr>
<td>Contingencies &amp; fees</td>
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<tr>
<td>Total</td>
<td>$9,256,000</td>
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**Summary and Conclusion**

There has been a high level of interest and a significant amount of feedback received in relative terms on the proposed Barossa Regional Culture Hub.
There is majority support based on the feedback received for the approach articulated in the supporting documentation that the facility would provide:

- A true hub and spoke model. A central landing position offering a unique range of services that do not duplicate what is already provided elsewhere, but helps to increase exposure to them and knowledge of them as well as working towards an operational model of activating other underutilised spaces and community assets through cultural pursuits.
- A focus around celebrating Barossan cultural heritage in a highly authentic way.
- A focus around celebrating the region’s musical offering that includes both traditional and modern genres and extends out to both broadcasting, production and educational areas.

There is concern regarding:

- The detailed components of the design both internal to the facility, its external, visual appearance and “place making” opportunities. These are acknowledged and more work during any future detailed design process is required. With the benefit of hindsight, the inclusion of the current representation of the façade of the building has been a distraction for many when very little time during the concept phase was able to be allocated to this element. The focus was very much on trying to get the “why” and the approach right.
- Parking and operational functionality, again acknowledged. Furthermore, the detailed design process will need to have a specialist assessment of the parking and linkages to the proposed future Chateau Tanunda development and take into account the recommendations from the Tanunda Urban Design Framework. Ongoing input and discussions with the Tanunda Club, Kindergarten and adjoining businesses.

Those that are not supportive conclude that:

- The facility is not needed
- The facility is not a priority
- Public funds should not be used for this purpose.

It is the case that the full Business case assessment and operational modelling of the facility is incomplete. This is in part due to the timing of the other prioritised work that Council has determined including the submission of the Regional Growth Fund application. In the case of the Hub and other included facilities, this means that processes are having to be run in parallel rather than sequentially with the time and resources available. However, the concept of a Regional Hub is not a new one and Council has already determined it to be a priority of the funding submission based on the criteria of job creation; potential for Gross Domestic Product growth and regional capacity building. The business case development will continue either as part of the detailed Business Case stage of RGF and the overarching Feasibility Report for The Big Project.

**ATTACHMENTS OR OTHER SUPPORTING REFERENCES**

Attachment 1: Draft Master Plan – Barossa Regional Culture Hub 18/6574
Attachment 2: Consultation Plan – Barossa Regional Culture Hub 18/27039
Attachment 3: Consultation Activity Summary 18/40794
Attachment 4: Barossa Culture Hub - Summary of verbatim submissions and responses 18/28419
Attachment 5: Barossa Culture Hub – Informal – 18/42578
Attachment 6: Barossa Regional Culture Hub Proposal – 18/28435
Attachment 7: Rider Levitt Bucknall Cost Estimate – 18/24423

**COMMUNITY PLAN / CORPORATE PLAN / LEGISLATIVE REQUIREMENTS**

Community Plan

- Natural Environment and Built Heritage
- Community and Culture
- Infrastructure
- Health and Wellbeing
- Business and Employment
How We Work – Good Governance

Corporate Plan
1.2 work toward developing township, streetscapes, entrances and open spaces that are attractive, welcoming and maintained to an agreed level of service
2.6 Provide, promote and support community arts and cultural events, programs, attractions and services.
3.1 provide regional and local walking and cycling connections between open spaces.
3.2 ensure Council’s parks, gardens and playgrounds are accessible, relevant and safe and maintained to an agreed level of service.
3.3 Ensure Council’s sporting, recreational and leisure grounds and playing areas and associated programs meet the current need of the community to an agreed level of service.
3.9 Ensure Council facilities and assets are accessible, safe and maintained to an agreed level of service.
3.11 advocate for the allocation of State and Federal funding to maintain and invest in infrastructure within our region.
4.1 Deliver and promote health and wellbeing initiatives in line with the Public Health Plan
6.4 Ensure that decisions regarding expenditure of Council’s budget are based on an assessment of whole of life costs, assessments in the supporting plans.

Legislative Requirements
Local Government Act 1999
- as per Section 3 Objects of Council – “to encourage local government to provide appropriate services and facilities to meet the present and future needs of local communities.”
- Section 7(b) expected functions of Council.

Development Act 1993

FINANCIAL, RESOURCE AND RISK MANAGEMENT CONSIDERATIONS

Financial
The concept Master Plan is the first stage in developing a prioritised, phased and costed feasibility plan for the Barossa Regional Culture Hub as part of The Big Project.

Resource
The project has dedicated Project management resource with input from other officers as required. No current resource comments.

Risk Management
Council undertakes community consultation in accordance with legislative and Public Consultation Policy requirements and within available resources with the objective of obtaining the views of the broader community to support and inform decision making processes. This assists with the management of risks associated with the development of community assets that serve a wide range of different interest groups in the community.

A strategic, corporate risk assessment for The Big Project is relevant to the conceptual planning for each component of that project (Trim Ref: 16/77724). This assessment is updated periodically most recently in work undertaken to submit the Regional Growth Fund Expression of Interest, of which the Barossa Culture Hub forms a part.

COMMUNITY CONSULTATION

Officers implemented the approved Community Consultation Plan – Barossa Regional Culture Hub (Ref: 18/27039 (refer Attachment 2) with the exception of the community panel and Triple B interview as detailed in the Feedback Summary above and with alternative options being provided and a summary of activities is provided as Attachment 3.

2.2 FINANCE - DEBATE

2.2.1 ASSET ACCOUNTING POLICY
18/28383

The Barossa Council Minutes of Special Council Meeting held on Wednesday 27 June 2018
2.1 DEBATE AGENDA – CHIEF EXECUTIVE OFFICER

2.1.2 BAROSSA REGIONAL CULTURE HUB - DRAFT MASTER PLAN

Author: Director, Community Projects

PURPOSE

To present the current draft version of the Barossa Regional Culture Hub Master Plan (the Plan) (refer Attachment 1) for consideration by Council with a view to releasing for public consultation.

RECOMMENDATION

That Council:

(1) Receives, notes and endorses the draft Barossa Regional Culture Hub Master Plan (the Plan) dated 22 January 2018 Ref: 18/6574 for community consultation, noting that the Master Plan may be subject to future amendment and budget consideration as required.

(2) Endorses the Community Consultation Plan – Barossa Regional Culture Hub Master Plan (Ref: 18/27039) to obtain feedback on the Plan for the period 30 April 2018 to the 21 May 2018 inclusive and requires Officers to bring a further report on the outcomes of the consultation to a future Council Meeting.

(3) Thanks the Barossa Regional Culture Hub Working and Stakeholder Groups for their work on the ongoing development of the draft Plan.

REPORT

Background

A full background to the development of the Barossa Regional Culture Hub is provided in Attachment 2 the Barossa Regional Cultural Hub – Discussion Paper June 2017 (ref: 17/46558).

In summary, the development of a Barossa Culture Hub has been discussed a number of times over the last 10 to 15 years period. The discussion around the development of a new Arts and Cultural Hub should take place within the context of the community’s desire for quality and authenticity in the cultural realm and the current prevailing view that the Barossa is punching below its weight in this area.

Whilst previous considerations and the trends are relevant, there is also an appetite for innovation and the redefining of artistic and cultural services and facilities that deliver a significant contribution to the economic diversity of the region, driving the development of the Barossa as a destination for cultural activities in its own right to support our premium wine, food and brand offering.
The role of a central hub as an incubator for culture and arts in the whole region is a recurring theme that is still supported by stakeholders.

Dealing with the challenges of providing a true hub and spoke model that does not duplicate what is already happening in the region but adds value and builds capacity has exercised the most time in the development of this concept plan rather than what the building ends up looking like. Why is this needed, why now and why in Tanunda? What is a sustainable model, what service should be provided and will it provide the desired outcomes, make the required difference and activation of the whole region and a commensurate return on investment? Refer to the Barossa Culture Hub Premise Attachment 3 for a summary of these considerations.

There is also the context of high profile Australian culture facilities that have been successful in carving their own niche into the arts tourism landscape such as Mona, in Tasmania, the Bendigo Gallery in Victoria and most recently South Australia’s own D’Arenberg Cube in McLaren Vale. Everyone wants to replicate the success of those facilities.

**Introduction**

**Concept Development Process:**
The development process has been supported by a variety of groups and stakeholders:

1. A broad Stakeholder Group of around 30 representatives of not for profit, community or commercially based interest groups from the sector
2. A smaller, focused Working Group tasked by the Stakeholders with the development of a concept and the liaison with Council appointed Architects.
4. Input from industry specialists Play Your Part, via Maz McGann who has extensive sector expertise at practitioner, local government, State, interstate and peak body level, as well as specific knowledge of the Barossa Cultural landscape as a resident and in a professional arts and culture capacity.
5. Input from State and interstate facility curators, councils and non-government organisations obtained from a culture facility road trip around a variety of arts and culture venues during February and March 2018. Comparative notes from these visits are documented in Attachment 4.
6. The Big Project Working Group has been provided with copies of the developing plan and associated documents. Council Workshop presentations to Elected Members regarding the status of the master plan development were made in: December 2017 and April 2018 and progress reported in each quarterly update report.

Regular Stakeholder and Working Group meetings have taken place over the 8 month period – June 2017 to March 2018 and notes circulated to all participants and identified sector interest groups.

**Concept Design Process**
Procurement of the concept design process was achieved by inviting 3 architectural firms with a particular interest and reputation in the arts, culture and tourism sector to visit the Barossa Regional Gallery and do a walk through with representatives of the Working Group. Each was provided with the Design Brief (refer Attachment 5) and the Barossa Culture Hub Premise. Given the level of expenditure for the commissioning of the concept plan, a direct approach to a single supplier would have been acceptable within the parameters of the Council’s procurement policy and process.
However, the Working Group wanted to get input from more than one perspective and so each consultant was given the opportunity to give their immediate impressions of the facility, the opportunities presented and the nature of their approach to developing a hub concept. They were asked to provide examples of concept development for a range of comparable projects. Based on those meetings and the associated information, the Working Group representatives then selected one architect to produce the concept drawing.

One of the firms approached could not deliver the concept plans within the required timeframes and declined to quote. Of the others, one had a greater degree of tourism related design expertise, the other a larger portfolio of pure arts facilities.

In the end the selected architect was the one with the higher level of tourism experience but primarily because of the cleaner and simpler presentation of its catalogue of designs given that the concept plan needs to provide clarity to the community when presented for consultation.

It was also stressed that whilst in due course the external presentation of the building is very important, in the concept stages, the critical deliverable was to achieve the hub principle and look at the potential functional arrangement for the various components of a future facility.

**Discussion**

As with other concept master plans for The Big Project at this stage, the key themes arising from Working Group discussions and which inform the current concept plan documents, are presented as follows:

1. **Why is the Hub needed?**
   A consensus that the Barossa does not present a high calibre offering of arts and cultural content, activities and facilities. Whilst there is a significant amount of cultural content people (visitors and residents alike) do not necessarily know about it, they may not be able to readily access it and there is insufficient resource to programme and promote it professionally with too much reliance on volunteer input.

   An overriding view that culture represents a significant opportunity to not only support our wine, food and tourism industry, but for a coordinated Barossan cultural experience to become a complementary attraction to the region in its own right and integrally aligned to the Barossan Brand offering. Creating opportunities to increase visitation to the area to access cultural experiences that have a uniquely Barossan appeal as well as the associated participatory benefits that flow to our own community through provision of high quality arts and culture product and facilities. Creating another reason to visit, stay, spend and talk about the region. A growth opportunity on a par with that identified in the sports tourism sector.

   To provide access to the cultural heritage of the Barossa to ensure it is recorded, preserved, celebrated and leveraged.

   To support the activation and promotion of arts and cultural content and venues throughout the region through a genuine hub and spoke model. The Regional Gallery venue in Tanunda was identified as the “landing point” for the greatest potential number of visitors and so should be capitalised upon as the best opportunity to signpost, generate interest and provide information and knowledge about all the other cultural activities elsewhere in the Barossa region.
In addition, to develop programmes around the use of other regional assets (ie Council halls and institutes, some of which are underutilised and have capacity) for art and cultural activities. For example a requirement of residency programmes to run workshops or exhibitions external to the main hub; educational and capacity building and the use of the hub as an incubator for artistic skills and collaboration that can add value to the whole region. In Victoria we saw examples where tenants of a centralised facility collaborated on projects to solve issues and attract investment for the benefit of the host and educational mentoring for schools and colleges at all levels. Partnerships with universities and TAFEs would be readily accessible in the Barossa.

Inventive and creative programming and an entrepreneurial mindset can generate revenue for cultural facilities to make them a more sustainable proposition for local government. Examples of charging admission for select exhibitions and events, provided they are of a high quality and have a novelty value and appeal, is a model deemed to be scaleable and transferrable by those that have adopted that approach in facilities such as the Bendigo Gallery in Victoria. It requires facilities and content of a calibre and that in turn demands dedicated and professional programming and curating expertise that we currently do not provide and facilities of a standard and quality that does not currently exist. Climate and lighting control, better use of exhibition space, storage and exhibition management from an arts perspective is lacking.

2. What is needed?

Building on the Why, recurring themes of What is required have focused on the requirement to fill gaps in provision and not to duplicate that which already exists. What already exists has been mapped to an extent by work initiated via RDA Barossa and Country Arts SA. The RDA Barossa, ArtMusicDesign Website resource is an opportunity to link and make connections within the cultural sector, but it needs that central, pivotal hub to provide the focal point and resourcing.

The development of the Barossa’s own Unique Selling Propositions and niche offerings in the cultural sector again has potential, but takes time and expertise to promote. Is that Council’s role as an economic development initiative and responsibility? Council’s Community Plan Strategy 2.6 refers to “Support (of) a vibrant and growing arts, cultural, heritage and events sector”. Of the high profile examples already referenced in this report, Mona and the Cube are private initiatives (albeit the latter received some public funding) but creating significant inward investment into their broader economies. Bendigo Gallery is a Council operated facility and has over time, developed a niche for the promotion of the highest quality international exhibitions.

The Working Group identified Barossan Heritage experience (showcased with contemporary digital media) as a potential niche product, with a rich and varied source of experiences throughout the region and with obvious links to our food and wine culture. This would be aligned with a particular focus on aspects of musical heritage (the Hill and Son Grand Organ) and the potential for digital music production and radio. Triple B has been actively engaged, with the opportunity for them not only to be located and broadcasting as a highly visible and engaging presence in the facility, but also supporting an education, skills and training opportunity. The Barossa is seen as a place where collaboration can be achieved and is a place that people want to be – both the artists and the audiences. We need to develop strategy that builds on those unique qualities.
3. Chateau Tanunda Development

Following directly on from this is the opportunity to leverage a process that has been running in parallel to the Culture Hub development but which, until more recently, has not been aligned to it. The potential land swap between Council and Chateau Tanunda provides the direct opportunity to open up the existing Regional Gallery site facilitating expansion towards the railway line.

The Chateau development has the potential to significantly increase the passing foot and vehicular traffic along Basedow Road and raise the profile and visibility of both facilities. The inclusion of an educational and job readiness training component in the hotel project (culinary institute) again provides opportunities for collaboration across the 2 sites and venue capacity for performance and exhibition if the right conditions can be incorporated. The timing for that joint planning and discussion process and the potential for joint funding initiatives are already being considered and facilitated with support from RDA Barossa.

4. Under-utilised Assets

Part of the Big Project is to ultimately look at any legitimate asset rationalisation that may free up capacity to better manage and sustain our long term portfolio. Linked to that process is consideration of which assets are underutilised because a sustainable purpose is no longer identified, or where other activities and initiatives can support the repurposing or better activation of existing facilities. There is still work to be commenced in this area. Discussion regarding the opportunities of developing arts and culture programmes that can be used to outreach and improve services through the region in our under-utilised assets have also formed part of the Culture Hub consideration. More work is required. However, rather than allocating dedicated resource to each “spoke”, there is the potential to invest in resources that allow for transportable, “pop up” and temporary service delivery. This could be facilitated as parts of an artist or musician in residence strategy and as a requirement or condition of receiving a residency. Residencies are not necessarily just designed to attract the highest profile artists and experts; that is great if you can. Other programmes are designed to be more modest but still generate excellent content and collateral. A residency programme can be spread across numerous disciplines and a programme built up over a rolling calendar. Again this requires resource to build and sustain.

5. Resourcing

Already threaded through previous commentary; however, it is identified as the single most important and recurring theme of the development process. The Regional Gallery has functioned with the exceptional energy and commitment of volunteer effort with minimal, part time paid resourcing. There will continue to be a vital role for volunteer resources to play in an expanded and evolving facility; however, the appropriate level of specialist resourcing to programme, curate and manage the facility on the necessary full time basis, with a focus on entrepreneurial opportunity and development, will be a prerequisite to success of this venture. The modelling being developed to support funding applications takes into account a significantly higher level of resourcing for the Culture Hub. This includes operational and strategic development requirements. It will be responsible for driving content through to the regional spokes.

The success of potential operational models such as studio leasing; residencies; exhibition attraction and collection management; educational revenue development; events and function programming; content and collaborative projects; marketing and promotion are all critical skills to generate cultural tourism
outcomes into the region and in turn the cultural outcomes for our residents and local ratepayers.

Collaboration with peak bodies around the potential for partnership approaches to increase the reach and impacts of the eventual resourcing model, needs further work. RDA Barossa has been active in this space, as traditionally has Council in previous investment to kick start the shared Country Arts SA and Council Arts and Culture Officer role back in 2010.

Discussion has also taken place around the ongoing role and interface between the Culture Hub and the Barossa Visitor Centre (BVC). Is there unnecessary duplication of resourcing, opportunities for integration of the facilities, service level review and associated savings in terms of the investment in infrastructure and how it is managed?

Visitor Centres and how they and tourism services (particularly booking services) are accessed, continue to evolve and develop in an increasingly digital and online industry. The BVC continues to receive the second highest foot traffic for any Centre in South Australia next to Adelaide, but generically, visitation is trending down with more people accessing services remotely. Our Centre bucks the trends to the extent that we continue to increase the dollar spend per visitor through our facility and we have been exceptional in keeping ahead of the game with introducing strategies to raise the profile and appeal of our Centre. Its central, high street location is second to none and it has established itself as a highly regarded and valued service for our local residents, as well as our visitors, facilitating events and use of the public open space that activates the township of Tanunda and drives revenue through businesses in the town. The most recent successful grant application for international wine tourism development that allows us to fund a remodelling of the Centre, is exciting and can continue that journey of development and reinvention.

While there has not been consensus in the Working Group as to whether economies exist in an amalgamated culture and visitor service, there is not sufficient space in the BVC site for both and the loss of the Murray Street location is an issue Council would need to consider in the first instance. Others in the Working Group see the Culture Hub as part of the service offering of the BVC in a standalone capacity and that the co-location of services would potentially detract from both. The opportunity for a degree of library/heritage service sharing is articulated in item 6 below. Council will need to direct officers further if it wishes a more detailed investigation of these considerations.

6. Regional Heritage
One of the identified key themes and an area that Council has dedicated significant resource and investment during the last 3 to 5 years, culminating in the adoption of the Regional Heritage Strategy in 2016 and driven through our Library and Heritage Services.

The Culture Hub provides the opportunity to take these unique Barossa stories and experiences to the next level. A focus on a new heritage library service offering based at the facility and concentrated around digital material, access to information – a DNA profiling opportunity and ongoing archival and oral history work, could make this a unique facility in the State. Still very much based on the hub and spoke model of the Culture Hub as the landing point that then creates the sense of urgency and commitment to go out into the region and explore and dig deeper. Investment in that Intellectual Property and technology will be a pre-requisite, but the heritage, raw materials and stories are already there and accessible to us.
7. Programming
Threaded through preceding items, is discussion of potential for building a more sustainable funding model for Culture and the Arts through a new hub facility.

There are multiple and myriad options and more work needs to be done. The current concept includes the following areas that present options for programming, cost recovery; revenue generation:

- Residencies – potentially more realistically in-kind expertise to activate spaces, generate collaboration, provide or manage content, share or transfer skills (ie artist, curator, musician, designers, broadcasters, writers, thinkers etc)
- Studio space – leasing
- Exhibition – not significant expansion – linkages to Chateau Tanunda – attraction of cornerstone events and programming with associated admission charge
- Membership base / fee
- Production space – music tuition / black box space
- Broadcast opportunity
- Workshop space rental
- Event and function hire – linkages to Chateau Tanunda
- Outdoor venue hire
- Quality retail outlet
- Ticketing via the BVC
- Workshop programme revenue

8. Catering / Café Provision
Our research indicates that establishing a sustainable model for a café / catering function within cultural facilities remains one of the most challenging aspects for practically every facility we have visited and researched. They divert the most, non-productive resources to managing lease and tenant arrangements. Our concept plan does not include a café. It does make provision for facilities that allow catering for events, functions and exhibition openings etc and the capacity for existing food operators to provide pop ups, food vans etc.

The Working Group identified 2 further existing opportunities to work in partnership with the Tanunda Club and a future Chateau Tanunda Culinary Institute to ensure catering requirements can be covered.

9. Content of the Hub
Taking into account all of the foregoing, this results in a Culture Hub concept that provides:

Main building – controlled access
- Contemporary exhibition space and storage
- A music venue for performance, leveraging the appeal of niche organ recital and the Baroque and Bach genre
- Associated Green Room facilities
- Upgrades to electrics, air quality, conditioning, humidity, control lighting, storage
- Improved access for safe loading / unloading of materials
- Heritage library space
- Dedicated and accessible Soldiers’ memorial and commemoration space
- Improved retail space
- Courtyard and outdoor performance space
- Catering equipment for events and leases
- Gathering and meeting spaces
- Performance space
- Broadcast capacity / black box capacity
- Administration and meeting spaces

Annexe Building
- Studios / Workshops - artists / lessee spaces
- Studios/Workshops – community – flexible
- Residency space
- Community radio facilities
- Shared production / broadcast space

Outdoor
- Car parking
- Public art and exhibition
- Community gardens
- Future amphitheatre
- Access / egress
- Loading bays

Summary and Conclusion
In summary, the transformation of existing Gallery facilities into the Barossa Regional Culture Hub is an exciting and ambitious undertaking. Like any project of this kind, it comes with its own set of risks and challenges, and the investment both now and into the future for Council is substantial. The potential for return on this investment however, is also significant, not only culturally but economically and socially. The development reflects the increasing needs and expectations of both local residents and visitors to the region - with the current offering not living up to the Barossa’s renown as a community that so often “punches above its weight”.

Repeatedly, throughout Australia and the rest of the world, cultural facilities have proven themselves to be a catalyst for significant growth and renewal. Considering the strong and reputable brand position already enjoyed by the Barossa, combined with private and community partnerships and the “hub and spoke” model, the Barossa Regional Culture Hub has the potential to be a premiere cultural destination for South Australia. For this opportunity to be fully realised however, the project requires the bold and visionary approach the Barossa is known for, to be reflected in Council’s decision making and long-term support of this project.

The consultation process provides opportunities for broad community input into the detail of the facility and the future consideration of its footprint, visual architecture and impact on the site.

ATTACHMENTS OR OTHER SUPPORTING REFERENCES
Attachment 1 Barossa Regional Gallery Draft Master Plan - Ref: 18/6574
Attachment 2 Barossa Regional Cultural Hub – Discussion Paper June 2017 - Ref: 17/46558
Attachment 3 Barossa Culture Hub Premise – Ref: 17/87178
Attachment 4 Research Notes and Themes – Ref: 18/19583
Attachment 5 Design Brief – Barossa Culture Hub - Ref: 17/87175
Attachment 6 Barossa Culture Hub Economic / Community Rationale - Ref: 18/27052
Attachment 7 Barossa Regional Gallery Draft Community Consultation Plan - Ref: 18/27039
COMMUNITY PLAN / CORPORATE PLAN / LEGISLATIVE REQUIREMENTS

Community Plan

Natural Environment and Built Heritage
Community and Culture
Infrastructure
Health and Wellbeing
How We Work – Good Governance

Corporate Plan

1.2 work toward developing township, streetscapes, entrances and open spaces that are attractive, welcoming and maintained to an agreed level of service
2.6 Provide, promote and support community arts and cultural events, programs, attractions and services.
3.1 provide regional and local walking and cycling connections between open spaces.
3.2 ensure Council’s parks, gardens and playgrounds are accessible, relevant and safe and maintained to an agreed level of service.
3.3 Ensure Council’s sporting, recreational and leisure grounds and playing areas and associated programs meet the current need of the community to an agreed level of service.
3.9 Ensure Council facilities and assets are accessible, safe and maintained to an agreed level of service.
3.11 advocate for the allocation of State and Federal funding to maintain and invest in infrastructure within our region.
4.1 Deliver and promote health and wellbeing initiatives in line with the Public Health Plan
6.4 Ensure that decisions regarding expenditure of Council’s budget are based on an assessment of whole of life cost, risks associated with the activity and advice contained within supporting plans.

Legislative Requirements
Local Government Act 1999
Development Act 1993

FINANCIAL, RESOURCE AND RISK MANAGEMENT CONSIDERATIONS

Financial
The Master Plan is being prioritised, phased and costed as part of “The Big Project” feasibility study work with the associated costs to date taken from the approved project budget Q003.

Attachment 6 references a summary of research into the economic and social value rationale for facilities of this nature. Extract information includes comments from the United Nations Conference on Trade and Development (UNCTAD) which now recognises “creative industries as a new dynamic sector in world trade. While creative industries are often micro businesses or small to medium sized enterprises that focus on local markets, they can develop into powerful economic clusters, helping to drive economic growth.”

Resource
The project management work now falls within the scope of “The Big Project” with dedicated input from Director, Community Projects. Consultation and promotion support from the Communications and Marketing Officers.

**Risk Management**
The purpose of bringing this report to Council for the endorsement of the draft updated Masterplan at this point, is to seek broader input from the regional community in addition to that achieved via the Working Group and Stakeholder Group; flag any issues and concerns arising so that they can be addressed within future iterations of the Plan and ensure that the outcome is aligned as far as possible with community expectations.

**COMMUNITY CONSULTATION**
As detailed in the draft Community Consultation Plan – Barossa Regional Culture Hub Master Plan ref: 18/27039 (refer Attachment 7). The Plan considers the challenges of consulting across the region for this project and suggests a diverse, expert panel approach to work through the opportunities and issues arising from a facility of this nature that can be filmed and replayed throughout regional venues, as well as the tried and tested approach of Open Forums and Drop-in sessions and attendance at high profile community venues.

A suggested Concept Overview to assist the process is also in the development stages and presented for information as Attachment 8.
Historical Culture
Honouring spaces. The essence of where Barossa culture came from captured in photographs, historical stories, literature, examples.

Today's Culture
Nurturing spaces. Tell cultural stories about today's artists and musicians through arts, crafts and performance.

Growing Culture of Tomorrow
Spaces that grow, inspire and flourish the creativity and skill development of the Barossa people.
1. History interpretive / storytelling
2. Co-working space
3. Digital library
4. Library - books, literature
5. Tickets, Administration
6. Gallery
7. Performance hall
8. Hall building, organ
9. Staff room / kitchen
10. Storage
11. Greenroom
12. Amenities
13. Bar and catering service
14. Figurative sculpture / paving
15. Soldier's memorial
16. Retail security screened or alarmed
17. Outdoor community market space
18. Breakout spaces / Courtyards
19. Meeting rooms
20. Digital studio
21. Artist in residence studio
22. Artist residence
23. Multi-purpose studio / wet workshop
24. Studio kitchenette + washroom
25. Multiple practice rooms
26. Multiple lettable artist studio spaces
27. Carparking
28. Community orchard
29. Play space / picnic area / outdoor performance space
30. Deliveries
31. Bikeway sculpture
32. Bus parking
33. Community gardens
34. Community orchard

LEGEND

Note: Design assumes land swap agreement. Final plan subject to reconfiguration based on boundaries.
OVERVIEW

The development of a Barossa Culture Hub has been discussed a number of times over the last 10 – 15 years. Now as The Barossa Council contemplates its long-term community infrastructure and facilities plan as part of its “Big Project” initiative, the potential for a Barossa Cultural Hub has emerged again.

This discussion paper is designed to inform the conversations relating to the development of a Regional Cultural Hub. It provides insight into previous proposals that have been put forward, outlines cultural facilities situated within the region and gives an overview of current trends in relation to arts, cultural and heritage facilities and funding.

The discussion around the development of a new Arts and Cultural Hub should be framed within the context of the community’s desire for quality and authenticity and whilst previous discussions and the trends are relevant, within arts, culture and heritage there is always an appetite for innovation and the redefining of services and facilities.

EXISTING ARTS AND CULTURAL FACILITIES

The Barossa region has a range of existing cultural facilities and services. Many of these are owned and operated by Council, others are owned and managed by community organisations or similar. *These facilities and services include the following:

Barossa Council Facilities and Services

- Ten Institutes and Halls located throughout the community – owned by the Barossa Council with some managed by community groups
- The Barossa Regional Gallery – established in 2006
- Five Library Branches, which supports the Regional Heritage Network
- Local history rooms situated at the Nuriootpa Library
- Barossa Visitor Centre Interpretive Space – within the Visitor Centre in Tanunda
- Barossa Sculpture Park – located on Menglers Hill
- Staff employed by the Barossa Council across Library Services, Youth Services, Disability Services and Community and Cultural Services

Community and Privately Owned/Manged Facilities and Services

- The Barossa Arts and Convention Centre – owned and operated by Faith Lutheran College
- Lyndoch Local History Rooms – small gallery and services situated within the Lyndoch Library and operated by the Lydoch Historical Society
- The Barossa Museum – owned and operated by the Barossa Archives and Historical Trust
Mount Pleasant History Rooms – situated within the Mount Pleasant Hall and operated by the Mount Pleasant Historical Society

• Williamstown Historical Society Rooms – situated within the Williamstown Hall

• Luhrs Cottage – owned and operated by the Luhrs Cottage Preservation Society

• Lillefield Gallery – situated in Eden Valley, owned and operated by a community group

• Machinery Preservation Society – situated at the Angaston Railway Precinct and managed by the Barossa Machinery Preservation Society

• Stellar One Recording Studio in Tanunda

• Various gallery spaces situated within wineries and other privately owned facilities.

Regional Arts and Cultural Facilities (located outside of municipality)

• Gawler Connect Hub – still under construction but will include a multipurpose facility that is suitable for performances, exhibitions and workshops, a dedicated heritage gallery, archive and research facility, a youth space and a digital hub

• Kapunda Community Gallery [http://www.kapundagallery.com]

• Shedley Theatre in Playford [http://www.theshedley.com.au]

• JamFactory at Seppeltsfield – Gallery and Studios

*Council acknowledges that this is not a definitive list and further mapping and other gaps may be identified as the project progresses.

Barossa Regional Gallery physical aspects

The venue is located at 3 Basedow Road Tanunda and features two formal “white wall” gallery spaces with professional gallery lighting and an auditorium. The Hill and Son Grand Organ is situated on the stage at the southern end of the Auditorium. It is built into the stage with a third of the organ’s mechanics installed below the stage. The organ’s internals can be viewed from the multi-purpose room under the stage, which is also used as a meeting space by the Liedertafel. There are several other spaces in the venue including two storerooms, a domestic style kitchen, a retail area and an informal office space. There are two dressing rooms and a store/meeting room which are not currently utilised due to structural or access issues.

PREVIOUS ARTS AND CULTURAL DEVELOPMENT PROPOSALS


The Barossa Arts Hub was proposed in 2008 by the Barossa Arts Council to be established at the former Barossa Council Offices on Washington Street. An Arts Hub Working Party collaborated with Consultants to develop a high level strategic proposal, which is available for perusal and details proposed facilities, stages of the development, staffing, a governance structure and financial analysis

The proposal aimed to see the retention of the vacated Council Office building in Angaston, as community asset and for it to be transformed into an innovative cultural space that strengthened the arts and cultural community within the Barossa and link it with key regional strategic drivers including across social, wellbeing, economic, tourism and wine sectors.

The proposal did not move forward and whilst the merit of its value was recognised by the Barossa Council other projects and initiatives were prioritized over the Barossa Arts Hub and the Council eventually sold the
In direct response to the community interest generated by the Barossa Arts Hub proposal, The Barossa Council invested in a two-year full-time arts and cultural development position in partnership with Country Arts SA from 2009.

The vision for the facility was

“To establish an independent not-for-profit, well-managed, coordinated and self-sustaining hub to nurture the growth of an interactive arts environment including an innovation/creativity incubator in the Barossa region.”

The proposal aimed to capitalise on:

- The existing arts and cultural community and the desire for arts and cultural services to complement the wine and tourism industry
- Potential funding available from the Federal and State Governments, which supported major infrastructure developments
- The availability of a significant asset in the form of the Barossa Council Offices that had become vacant with Council’s business operations relocating to a building in Nuriootpa.

The Barossa Arts Hub:

- Aimed to be business-oriented and self-sustaining over the long term, delivering a range of services that nurture arts and creative enterprise in the Barossa
- Proposed a hub and spoke model, using other venues and facilities in the region with a home base in Angaston.
- Proposed a facility that moved beyond a traditional performance or exhibition space and foster active participation and the development workshop programs, artist residencies, sound and digital arts facilities, shared creative spaces, studios, creative enterprises and café and retail space.
- Included the establishment of a Barossa History Archive, which preserved significant cultural materials and the housing of the Angaston Library Branch.
- Aimed to cross a range of portfolios and sectors including youth, health and wellbeing, education, business growth and tourism.
- Focused on attracting visitors and building its reputation as a significant cultural facility on a state and national level.
- Proposed a three year financial plan with income and expenditure of xxx and xxx

Barossa Regional Gallery Re-development in Tanunda – 2013

With the release of funds through the Federal Government’s Regional Development Fund Council considered a range of large-scale infrastructure projects, which would meet the current and future needs of the community and could be “shovel ready” within the Federal Government’s timeframes. A proposal to re-develop the Barossa Regional Gallery as a Regional Cultural Hub was considered with some broad concepts considered and limited community consultation undertaken.

The proposal included the expansion of the current facility to increase access and capacity and transform the nature and purpose of the space to offer more active and innovative cultural experiences. It was pitched as a significant centre for the cultural needs of the Barossa community but also as a premiere venue that would attract visitors to the region – offering a unique and memorable experience for tourists.
Critical to its success of the re-development was the inclusion of a hub and spoke model, which saw the venue as an attraction for visitors in the first instance but also as a platform for directing people to other cultural facilities in the region through the use of storytelling, interpretation and digital media. As a premier facility it needed to leverage its capacity to attract visitors to strengthen the cultural facilities and attractions located across the Barossa region.

The proposal was supported by Council in principal and an EOI was submitted but did not make it past the first round of scrutiny in the funding process, which saw other regional infrastructure projects prioritised to proceed to the full application stage.

Documentation, which outlines the re-development proposal is available for perusal with the an overview of the key themes summarized below:

**Key Themes / Objectives**

- Transforming the existing space from a passive to an active place, where people go to enjoy an experience that is authentic, unique and interactive – and unlike anything else in Australia.
- To provide a Cultural Hub for the region that celebrates, acknowledges and preserves local history and encourages development of cultural products and content which is innovative and unique.
- To provide visitors to the region with a high quality cultural experience that complements their interaction with other tourism experiences and products.
- To engage a range of community and business groups to showcase the region and support their goal to promote Barossa culture and heritage.

**Potential Facilities**

A range of potential facilities and program opportunities were discussed as part of the proposal and during the initial consultation. The potential to relocate the Tanunda Library Branch to the Gallery and re-shape it as a local history facility was indicated, which would have freed up space for both the Visitor Centre in Tanunda and the Nuriootpa Library Branch. Other possibilities included:

- Interactive interpretive displays which convey the Barossa Story
- An arts incubator which provides studio and workshop facilities
- Story Bank - a contemporary Storytelling and Heritage facility, which could include the re-location of the Local History Rooms from Nuriootpa to Tanunda.
- An Artist / Thinker in Residence facility with the potential for short and long term residencies in design, music, art and heritage.
- A range of gallery spaces for heritage and visual art displays some of which would be semi-permanent and others temporary.
- A flexible live music venue providing a small – medium space for live music performance from local and touring musicians and the Hill and Son Grand Organ.
- A civic space for meetings, events and forums.
- A Café / Restaurant facility which showcases local food and wine.

**Consultation**

The general response through consultation was positive. Many supported the redevelopment in principal and recognised that a number of needs in the community could be fulfilled through the establishment of a Cultural Hub, including the need for workshop and studio spaces, an industry standard historic archive and the need for more civic meeting spaces. Naturally there was anxiety over Council expenditure that also
emerged with some residents that completed a survey about the project indicating their concerns over the use of rates on a project of this nature.

Support letters were received from the Barossa Grape and Wine Association, Creative Barossa (Barossa Arts Council), the Tanunda Town Committee, Tourism Barossa and articles about the proposal appeared in the Leader and the Herald.

Barossa Arts and Culture Think Tank - 2013

As the South Australian Tourism Commission’s marketing focus in 2013, there was a desire to bring a range of stakeholders and community members together to discuss arts and cultural opportunities. The Barossa Arts and Culture Think Tank was presented in 2013 with approximately 70 people from across the Barossa and Light Council areas attending. The focus of the discussion was how arts and cultural activity could leverage of the momentum created through the SATC advertising campaign and the connection between business (particularly tourism) and arts and culture.

Several speakers presented at the Think Tank, which was lead by The Barossa Council in collaboration with a working party made up of community members and representatives from RDA and Creative Barossa. A brainstorming session was included in the event with participants offering up a range of suggestions and recommendations regarding arts and cultural development. The event was the impetus for the development of the Art Music Design Website, which RDA developed in conjunction with Creative Barossa, the development of an “Arts” Membership through Tourism Barossa and further development of arts, cultural and heritage information at the Visitor Information Centre.

The following key themes were identified during the Think Tank discussions:

- Capitalise on existing strengths – heritage, culture and creative experiences.
- Improve communication and capacity to spread the word both for locals and visitors
- Using technology better in cultural tourism opportunities
- Increase activity with diverse array of experiences including events and workshops
- Need to develop arts, culture and tourism strategy which enables prioritising of actions to improve capacity

Interestingly, the themes focus very much on activity including story telling, heritage and arts trails, festivals, workshop and music programs and better communications, rather than venues or infrastructure. When drilling down into the notes from the event however, there is mention of venues/infrastructure including the following:

- Under-utilisation of existing venues
- Barossa Artist’s Space that can nurture arts and heritage development for the region including
  - A place for artists to congregate and share
  - A place for artist residencies
  - Studio spaces
- Suitable venues for live music
- Improvements to existing infrastructure development

Regional Gallery Planning Discussion - 2015

Whilst this information is not attributed to a formal proposal, it details the most recent discussions undertaken in relation to the re-development of the Barossa Regional Gallery. A planning and
development day was conducted in May 2015 with a range of stakeholders to discuss strategy, current operational issues and possibilities for the future.

In relation to the Barossa Regional Gallery, participants that participated in the planning day offered the following long-term vision:

- The Gallery will be a vibrant and interactive space where people could enjoy both passive and active cultural experiences.
- It will be known for visual arts, performing arts and music.
- There will be facilities and programming that engages young people.
- The Gallery will be a significant tourist attraction and work closely with other tourism operators in the region to provide an integrated cultural experience.
- An integrated digital presence will be developed connecting people before, during and after their visit – including bookings and promotions, interpretive installations and evaluations.
- It will be a repository for significant heritage items and provide access to local history resources and archives – and encourage interaction with external heritage experiences.
- There will be an extensive organ music archive and interpretive display about the organ.
- It will be a place of learning, art, history, music and culture – workshops, programs and research.
- The Gallery will be called Barossa Art and Music (BAM)
- There will be a range of flexible spaces including
  - A café with local fare
  - A bijou theatre
  - Digital suite
  - Workshop and studio rooms
  - Learning and rehearsal rooms
  - Luxury Auditorium
  - Commercial kitchen
  - Green rooms
  - Permanent and temporary exhibition spaces
  - Interactive interpretive walls
  - Dedicated memorial space
  - Writer’s atrium
- There will be a captivating exterior that makes it stand out from the street.
- It will be a hub of cultural activity where people come to socialise and interact with each other – a meeting place.
- There will be an innovative program, which features theatre, music, visual arts and heritage and include workshops and artist residencies.
- The Gallery will support creative industries and the economy of the region through cultural tourism.
- A full team of professional staff will manage the facility including a highly sought after Artistic Director.
- It will be a sustainable facility with a strong private / public funding base.

Of the ten recommendations included in the Planning and Development Day report the following are relevant to this discussion:

1. Be Brave – Invest, Lead, Take Some Risks and Aim To Be Cutting Edge: The Barossa Regional Gallery has the potential to be a state of the art destination facility that aligns with the world-class reputation the Barossa Valley enjoys. It has a population in excess of one million people to draw on within a 100km radius – new visitors, new customers and new investors. The Gallery could lead a cultural renaissance for the region, heralding the vibrancy, heritage and creativity of the Barossa and South Australia as a key economic force.
3. Think Innovation and Activation: Gone are the days where people are satisfied with a passive experience, immersive, unique and interactive activities are preferred, which requires a creativity and innovation to implement. Looking at how the Gallery connects to place and its role in celebrating, activating and preserving culture is vital. Activity breeds activity!

CURRENT ARTS AND CULTURAL FACILITY – INDUSTRY TRENDS

Overview

Arts and cultural facilities are everywhere – literally! The nature, quality and governance of these types of facilities varies considerably throughout Australia but their role and value in contemporary Australian society is clearly evidenced by the continued investment provided by local, state and federal government and form private and philanthropic sources.

With that said however, access to large pools of funding for these types of facilities has reduced significantly and new facilities are often designed to fulfil a range of needs – on a civic and economic level as well as a cultural level. Large-scale infrastructure projects rely on multiple funding sources and their role in fostering economic growth and jobs development are the primary drivers for facilities along side a range of other things such as cultural vitality and community wellbeing.

In the 2015 National Stronger Regions Funding Round of the 111 successful applications only two included the development of cultural facilities; the Gawler Connect project; and the development of a Cultural precinct in the City of Casey in Melbourne’s east. Both of the projects were required to reflect in considerable detail the economic value of the facilities and both projects entail the development of a diverse array of facilities – not just arts and cultural infrastructure.

Funding for larger for arts and cultural infrastructure continues to be available from time to time through Federal funds such as the Building Better Regions Fund (http://investment.infrastructure.gov.au/funding/bbrf/index.aspx) and the State Government’s Shared Fabrication Spaces Infrastructure Fund (http://www.greenindustries.sa.gov.au/shared-fabrication-space-infrastructure-grants) but it is very competitive and it will often rely on leveraging arrangements, where one funding body will only contribute if money from other sources is included in the bottom line.

Key Issues and Trends

The following summarises current issues and trends within the arts and cultural sector pertaining specifically to facilities:

- **Dual-purpose facilities and precincts are the norm.**
  Very few public arts and cultural venues, which are owned, developed and/or managed by government are single purpose. With the exception of premiere capital centre cultural facilities such as State Theatres or Galleries, most venues incorporate dual purpose with galleries, libraries, community and civic centres, theatres and visitor centres situated together within the facility. And those with a singular purpose often reside within a precinct. Like all public infrastructure projects, particularly in regional areas, the aim is for venues to be versatile and accessible across a range of needs.

- **Need to be valued across economic, social and cultural areas.**
  Arts and Cultural facilities need to reflect their value to the community across economic, social and
cultural areas. Their role in attracting visitors, generating jobs, attracting visitors and encouraging spending are just as important as contributing to the cultural and wellbeing of the community.

The push towards creative industries, due to the measurable economic value of these, by state and local governments within the Arts and Cultural sphere is emerging as a strong driver in state and federal arts strategies. Data around the value of arts and cultural facilities on an economic level is limited but available.

- **Diverse governance models in place**

  In South Australian regional areas a range of diverse governance and management models are in place for arts and cultural facilities. Many galleries for example are developed and managed by the community and involve a dual community/council delivery model. Larger communities such as Port Augusta, Murray Bridge and Mount Gambier are owned and operated by the Local Council. In Victoria and New South Wales many galleries and performing arts centres are developed by Council’s with state and/or federal government funding support and ongoing operational funding is offered through three-year funding agreements. For example Wodonga Arts Space receives annual recurrent funding of $40,000 per year, Burrinja Cultural Centre (Yarra Ranges Council) receives $170,000 annual recurrent funding and Horsham Gallery receives $90,000 annual recurrent funding.

  In South Australia, Country Arts SA, as a statutory body of the State Government has the management responsibilities for five performing arts centres throughout SA including Whyalla and the Riverland and one gallery space in the Riverland, which they are currently re-purposing.

- **Integrated design is imperative along with ongoing operational costs.**

  The development of new facilities is reliant not only on quality infrastructure but good governance and innovative programming is also imperative. It is not just about bricks and mortar but the principle purpose of the facility and how this will be achieved relies on an integrated approach where the activities programmed within the facility and how these are managed and funded is just as important as the building itself. Long-term operational costs must be considered when developing new facilities.

- **Arts and Cultural Facilities rely on Public Funds to stay afloat.**

  Cultural venues are subsidised by public or private funds – very few (if any) are fully sustainable through the income earned from their services. Some do better than others but ultimately funding through a government, community or philanthropic source is required to subsidise income. There are some social enterprise or Artist Run Collectives (ARC), which can be sustainable long term but there is often a significant volunteer contribution or other subsidy such as the provision of a building by Council for these to be successful.

**Sector Facts and Figures**

- Operational funding for cultural facilities in SA is virtually non-existent. A number of venues are managed and supported by Country Arts SA (CASA) but these are fixed and CASA are continually looking to local government for financial and in-kind support to help sustain these venues and the services they provide.

- There is a heavy reliance in the SA Galleries and Heritage Sector on Volunteers - average of 2000 hours per year provided by volunteers in each facility – particularly in regional areas.

- Australia’s creative industries contribute more than $90 billion to our economy annually in turnover, added more than $45 billion to GDP and generated annual exports of $3.2 billion.
• The United Nations Conference on Trade and Development (UNCTAD) now recognises creative industries as a new dynamic sector in world trade. While creative industries are often micro businesses or small to medium sized enterprises that focus on local markets, they can develop into powerful economic clusters, helping to drive economic growth.

• Every dollar in turnover generated by creative industries (i.e. initial revenue stimulus) results in 3.76 times the total revenue for all other industries in the Australian economy.

• 85% of Australians believe art enriches their lives.

• 95% of Australians were involved with the arts in the last 12 months (covering visual arts and crafts, music, theatre, dance and literature, community and Indigenous arts)

• 89% of Australians believe art is an important part of education

• In 2009, 11 million people visited an art gallery. To give that number context, it’s more people than went to the AFL and NRL combined.

• As an industry, the arts employs more people than mining does.

• The total composite multiplier is 1.5, meaning that for every 10 direct FTE jobs at Newcastle Gateshead (UK) Cultural Venues an additional 5 indirect and induced FTE jobs were created in the regional economy.

• Since opening in 2009, with a construction cost of $8.5 million, the Wangaratta Performing Arts Centre has generated significant additional economic activity in the region including:
  
  o Regional visitation has increased by approximately 5,200 persons per year associated with arts performances, conferences and events. As a consequence, regional visitor spending has increased by around $1.6 million (direct and indirect) per year, benefiting a wide range of regional businesses.
  
  o In 2011/2012 for every dollar of operational subsidy provided jointly by State and Council, $1.80 was generated for the regional economy.
  
  o The capital cost of the new centre will have been repaid, from additional economic activity in the region at the end of 2014, which is just over five years after completion.

• “The Bendigo Effect” is a phrase coined around the massive cultural and economic success of the Bendigo Regional Art Gallery. With ongoing investment, risk-taking and re-development the Gallery has gone from 14,000 visitors per year in 1996 to over 300,000 per year and attracts international exhibitions. One of their largest exhibitions to date was the Grace Kelly exhibition. Data from that exhibition indicates:
  
  o Of the 124,715 out-of-region attendees at the Grace Kelly exhibition, more than 99,840 (80.0%) were primarily visiting Bendigo because of the exhibition whilst a further 2,041 (1.6%) extended their planned length of stay.
  
  o Therefore, the economic impact of the Grace Kelly exhibition on the Bendigo economy is estimated as being more than $16.31 million.
• Australia Council Strategic Plan A Culturally Ambitious Nation 2014-2019
• South Australian Strategic Plan (SASP)
  http://saplan.org.au
• South Australian Tourism Plan 2020

Sources

• Valuing Australia’s Creative Industries 2013 Final Report published by Creative Industries Innovation Centre
• CIIC - Valuing Australia’s Creative Industries 2013
• Arts Facts
• Newcastle Gateshead Cultural Venues Economic Impact Assessment 2013 – 2014
• Economic Investment in the Wangaratta Performing Arts Centre
• Demonstrating Impact Public Art Museums 2013
BAROSSA CULTURE HUB PREMISE

OVERVIEW

The Barossa Council, as part of its “Big Project” initiative is investigating the viability of and need for a Regional Culture hub for the Barossa. The Tanunda Soldiers Memorial Hall, which currently houses the Barossa Regional Gallery and the Hill and Son Grand Organ, is the preferred site for the Hub with a range of options and ideas being discussed. Existing arts, culture and heritage activities and infrastructure and the value of arts and culture across a range of areas, including wine and tourism, education and wellbeing are being considered.

A Working Group has been established to discuss the prospect of a Cultural Hub and develop a foundation for further consultation and concept development. Past proposals for arts and culture developments have been reviewed and the current offerings both within the Barossa Council and surrounding region have been considered. The Working Group has grappled with questions including “Why do we want a Barossa Culture Hub?” and “What will it look like?” to establish a broader vision for the project and imagine the potential value and impact for locals and visitors to the region.

Further consultation and feasibility work will be undertaken in the coming months and an architectural designer will develop a concept based on the working group discussions.

The following information details the premise for a Barossa Culture Hub, developed by the working group and articulates the key themes and purpose for the facility.

A Barossa Culture Hub is not about duplicating activities or buildings that already exist. It’s about actively filling in the gaps and telling a powerful story that connects people to what is already happening culturally in our region.
# The Barossa Culture Hub

## Key Themes

<table>
<thead>
<tr>
<th>Music</th>
<th>Heritage</th>
<th>Art + Creativity</th>
<th>Participation + Collaboration</th>
<th>Creating Links</th>
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</thead>
<tbody>
<tr>
<td>Building on unique organ, choral and Lutheran heritage, UNESCO City of Music and Song Room Concerts for local and international audiences.</td>
<td>Celebrating Aboriginal, German and English heritage from both an historic and contemporary perspective.</td>
<td>Art + Creativity: Interpretation &amp; Innovation</td>
<td>Active experiences, involvement in culture, local history research and preservation.</td>
<td>Sharing information and encouraging collaboration between community and business.</td>
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</tbody>
</table>

## Competitive Positioning

- **To maintain the Barossa’s reputation as a premier tourist destination and diversify our tourism offer – providing more reasons for people to visit.**

## Growth Opportunities

- **Contribute to the economy through a culture of creativity and innovation and take advantage of unique cultural characteristics, undiscovered gems and hidden treasures.**

## Preservation

- **Engagement with stories, places and artefacts to ensure they are protected, celebrated and enjoyed by future generations.**

## Wellbeing

- **Providing opportunities to interact with culture is essential for community health and wellbeing.**

## What Will It Look Like?

<table>
<thead>
<tr>
<th>Striking</th>
<th>Flexible &amp; Accessible</th>
<th>Specialised</th>
<th>Expansive</th>
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</thead>
<tbody>
<tr>
<td>Combining heritage and contemporary architecture.</td>
<td>Multi-functional facilities and resources that people of all abilities can use.</td>
<td>Exhibition, studio, performance, research, storage and meeting spaces with appropriate tech and resources.</td>
<td>Expansion of existing spaces and capitalising on existing strengths.</td>
</tr>
</tbody>
</table>

## What Will Happen There?

<table>
<thead>
<tr>
<th>Making</th>
<th>Preserving</th>
<th>Innovation</th>
<th>Promotion</th>
<th>Learning</th>
<th>Engagement</th>
<th>Support</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artisan wares, music, artwork, connections.</td>
<td>Research and interpretation of stories and the restoration of artefacts.</td>
<td>Development of creative industries and collaboration between arts, business and tourism.</td>
<td>Encourage people to engage with other cultural, heritage and retail offerings.</td>
<td>Education programs, workshops and residencies.</td>
<td>Exhibitions, performances, research, participation.</td>
<td>Existing organisations and events to improve content and visitation.</td>
</tr>
</tbody>
</table>

## Who Is It For?

<table>
<thead>
<tr>
<th>Visitors</th>
<th>Businesses</th>
<th>Schools</th>
<th>Artists</th>
<th>Community</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tourists and visiting family and friends.</td>
<td>Local and regional businesses wanting to engage culturally.</td>
<td>From the region and further afield.</td>
<td>Local and visiting to create, learn, work and collaborate.</td>
<td>The Barossa Community whose culture is reflected within the space.</td>
</tr>
</tbody>
</table>
### Theme / Component: Purpose / vision of facility – what is it

<table>
<thead>
<tr>
<th>Location</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Murray Bridge</td>
<td>“Bringing the arts to our region, showing the arts of our region.” Gallery and Town Hall, retail shop</td>
</tr>
<tr>
<td>Horsham - c$20 million</td>
<td>Support the opportunity for Horsham to become a significant cultural destination and build competitive advantage in attracting families, professionals and new business development to the region. Gallery, event/flat floor (town hall) space / performing arts theatre, restaurant, workshop, meeting room,</td>
</tr>
<tr>
<td>Barossa Cultural Centre - Gawler</td>
<td>A vibrant community cultural centre in the Dandenong Ranges with a clear creative and cultural development vision for the region: “Building Community through Arts.” Gallery spaces, artists studios, 400 seat theatre, black box, kids spaces, rehearsal, making and meeting spaces, community cultural development programs, museum collection management, live music, Indigineous cultural garden and café/bar.</td>
</tr>
<tr>
<td>Regional Art Gallery - Barossa</td>
<td>Australia’s largest and most impressive regional art museum. Emphasis on 19th century European art, Australian art from 1800’s and Australian contemporary art. Cemented its reputation for presenting innovative international exhibitions and a dynamic and varied suite of public programs and events as its unique selling proposition.</td>
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</tbody>
</table>

### Studio Spaces

- No studio spaces but a workshop space that is upstairs and used for a range of public programs including art classes.
- No studio spaces but large and somewhat sterile workshop room that artists and groups hire out.
- Also used for meetings and Gallery run workshops.
- No natural light.
- Limited engagement from the artistic community.
- Felt like meeting room space and storage area rather than vibrant and creative space.
- Officers supportive of TBC approach of separately accessible workshop space and the opportunity provided for artistic collaboration. Will provide a more marketable and sustainable growth opportunity if people can access independently.
- Studio spaces that are an important part of the overall facility.
- Integral to their role of nurturing artists careers and the nature of their facility within the broader Yarra Ranges Council cultural resources.
- Vital to have activity within the facility and provides opportunities for collaboration.
- About to redevelop the internals and will be improving the layout and style of the studio spaces.
- Taking advantage of every possible space for studios and matching artists with the space – including a sound artist in the basement, where he can make no artist studios but collaborations with LaTrobe University who have a facility across the road.
- Further plans to work with LaTrobe and build this relationship – focusing on their collection and also having residencies.
- City of Creative Spaces brochure outlining all of the Bendigo’s creative spaces which does include some artist studios.
- See creative and ROI value of vibrant studio space culture – like our layout and separation of spaces.
- Large workshop space that will be used by artists and groups.
- Current redevelopment is helping to increase visibility and access of the workshop space.
- Outdoor terrace added, which will be adjacent to the workshop space.
- Existing competition but important to the vision of creating an active space.
- Perhaps a dedicated music suite will be important if focus on Live Music as a key theme.
- Adapting the McLaren Vale /Burrinja models.
- Balancing revenue generation and community programming spaces.

### Notes:

- Contemporay Heritage Centre – the launch point for journeys through a truly regional Barossa culture experience – digital emphasis.
- Outreach Models - Hub and Spoke.
- Heritage.
- Arts.
- Music/radio.
- Diverse musical/sound destination – live music incubator.
- Organ.
- Baroque / Bach.
- Radio.
- Live Performance.
- Recording.
- Gallery and Art practitioners and education (residencies promote outreach to other activate other community facilities).
- Barossa Brand Drivers addressed by the initiative – how does it measure up?
<table>
<thead>
<tr>
<th>Theme/Component</th>
<th>Murray Bridge</th>
<th>Horsham, 20 minutes</th>
<th>Burwood Cultural Centre, Upwey</th>
<th>Ararat Regional Art Gallery - $7.35 million</th>
<th>Barossa</th>
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</thead>
<tbody>
<tr>
<td>Residencies</td>
<td>No residency facilities on site and suggested that is the one thing they would do differently if they were re-developing</td>
<td>No artist in residences on site but some programs see the gallery working closely with artists in creating a body of work relevant to the local community e.g. upcoming exhibition with Dave Jones. Private developer from Malaysia looking at creating a 5-star artist residency location as part of a riverside development. Lots of challenges in relation to this but potential to be an exceptional and sort after residency if and when it is completed. Recognition from Council in relation to value of this type of facility. Capitalising on their position in between Melbourne and Adelaide and connections with artists / architects Suggestion to visit Tweed Gallery – Margaret Olie Centre and check out their residency</td>
<td>No formal residency program but feels as though the studio program has elements of an “ongoing” residency program with artists creating work for particular programs within the facility. Saw value in Artist and curator in residence (thinker in residence, writer in residence) approach as a means of generating Outreach activity in the region – so requirement of residency to develop and deliver program(s) in other “spoke” locations – opportunity to activate under utilised spaces / assets and engage community in the arts.</td>
<td>The relationship with LaTrobe may bring Artist Residency opportunities in the future. New Community Arts facility opening in Bendigo that will most likely cater to this need more. Saw value in Artist and curator in residence (thinker in residence, writer in residence) approach as a means of generating Outreach activity in the region – so requirement of residency to develop and deliver program(s) in other “spoke” locations – opportunity to activate under utilised spaces / assets and engage community in the arts.</td>
<td>No ongoing artist residency capacity in the community Focus on Textiles in terms of collection and potential to develop textile residencies in the future.</td>
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<td>Artist</td>
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<td>Artist</td>
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<td>Writer</td>
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<td>Writer</td>
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<td>Curator</td>
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<td>Thinker</td>
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<td>Actor</td>
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<td>Radio / Triple B</td>
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<td>Radio / Triple B</td>
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- Noise easily without bothering others. *Black box space* Screen based, digital artists – don’t need dedicated workshop space or justify cost – use hot desk approach. Some there to feel connected with others, opportunity for collaboration.
- Community garden established beside the shared workshops pace.
- Use of studios is with 12-month license agreement with the option of an additional 2 years and important to have change over to keep vibe fresh, engaging. $85 per week fee.
- Application process to have a studio and expectation that they are present for at least 18 hours over at least 3 days in a week.
- Interspace offered that is less private at $65 per month
- 3% uplift per annum. Original rates were based on 50% of local commercial rate.

- No ongoing artist residency capacity in the community Focus on Textiles in terms of collection and potential to develop textile residencies in the future.
- This has the potential to be a unique component of the Barossa Hub offer.
- The residencies can be focused on particular themes to help build the reputation of the facility as well as others.
- Great opportunity to attract national and international artists of interest.
- Opportunities in retiree market – art residency experience.
- Important to have varying lengths of artist residencies – long periods of time are challenging for some.
- Bundanon residencies are down to 11 Days.
<table>
<thead>
<tr>
<th>Theme / Component</th>
<th>Murray Bridge</th>
<th>Horsham - $20 million</th>
<th>Burrinja Cultural Centre, Upwey</th>
<th>Barossa program in the Nancy Fairfax Gallery.</th>
<th>Ararat Regional Art Gallery - $7.735 million</th>
<th>Barossa</th>
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<tr>
<td>Theme / Component</td>
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<td>Community Access</td>
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<td>Full time Director, who looks after the Gallery and the Performing Arts</td>
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<td>3 further full-time staff + Casual Staff to support activities</td>
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<td>10 Gallery Volunteers</td>
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<td>Amateur Theatre group provided support for performing arts shows</td>
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<td>Approximately $335k invested by Council annually for Gallery and $165k for Performing Arts</td>
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<td>No Café</td>
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<td>Approximately $60k income or Visual arts and $45 for performing arts</td>
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<td>Town Hall and Gallery</td>
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<td>Full Time Gallery Director</td>
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<td>Full Time Curator</td>
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<td>0.9FTE Education Officer – funded through Creative Victoria</td>
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<td>Approximately $550k for Gallery program with income of around $50k.</td>
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<tr>
<td>Funding provided for re-development before the plan or community engagement undertaken.</td>
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<td>Approximately $500k annually expenditure</td>
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<td>60% Council and 40% provided through</td>
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<tr>
<td>three-year funding agreement with Creative Victoria ($170k per year)</td>
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<td>7.4 FTE which includes 3 Full time staff including Exec Director, Venue Manager and Curator</td>
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<td>Approximately 35 volunteers – also use for openings and so have to have requisite number of RSAs if there is no café or linking in with café operator.</td>
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<td>3 Gallery spaces – all connected but can be used separately</td>
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<td>Small retail space in foyer</td>
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<td>$2 million expenditure per annum</td>
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<td>$7 million in bequest fund that is used to fund things that are less conducive to Council’s spending expectations e.g. o.s travel for Director</td>
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<td>Impact assessment undertaken regularly with approximately 500 people interviewed to Leased Café</td>
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<td>Full time social media role implemented recently as a “pilot”</td>
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<td>2 Gallery Staff – Gallery Director and Gallery Officer</td>
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<td>Casuals and Volunteers</td>
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<tr>
<td>Approximate annual expenditure for gallery $250k + $300k for PAC</td>
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<td>$20k income for gallery and $50k for PAC</td>
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<td>$90k annually from Creative Victoria</td>
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<td>Significant funds provided for re-development through the state government – some of which was an election promise.</td>
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<td>Employment opportunities</td>
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<tr>
<td>Technical / heritage skills mix for library staff</td>
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<tr>
<td>Cost modelling required</td>
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<tr>
<td>Volunteer cohort</td>
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<tr>
<td>Administration from Nuriootpa Office – to be modelled</td>
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<tr>
<td>Triple B resources</td>
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<tr>
<td>Triple B as a resident station provides opportunity for direct / real time access to the regional community, outreach, skills and education development, recording and programming activities – interstate practitioners saw this a real opportunity / plus point. Live, open and highly visible broadcasting provides direct activation of the space.</td>
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<tr>
<td>Approximately 10,000 visitors per year</td>
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<td>20,000 visitors prior to upgrade in the Gallery but the numbers</td>
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<tr>
<td>Approximately 23000 visitors per year</td>
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<tr>
<td>Some criticism from local artists suggesting there is not enough</td>
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<tr>
<td>Open 7 Days per week</td>
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<tr>
<td>Insert current and projected numbers – modelling work</td>
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<tr>
<td>Theme / Component</td>
<td>Murray Bridge</td>
<td>Horsham - 20 minutes</td>
<td>Bunyarra Cultural Precinct, Upwey</td>
<td>Ararat Regional Art Gallery - $7.735 million</td>
<td>Barossa</td>
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<tr>
<td>Café / Retail</td>
<td>• 40% - 50% of shows are drawn from local community content</td>
<td>• Small retail space in foyer of Gallery</td>
<td>• Café / wine bar style area which includes live music venue (weekends and some weekday evenings). Great atmosphere but location makes it difficult for operator to sustain during weekdays which has resulted in a turnover of operator and pressure to reduce opening hours, leaving the broader venue without services during those periods.</td>
<td>• Café being included in new facility and expectation that it will attract tenant but only received 1 EOI</td>
<td>• Strong support from practitioners for the split model to allow for traditional / event access times and flexible 24/7 options for active creative spaces, workshops, studios etc.</td>
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<tr>
<td></td>
<td></td>
<td>• Café on PAC side but challenges with leasing</td>
<td>• Café has helped drive uplift in number and quality of cafes in the town. Initial plan for 12 month trial lease and then extension (3 – 5 years) but leaseholder has not exercised right of renewal and has moved to alternate premises. Challenges of finding suitable, sustainable tenants and issues of vacant space if that is not achieved – bad look for facility but does Council step in?</td>
<td>• Leased café space works well – keep simple, arms length, catchment and traffic volumes make this the most sustainable example we saw.</td>
<td>• Investigate – pop up models of delivery / food trucks etc.</td>
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<td></td>
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<td>• Fit out of Café was funded through project capital costs and plan has been to repay that back through a proportion of the operational revenue from the lease.</td>
<td>• Café has helped drive uplift in number and quality of cafes in the town. Initial plan for 12 month trial lease and then extension (3 – 5 years) but leaseholder has not exercised right of renewal and has moved to alternate premises. Challenges of finding suitable, sustainable tenants and issues of vacant space if that is not achieved – bad look for facility but does Council step in?</td>
<td>• Supportive of pop up, guest provision as a model – provided</td>
<td>• Investigate links to Tanunda Club House as a service provider – physical link between buildings.</td>
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<tr>
<td></td>
<td></td>
<td>• Café has helped drive uplift in number and quality of cafes in the town. Initial plan for 12 month trial lease and then extension (3 – 5 years) but leaseholder has not exercised right of renewal and has moved to alternate premises. Challenges of finding suitable, sustainable tenants and issues of vacant space if that is not achieved – bad look for facility but does Council step in?</td>
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<td>• Opportunities from any future culinary institute.</td>
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<td></td>
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<td>• Challenges of finding suitable, sustainable tenants and issues of vacant space if that is not achieved – bad look for facility but does Council step in?</td>
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<td>• Don’t duplicate provision in town.</td>
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<td>• Challenges of finding suitable, sustainable tenants and issues of vacant space if that is not achieved – bad look for facility but does Council step in?</td>
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<td>• Challenges of finding suitable, sustainable tenants and issues of vacant space if that is not achieved – bad look for facility but does Council step in?</td>
<td>• Cafés the most problematic component of all facilities we saw.</td>
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<tr>
<td>Theme / Component</td>
<td>Murray Bridge</td>
<td>Horsham - c$20 million</td>
<td>Burrinja Cultural Centre, Upwey</td>
<td>Barossa Art Gallery</td>
<td>Ararat Regional Art Gallery - $7.735 million</td>
<td>Barossa</td>
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<tr>
<td>Other</td>
<td>•</td>
<td>• Local engineering firm built storage racks for artworks for a fraction of the commercial quoted cost.</td>
<td>• Design for patron flow</td>
<td>• Use / program</td>
<td>• $50 per annum – early bird access to exhibitions and launch events</td>
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<td></td>
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<td>• Men’s shed did light clean up and restoration works in the gallery</td>
<td>• Ceiling directed cooling and heating system</td>
<td>• $15 entry fee for major exhibitions – only once or twice per annum – rest of collection free entry</td>
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<td>• Reheat and serve kitchen facility for openings and events (ie no cooking on the premises – no need for grease arrestor etc)</td>
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<td>• Cleaning of kitchen is part of facility hire contract</td>
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<td>• Cleaning of kitchen is part of facility hire contract</td>
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<td></td>
<td></td>
<td>• Laundry to green room</td>
<td>• Laundry to green room</td>
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<td></td>
<td></td>
<td>• Design for patron flow visibility is critical</td>
<td>• Design for patron flow visibility is critical</td>
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<td></td>
<td></td>
<td>• Membership base</td>
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**Key Considerations for Barossa Project**

- Building support base now will be vital for the re-development. This could be done in a number of ways including:
  - Developing broad membership program
  - Ambassador program – looking to work with key influential people to speak to the project effectively.
  - Donor program – looking at tax deductible donations on a regular basis as well as bequests to build an investment fund. Could also develop a “building fund” now to start crowd sourcing, this will reflect well on future funding applications if the Gallery can demonstrate it has community support through financial donations.

- Key positioning themes.
  Whilst discussions with the community to date have suggested that a broad range of themes be incorporated into the facility the selection of 1 – 2 key focus areas will be vital to the Hub’s success. These do not need to discount the inclusion of a broad range of art forms within the facility but provide an opportunity for the facility to position itself as a unique proposition in the cultural landscape.

  Given the nature of the region and the potential identified to date the two preferred options in terms of key themes / focus areas include:

  - **Live Music** – this would encompass and grow the current organ program, see the development of a live music incubator / performance program that includes the Song Room concerts offered by Jamie and Vicki Blechynden and rehearsal and music education spaces. There is potential to build on past and existing music festivals including the Barossa Music Festival and Barossa Baroque and Beyond and also fill a gap that has been lost with the closing down of the Music Centre. “Live” music can encompass – broadcasting via Triple B, community theatre.

  - **Contemporary Heritage** – this sees the interpretation of heritage including stories, objects and long held Barossa traditions with contemporary and digital artists creating artworks, performances, digital content, installations and exhibitions to create experiences that captivate visitors and promote the Barossa’s culture and history. This will reinforce the hub and outreach spoke model and help to foster relationships with the other stakeholders invested in heritage – which is almost everyone! Whilst heritage is not a new thing, fostering a reputation that the Barossa does Heritage differently and encourages artist / heritage collaborations is a point of difference that could be attractive for visitors, artist residencies, university partnerships and investment. The project needs to consider how this activates under utilised assets elsewhere in the regional community and how this is funded.
1. Overview

The Barossa Council, as part of its “Big Project” initiative (https://www.barossa.sa.gov.au/sections/our-region/the-big-project/barossa-community-infrastructure-plan), is developing concept plans for a Barossa Regional Cultural Hub and is inviting a select Architectural Firms to develop these plans based on the information provided in this brief, attached documents and information gathered during site visits.

The Concept Master Plans (the Plan) will be part of an overall project plan, which provides a road map for the development of the Culture Hub in the Barossa. Central to broader consultation still to be undertaken with the community and relevant stakeholders, the concept Plans will offer a tangible vision for the Hub and its many possibilities.

2. Background and Provenance

The development of a Barossa Culture Hub has been discussed several times over the last 10 – 15 years with details of these discussion included with in the attached Discussion Paper (June 2017). Broad stakeholder consultation for the Barossa Regional Cultural Hub was conducted in July with a more focused Working Group established since that time to provide advice and support. Based on the preliminary stakeholder consultation, the preferred site for the development of the Culture Hub is at the Tanunda Soldier’s Memorial Hall, located on Basedow Road, Tanunda. This facility currently houses the Barossa Regional Gallery and it is the home of the Hill and Son Grand Organ. It is owned and operated by the Barossa Council and used by a number of permanent and casual groups for a range of activities.

The original hall was built in the early 1900s by the Tanunda Club to provide a larger space for concerts and social events. During the First World War, the Clubhouse suffered financially and was forced to close for a period of time. Shortly thereafter, the Hall was sold and renamed the Tanunda Institute before being established as the Tanunda Soldiers Memorial Hall after the war.

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Since that time, it has been largely utilised as an important civic and cultural facility for Tanunda and the surrounding region, with concerts, film screenings and dances all within the living memory of local residents. It was the home of the District Council of Tanunda during the late 20th century and housed the local library, Council Administration and Council Chambers.

After a period of lobbying and fund-raising, part of the facility was adapted to establish the Barossa Regional Gallery and Music Centre – providing a place for exhibitions, concerts and to house the Vintage Art Collection. The Adelaide Town Hall’s Hill and Son Grand Organ was acquired by local community members in the late 1990’s and it has been restored and installed on the stage at the southern end of the building. A number of upgrades and additions have been undertaken since the original hall was built over 100 years ago, catering to the various services and activities hosted within the building.

3. Barossa Regional Cultural Hub Proposal

3.1 Vision

A short and succinct vision for the Barossa Regional Cultural Hub has not yet been finalised but an overall premise for the project and a broad vision of the possibilities has been articulated by the project working party. Whilst the potential exists for the facility to become a destination in its own right, it must also provide pathways to other places, facilities, services and cultural offerings within the region.

The premise document is attached for reference with the following purpose, themes and anticipated usage drawn from that document.

3.1.1. Key Purpose (Why):

- **Competitive Positioning** – ensuring the facility supports the maintenance and growth of the Barossa as a premiere tourist destination, boasting a diverse visitor offer that provides more reasons for people to visit.
- **Growth** – fostering economic and cultural growth through creativity, innovation and positioning of unique cultural characteristics, undiscovered gems and hidden treasures.
- **Preservation** – promoting stories and caring for places and artefacts, ensuring they are protected, celebrated and enjoyed by future generations.
• **Wellbeing** – providing a platform for cultural interaction that cultivates community health and wellbeing and increases the social capital of the region.

### 3.1.2 Key Themes

- **Music** – building on local and national organ culture and heritage and linking with the UNESCO City of Music status. The opportunity to develop the close connection between Lutheran musical heritage and the Bach recital movement as a niche concert and festival location.
- **Heritage** – celebrating Aboriginal, German and English heritage from both a contemporary and historic perspective.
- **Art and Creativity** – experimentation, innovation, interpretation, exhibiting and making.
- **Participation** – Active experiences and involvement in culture including local history research, preservation, remembrance and gathering with cross generation interaction encouraged.
- **Creation of Links** – sharing information and encouraging collaboration between community and business.

### 3.1.3 Anticipated Users

- **Visitors** – tourists, tour groups and visiting family and friends.
- **Businesses** – local and regional businesses wanting to engage culturally.
- **Educational Organisations** – from the region and further afield (primary, secondary, tertiary and community based).
- **Artists / Designers / Craftspeople** – local and visiting including those of great renown, hobbyists, emerging and community based.
- **Community** – the Barossa community whose culture is reflected within the space.
- **Researchers & Enthusiasts** – interested in local history particularly relating to early German settlement, organ heritage and the wine industry.
- **A relocated Tanunda Library and Heritage space**
- **Potential for a relocated community radio space?**
- **Soldiers Memorial Hall / RSL**
4. Physical Requirements for the Barossa Regional Cultural Hub

The following physical attributes, services and spaces are desirable within the new Barossa Regional Cultural Hub:

- A range of flexible – multi-purpose spaces that are functional for a variety of uses including functions, events, workshops, meetings, exhibitions and displays and performances.
- An auditorium suitable for a range of performances and boutique corporate events with appropriate green room facilities.
- Co-Working spaces / studios for artists working across digital and visual arts, design performance and music.
- Dedicated workshop space with wet area and room for shared equipment.
- An interpretive / heritage space suitable for both displays, research and storage – potential to relocate part of the Barossa Library Services to the site as a specialist heritage and predominantly digital facility.
- A1 Gallery space for changing exhibitions.
- A1 Gallery standard storage facilities for the storage of art and historic artefacts
- Disability access.
- Function / Events / Reception Area
- Office / Work Space for Manager / Coordinator and other staff
- Kitchen facilities / Small Café
- Retail Space
- Foyer / Ticketing office
- Small residency space – possible bed-sit with adjacent studios (zoning / use restrictions)
- Preservation of the important heritage characteristics within the facility.

5. Site Attributes

The Tanunda Soldiers Memorial Hall is located at 3 Basedow Road Tanunda and has a total indoor footprint of approximately 900m²: positioned between a large council owned carpark adjacent to a dis-used rail corridor and the Tanunda Clubhouse. To the rear of the building is further carpark and through-way to Basedow Road providing access to the Tanunda Kindergarten.
The Tanunda Railway Station has recently been acquired by Chateau Tanunda as part of its future plans to build a 5-star hotel development on the land, re-establish the wine train into the Barossa and construct a culinary institute as part of the overall site. This development may also involve the transfer of land currently in Council/community ownership.

Refer to attached GIS map for the extent of current Council owned community land and potential impact of land transfer arrangements on the gallery site.

NB: The railway station is currently the location of the local community radio station, Triple B FM. The radio station will be looking for new premises in the short to medium term (2-5 years) if the hotel development plans proceed.

The building is divided into several spaces/rooms, which can be referenced on the attached building plans. The following spaces are currently included within the facility:

- Two “white-box” formal gallery spaces with gallery lighting connected via a corridor – utilised for touring and local exhibitions, workshops and meetings.
- An auditorium with flat floor and upper balcony with raked seating – utilised for concerts, workshops, exhibitions, functions and events.
- A stage with proscenium arch. The stage has been altered to accommodate the permanent installation of the Hill and Son Grand Organ, which consumes a significant part of the sub-level room, beneath the stage.
- A sub-level staging room beneath the stage, which now includes a viewing area for the Organ and is used as a storage and meeting room.
- Two green rooms, both in a state of disrepair and requiring structural reinforcement – one with a small bathroom.
- A sub-level office/meeting room with limited access – formerly used as Council Chambers.
- Two Storage Areas – one specifically for the storage of the Vintage Art Collection and the other to the west of the building, for general storage.
- A kitchen/meeting room.
- A retail space – adjacent to the front gallery
- A small office space, situated on the landing adjacent to the balcony stairs.
- Men’s and lady’s toilets and a disabled access toilet.
- A disused projector room at the top front of the building.
The building has multiple entry points with double glass front doors, leading in the gallery, acting as the primary public entrance. There are two doors off the auditorium and subsequent front doors leading into the kitchen and retail space and additional side access doors for service and emergency exits.

Whilst not considered significant on a state or national level, the value of the building from a local heritage perspective is substantial. The Tanunda Soldiers Memorial Hall is positioned within Council’s heritage overlay. Nearby buildings of significant heritage value include the former Tanunda Primary School, Chateau Tanunda, Tanunda Railway Station, the Tanunda Club House and St Pauls and Tabor Lutheran Churches.

**5.1 Current limitations:** (some limitations are both infrastructure and service related)

<table>
<thead>
<tr>
<th>Infrastructure</th>
<th>Service</th>
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<tbody>
<tr>
<td>Heating and cooling has been installed in an ad-hoc manner in some parts of the building and is inadequate for the programs and services offered within the site.</td>
<td>Situated just of the main street – lacking the visibility that comes with main street exposure.</td>
</tr>
<tr>
<td>The building has reached the extent of its electrical capacity and upgrade will be required to meet any additional expansion needs (recent electrical assessment undertaken to scope upgrade to air conditioning system available)</td>
<td>The possible Chateau Tanunda development and land transfer will restrict Council’s ability to use current council land for parking purposes.</td>
</tr>
<tr>
<td>Limited storage</td>
<td>No clear Unique Selling Proposition</td>
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<tr>
<td>No loading dock / truck access</td>
<td>Signage</td>
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<tr>
<td>No disability access to balcony seating and other areas of the building – DDA triggers</td>
<td>Any expansion of the facility to the East will impact on the available off-street parking</td>
</tr>
<tr>
<td>Western side – butted against Tanunda Club with rear access to their facility adjacent to the Tanunda Soldiers Memorial Hall.</td>
<td>Linkages with Museum and Barossa bespoke furniture makers – opportunity for displays?</td>
</tr>
<tr>
<td>No designated workshop / studio spaces with workshops and public programs hosted within the auditorium and the gallery spaces</td>
<td>Detailed needs assessments required by user groups (to be actioned by Working Group)</td>
</tr>
<tr>
<td>No useable green rooms</td>
<td>Development of Indigenous Heritage approach</td>
</tr>
<tr>
<td>Heritage elements that must be considered in re-development</td>
<td>Opening / accessibility requirements? 24/7 for different uses.</td>
</tr>
<tr>
<td>Any expansion of the facility to the East will</td>
<td>Only part time employed resourcing –</td>
</tr>
<tr>
<td>Impact on the available off-street parking</td>
<td>No loading dock / truck access</td>
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<td>------------------------------------------</td>
<td>-------------------------------</td>
</tr>
<tr>
<td>The possible Chateau Tanunda development and land transfer will restrict Council's ability to use current council land for parking purposes.</td>
<td>Detailed needs assessments required by user groups (to be actioned by Working Group)</td>
</tr>
<tr>
<td>Review of civil and service requirements – i.e. earthworks, circulation spaces, services on wrong side of building</td>
<td></td>
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</tbody>
</table>

| Limitation of rehearsal and public performance spaces | |
| Lack of external public art opportunities | |
| Lack of available external green or open space | |
| Need to strengthen linkages to Main Street and Visitor Centre (refer to Tanunda Urban Design Framework) | |
| Visual amenity and impact of the building frontage | |
| Signage | |
| Frontage / street access for shop – how can it be achieved and premises secured? | |
| How can separable portions of the building and access to them at different times be achieved? Le can we achieve a separate side access? (art gallery / hall /shop access) – electronic / keyed entry? | |
| Lack of storage | |
| Toilets – insufficient | |

Assumptions:
Council to consult with Tanunda Club and Kindergarten and investigate opportunities and issues arising to feed into design process.
### 5.2 Current Strengths:

<table>
<thead>
<tr>
<th>Infrastructure</th>
<th>Service</th>
</tr>
</thead>
<tbody>
<tr>
<td>Room for expansion on the eastern side of the property (note comments regarding possible Chateau Tanunda development and land transfer)</td>
<td>Strong and diverse stakeholder base with variety of individuals and groups using the site for a range of activities (see Current Usage Below)</td>
</tr>
<tr>
<td>Opportunity to fill infrastructure gaps in local culture provision (dependent on resourcing) but not to duplicate what is already there. (refer Mapping Document Attachment *)</td>
<td>High Calibre cultural assets housed within the site including the Hill and Son Organ, which is of international significance and the Vintage Art Collection, which includes several works from renowned artists including Imants Tillers, Hilary Mals, Rod Schubert, Marnie Wark, Kathleen Petyare.</td>
</tr>
<tr>
<td>Developing capacity to take events, markets outside of the gallery space (ie Christmas Market)</td>
<td>Growing visitation and usage over the last 7 – 8 years.</td>
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<tr>
<td></td>
<td>Strength of volunteer base</td>
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<td></td>
<td>Opportunity to fill service gaps in local culture provision (dependent on resourcing) but not to duplicate what is already there. (refer Mapping Document Attachment *)</td>
</tr>
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<td></td>
<td>Opportunity to be an exemplar point of cultural information and to signpost other cultural services and activities in the region</td>
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<tr>
<td></td>
<td>Developing capacity to take events, markets outside of the gallery space (ie Christmas Market)</td>
</tr>
</tbody>
</table>

### 6. Current Usage

The Tanunda Soldiers Memorial Hall is used throughout the week by a number of regular and casual users for a range of activities. The following list provides an overview of the current usage and users.
• Professional touring and locally curated exhibitions – managed by Barossa Council Staff with the support of a volunteer curatorial and installation committee.  
  http://www.barossagallery.com

• Community exhibitions – developed by community groups including the Barossa Photography Club, Creative Barossa and the Barossa Kindergarten.

• Workshops – mostly hosted by the Barossa Council Staff with contract artists / facilitators. They include once off and ongoing workshop programs including a regular school holiday program and are offered to all ages and skill levels.

• The Liedertafel Men’s Choir rehearsals and performances and storage of Choir resources – ongoing annual tenants at the site.  https://en.wikipedia.org/wiki/Tanunda_Liedertafel

• The Hill and Son Grand Organ, which is managed collaboratively by The Barossa Council, The Organ Historical Trust of Australia and the Friends of the Hill and Son Organ. Regular organ recitals are held at the Hall featuring both local and internationally renowned musicians and performers.  http://www.barossaorgan.com

• Organ Tours / Demonstrations twice weekly

• Song Room Concerts – Professional Acoustic based concerts by a range of national and internationally renowned performers including Casey Chambers, Shane Howard, Mick Thomas, Jen Cloher and Dave Graney. These are hosted by a private business called Stella One Studio, who hire the facility and present concerts 4 – 6 times per year with support from Barossa Council Staff and volunteers.  

• Functions and events both cultural and corporate in nature hosted by The Barossa Council and by external groups such as Tourism Barossa and Regional Development Australia Barossa.

• Meetings and workshop space for hire. Use of the space is subject to approval by the Management Committee and generally needs to be cultural or community in nature but there have been the occasional private functions including weddings.

• Creative Barossa hold their regular monthly meetings on the site.  
  https://sites.google.com/site/creativebarossa/

• A Gallery shop was installed in 2012, adjacent to the front gallery for the purposes of selling hand-made artisan wares.

• A number of volunteers work on the site on a daily basis

• Current opening hours are 7 days per week 11am to 4pm with a range of out of hours activities
7. Concept Plans Specifications

7.1 To completion of Master Plan phase only

7.1.2 Site meeting and Site Analysis (up to 2) and project initiation meeting with representatives of the Working Group. To include (but not limited to) assessment of: existing buildings and infrastructure; site amenities; historical elements; land use; business activities and events; account of social values and community usage of the site in relation to internal and external spaces, built form, commercial opportunities, links, views, vistas, topography, connections, access, local context, neighbours and how all these aspects will influence the Plan.

(Meeting #1 and #2)

Site analysis to be documented.

7.1.3 Review of Background documentation refer Section 11.

7.1.4 Production of architect’s return brief to guide the project ie to consider the findings of the preliminary investigations, confirm scope and objectives and act as a working document.

7.1.5 Issues and opportunities Paper – it is considered that this Design Brief and accompanying documentation provides much to the content of an issues and opportunities paper, however, the architect can document in the context of the architectural considerations and options and provide final summary of key matters.

7.1.6 Guided by the endorsed Return Brief (7.4) development of an (or if warranted at this stage additional draft Master Plans) for The Barossa Culture Hub for the purposes of discussion, testing and further development. The Master Plan will be schematic in approach and will focus on the developed vision, testing design directions, site potential and information gathered. Reference to the presentation of other “The Big Project” master plans is required to ensure a consistent methodology and approach linked to “The Big Project” brand and so for example to include mood board images to support the Master Plan design and suggested experiences.
7.1.7 Meeting with the Working Group for testing and review (Meeting #3)

7.1.8 Key Stakeholder Workshop – present the master plan to the Stakeholder Group in a workshop format to test ideas and give opportunity for feedback. (Meeting #4)

7.1.9 Modifications – as a result of Working Group and Stakeholder input

7.1.10 Final version draft – for presentation to Council Workshop (by architect) and consideration by Council (at Meeting of Council) and endorsement for community consultation. (Meeting #5)

7.1.11 Modifications following community consultation.

7.1.12 Cost Estimate Opinion

As part of the quotation for the development of the concept master plan, there is a requirement for the approved plan (ie the version of the plan after community consultation; modification required to address relevant community feedback and endorsed by Council) to be prioritised, phased and costed. The cost of the service of a recognised cost consultant (who must be approved by Council) needs to be included in the budget cost / quotation provided.

7.1.13 Final Report – coordinate all information generated into one project document

7.2 Deliverables

- Return Brief to include project timeline.
- Up to #6 meetings
- Draft Master Plan (to include versions and amendments arising from Working Group discussions; community consultation; instructions from Council prior to adoption of final version Master Plan)

It is Council’s intent to have one version plan to take to Council for approval to consult rather than multiple versions/options

Master Plan to incorporate a: Plan, Vision, Principles and Objective statements (refer background documentation where some of these elements are already largely compiled)
8. Budget / Fee Proposal

Quotation to include all elements of detailed in Item 7 above and all allowances for travel and administrative costs.

Include statement of hourly rates that apply for personnel engaged on the project

No variations to be made or enacted without prior written consent

Include statement of personnel that will work on the project and what role they will take

Assumptions:
1. Council officers will coordinate all meetings (locations, invites, documentation etc)
2. venues for meetings will be made available at no cost
3. base mapping, survey information (as available) provided by Council at no cost
4. Documentation to be provided electronically
5. Architect will need to complete Council’s induction processes and enter into a Service Agreement Contract.

9. Timeframe

Milestones

- Return brief by 17 November 2017 unless otherwise agreed
- Working Group and Stakeholder Group meetings by the end of November 2017 unless otherwise agreed.
- Presentation of draft concept plan to Council 6 December 2017 unless otherwise agreed
- Presentation of master plan to Council Meeting (no attendance required) 21 December 2017 unless otherwise agreed

10. Further Information

Joanne Thomas
Community Projects Director
The Barossa Council
jthomas@barossa.sa.gov.au
08 8563 8450
11. Attachments

- Current Building Plans
- Barossa Regional Cultural Hub Discussion Paper (June 2017)
- Culture Hub Premise Document
- Mapping Document
- Extent of Council / Community owned land and potential Chateau Tanunda land transfer
ECONOMIC

Economic investment of the Wangaratta Performing Arts Centre
Creative Victoria 2013

- Since opening in 2009, the Wangaratta Performing Arts Centre has fostered and increase in regional visitation by 5200 persons per year that are associated with arts performances, conferences and events. Regional visitor spending has increased by around $1.6 million per year, benefiting a wide range of regional businesses.

Demonstrating Impact – Public Art Museums
Public Galleries Association of Victoria 2013

- Of the 124,715 out-of-region attendees at the Grace Kelly exhibition, more than 99,840 (80.0%) were primarily visiting Bendigo because of the exhibition whilst a further 2,041 (1.6%) extended their planned length of stay.
- The economic impact of the Grace Kelly exhibition on the Bendigo economy is estimated as being more than $16.31 million. (estimated 1.82 multiplier effect)
- Visitation for the Bendigo Gallery has grown from 14,000 in 1996 to 300,000 in 2015.

Value Added – the economic and social contribution of cultural facilities and activities in Central NSW
Museums & Galleries NSW 2010

- A study of 12 regional performing arts venues, public art galleries and museums indicate that collectively these facilities:
  - create an additional 8.5 jobs outside the cultural sector for every 10 full time positions within the cultural sector
  - add over $14 million to the local economy in 07/08 FY
- create almost $9 million in household income per annum

Newcastle Gateshead Cultural Venues Economic Impact
2013 – 2014

For every 10 direct FTE jobs at Newcastle Gateshead Cultural Venues an additional 5 indirect and induced FTE jobs were created in the regional economy.
Valuing Australia’s Creative Industries
The Creative Industries Innovation Centre 2013

• “The United Nations Conference on Trade and Development (UNCTAD) now recognises creative industries as a new dynamic sector in world trade. While creative industries are often micro businesses or small to medium sized enterprises that focus on local markets, they can develop into powerful economic clusters, helping to drive economic growth.”

• Every dollar in turnover generated by creative industries (i.e. initial revenue stimulus) results in 3.76 times the total revenue for all other industries in the Australian economy.

• The creative sector adds almost $46 billion in GDP for the Australian economy.

*Creative Industries includes a diverse range of sectors including music, performing arts, design and visual arts, television, radio and film, marketing, social media, software development and interactive content, animation, print, writing and publishing.

SOCIAL CAPITAL & WELLBEING

Value Added – the economic and social contribution of cultural facilities and activities in Central NSW
Museums & Galleries NSW 2010

A study of 12 regional performing arts venues, public art galleries and museums indicate that collectively these facilities contribute positively to social capital by helping people to think differently, enhance their connections, build trust between people and develop a “sense of place”

The Art of Being Healthy Framework
University of Western Australia. Christina Davies, Matthew Knuiman, Peter Wright and Michael Rosenberg.

• People with 100 or more hours per year of 2 or more hours per week had significantly better mental wellbeing than those with none or lower levels of arts engagement.

Creative Health: The Arts for Health and Wellbeing July
All Parliamentary Group on Arts Health and Wellbeing UK 2017

• After engaging with the arts
  o 79% of people in deprived community in London ate more healthily
  o 77% engaged in more physical activity
  o 82% enjoyed greater wellbeing.

• 85% of people in England agree that the quality of the built environment influences the way they feel.

• An arts-on-prescription program has shown a 37% drop in GP consultation rates and 27% reduction in hospital admissions.
Overview

The Barossa Culture Hub project forms part of The Big Project and seeks to identify key services and features of a proposed regional cultural hub, based around the existing Barossa Regional Gallery at Tanunda. It is informed by extensive preliminary work undertaken in 2013 which identified strong potential and benefits of a regional cultural hub.

The project will be undertaken in close consultation with key stakeholders representing culture and the arts, tourism and regional development, in addition to broader community input.

*Please note preliminary communications with the community commenced in 2017 via media and newsletter articles and advertising ahead of the formal consultation period. These centred around the pending masterplan development and appointment of architect.
<table>
<thead>
<tr>
<th>Communication Method</th>
<th>Costs</th>
<th>Target</th>
<th>Who</th>
<th>Outlet</th>
<th>Timeframe</th>
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<td>Stakeholder direct email</td>
<td>Internal Resource</td>
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<td>DCP</td>
<td>Key stakeholders database</td>
<td>As-needs basis</td>
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<td>Community</td>
<td>CMOs</td>
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<td>CMOs</td>
<td>Leader/Herald</td>
<td>April/May</td>
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<td>Websites – news article, TBP dedicated page</td>
<td>Internal resources</td>
<td>Community</td>
<td>CMOs</td>
<td>Council website</td>
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<td>Facebook</td>
<td>• Free resource OR</td>
<td>Community/Arts</td>
<td>CMOs</td>
<td>• Council facebook page</td>
<td>Periodically throughout consultation</td>
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<td>• Boosted posts: $100 to boost posts 5 times</td>
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<td>• Cross promotion (Library, heritage network, Gallery, My Barossa)</td>
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<td>Online engagement</td>
<td>Internal resources</td>
<td>Community</td>
<td>CMOs</td>
<td>• Our Better Barossa</td>
<td>April/May</td>
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<td>• Facebook (Council, Heritage Network) to drive traffic to these platforms</td>
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<td>• Council external enewsletter</td>
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<td>• Invitations (online 360, hard copy 270)</td>
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<td>• Artist database</td>
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<td>• Twice-yearly program</td>
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<td>Visual displays</td>
<td>Internal resources</td>
<td>Community</td>
<td>CMOs</td>
<td>Website</td>
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<td>• Enewsletter</td>
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<td>• Market promotions</td>
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<td>• Barossa Regional Gallery dedicated display</td>
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<td>• Nuriootpa Customer Service front foyer display</td>
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<td>• Supporting docs to branch libraries</td>
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<td>Commencing start of consultation and running throughout consultation</td>
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<thead>
<tr>
<th>Pop ups</th>
<th>Internal resources/Associated advertising</th>
<th>Arts &amp; culture enthusiasts, wider community</th>
<th>MCC/DCP/PYP</th>
<th>Potentially Barossa Made Market, Barossa Farmers Market, Mount Pleasant Market, Co-Op etc</th>
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<td>Dates TBC</td>
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<th>Regional drop-in sessions/panel discussion (Q&amp;A)</th>
<th>Internal resources, potential consultancy costs</th>
<th>Arts &amp; culture enthusiasts, wider community</th>
<th>MCC/DCP/PYP</th>
<th>Venues TBC</th>
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<td>Dates TBC</td>
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<thead>
<tr>
<th>Video</th>
<th>Internal resources</th>
<th>Arts &amp; culture enthusiasts, wider community</th>
<th>CMOs</th>
<th>Video of initial drop-in session for playback at subsequent sessions, events, customer service area</th>
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</table>

<table>
<thead>
<tr>
<th>Heritage Network meetings</th>
<th>Internal</th>
<th>Heritage stakeholders</th>
<th>Manager Library/Customer Service</th>
<th>Provide verbal update/latest media releases/marketing collateral</th>
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<td>April/May</td>
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<tr>
<th>BRG Network meetings</th>
<th>Internal</th>
<th>Arts &amp; culture stakeholders</th>
<th>BRG Project Officer</th>
<th>Provide verbal update/latest media releases/marketing collateral</th>
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<tr>
<th>Community Newsletters</th>
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<th>Wider community</th>
<th>CMOs</th>
<th>• Willy Wagtail</th>
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<td>• Lyndoch Grapevine</td>
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<td>• MP Beat</td>
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<td>At key milestones</td>
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<tr>
<th>RDA</th>
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<th>Anne Moroney/Ali</th>
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<td>• facebook</td>
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<td>Frequency</td>
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<td>Jo Seabrook</td>
<td>As needs basis</td>
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<td>Radio</td>
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<td>April/May; DCP to liaise with Margaret Williams</td>
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<td>Letter box drop</td>
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<td>DCP/Admin support</td>
<td>TBC</td>
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<td>Enews footer</td>
<td>Council external emails</td>
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<td>Throughout consultation</td>
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<td>Admin support?</td>
<td>Throughout consultation</td>
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<td>Stakeholder one-on-ones</td>
<td>Stakeholders</td>
<td>DCP</td>
<td>April/May</td>
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Barossa Regional Culture Hub Proposal

The Barossa Council, as part of the “Big Project” initiative has developed a concept for a Regional Culture Hub. This would be situated at the Tanunda Soldiers Memorial Hall, which currently houses the Barossa Regional Gallery and the Hill and Son Grand Organ. The concept involves an upgrade of existing facilities and an expansion, with the potential to include multipurpose studio and workshop spaces, a heritage library and resource centre and meeting and function rooms.

WHY?

The facility will provide a premium cultural experience for the local community and for visitors to the region - strengthening our position as a destination for food, wine and cultural experiences. The development is important because...

OUR STORIES

We have such rich stories that we want to share! We need a place for collecting, preserving and showcasing our past and present in captivating and interesting ways.

OUR POSITION

Our visitors love wine and food but they also want culture! We need to expand and strengthen our arts and cultural offerings. The Barossa has lots to offer but its important that we make the most of these – we don’t want to be left behind!

ITS WHO WE ARE

We are a clever, generous and hospitable community and we deserve a place to show off, share our stories, have fun and encourage creativity, learning and innovation. Important things for a strong and prosperous community.
An Integrated Approach

The plans attached to this document provide an overview of what is possible in terms of the physical nature of the building – they are concept plans only. What happens inside the facility in terms of programs and activities and its reach out into the community is all so a crucial part of the development. Our integrated approach sees the development of programs, resources and physical infrastructure in a complementary way. Having great facilities but making sure we make the best of these on a local and regional level.

OUTREACH

The Barossa Regional Culture Hub will foster development and creativity beyond the physical structure in Tanunda. A “hub and spoke” model, will be core to the operations of the facility ensuring what happens inside is of benefit culturally, socially and economically for the whole region.

The facility will give people a reason for visitors to come to Barossa and enjoy a premiere cultural experience but it will also act as a landing site, encouraging people to further explore all that the region has to offer. The exhibitions, performances and activities will link to other places and other stories – like a cultural tasting plate, visitors will enjoy interesting morsels that build an appetite for further discovery.

Investment will be made to link with businesses, community organisations and schools both locally and further afield. Exchanges that strengthen the cultural capacity of the region will be a priority with the Barossa Cultural Hub a catalyst for further development and investment.

CORE PROGRAMMING THEMES

Barossa Stories
Celebrating the heritage of the region, both past and present, this theme focuses on the telling of stories using contemporary approaches. Combining new technologies and artistic mediums to tell our stories in captivating and unique ways, the Hub we want to take heritage to the next level.

Barossa Live
Showcasing music, live performance and the interactions between audience and artist, this theme focuses on creating and sharing music and art on an interactive level. The Hub will be a place to see exceptional live performances, where people can learn, experiment and create new works. A place where the audience can get up close and personal with the performers, the makers and the creators – live and in the flesh.
The Experience

The following concept program provides an idea of what people could experience at the Barossa Regional Culture Hub.

Visual Art

As you walk into the gallery the size and colour of the artworks take you by surprise. Its an exhibition of works by Albert Namatjira, borrowed from the Art Gallery of SA collection. One of the most famous artists from the Hermannsburg School, Namatjira’s works are accompanied by an interpretive installation and program of activities that tell the story of the two Barossa missionaries that set up the Hermannsburg community in 1877.

On your way out you meet a young artist painting in one of the studios. He’s the resident artist, visiting as a result of a partnership with with Tandanya, South Australia’s leading Indigenous cultural institution. Her work is similar to Namatjira but more edgy – a contemporary interpretation of the Namatjira style. Nearby are some of the artworks made by local school kids, created as part of a workshop with the resident artist.

Live Music

After picking up your son from his jam session in one of the studio spaces, you stop by the front desk to purchase your tickets for the concert on Saturday night. The Australian Chamber Orchestra are performing in the auditorium - its there only regional show in SA! Your membership includes a discount if you buy your tickets for next month’s acoustic performance by Pete Murray, so you pick up those up as well.

There are a crowd of people streaming through the main doors as you leave, there is an organ concert tonight, its the first of a series of concerts involving new musical works designed to showcase the Hill and Son and other organs located in churches throughout the Barossa. The local community radio station is broadcasting from their studio on site and you can tune in the car radio on the way home.

Heritage Interpretation

This is your first visit to the Barossa and the Visitor Centre insisted you start here! The interactive story board is amazing – visually stunning as it projects objects holographically in front of you connecting each item with a person and yet more fascinating stories that tie in with many of the region’s icons and undiscovered gems.

You take a seat in one of the story pods and trace the ancestral links of the region and how both Germans and English migrants established the region. Their skills as growers and makers still influencing the food & wine you are off to enjoy later in the day.

The next pod offers you a sample of Barossa soundscapes and oral histories. You listen for five minutes, captivated and then download the rest onto your phone so you can listen to it in your car. Its part story, part personal tour guide it compels you to explore further.

As you move on, the kids in the next pod creating digital photo collages – creating their own piece of Barossa history.

Markets, Makers & Meetings

Its the first Sunday afternoon for the Spring and the Hub courtyard is packed. A pre-cursor to the region’s Gourmet Festival, Food producers and wineries are offering tastings and you can pre-purchase your festival tickets.

You wander into the studios to watch the artists at work. The kids sit down at the workshop table an artist is working on a collaborative print and the kids start dabbling.

You buy a scarf from the textile artist working in the next studio and she tells you about the workshops she’s got on offer next month – you can learn to make your own.

After checking out the latest exhibition inside you grab a glass of wine and take a seat in the courtyard – your friends arrive, the kids are happy and now its time to relax, unwind and listen to the acoustic music on offer.
arrangements should the revocation of community land be approved by the relevant Minister” (Moved, Cr Miller, Seconded, Cr de Vries).

COMMUNITY CONSULTATION

Community consultation for this entire revocation of community land process has occurred in accordance with Section 194 of the Local Government Act 1999 and Council’s Public Consultation Policy and been further validated by the KelledyJones Independent Assessment dated 13 December 2017 and approval to proceed with final consideration by Council received from the Minister’s delegate dated 19 April 2018.

2.1.2
BAROSSA REGIONAL CULTURE HUB – DRAFT MASTER PLAN

Author: Director, Community Projects

MOVED Cr Lange that Council:

(1) Receives, notes and endorses the draft Barossa Regional Culture Hub Master Plan (the Plan) dated 22 January 2018 Ref: 18/6574 for community consultation, noting that the Master Plan may be subject to future amendment and budget consideration as required.

(2) Endorses the Community Consultation Plan – Barossa Regional Culture Hub Master Plan (Ref: 18/27039) to obtain feedback on the Plan for the period 30 April 2018 to the 21 May 2018 inclusive and requires Officers to bring a further report on the outcomes of the consultation to a future Council Meeting.

(3) Thanks the Barossa Regional Culture Hub Working and Stakeholder Groups for their work on the ongoing development of the draft Plan.

Seconded Cr de Vries

CARRIED 2014-18/1377

PURPOSE
To present the current draft version of the Barossa Regional Culture Hub Master Plan (the Plan) (refer Attachment 1) for consideration by Council with a view to releasing for public consultation.

REPORT

Background
A full background to the development of the Barossa Regional Culture Hub is provided in Attachment 2 the Barossa Regional Cultural Hub – Discussion Paper June 2017 (ref: 17/46558).

In summary, the development of a Barossa Culture Hub has been discussed a number of times over the last 10 to 15 years period. The discussion around the development of a new Arts and Cultural Hub should take place within the context of the community’s desire for quality and authenticity in the cultural realm and the current prevailing view that the Barossa is punching below its weight in this area.

Whilst previous considerations and the trends are relevant, there is also an appetite for innovation and the redefining of artistic and cultural services and facilities that deliver a significant contribution to the economic diversity of the region, driving the development of the Barossa as a destination for cultural activities in its own right to support our premium wine, food and brand offering.

The role of a central hub as an incubator for culture and arts in the whole region is a recurring theme that is still supported by stakeholders.

Dealing with the challenges of providing a true hub and spoke model that does not duplicate what is already happening in the region but adds value and builds capacity has exercised the most time in the development of this concept plan rather than what the building ends up looking like. Why is this needed, why now and why in Tanunda? What is a sustainable model, what service should be provided and will it provide the desired outcomes, make the required difference and
activation of the whole region and a commensurate return on investment? Refer to the Barossa Culture Hub Premise for a summary of these considerations.

There is also the context of high profile Australian culture facilities that have been successful in carving their own niche into the arts tourism landscape such as Mona, in Tasmania, the Bendigo Gallery in Victoria and most recently South Australia’s own d’Arenberg Cube in McLaren Vale. Everyone wants to replicate the success of those facilities.

### Introduction

#### Concept Development Process:

The development process has been supported by a variety of groups and stakeholders:

1. A broad Stakeholder Group of around 30 representatives of not for profit, community or commercially based interest groups from the sector.
2. A smaller, focused Working Group tasked by the Stakeholders with the development of a concept and the liaison with Council appointed Architects.
4. Input from industry specialists Play Your Part, via Maz McGann who has extensive sector expertise at practitioner, local government, State, interstate and peak body level, as well as specific knowledge of the Barossa Cultural landscape as a resident and in a professional arts and culture capacity.
5. Input from State and interstate facility curators, councils and non-government organisations obtained from a culture facility road trip around a variety of arts and culture venues during February and March 2018. Comparative notes from these visits are documented in Attachment 4.
6. The Big Project Working Group has been provided with copies of the developing plan and associated documents. Council Workshop presentations to Elected Members regarding the status of the master plan development were made in: December 2017 and April 2018 and progress reported in each quarterly update report.

Regular Stakeholder and Working Group meetings have taken place over the 8 month period – June 2017 to March 2018 and notes circulated to all participants and identified sector interest groups.

#### Concept Design Process

Procurement of the concept design process was achieved by inviting 3 architectural firms with a particular interest and reputation in the arts, culture and tourism sector to visit the Barossa Regional Gallery and do a walk through with representatives of the Working Group. Each was provided with the Design Brief and the Barossa Culture Hub Premise. Given the level of expenditure for the commissioning of the concept plan, a direct approach to a single supplier would have been acceptable within the parameters of the Council’s procurement policy and process. However, the Working Group wanted to get input from more than one perspective and so each consultant was given the opportunity to give their immediate impressions of the facility, the opportunities presented and the nature of their approach to developing a hub concept. They were asked to provide examples of concept development for a range of comparable projects. Based on those meetings and the associated information, the Working Group representatives then selected one architect to produce the concept drawing.

One of the firms approached could not deliver the concept plans within the required timeframes and declined to quote. Of the others, one had a greater degree of tourism related design expertise, the other a larger portfolio of pure arts facilities.

In the end the selected architect was the one with the higher level of tourism experience but primarily because of the cleaner and simpler presentation of its catalogue of designs given that the concept plan needs to provide clarity to the community when presented for consultation.

It was also stressed that whilst in due course the external presentation of the building is very important, in the concept stages, the critical deliverable was to achieve the hub principle and look at the potential functional arrangement for the various components of a future facility.

#### Discussion

As with other concept master plans for The Big Project at this stage, the key themes arising from Working Group discussions and which inform the current concept plan documents, are presented as follows:
1. **Why is the Hub needed?**

A consensus that the Barossa does not present a high calibre offering of arts and cultural content, activities and facilities. Whilst there is a significant amount of cultural content people (visitors and residents alike) do not necessarily know about it, they may not be able to readily access it and there is insufficient resource to programme and promote it professionally with too much reliance on volunteer input.

An overriding view that culture represents a significant opportunity to not only support our wine, food and tourism industry, but for a coordinated Barossan cultural experience to become a complementary attraction to the region in its own right and integrally aligned to the Barossan Brand offering. Creating opportunities to increase visitation to the area to access cultural experiences that have a uniquely Barossan appeal as well as the associated participatory benefits that flow to our own community through provision of high quality arts and culture product and facilities. Creating another reason to visit, stay, spend and talk about the region. A growth opportunity on a par with that identified in the sports tourism sector.

To provide access to the cultural heritage of the Barossa to ensure it is recorded, preserved, celebrated and leveraged.

To support the activation and promotion of arts and cultural content and venues throughout the region through a genuine hub and spoke model. The Regional Gallery venue in Tanunda was identified as the “landing point” for the greatest potential number of visitors and so should be capitalised upon as the best opportunity to signpost, generate interest and provide information and knowledge about all the other cultural activities elsewhere in the Barossa region.

In addition, to develop programmes around the use of other regional assets (ie Council halls and institutes, some of which are underutilised and have capacity) for art and cultural activities. For example a requirement of residency programmes to run workshops or exhibitions external to the main hub; educational and capacity building and the use of the hub as an incubator for artistic skills and collaboration that can add value to the whole region. In Victoria we saw examples where tenants of a centralised facility collaborated on projects to solve issues and attract investment for the benefit of the host and educational mentoring for schools and colleges at all levels. Partnerships with universities and TAFEs would be readily accessible in the Barossa.

Inventive and creative programming and an entrepreneurial mindset can generate revenue for cultural facilities to make them a more sustainable proposition for local government. Examples of charging admission for select exhibitions and events, provided they are of a high quality and have a novelty value and appeal, is a model deemed to be scaleable and transferrable by those that have adopted that approach in facilities such as the Bendigo Gallery in Victoria. It requires facilities and content of a calibre and that in turn demands dedicated and professional programming and curating expertise that we currently do not provide and facilities of a standard and quality that does not currently exist. Climate and lighting control, better use of exhibition space, storage and exhibition management from an arts perspective is lacking.

2. **What is needed?**

Building on the Why, recurring themes of What is required have focused on the requirement to fill gaps in provision and not to duplicate that which already exists. What already exists has been mapped to an extent by work initiated via RDA Barossa and Country Arts SA. The RDA Barossa, ArtMusicDesign Website resource is an opportunity to link and make connections within the cultural sector, but it needs that central, pivotal hub to provide the focal point and resourcing.

The development of the Barossa’s own Unique Selling Propositions and niche offerings in the cultural sector again has potential, but takes time and expertise to promote. Is that Council’s role as an economic development initiative and responsibility? Council’s Community Plan Strategy 2.6 refers to “Support [of] a vibrant and growing arts, cultural, heritage and events sector”. Of the high profile examples already referenced in this report, Mona and the Cube are private initiatives (albeit the latter received some public funding) but creating significant inward investment into their broader economies. Bendigo Gallery is a Council operated facility and has over time, developed a niche for the promotion of the highest quality international exhibitions.

The Working Group identified Barossan Heritage experience (showcased with contemporary digital media) as a potential niche product, with a rich and varied source of experiences...
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throughout the region and with obvious links to our food and wine culture. This would be aligned with a particular focus on aspects of musical heritage (the Hill and Son Grand Organ) and the potential for digital music production and radio. Triple B has been actively engaged, with the opportunity for them not only to be located and broadcasting as a highly visible and engaging presence in the facility, but also supporting an education, skills and training opportunity. The Barossa is seen as a place where collaboration can be achieved and is a place that people want to be – both the artists and the audiences. We need to develop strategy that builds on those unique qualities.

3. Chateau Tanunda Development
Following directly on from this is the opportunity to leverage a process that has been running in parallel to the Culture Hub development but which has not, until more recently, been aligned to it. The potential land swap between Council and Chateau Tanunda provides the direct opportunity to open up the existing Regional Gallery site facilitating expansion towards the railway line.

The Chateau development has the potential to significantly increase the passing foot and vehicular traffic along Basedow Road and raise the profile and visibility of both facilities. The inclusion of an educational and job readiness training component in the hotel project (culinary institute) again provides opportunities for collaboration across the 2 sites and venue capacity for performance and exhibition if the right conditions can be incorporated. The timing for that joint planning and discussion process and the potential for joint funding initiatives are already being considered and facilitated with support from RDA Barossa.

4. Under-utilised Assets
Part of the Big Project is to ultimately look at any legitimate asset rationalisation that may free up capacity to better manage and sustain our long term portfolio. Linked to that process is consideration of which assets are underutilised because a sustainable purpose is no longer identified, or where other activities and initiatives can support the repurposing or better activation of existing facilities. There is still work to be commenced in this area. Discussion regarding the opportunities of developing arts and culture programmes that can be used to outreach and improve services through the region in our under-utilised assets have also formed part of the Culture Hub consideration. More work is required. However, rather than allocating dedicated resource to each “spoke”, there is the potential to invest in resources that allow for transportable, “pop up” and temporary service delivery. This could be facilitated as parts of an artist or musician in residence strategy and as a requirement or condition of receiving a residency. Residencies are not necessarily just designed to attract the highest profile artists and experts; that is great if you can. Other programmes are designed to be more modest but still generate excellent content and collateral. A residency programme can be spread across numerous disciplines and a programme built up over a rolling calendar. Again this requires resource to build and sustain.

5. Resourcing
Already threaded through previous commentary; however, it is identified as the single most important and recurring theme of the development process. The Regional Gallery has functioned with the exceptional energy and commitment of volunteer effort with minimal, part time paid resourcing. There will continue to be a vital role for volunteer resources to play in an expanded and evolving facility; however, the appropriate level of specialist resourcing to programme, curate and manage the facility on the necessary full time basis, with a focus on entrepreneurial opportunity and development, will be a prerequisite to success of this venture. The modelling being developed to support funding applications takes into account a significantly higher level of resourcing for the Culture Hub. This includes operational and strategic development requirements. It will be responsible for driving content through to the regional spokes.

The success of potential operational models such as studio leasing; residencies; exhibition attraction and collection management; educational revenue development; events and function programming; content and collaborative projects; marketing and promotion are all critical skills to generate cultural tourism outcomes into the region and in turn the cultural outcomes for our residents and local ratepayers.

Collaboration with peak bodies around the potential for partnership approaches to increase the reach and impacts of the eventual resourcing model, needs further work. RDA Barossa has been

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active in this space, as traditionally has Council in previous investment to kick start the shared
Country Arts SA and Council Arts and Culture Officer role back in 2010.

Discussion has also taken place around the ongoing role and interface between the Culture Hub
and the Barossa Visitor Centre (BVC). Is there unnecessary duplication of resourcing, opportunities
for integration of the facilities, service level review and associated savings in terms of the
investment in infrastructure and how it is managed?

Visitor Centres and how they and tourism services (particularly booking services) are accessed,
continue to evolve and develop in an increasingly digital and online industry. The BVC continues
to receive the second highest foot traffic for any Centre in South Australia next to Adelaide, but
generically, visitation is trending down with more people accessing services remotely. Our Centre
bucks the trends to the extent that we continue to increase the dollar spend per visitor through
our facility and we have been exceptional in keeping ahead of the game with introducing
strategies to raise the profile and appeal of our Centre. Its central, high street location is second
to none and it has established itself as a highly regarded and valued service for our local residents,
as well as our visitors, facilitating events and use of the public open space that activates the
township of Tanunda and drives revenue through businesses in the town. The most recent
successful grant application for international wine tourism development that allows us to fund a
remodelling of the Centre, is exciting and can continue that journey of development and
reinvention.

While there has not been consensus in the Working Group as to whether economies exist in an
amalgamated culture and visitor service, there is not sufficient space in the BVC site for both and
the loss of the Murray Street location is an issue Council would need to consider in the first instance.
Others in the Working Group see the Culture Hub as part of the service offering of the BVC in a
standalone capacity and that the co-location of services would potentially detract from both.
The opportunity for a degree of library/heritage service sharing is articulated in item 6 below.
Council will need to direct officers further if it wishes a more detailed investigation of these
considerations.

6. Regional Heritage
One of the identified key themes and an area that Council has dedicated significant resource
and investment during the last 3 to 5 years, culminating in the adoption of the Regional Heritage
Strategy in 2016 and driven through our Library and Heritage Services.

The Culture Hub provides the opportunity to take these unique Barossa stories and experiences to
the next level. A focus on a new heritage library service offering based at the facility and
concentrated around digital material, access to information – a DNA profiling opportunity and
ongoing archival and oral history work, could make this a unique facility in the State. Still very
much based on the hub and spoke model of the Culture Hub as the landing point that then
creates the sense of urgency and commitment to go out into the region and explore and dig
deeper. Investment in that Intellectual Property and technology will be a pre-requisite, but the
heritage, raw materials and stories are already there and accessible to us.

7. Programming
Threaded through preceding items, is discussion of potential for building a more sustainable
funding model for Culture and the Arts through a new hub facility.

There are multiple and myriad options and more work needs to be done. The current concept
includes the following areas that present options for programming, cost recovery; revenue
generation:
- Residencies – potentially more realistically in-kind expertise to activate spaces, generate
collaboration, provide or manage content, share or transfer skills (ie artist, curator,
musician, designers, broadcasters, writers, thinkers etc)
- Studio space – leasing
- Exhibition – not significant expansion – linkages to Chateau Tanunda – attraction of
cornerstone events and programming with associated admission charge
- Membership base / fee
- Production space – music tuition / black box space
- Broadcast opportunity
- Workshop space rental
- Event and function hire - linkages to Chateau Tanunda
- Outdoor venue hire
- Quality retail outlet
- Ticketing via the BVC
- Workshop programme revenue

8. Catering / Café Provision

Our research indicates that establishing a sustainable model for a café / catering function within cultural facilities remains one of the most challenging aspects for practically every facility we have visited and researched. They divert the most, non-productive resources to managing lease and tenant arrangements. Our concept plan does not include a café. It does make provision for facilities that allow catering for events, functions and exhibition openings etc and the capacity for existing food operators to provide pop ups, food vans etc.

The Working Group identified 2 further existing opportunities to work in partnership with the Tanunda Club and a future Chateau Tanunda Culinary Institute to ensure catering requirements can be covered.

9. Content of the Hub

Taking into account all of the foregoing, this results in a Culture Hub concept that provides:

Main building – controlled access
- Contemporary exhibition space and storage
- A music venue for performance, leveraging the appeal of niche organ recital and the Baroque and Bach genre
- Associated Green Room facilities
- Upgrades to electrics, air quality, conditioning, humidity, control lighting, storage
- Improved access for safe loading / unloading of materials
- Heritage library space
- Dedicated and accessible Soldiers’ memorial and commemoration space
- Improved retail space
- Courtyard and outdoor performance space
- Catering equipment for events and leases
- Gathering and meeting spaces
- Performance space
- Broadcast capacity / black box capacity
- Administration and meeting spaces

Annexe Building
- Studios / Workshops - artists / lessee spaces
- Studios/Workshops – community – flexible
- Residency space
- Community radio facilities
- Shared production / broadcast space

Outdoor
- Car parking
- Public art and exhibition
- Community gardens
- Future amphitheatre
- Access / egress
- Loading bays

Summary and Conclusion

In summary, the transformation of existing Gallery facilities into the Barossa Regional Culture Hub is an exciting and ambitious undertaking. Like any project of this kind, it comes with its own set of risks and challenges, and the investment both now and into the future for Council is substantial. The potential for return on this investment however, is also significant, not only culturally but economically and socially. The development reflects the increasing needs and expectations of both local residents and visitors to the region - with the current offering not living up to the Barossa’s renown as a community that so often “punches above its weight”.

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Repeatedly, throughout Australia and the rest of the world, cultural facilities have proven themselves to be a catalyst for significant growth and renewal. Considering the strong and reputable brand position already enjoyed by the Barossa, combined with private and community partnerships and the "hub and spoke" model, the Barossa Regional Culture Hub has the potential to be a premiere cultural destination for South Australia. For this opportunity to be fully realised however, the project requires the bold and visionary approach the Barossa is known for, to be reflected in Council’s decision making and long-term support of this project.

The consultation process provides opportunities for broad community input into the detail of the facility and the future consideration of its footprint, visual architecture and impact on the site.

**ATTACHMENTS OR OTHER SUPPORTING REFERENCES**

<table>
<thead>
<tr>
<th>Attachment 1</th>
<th>Barossa Regional Gallery Draft Master Plan - Ref: 18/6574</th>
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<tr>
<td>Attachment 2</td>
<td>Barossa Regional Cultural Hub – Discussion Paper June 2017 - Ref: 17/46558</td>
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<td>Barossa Culture Hub Premise – Ref: 17/87178</td>
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<td>Research Notes and Themes – Ref: 18/19583</td>
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<td>Attachment 8</td>
<td>Draft - Concept Overview for Consultation - Ref: 18/27046</td>
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**COMMUNITY PLAN / CORPORATE PLAN / LEGISLATIVE REQUIREMENTS**

**Community Plan**

- Natural Environment and Built Heritage
- Community and Culture
- Infrastructure
- Health and Wellbeing
- How We Work – Good Governance

**Corporate Plan**

1.2 work toward developing township, streetscapes, entrances and open spaces that are attractive, welcoming and maintained to an agreed level of service
2.6 Provide, promote and support community arts and cultural events, programs, attractions and services.
3.1 provide regional and local walking and cycling connections between open spaces.
3.2 ensure Council’s parks, gardens and playgrounds are accessible, relevant and safe and maintained to an agreed level of service.
3.3 Ensure Council’s sporting, recreational and leisure grounds and playing areas and associated programs meet the current need of the community to an agreed level of service.
3.9 Ensure Council facilities and assets are accessible, safe and maintained to an agreed level of service.
3.11 advocate for the allocation of State and Federal funding to maintain and invest in infrastructure within our region.
4.1 Deliver and promote health and wellbeing initiatives in line with the Public Health Plan
6.4 Ensure that decisions regarding expenditure of Council’s budget are based on an assessment of whole of life cost, risks associated with the activity and advice contained within supporting plans.

**Legislative Requirements**

- Local Government Act 1999
- Development Act 1993

**FINANCIAL, RESOURCE AND RISK MANAGEMENT CONSIDERATIONS**

**Financial**
The Master Plan is being prioritised, phased and costed as part of “The Big Project” feasibility study work with the associated costs to date taken from the approved project budget Q003.

Attachment 6 references a summary of research into the economic and social value rationale for facilities of this nature. Extract information includes comments from the United Nations Conference on Trade and Development (UNCTAD) which now recognises “creative industries as a new dynamic sector in world trade. While creative industries are often micro businesses or small to medium sized enterprises that focus on local markets, they can develop into powerful economic clusters, helping to drive economic growth.”

**Resource**

The project management work now falls within the scope of “The Big Project” with dedicated input from Director, Community Projects, Consultation and promotion support from the Communications and Marketing Officers.

**Risk Management**

The purpose of bringing this report to Council for the endorsement of the draft updated Masterplan at this point, is to seek broader input from the regional community in addition to that achieved via the Working Group and Stakeholder Group; flag any issues and concerns arising so that they can be addressed within future iterations of the Plan and ensure that the outcome is aligned as far as possible with community expectations.

**COMMUNITY CONSULTATION**

As detailed in the draft Community Consultation Plan – Barossa Regional Culture Hub Master Plan ref: 18/27039 (refer Attachment 7). The Plan considers the challenges of consulting across the region for this project and suggests a diverse, expert panel approach to work through the opportunities and issues arising from a facility of this nature that can be filmed and replayed throughout regional venues, as well as the tried and tested approach of Open Forums and Drop-in sessions and attendance at high profile community venues.

A suggested Concept Overview to assist the process is also in the development stages and presented for information as Attachment 8.

2.1.3

**REGIONAL GROWTH FUND EXPRESSION OF INTEREST**

B8029

Authors: Chief Executive Officer and Director, Community Projects

**MOVED** Cr de Vries that Council, having noted the financial, project and risk analysis undertaken and development application undertaken:

(1) Support the Project Premise for the Barossa Global Food and Wine Project (the Project) as presented in Attachment 1 (Ref: 18/27097);

(2) Endorse the prioritisation and phasing analysis for the Project presented in Attachment 2 (Ref: 18/26987);

(3) Commit to The Big Project - Phase 1 - Implementation financial estimate presented in Attachment 2 (Ref: 18/26987) and that they be included in the draft 2018-19 Annual Budget and Business Plan for community consultation; and

(4) Authorise the Chief Executive Officer to continue to negotiate and enter into a Memorandum of Understanding as contemplated by the agreement presented at Attachment 6 (Ref: 18/27049)

(5) Authorise the Chief Executive Officer to submit an Expression of Interest in respect of the Project to the Regional Growth Fund.

(6) Note that if Council is successful funding for detailed design work and assistance to complete the full Business Case will be necessary.

**Seconded** Cr Miller

CARRIED 2014-18/1378

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## SECTION 270 INTERNAL REVIEW ASSESSMENT OF RESOURCES

**MATTER OF:** Helen Szuty  
**Ref B8388**

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<td>25/07/2018</td>
<td>CEO</td>
<td>Emailing Felice D'Agostino to regarding appointment of Felice D'Agostino as external reviewer and providing Council reports</td>
<td>CEO</td>
<td>$160.37</td>
<td>0.10</td>
<td>$16.04</td>
</tr>
<tr>
<td>7/08/2018</td>
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<td>Emailing Felice D'Agostino to follow up on review process and whether she requires any further information</td>
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<td>External Reviewer</td>
<td>Quote from Felice D'Agostino - external review</td>
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<td>$3,300.00</td>
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<td>27/08/2018</td>
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<td>Drafting letter to applicant notifying her of formal appointment of Felice D'Agostino as external reviewer at Council meeting on 21 August 2018</td>
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<td>$51.94</td>
<td>0.33</td>
<td>$17.31</td>
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<tr>
<td>27/08/2018</td>
<td>CEO</td>
<td>Reviewing letter to applicant notifying her of formal appointment of Felice D'Agostino as external reviewer at Council meeting on 21 August 2018</td>
<td>CEO</td>
<td>$160.37</td>
<td>0.10</td>
<td>$16.04</td>
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<tr>
<td>27/08/2018</td>
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<td>Email to external reviewer confirming that applicant has been notified of formal appointment of reviewer, and providing the updated Internal Review Process</td>
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<td>6/09/2018</td>
<td>DCCS</td>
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<td>Director</td>
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<tr>
<td>Date</td>
<td>Officer</td>
<td>Task Description</td>
<td>Level</td>
<td>Rate</td>
<td>Hours</td>
<td>Total Cost</td>
</tr>
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<td>$16.33</td>
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<td>the report is anticipated to go for Council's consideration</td>
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**Total cost of review process**: $3,987.94

**Total cost of Officer resources**: $687.94

**Total cost of other resources**: $3,300

**Total cost of review process**: $3,987.94

---

**Other Resources Costs**

<table>
<thead>
<tr>
<th>Resource Description</th>
<th>Costs</th>
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<tr>
<td>Other items (travel etc.)</td>
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<tr>
<td>Telephone call to Applicant</td>
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<tr>
<td>Printing</td>
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**KEY**

- A: Applicant
- IRCO: Internal Review Contact Officer
- CEO: Chief Executive Officer
- GA: Advisor

**Template:** HPE Content Manager 15/36965
PURPOSE

Pursuant to the Minister for Transport and Infrastructure’s Instrument of General Approval and Delegation to Council (the “Instrument”), a copy of which is attached as Attachment 1, Council is asked to approve the names of officers who are experienced traffic practitioners who can prepare and endorse:

- Traffic Impact Statements when dealing with Traffic Control Devices (see highlighted section on pages 2 and 3 of the Instrument); and
- Traffic Management Plans when dealing with Traffic Control Devices for Events (see highlighted section on page 7 of the Instrument).

A change in staffing now requires an updated appointment schedule for Council endorsement.

RECOMMENDATION

That:

(1) Council, in accordance with the Instrument of General Approval and Delegation to Council dated 22 August 2013 from the Minister for Transport and Infrastructure (the “Instrument”), authorises the following persons pursuant to Clause A.7 of the Instrument to endorse Traffic Impact Statements for the purpose of Clause A of the Instrument provided that such persons shall take into account the matters specified in Clause A.7 of the Instrument in respect of Traffic Impact Statements:

Matthew Elding
Steven Kaesler
Amir Eskandari

(2) Council, in accordance with Clause A.7 of the Instrument, is of the opinion that the following persons are experienced traffic engineering practitioners for the purposes of preparing a Traffic Impact Statement as required by Clause A.7 of the Instrument:

Matthew Elding
Steven Kaesler
Amir Eskandari

(3) Council, in accordance with Clause E.2 of the Instrument, is of the opinion that the following persons have an appropriate level of knowledge and expertise in the preparation of traffic management plans:

Matthew Elding
Steven Kaesler
Amir Eskandari
REPORT

Background
Pursuant to Sections 11 and 12 of the Road Traffic Act 1961 (the “Act”), the Minister may provide approval for, or, delegate any of the powers or functions under the Act that have been assigned to the Minister, to a council.

Introduction
On 22 August 2013, pursuant to Sections 11 and 12 of the Act, the Minister for Transport and Infrastructure issued an Instrument of General Approval and Delegation to Council (“the Instrument”), contained in Attachment 1 which empowers councils to use traffic control devices, close roads and grant exemptions for events.

The Instrument specifically empowers Council’s Chief Executive Officer to authorise council employees to exercise powers regarding:
- Traffic Control Devices;
- Speed limits at works on roads;
- Traffic Control Devices on roads;
- Temporary Parking Controls;
- Traffic Control Devices for events; and
- Grant approval to another road authority for the above actions.

Pursuant to Clauses A.7 and E.2 of the Instrument, officers preparing and endorsing Traffic Impact Statements and Traffic Management Plans must be authorised by Council to do so and, must, in Council’s opinion:
- be experienced traffic engineering practitioners (see highlighted section on pages 2 and 3 of the Instrument); and
- have an appropriate level of knowledge and expertise in the preparation of Traffic Management Plans (see highlighted section on page 7 of the Instrument)

Council most recently endorsed officers to be authorised under Clauses A.7 and E.2 of the Instrument on 19 July 2018.

Discussion
Following the appointment of the new Manager, Operations (Works and Engineering Services Department), Amir Eskandari, the Chief Executive Officer has reviewed the names of those officers appointed by Council on 19 July 2016 and now presents an updated list of authorised officers (the “Update List”). The list has been updated to:
1. include Mr Eskandari for Council endorsement, alongside existing officers; and
2. remove the previous Manager, Operations, Andrew Evans, who has commenced a different role in Council.

The Updated List is as follows:
- Matthew Elding: Director, Works and Engineering Services
- Steven Kaesler: Manager, Engineering Services
- Amir Eskandari: Manager, Operations

Summary and Conclusion
Council is now asked to approve the updated list of names of officers presented by the Chief Executive Officers, who are experienced traffic practitioners and who can prepare and endorse Traffic Impact Statements and Traffic Management Plans in accordance with Clauses A.7 and E.2 of the Instrument.
ATTACHMENTS OR OTHER SUPPORTING REFERENCES
Attachment 1: Instrument of General Approval and Delegation to Council dated 22 August 2013 from the Minister for Transport and Infrastructure

COMMUNITY PLAN / CORPORATE PLAN / LEGISLATIVE REQUIREMENTS

How We Work – Good Governance

Corporate Plan
6.2 Ensure that Council’s policy and process frameworks are based on principles of sound governance and meet legislative requirements.

6.5 Implement compliant and contemporary risk management initiatives.

6.12 Ensure that our people (workers including employees, volunteers and contractors) have the skills, resources and understanding of organisational processes to do their job.

Legislative Requirements
Sections 44 and 101 of the Local Government Act 1999
Sections 11 and 12 of the Road Traffic Act 1961
Minister of Transport and Infrastructure’s Instrument of General Approval and Delegation to Council dated 22 August 2013

FINANCIAL, RESOURCE AND RISK MANAGEMENT CONSIDERATIONS

Financial
There are no financial considerations.

Resource
Facilitation of these authorisations to the officers will be undertaken according to officer’s existing duties, as required.

Risk Management
Risks are mitigated by the approval of appropriate authorisations which allow those who have the necessary qualifications and/or experience to undertake necessary functions on behalf of the elected Body in a compliant and efficient manner.

COMMUNITY CONSULTATION

There is no legislative requirement to consult the community in this situation, nor, in the officers’ opinions, do the particular circumstances require it as the authorisations themselves are based on prescribed LGA templates where there is no option for amendment through community feedback.
In reply please quote 2013/08231
Enquiries to Ingrid Hunt
Telephone 08 83432818

Mr Martin McCarthy
Chief Executive Officer
The Barossa Council
PO Box 867
NURIOOTPA SA 5355

Dear Mr McCarthy

INSTRUMENT TO COUNCILS FOR THE USE OF TRAFFIC CONTROL DEVICES

Please find enclosed the latest Instrument to Council signed by the Minister for Transport and Infrastructure on 22 August 2013 for the use of traffic control devices and to close roads and grant exemptions for events.

This Instrument replaces the Notice to Council dated 27 April 2009 signed by the Minister for Transport.


The list of devices excluded from Council's General Approval previously contained in Clause A8 of the Notice now forms part of the Code. These devices require separate approval from the Commissioner of Highways or authorised delegate and are listed in Appendix A of the Code.

The Instrument has also been updated to refer to the new SA Standards for Workzone Traffic Management and reflects the new requirements for Workzone Traffic Management training and accreditation.

Please distribute the enclosed Instrument to the relevant officers within your Council. Should you have any questions, please contact Ingrid Hunt on 8343 2818 or ingrid.hunt@sa.gov.au.

Yours sincerely,

Stephen Pascale
Manager, Traffic and Access Standards

9 September 2013
INSTRUMENT OF GENERAL APPROVAL AND DELEGATION TO COUNCIL

USE OF TRAFFIC CONTROL DEVICES, ROAD CLOSURE AND GRANTING OF EXEMPTIONS FOR EVENTS

ROAD TRAFFIC ACT 1961 (SECTIONS 17, 20 & 33)

MINISTER FOR TRANSPORT AND INFRASTRUCTURE

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REVOCATION OF PREVIOUS INSTRUMENT

I, Tom Koutsantonis, Minister for Transport and Infrastructure in the State of South Australia, in accordance with the powers conferred on the Minister by the Road Traffic Act 1961, REVOKE the previous Instrument issued by the Minister entitled "Notice to Council to use Traffic Control Devices and to close roads and grant exemptions for events" dated 27 April 2009.

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INSTRUMENT OF GENERAL APPROVAL

GENERAL APPROVAL FOR THE INSTALLATION, MAINTENANCE, ALTERATION, OPERATION OR REMOVAL OF TRAFFIC CONTROL DEVICES

I, Tom Koutsantonis, Minister for Transport and Infrastructure in the State of South Australia, pursuant to section 12 of the Road Traffic Act 1961 ("the Act"), hereby grant the following GENERAL APPROVALS to Council:

A. Traffic Control Devices

For the purpose of sections 17(1) and (2) of the Act, I grant Council GENERAL APPROVAL to install, maintain, alter, operate, or remove, or cause to be installed, maintained altered, operated, or removed any traffic control device on, above or near a road which is under its care, control and management subject to the following conditions EXCEPT those traffic control devices specified in Clause A.8 or those dealt with in other clauses of this instrument:

A.1 Authorisation of other Officers

Council may authorise any Officer to exercise the powers conferred on it pursuant to Clause A of this Instrument. Any Authorisations to any Officer must be made by instrument in writing and approved by the Chief Executive Officer on behalf of Council. All actions carried out by any Officer in accordance with Clause A must be done so "for, and on behalf of the Council". Records must be kept of any Authorisations made pursuant to this clause. Council may attach any conditions to such Sub-Authorisations that it considers appropriate.

A.2 Conformity with the Road Traffic Act
All traffic control devices used pursuant to Clause A must conform to the requirements of the Act and any Rules and Regulations made under the Act.

A.3 Conformity with the Australian Standards and the Code

All traffic control devices must conform to the requirements of and be installed, maintained, altered, operated or removed in accordance with the applicable Australian Standards, and the provisions contained in the Code and the applicable Australian Standards, as amended from time to time.

The Code refers to and invokes the applicable Australian Standards. The Code must be read together with, but takes precedence over, all applicable Australian Standards.

A.4 Notification to adjoining Councils

Council must notify an adjoining Council before installing, altering or removing a traffic control device on a road that runs into or intersects with, or is otherwise likely to affect traffic on a road (including its flow, speed and composition) that is under the care, control and management of another Council.

Where a Council uses a traffic control device to effect section 32 of the Act, that is, closing a road for traffic management purposes, and the road runs into the area or along the boundary of another Council, each affected Council must concur with the road closure or part road closure.

A.5 Notification to the Commissioner of Highways

Council must notify the Commissioner of Highways before installing, altering or removing a traffic control device on a road that runs into or intersects with, or otherwise is likely to affect traffic on a road (including its flow, speed and composition) that is under the care, control and management of the Commissioner of Highways.

A.6 Consultation on traffic signals

If Council wishes the Commissioner of Highways to maintain Council’s:

(a) traffic signals at intersections;
(b) emergency services traffic signals;
(c) mid-block traffic signals (pedestrian actuated crossings);
(d) signals at Koala crossings; or
(e) signals at Wombat crossings with flashing lights,

then Council must consult with the Commissioner of Highways when proposing to install the said signals for the purpose of standardising the equipment and establishing a uniform maintenance program.

A.7 Traffic Impact Statement

Before any traffic control device is installed, altered or removed, a Traffic Impact Statement must be prepared by a person, who in the Council’s opinion is an experienced traffic engineering practitioner.

The Traffic Impact Statement must be endorsed by a person authorised by Council.
The Traffic Impact Statement summarises the investigations undertaken to justify the installation, alteration or removal of traffic control devices and must address road safety issues and the traffic management effects for all road users, including cyclists and pedestrians. It need not be a lengthy document. The Code provides further guidance on the preparation of Traffic Impact Statements.

A Traffic Impact Statement is not required for the installation, alteration or removal of traffic control devices on road-related areas that do not constitute a public place.

A.8 Traffic control devices requiring separate approval

General approval does not apply to those traffic control devices:

(a) specifically listed in the Code requiring separate approval; or

(b) not contained in or referred to in the Australian Standards or the Code; or

(c) not complying with clause A.3.

Council must obtain separate approval to install, maintain, alter, operate or remove, or cause to be installed, altered, operated or removed, any traffic control device specified in this clause.

Council must address applications for approval under this clause to the Commissioner of Highways who will consider the application as the Minister’s delegate. The application must include a Traffic Impact Statement, any plans, and relevant supporting documentation.

B. Speed Limits at Works on Roads

For the purpose of section 20(2) of the Act, I grant Council GENERAL APPROVAL to place signs on a road for the purpose of indicating the maximum speed to be observed by drivers while driving on, by or towards

- a work area; or
- a work site

where workers are engaged, or works are in progress at the direction of Council, subject to the following conditions:

B.1 Authorisation of other Officers

Council may authorise any Officer to exercise the powers conferred on it pursuant to Clause B of this Instrument. Any Authorisations to any Officer must be made by instrument in writing and approved by the Chief Executive Officer on behalf of Council. All actions carried out by that Officer in accordance with Clause B must be done so “for, and on behalf of the Council”. Records must be kept of any authorisation made pursuant to this clause. Council may attach any conditions to such Sub-Authorisations that it considers appropriate.
B.3 Conformity with the *Road Traffic Act*

The maximum speed to be indicated by signs must be in accordance with section 20 of the Act.

B.4 Conformity with the SA Standards

All traffic control devices must conform to the requirements of and be installed in accordance with the provisions contained in the SA Standards.

B.5 Persons who may act on behalf of Council

For the purposes of this clause, the following people may act on behalf of Council:

(a) an employee of Council; or
(b) an employee of a contractor or sub-contractor engaged to carry out works on a road on behalf of Council.

B.6 Training and Accreditation

At all times when a worker is present at a work area or work site at least one worker must:

- have gained accreditation in the DPTI Workzone Traffic Management Training Program; and
- carry a card or certificate certifying accreditation in this course when engaged at a work area or work site; and
- have undertaken re-training in the DPTI Workzone Traffic Management Training Program within the last 3 years.

B.7 Record Keeping

Any person acting on behalf of Council pursuant to Clause B must comply with the SA Standards that outline the procedures and guidelines for record keeping required for the overall safety and smooth operation of a traffic guidance scheme.

C. Traffic Control Devices at Works on Roads

For the purposes of sub-section 17(3) of the Act, I grant Council **GENERAL APPROVAL** to install, display, alter, operate, or remove, any traffic control device in relation to an area where persons are engaged in work or an area affected by works in progress, or in relation to part of a road temporarily closed to traffic under this Act or any other Act. This approval is subject to the following conditions:

C.1 Authorisation of other Officers

Council may authorise any Officers to exercise the powers conferred on it pursuant to Clause C of this Instrument. Any Authorisations to any officer must be by instrument in writing and approved by the Chief Executive Officer on behalf of Council. All actions carried out by that Officer in accordance with Clause C must be done so “for, and on behalf of the Council”. Records must be kept of any authorisation made pursuant to...
this clause. Council may attach any conditions to such Sub-Authorisations that it considers appropriate.

C.2 Conformity with the Road Traffic Act

All traffic control devices must conform to the requirements of, and be installed, displayed, altered, operated or removed in accordance with the Act and any Rules and Regulations made under the Act.

C.3 Conformity with the Code, and SA Standards

All traffic control devices must conform to the requirements of and be installed, displayed, altered, operated or removed in accordance with the provisions contained in the Code, the SA Standards and the applicable Australian Standards.

C.4 Persons who may act on behalf of Council

For the purposes of this clause, the following people may act on behalf of Council:

(a) an employee of Council; or
(b) an employee of a contractor or sub-contractor engaged to carry out works on a road on behalf of Council.

C.5 Training and Accreditation

At all times when a worker is present in an area where persons are engaged in work or an area affected by works in progress at least one worker must:

- have gained accreditation in the DPTI Workzone Traffic Management Training Program; and
- carry a card or certificate certifying accreditation in this course when engaged at a work area or work site; and
- have undertaken re-training in the DPTI Workzone Traffic Management Training Program within the last 3 years.

C.6 Record Keeping

Any person acting on behalf of Council pursuant to Clause C must comply with the SA Standards that outline the procedures and guidelines for record keeping required for the overall safety and smooth operation of a traffic guidance scheme.

D. Temporary Parking Controls

For the purpose of sub-section 17(3) of the Act, I grant Council GENERAL APPROVAL to install, display, alter, operate, or remove a traffic control device for the purposes of imposing, varying or abolishing a parking control on a temporary basis on a road which is under its care, control and management, subject to the following conditions:
D.1 Authorisation of other Officers

Council may authorise any Officers to exercise the powers conferred on it pursuant to Clause D of this Instrument. Any Authorisations to any Officer must be made by instrument in writing and approve by the Chief Executive Officer on behalf of Council. All actions carried out by that Officer in accordance with Clause D must be done so “for, and on behalf of the Council”. Records must be kept of any authorisation made pursuant to this clause. Council may attach any conditions to such Sub-Authorisations that it considers appropriate.

D.2 Conformity with the Act

All temporary parking controls must conform with the requirements of, and be installed, displayed, altered, operated or removed in accordance with the Act and any Rules and Regulations made under the Act.

D.3 Conformity with Australian Standards and the Code

All temporary parking controls must conform to the requirements and be installed, displayed, altered, operated or removed in accordance with the provisions contained in any applicable Australian Standards and the Code.

The Code refers to and invokes the Australian Standards. The Code must be read together with, but takes precedence over, all applicable Australian Standards.

D.4 Information on Signs

A temporary parking control used in accordance with Clause D must display the words "TEMPORARY PARKING CONTROL" in a prominent position.

D.5 Limitation of Temporary Parking Controls

A temporary parking control used in accordance with Clause D cannot have effect for a period exceeding 35 days.

D.6 Records of Temporary Parking Controls

Council must keep records of any use of temporary parking controls.

E. TRAFFIC CONTROL DEVICES FOR EVENTS

For the purposes of section 17 of the Act, I grant Council GENERAL APPROVAL to install, maintain, alter, operate or removed, or cause to be installed, maintained altered, operated, or removed, a traffic control device for the purpose of an event other than those specified in Clause A.8 of this Instrument, on, above or near a road which is under its care, control and management subject to the following conditions:

E.1. Conformity with the Road Traffic Act

All traffic control devices used pursuant to Clause E of this Instrument must conform to the requirements of the Act, and any Rules and Regulations made under the Act.
E.2. Conformity with Plan

All traffic control devices must be installed in accordance with a Traffic Management Plan prepared by a person who in the opinion of the Council has an appropriate level of knowledge and expertise in the preparation of traffic management plans.

Council need not comply with Clause A.7 of this Instrument where using a traffic control device for the purpose of an event.

E.3. Notification to adjoining Councils

Council must notify an adjoining Council before installing, altering or removing a traffic control device on a road that runs into or intersects with, or otherwise is likely to affect traffic (including its flow, speed and composition) on a road that is under the care, control and management of another Council.

E.4 Notification to the Commissioner of Highways

Council must notify the Commissioner of Highways before installing, altering or removing a traffic control device on a road that runs into or intersects with, or otherwise is likely to affect traffic on a road (including its flow, speed and composition) that is under the care, control and management of the Commissioner of Highways.

INSTRUMENT OF DELEGATION

I, Tom Koutsantonis, Minister for Transport and Infrastructure in the State of South Australia, pursuant to section 11 of the Road Traffic Act 1961 ("the Act") hereby DELEGATE the powers as detailed in the following clauses –

F. GRANT APPROVAL TO ANOTHER ROAD AUTHORITY

I DELEGATE to Council the power conferred on the Minister pursuant to section 17 of the Act to SPECIFICALLY APPROVE the installation, maintenance, alteration, operation or removal of a traffic control device in the municipality or district of Council by a road authority on, above or near a road under the care, control and management of the said road authority subject to the following conditions:-
F.1 Sub-Delegation and Authorisation to other Officers

This delegation cannot be sub-delegated without my express approval. Council may, however, authorise any officers to exercise the powers conferred on Council pursuant to Clause F of this Instrument.

Any Authorisations to any Officer should be made by instrument in writing and approved by the Chief Executive Officer on behalf of Council. All actions carried out by that officer in accordance with Clause F must be done so "for, and on behalf of the Council". Records must be kept of any authorisation made pursuant to this clause.

F.2 Conformity with the Road Traffic Act

All traffic control devices used pursuant to Clause F of this Instrument must conform to the requirements of the Act, and any Rules and Regulations made under the Act.

F.3 Conformity with the Australian Standards and the Code

All traffic control devices must conform to the requirements of and be installed, maintained, altered, operated or removed in accordance with the provisions contained in the applicable Australian Standards and the Code.

The Code refers to and invokes the Australian Standards. The Code must be read together with, but takes precedence over, all applicable Australian Standards.

F.4 Power of approval subject to same Conditions in Clause A

The power of Council to grant approvals under Clause F is subject to the same conditions that apply to Council under Clause A where Council itself is the road authority.

F.5 Record Keeping

Council must keep accurate records of any approval granted to another road authority pursuant to Cause F of this Instrument.

G. CLOSE ROADS AND GRANT EXEMPTIONS FOR EVENTS

I DELEGATE to Council my power in sub-section 33(1) of the Act to declare an event to be an event to which section 33 applies and make orders directing:

(a) that specified roads (being roads on which the event is to be held or roads that, in the opinion of the Council, should be closed for the purposes of the event) be closed to traffic for a specified period; and

(b) that persons taking part in the event be exempted, in relation to the specified roads, from the duty to observe the Australian Road Rules specified in Clause G.4 subject to the conditions in Clause G.5

G.1 Sub-Delegation to other Officers
Council may sub-delegate the power delegated to Council pursuant to Clause G of this Instrument subject to the following conditions:

1. Council may only sub-delegate the power to the person for the time being occupying the position of Chief Executive Officer of Council; and

2. Any such sub-delegation must be made by instrument in writing by Council resolution; and

3. The sub-delegate cannot direct the closure of a road or and grant an exemption for an event on a road that runs into or intersects with, or is otherwise likely to affect traffic (including its flow, speed and composition) on a road that is under the care, control and management of another Council or the Commissioner for Highways; and

4. Council's sub-delegate is subject to all conditions that are imposed on Council under Clause G, in relation to the closure of a road or the grant of an exemption for an event; and

5. Council may impose any other conditions deemed necessary on its sub-delegate in relation to the closure of a road or the grant of an exemption for an event; and

6. Council cannot authorise any other person to exercise the powers conferred on Council, pursuant to G of this Instrument.

G.2 Roads and Road-Related Areas to which Delegation Applies

Council may only exercise the powers of the Minister in sub-section 33(1) of the Act with respect to a road under its care, control and management.

G.3 Conformity with the Road Traffic Act

Council when exercising the powers of the Minister in sub-section 33(1) of the Act must comply with the requirements of section 33 of the Act.

G.4 Exemption from Australian Road Rules

Council can only grant exemptions from the following Australian Road Rules and subject to the conditions listed in Clause G.5:

1. Rule 221: Using hazard warning lights;
2. Rule 230: Crossing a road — general;
3. Rule 231: Crossing a road at pedestrian lights;
4. Rule 232: Crossing a road at traffic lights;
5. Rule 234: Crossing a road on or near a crossing for pedestrians;
6. Rule 237: Getting on or into a moving vehicle;
7. Rule 238: Pedestrians travelling along a road (except in or on a wheeled recreational device or toy);
8. Rule 250: Riding on a footpath or shared path;
9. Rule 264: Wearing of seat belts by drivers;
10. Rule 265: Wearing of seat belts by passengers 16 years old or older;
11. Rule 266: Wearing of seat belts by passengers under 16 years old;
12. Rule 268: How persons must travel in or on a motor vehicle;
13. Rule 269: Opening doors and getting out of a vehicle etc;

G.5 Conditions on Exemptions from Australian Road Rules

Council may only grant exemption from the following Australian Road Rules provided any such exemption contains the following minimum conditions:

1. Rule 237: Getting on or into a moving vehicle – provided the speed of the vehicle does not exceed 5 km/h;
2. Rule 264: Wearing of seat belts by drivers – provided the speed of the vehicle does not exceed 25 km/h;
3. Rule 265: Wearing of seat belts by passengers 16 years old or older – provided the speed of the vehicle does not exceed 25 km/h;
4. Rule 266: Wearing of seat belts by passengers under 16 years old – provided the speed of the vehicle does not exceed 25 km/h;
5. Rule 268: How persons must travel in or on a motor vehicle – provided the speed of the vehicle does not exceed 25 km/h;
6. Rule 269: Opening doors and getting out of a vehicle etc – provided the speed of the vehicle does not exceed 5 km/h;
7. Rule 298: Driving with a person in a trailer – provided the speed of the vehicle does not exceed 25 km/h.

G.6 Notification to Commissioner of Highways

Council must notify the Commissioner of Highways of any declaration under sub-section 33(1) at least two weeks prior to the date of the event.

G.7 Notification to Emergency Services and Public Transport Services Division

Council must notify the SA Metropolitan Fire Service, SA Country Fire Service, SA State Emergency Service, the SA Ambulance Service and the Public Transport Services Division of the Department of Planning, Transport and Infrastructure ("DPTI") as appropriate, of any declaration under sub-section 33(1) at least two weeks prior to the date of the event.

G.8 Notification to Traffic Management Centre, Metropolitan Region

Where an event requires intervention by DPTI to ensure the safe and efficient conduct and movement of traffic, Council must ensure that it or the event organiser contacts the Traffic Management Centre, Metropolitan Region (ph: 1800 018 313) no less than 15 minutes prior to the commencement of the event and immediately upon completion of the need for such intervention.

G.9 Notification to Commissioner of Police
Council must notify the Commissioner of Police of any declaration under sub-section 33(1) at least two weeks prior to the date of the event.

G.10 Agreement of Commissioner of Police

If Council proposes to make an order under sub-section 33(1) that involves any motor vehicular traffic, Council must first obtain the agreement of the Commissioner of Police before making an order that exempts a person from any of the following Australian Road Rules: 230, 231, 232, 234 and 238.

G.11 Use of Advance Warning Signs

Where the event will significantly and/or adversely affect a road which is under the care, control and management of the Commissioner of Highways, Council must ensure that the event organisers place advance warning notification signs on the affected roads. The signs must clearly indicate to the public the times and dates of the temporary road closure.

G.12 Effect on Roadside Furniture

Where an event affects any roadside furniture owned or maintained by the Commissioner of Highways or road markings, Council must ensure that it or the event organiser reinstates such furniture or markings to its original condition.

H. DEFINITION OF TERMS

For the purposes of this Instrument, unless a contrary intention appears:

Words defined in section 5 of the Act have the same meaning as in the instrument.

A reference to a road includes a reference to a road-related area unless it is otherwise expressly stated.

Council means a council constituted under the Local Government Act 1999;

Code means the Code of Technical Requirements, as amended from time to time (formerly known as the Code of Technical Requirements for the Legal Use of Traffic Control Devices);

Event means event as defined in section 33 of the Road Traffic Act 1961 namely an organised sporting, recreational, political, artistic cultural or other activity, and includes a street party;

Officer means Council employee

SA Standards means the Department of Planning, Transport and Infrastructure’s SA Standard for Workzone Traffic Management;

Work area means work area as defined in section 20(1) of the Act, namely a portion of road on which workers are, or may be, engaged;

Work site means a portion of road affected by works in progress, together with any additional portion of road used to regulate traffic in relation to those works or for any associated purpose.
I. FUTURE VARIATIONS TO THIS INSTRUMENT

This Instrument may be revoked or varied by a subsequent Instrument in writing.

Hon. Tom Koutsantonis MP
MINISTER FOR TRANSPORT AND INFRASTRUCTURE
Dated this 22nd day of AUGUST 2013
7.2.1 DEBATE AGENDA

7.2.1.4 REVIEW OF CONFIDENTIALITY ORDER – STRATEGIC LAND PURCHASE PROPOSAL 2

B7321

PURPOSE
There is a public interest in disclosing Council decisions, given the matter now being substantially concluded the need for the confidentiality order whilst commercial negotiations were being undertaken is no longer relevant.

RECOMMENDATION
That Council being satisfied that the negotiation to purchase strategic land in Nuriootpa for the long term development of Centennially Recreation Park has concluded successfully and legal arrangements are now in place for the transfer of the subject land that pursuant to Section 91 of the Local Government Act it revokes the confidential resolutions being part 9 of Council resolution of 11 September 2018 (CO 2014/18-83) and part 3 of Council resolution of 18 September 2018 (CO 2014/18-84).

REPORT

Background and Introduction.
Council at its special meeting of 11 September and special meeting of 18 September 2018 instructed that the matter of the strategic land purchase in Nuriootpa remain confidential. The confidentiality orders (CO2014/18-83 and CO2014/18-84) were in place to ensure the commercial negotiation for the purchase (price) of the land where not disclosed.

The resolutions allowed the Chief Executive Officer to review and revoke the order once transactions had been concluded. However the operation of the order needed only to cover the negotiation period.

Discussion
The period of negotiation and entering into legal arrangements that bind Council and the landowner of the subject land have now been concluded. Settlement takes place on 26 November 2018.

It is considered that the order should be amended by Council and the information released in the public interest. This can only be achieved by Council as the resolutions constrain the CEO only revoking the order once transactions are concluded.

Summary and Conclusion
The confidentiality orders of 11 September and 18 September being resolutions CO2014/18-83 and CO2014/18-84 are no longer necessary as the contractual arrangements have been concluded and the remaining transactions are simply administrative outcomes of Council’s decisions.
COMMUNITY PLAN / CORPORATE PLAN / LEGISLATIVE REQUIREMENTS

Community Plan

How We Work – Good Governance

Corporate Plan

6.1 Ensure that the community has access to information regarding the discussions held and decisions made by Elected Members.

6.7 Implement strategies for the community to be actively engaged in Council decision making through sound information and communication.

Legislative Requirements

Section 91 of the Local Government Act

FINANCIAL, RESOURCE AND RISK MANAGEMENT CONSIDERATIONS

Nil

COMMUNITY CONSULTATION

Nil required this is a report to release information and is by its nature administrative.
7.2.1 CHIEF EXECUTIVE OFFICER - DEBATE

7.2.1.5 APPLICATION FOR A PERIOD OF ANNUAL LEAVE FOR CHIEF EXECUTIVE OFFICER

E1200

PURPOSE
To seek authorisation for annual leave and make appropriate arrangements to appoint an acting Chief Executive Officer.

RECOMMENDATION
That Council approve the application of the Chief Executive Officer for the following annual leave period:

(1) commencing on Tuesday, 25 December 2018 and concluding on Friday, 11 January 2019 noting his first day back at work shall be Monday, 14 January 2019 and that pursuant to Section 102(b) the Chief Executive Officer shall appoint an Acting Chief Executive Officer after consulting with the newly Elected Council during this period; and

(2) that all powers, delegations and duties of the Chief Executive Officer shall be extended to the Acting Chief Executive Officer who is appointed under part 1 above.

REPORT

Introduction
Leave applications for the Chief Executive Officer (CEO) that are more than 5 days are currently required to be submitted to Council for approval. With the period of leave extending greater than this the application is hereby submitted.

Discussion
I hereby request a period of annual leave which shall total a period of 14 days (with 3 public holiday) commencing on Tuesday, 25 December 2018 and concluding on Friday, 11 January 2019 noting the first day back at work shall be Monday, 14 January 2019.

Whilst the Chief Executive Officer is on leave an officer must be authorised to act in the position. Due to the impending election it is recommended that the CEO appoint an officer to act in the position once he has had time to consult with the new Council.

Summary and Conclusion
The CEO accrued and estimated annual leave entitlements at the commencement of this requested leave are 53.9 days a period of leave has been sought by the Chief Executive Officer in accordance with Council policy and industrial arrangements.
COMMUNITY PLAN / CORPORATE PLAN / LEGISLATIVE REQUIREMENTS

Community Plan

How We Work – Good Governance

Corporate Plan

6.16 Provide contemporary internal administrative and business support services in accordance with mandated legislative standards and good practice principles.

FINANCIAL, RESOURCE AND RISK MANAGEMENT CONSIDERATIONS

Budgets are set taking into account leave requirements for employees.

COMMUNITY CONSULTATION

Community consultation is not required.
7.2.1 DEBATE AGENDA – CHIEF EXECUTIVE OFFICER

7.2.1.6 BAROSSA REGIONAL CULTURE HUB – CONSIDERATION OF APPLICATION FOR BUILDING BETTER REGIONS FUND – INFRASTRUCTURE PROJECT STREAM (ROUND 3)

B8602

Author: Director, Corporate and Community Services

PURPOSE
To determine whether Council supports an application for Building Better Regions Fund – Infrastructure Projects Stream – Round 3 to support the implementation of the proposed Barossa Regional Culture Hub component of The Big Project.

RECOMMENDATION A
That Council determines that it is appropriate for it to make a decision in the matter of considering an application to the Federal Building Better Regions Fund, Infrastructure Project Stream Round 3; this being a “significant decision” as set out in the Caretaker Policy of the 19 June 2018 as determined by the Chief Executive Officer.

AND

RECOMMENDATION B
That Council

(1) Provides approval for Officers to make a Commonwealth grant application to The Department of Infrastructure, Regional Development and Cities for Building Better Regions Fund, Infrastructure Project Stream, Round 3 in respect of the Barossa Regional Culture Hub implementation for a project value up to $10million (excluding GST) including achieving matching funds through existing allocations provided for in the Long Term Financial Management Plan and third party resources.

(3) Requires Officers to provide an update to the incoming Council on the detailed financing of the matched funding component once the 2017/18 financial statements are concluded.

REPORT
Background
At its Special meeting on 27 June 2018 Council passed the following resolution:

MOVED Cr Boothby that Council
(1) Receives and notes the report containing the outcome of community consultation on the Draft Master Plan for the Barossa Regional Culture Hub (the Hub) ref: 18/6574.
(2) Endorses the Draft Master Plan (the Plan) for the Hub noting that it may be subject to future amendment and budget considerations as required. In particular (but not limited to), the external façade of the building as represented in the Plan is noted as requiring complete review; parking and internal configuration to be subject to detailed design processes.

(3) Receives and notes the cost estimate report on the Hub Draft Master Plan produced by Rider Levett Bucknall dated 18/24423 for inclusion in the future The Big Project Feasibility Report and grant funding applications.

(4) Business case development to be ongoing as part of The Big Project Feasibility Report and grant funding applications.

(5) Requires Officer to work with the Working Group and Architects to develop detailed design and documentation of the Hub to support current and future grant funding applications.

(6) Requires Officers to provide an update on the outcome of the consultation to people that provided written, formal feedback and where email contact information has been provided.

Seconded Cr Angas  CARRIED 2014-18/1440

The adopted Master Plan drawing is provided as Attachment 1.

At its Special meeting on 26 April 2018 Council passed the following resolution:

MOVED Cr de Vries that Council, having noted the financial, project and risk analysis undertaken and development application undertaken;

(1) Support the Project Premise for the Barossa Global Food and Wine Project (the Project) as presented in Attachment 1 (Ref: 18/27097);

(2) Endorse the prioritisation and phasing analysis for the Project presented in Attachment 2 (Ref: 18/26987);

(3) Commit to The Big Project - Phase 1 - Implementation financial estimate presented in Attachment 2 (Ref: 18/26987) and that they be included in the draft 2018-19 Annual Budget and Business Plan for community consultation; and

(4) Authorise the Chief Executive Officer to continue to negotiate and enter into a Memorandum of Understanding as contemplated by the agreement presented at Attachment 6 (Ref: 18/27049)

(5) Authorise the Chief Executive Officer to submit an Expression of Interest in respect of the Project to the Regional Growth Fund.

(6) Note that if Council is successful funding for detailed design work and assistance to complete the full Business Case will be necessary.

Seconded Cr Miller  CARRIED 2014-18/1378

The Department of Infrastructure, Regional Development and Cities (DIRDC) announced the latest Round (Round 3) of the Building Better Regions Fund, Infrastructure Project Stream (BBRFIPS) on the 27 September 2018 with applications closing on the 15 November 2018. It is envisaged that this current round will be the last major national, regional infrastructure funding opportunity prior to the next Federal Election.

Introduction

The indicative cost of implementing the Barossa Regional Culture Hub Master Plan (the Plan) is documented in the high level Plan Report included in the 27 June Council Report at $9,256,000 ex GST.
While this project forms part of Council’s The Big Project and has been prioritised in the pending Federal Regional Growth Fund Expression of Interest submission, there is the potential, should Council wish to promote this component as best aligning with the specific funding criteria of the BBRFIPS and make a separate application. It is not unusual for Councils to make multiple, concurrent funding applications to different grant sources for the same projects. Any grant funds secured will have to be matched by Council or leveraged from other funding sources.

Discussion

Eligible projects for BBRFIPS Round 3 are:

- The construction of new infrastructure
- The upgrade to existing infrastructure
- The extension of existing infrastructure
- The replacement of infrastructure where there is a significant increase in benefit

The merit criteria for a successful application requires a project to:

- Economic benefits – increases in economic activity; improvements in productivity; wider access to markets or fairer and more equitable economic outcomes.
- Social benefits – increases in regional amenity, improving community connections and inclusion and providing opportunities for learning and knowledge creation.
- Project delivery - capacity, capability and resources to deliver the project.
- Impact of grant funding – impact of grant funding on the project.

Council has engaged, Section 51 Pty Ltd (Section 51) consultants to support it with significant grant funding applications for the Big Project. Advice from Section 51 is that the Culture Hub project best meets the specific merit funding criteria of the BBRFIPS compared to the other Big Project elements. This is particularly because as well as the focus on jobs and tourism; it most closely aligns with the improving community connections and inclusion requirements; learning and knowledge creation criteria.

Refer Attachment 2 for a summary of considerations compiled by Section 51.

Whilst the associated Chateau Tanunda component of the precinct cannot be directly funded through this grant stream, the partnership and collaborative approach to achieving the project outcomes and associated tourism benefits are extremely relevant to the submission and can be referenced and used to support the application. Round 3 of the BBRFIPS specifically allocates $45million to support tourism related infrastructure.

Officers have also already had discussions at a State Government level with the Department of Primary Industries and Regions with indications that the Culture Hub project strongly aligns with the criteria for the continuing and directly allocated funding stream of the State Regional Growth fund. An application has been encouraged once the separate, competitive funding stream process currently underway has been concluded. If monies were to be allocated at a State Level as well the Federal level, Council’s overall investment in the project could be reduced (or at the very least maintained and thus achieve a high level of service for the same infrastructure cost).

Caretaker Period Considerations:

Due to the current Caretaker Period provisions, Council needs to have regard to the following governance matters in the consideration of this matter:
• The BBRFIPS application does not fall within the definitions of a Designated Decision under the Local Government (Elections) Act 1999 (the Act).

• The application could however, constitute a “significant decision” under the terms of the Act.

“A significant decision is any major policy or other decision which will significantly affect the Council area or community or will bind the incoming Council.”

• As per 4.4.4 and 4.4.5 of Council’s Caretaker Policy:

“The determination as to whether or not any decision is significant will be made by the Chief Executive Officer, after consultation with the Mayor.”

Whilst the incoming Council could refuse to accept any future offers of funding received as a result of this application, the Chief Executive Officer, having consulted with the Mayor, is of the view that this matter constitutes a significant decision.

“Where the Chief Executive Officer has determined that a decision is significant, but circumstances arise that require the decision to be made during the election period, the Chief Executive Officer will report this to the Council. This report should assist Elected Members to assess whether the decision should be deferred for consideration by the incoming Council.”

The following issues as referenced in the Caretaker Policy are relevant to assist Council with its assessment in this instance:

Why the matter is considered “significant”? Because it has the potential to bind the incoming Council.

Why the matter is considered urgent?
BBRFIPS closes on the 15 November 2018 prior to the new Council being sworn in. The work and Officer resource involved in making the application is significant and the earliest determination is required to provide Officers maximum opportunity to work on the submission if the decision is made to proceed.

What are the financial and other consequences of postponing the matter until after the election both on the current and incoming Councils?
BBRFIPS will have closed by the time the incoming Council is in place. There may not be any further significant Commonwealth regional infrastructure funding opportunities prior to the 2019 Federal election. If Council’s Regional Growth Fund Application / Expression of Interest is unsuccessful and it does not apply for BBRFIPS there is the potential that seeking match funding for the Big Project will be delayed until the middle of 2019 or beyond.

Whether the matter will significantly limit options for the incoming Council?
At this stage the decision is only whether or not to apply for the grant funding. If the decision is to apply and the application is successful, there is still the opportunity for an incoming Council to withdraw the application or refuse the funding.

The new Council will adopt its own position on the Big Project in general, which may require the strategy and financial plans to change. Making the application does not prevent that happening, however, the reputation of the Council for future funding applications could be detrimentally impacted if a successful application is not taken up.
Whether the matter requires the expenditure of unbudgeted funds?
The match funding component for the currently budgeted phase 1 implementation of The Big Project is already included in the Long Term Financial Plan with expenditure for the Culture hub spread over the 2019/20 and 2020/21 financial years, which would align with the BBRFIPS timelines. The ability to lever up further funding from Council’s contribution through Federal and State Governments is designed to meet the service outcomes within affordable budget settings.

Whether the matter is the completion of an activity already commenced and previously endorsed by the Council?
The Barossa Regional Culture Hub has an adopted master and cost plan and has been determined as a Priority 1 project for the purposes of Regional Growth Funding as endorsed by Council at its meeting on the 26 April 2018. Detailed design work is underway for the development of the master plan and costs will be refined during that process. It is intended that a 50% detailed design approach be targeted for inclusion within any BBRFIPS submission.

Whether the matter requires community engagement?
The adopted master plan has already been the subject of extensive community engagement through the development process. The detailed design process will have input from working group representatives and key stakeholders. The BBRFIPS application itself is not a matter that requires community engagement under the terms of the Local Government Act 1999 and Council’s Public Consultation Policy.

Any relevant statutory obligations or timeframes
The timeframes imposed under the terms of the Federal Government’s BBRFIPS for submissions by 15 November 2018.

Whether dealing with this matter in the election period is in the best interests of the Council area and community?
Council will need to determine if the opportunity to access significant funding via an application process at this time to support future implementation of a core element of The Big Project is in the best interests of the Council region and community and in the context of uncertainty regarding the existing RGF EOI and the availability of alternative funding opportunities post the Council elections and prior to the Federal Election process.

Summary and Conclusion
There is an opportunity for Council to access significant federal funding for the activation of the Barossa Regional Culture Hub project outside of its current Regional Growth Fund Expression of Interest.

Specialist advice indicates that this project best meets the specific merit criteria of this funding source compared to other Big Project elements.

The amount of application will have to be matched by Council or a proportion of it secured from other funding sources.

**ATTACHMENTS OR OTHER SUPPORTING REFERENCES**

<table>
<thead>
<tr>
<th>Attachment 1</th>
<th>Adopted Barossa Regional Culture Hub Master Plan drawing – 18/6574</th>
</tr>
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<td>Attachment 2</td>
<td>Email Section 51 Pty Ltd – 18/69984</td>
</tr>
</tbody>
</table>
COMMUNITY PLAN / CORPORATE PLAN / LEGISLATIVE REQUIREMENTS

Community Plan

- Natural Environment and Built Heritage
- Community and Culture
- Infrastructure
- Health and Wellbeing

Corporate Plan

1.2 work toward developing township, streetscapes, entrances and open spaces that are attractive, welcoming and maintained to an agreed level of service
2.6 Provide, promote and support community arts and cultural events, programs, attractions and services.
3.1 provide regional and local walking and cycling connections between open spaces.
3.2 ensure Council’s parks, gardens and playgrounds are accessible, relevant and safe and maintained to an agreed level of service.
3.3 Ensure Council’s sporting, recreational and leisure grounds and playing areas and associated programs meet the current need of the community to an agreed level of service.
3.9 Ensure Council facilities and assets are accessible, safe and maintained to an agreed level of service.
3.11 advocate for the allocation of State and Federal funding to maintain and invest in infrastructure within our region.
4.1 Deliver and promote health and wellbeing initiatives in line with the Public Health Plan
6.4 Ensure that decisions regarding expenditure of Council’s budget are based on an assessment of whole of life cost, risks associated with the activity and advice contained within supporting plans.

Legislative Requirements

Local Government Act 1999

FINANCIAL, RESOURCE AND RISK MANAGEMENT CONSIDERATIONS

Financial
A full Due Diligence Report in accordance with Council’s Budget and Business Plan Policy and Process was completed in respect of the Federal Regional Growth Fund Application and is the subject of an interim Prudential Management Report presented to Council at that time. This included preliminary review and opinion from an independent consultant pursuant to the prudential requirements of the Local Government Act, and this has been provided and has stated in this preliminary assessment that the financial estimates are sustainable. At this stage Officers are seeking in principal support for a grant application to be made so that resources can be committed to meeting the application deadline of 15 November 2018. Any necessary amendments will be the subject of future reports to the incoming Council for consideration.

There is the potential opportunity to reduce (or at least achieve high service levels for the same infrastructure cost) the financial commitment of Council to this
element of the Big Project if a successful, Federal grant application contribution can be used to lever up other funding sources at a State or cultural sector level.

**Resource**
The grant application will be prepared by external resources within existing 2018/19 budget allocations with support from internal officer resources. Delivery of the project if the application is successful will be tendered via The Big Project. Funded projects need to be completed by the end of December 2021.

**Risk Management**
The risk assessment for The Big Project considers the risk of not securing significant grant funding and the impact on this of delivering the associated infrastructure and outcomes. Now that the project work has progressed to the investment readiness phase, it will be important not to miss potential significant funding opportunities and maximise the commitments made by Council in its Long Term Financial Plan.

The approach of the incoming Council is not yet known but there has been broad community support through the significant community consultation undertaken to date to progress elements of the project work and secure funding. Council has already adopted this approach with its successful Open Space Funding for Angaston Railway Station.

**COMMUNITY CONSULTATION**
The Barossa Regional Culture Hub Master Plan was adopted by Council following community consultation as detailed in the 27 June 2018 Council Report. The grant application process does not necessitate further consultation under legislation or Council’s policy requirements.
Historical Culture
Honouring spaces. The essence of where Barossa culture came from captured in photographs, historical stories, literature, examples.

Today’s Culture
Nurturing spaces. Tell cultural stories about today’s artists and musicians through arts, crafts and performance.

Growing Culture of Tomorrow
Spaces that grow, inspire and flourish the creativity and skill development of the Barossa people.

Concept
Materials: Responsibly resourced, comforting, soft, layering
Size & Scale: Human, embracing
Atmosphere: Calm, welcoming, accessible, interesting, textured
Lighting: Warm, comfortable
Active environment that ebbs and flows
1. History interpretive / storytelling
2. Co-working space
3. Digital library
4. Library - books, literature
5. Tickets, Administration
6. Gallery
7. Performance hall
8. Hall building, organ
9. Staff room / kitchen
10. Storage
11. Greenroom
12. Amenities
13. Bar and catering service
14. Foyer
15. Soldier’s memorial
16. Retail - security screened or alarmed
17. Outdoor community market space
18. Break-out spaces / Courtyards
19. Meeting rooms
20. Digital studio
21. Artist in residence studio
22. Artist residence
23. Multi-purpose studio / wet workshop
24. Studio kitchenette + washroom
25. Multiple practice rooms
26. Multiple lettable artist studio spaces
27. Carparking
28. Community orchard
29. Play space / picnic area / outdoor performance space
30. Deliveries
31. Bikeway sculptures
32. Bus parking
33. Community gardens
34. Gateway

Note: Design assumes land swap agreement. Final plan subject to reconfiguration based on boundaries.
We transfer our unique past with grants and funding to your unique future.
Dear Jo

**BBRF 3 notes**

Attached are some notes on Building Better Regions Fund Round 3 and the Regional Cultural Hub.

Section51 is happy to be able assist with this great project and the opportunities it provides for the future of your wonderful community.

Please let me know if you need any further details.

Yours sincerely

Colin Steele

Managing Director

Section51
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1 Building Better Regions Fund Round 3

1.1 BBRF3

BBRF3 opened following the workshop and closes on 15th November. As the Ministers introduction says:

Regional Australia is the engine room for this country, producing 30 per cent of our annual GDP. This is why we are extending the Building Better Regions Fund and providing $200 million for a third round.

The Infrastructure Projects Stream of the Fund will be open to investment-ready projects that will create jobs, drive economic growth and build regional communities for the long term.

Recognising the importance of the tourism industry to regional economies, this round of the Building Better Regions Fund will earmark up to $45 million to support tourism related infrastructure. The visitor economy is a major driver in regional Australia and supporting this part of the economy is a focus of this grant round.

This competitive funding opportunity will continue to support projects that benefit areas outside of the major capital cities. Successful projects will receive grants of up to $10 million from the Commonwealth.

Projects of similar size will compete against each other, so small community projects will not compete against major infrastructure proposals. I encourage you to put forward projects that will strengthen your communities through new infrastructure, or upgrades or extensions to existing infrastructure.

I look forward to considering your funding proposals that will make a difference to our community.

1.2 What is different to previous rounds

Aspects of BBRF3 remain the same with the focus on jobs and social outcomes in criterion 1 & 2. The emphasis on tourism is a positive for Barossa. However there has been significant changes made to criterion 3 & 4. Criterion 4 is new and as shown below has a strong emphasis on partnerships and jobs.
2 Your project: Barossa Regional Culture Hub

2.1 The Barossa Regional Culture Hub Tanunda

The Barossa Regional Culture Hub is located in Tanunda but reaches out into arts and culture in the entire region. It is located immediately next door to the Chateau Tanunda International Standard Hotel Accommodation and Culinary Institute that forms part of this Project and the RGF Expression of Interest. There will be the opportunity for co-location, cross promotion and marketing of world class functions and events across the 2 venues.

The facility will provide opportunities for community learning and knowledge creation.

The built form for the Barossa Regional Culture Hub consists of 3 major elements.

We are constructing new facilities to accommodate a broadcasting, production, workshop and studio hub, cultural residency programme and providing 24/7 access to users.

We are adding newly constructed exhibition areas, reception space, a digital and contemporary heritage library facility, retail and meeting areas into enhanced performance and gallery facilities. New storage, electrical capacity, climate and environment control measures, function and event spaces.

We will take the cultural experience outside with external performance space and public art amenity. Parking and play spaces, community meeting and gathering opportunities, covered walkways, drainage, power and storm water services.
3 Applying for BBRF3

3.1 BBRF3 focus

BBRF3 focus is for investment ready projects that will create jobs, drive economic growth and build regional communities for the long term.

Recognising the importance of the tourism industry to regional economies, this round of the Building Better Regions Fund will earmark up to $45 million to support tourism related infrastructure. The visitor economy is a major driver in regional Australia and supporting this part of the economy is a focus of this grant round.

Partnerships and jobs are a new part of BBRF which makes 'standard' council infrastructure less competitive and very difficult to meet the revised merit criterion.

3.1 Barossa Regional Cultural Hub

The Barossa Regional Cultural Hub has the potential to be competitive due to the opportunity for partnership with Château Tanunda, it is an investment ready project that will create ongoing jobs, drive economic growth in the Barossa and build regional communities for the long term.

The elements of the project will provide a compelling story for the assessors due to the tourism focus and that it is not traditional council infrastructure. Partnerships are everything for this round of BBRF and the Cultural Hub has the partnership opportunities needed.

3.1 Regional Growth Fund

The Barossa Regional Cultural Hub is one of the components of the Regional Growth fund application. Expression of interest to full application has not been announced yet. The benefit of applying for BBRF3 is that the Regional Cultural Hub is only one of many components of the RGF application. If full application is achieved the RCH can be extracted from the application for the Regional Growth Fund. If timing does not line up there is no restriction for the RCH to be submitted for both grant programs. BBRF and RGF are run by different departments.
4 BBRF3 Merit Criterion

4.1 Merit Criterion

As the guidelines in BBRF3 say:

To be competitive you will need to address all merit criteria in your application. We will assess your application against each merit criterion using the weighting indicated.

The application form asks questions that relate to the merit criteria below. The amount of detail and supporting evidence you provide in your application should be relative to the project size, complexity and grant amount requested. You should provide evidence to support your answers.

4.2 Merit criterion 1 Economic benefit

The guidelines in BBRF3 say:

6.1. Merit criterion 1 – Economic benefit

**Economic benefits of your project for the region (15 points).**

**Economic benefits** for a region may cover increases in economic activity, improvements in productivity, wider access to markets or fairer and more equitable economic outcomes. For projects located in an excluded area (as outlined in section 4.3.1), you must clearly demonstrate how economic benefits flow directly into an eligible area.

Examples of how your project could demonstrate these economic benefits include:

a. increasing the number or value of jobs, new businesses or the production of goods and services in the region (this includes direct and indirect opportunities created through the project).

b. providing opportunities for growth in existing sectors, e.g. tourism, agriculture, manufacturing

c. the use of local suppliers and goods

d. increasing efficiency of the transport system or service delivery
e. increasing Indigenous economic participation – including Indigenous employment and supplier-use outcomes

f. the degree to which the project delivers benefits beyond the construction phase.

In your application, you must include the total employment numbers you expect to create during and following your project. You will need to identify how many of these employees will be Indigenous. You should substantiate any employment numbers with evidence.

4.3 Merit criterion 2 Social benefit

The guidelines say:

6.2. Merit criterion 2 – Social benefit

Social benefits of your project for the region (15 points).

Social benefits for a region may cover increases in regional amenity, improving community connections and inclusion and providing opportunities for learning and knowledge creation. For projects located in an excluded area (as outlined in section 4.3.1) you must clearly demonstrate how the social benefits flow directly into an eligible area.

Examples of how your project could demonstrate these social benefits include:

a. making a region a more attractive place to live
b. the degree to which the project fills a ‘gap’ within the community
c. improving community connections and social inclusion
d. supporting or protecting local heritage and culture
e. increasing community volunteering
f. the degree to which the project delivers benefits beyond the construction phase
g. addresses disadvantage within the community.

4.4 Merit criterion 3 Project delivery

This is the old criterion 4. As the guidelines say:

6.3. Merit criterion 3 – Project delivery

Capacity, capability and resources to deliver the project (5 points).

You should demonstrate this through identifying:

a. your track record managing similar projects and access to personnel and/or partners with the right skills and experience
b. your access, or future access to, any infrastructure, capital equipment, technology, intellectual property, and readiness to commence the project with appropriate approvals planned for or in place

c. sound project planning to manage and monitor the project, which addresses scope, implementation methodology, timeframes, budget and risk

d. how you will operate and maintain the infrastructure and benefits of the project.

4.5 Merit criterion 4 Impact of grant funding

This is a new merit criterion:

6.4. Merit criterion 4 – Impact of grant funding

Impact of grant funding on your project (5 points).

You should demonstrate this through identifying:

a. the total investment the grant will leverage. This includes additional cash and in-kind contributions

b. the extent to which the project leverages additional partnerships

c. the likelihood the project would proceed without the grant. If not, why not? Explain how the grant will impact the project in terms of size, timing and reach.
CONTACT US

Email: admin@section51.com.au
Phone: (02) 6162 2092 or 0423337563
Web: www.section51.com.au
7.2.2 DEBATE AGENDA – FINANCE

7.2.2.1 MONTHLY FINANCE REPORT (AS AT 30 SEPTEMBER 2018)

B411
Author: Senior Accountant

PURPOSE
The Uniform Presentation of Finances report provides information as to the financial position of Council, including notes on material financial trends and transactions.

RECOMMENDATION
That the Monthly Finance Report as at 30 September 2018 be received and noted.

REPORT
Discussion
The Monthly Finance Report (as at 30 September 2018) is attached. The report has been prepared comparing actuals to the Original adopted budget 2018/19.

ATTACHMENTS OR OTHER SUPPORTING REFERENCES
Attachment 1: Monthly Finance Report 30 September 2018

Policy
Budget & Business Plan and Review Policy

COMMUNITY PLAN / CORPORATE PLAN / LEGISLATIVE REQUIREMENTS

Corporate Plan
How We Work – Good Governance

6.2 Ensure that Council’s policy and process frameworks are based on principles of sound governance and meet legislative requirements.

6.3 Align operational strategy to strategic objectives and measure organisational performance to demonstrate progress towards achieving our goals.

6.4 Ensure that decisions regarding expenditure of Council’s budget are based on an assessment of whole of life costs, risks associated with the activity and advice contained within supporting plans.

6.9 Provide access to Council’s plans, policies and processes and communicate with the community in plain English.

6.16 Provide contemporary internal administrative and business support services in accordance with mandated legislative standards and good practice principles.

Legislative Requirements
Local Government (Financial Management) Regulations 2011 - Reg 9(1)(b)
LGA Information paper no. 25 – Monitoring Council Budget Performance
FINANCIAL, RESOURCE AND RISK MANAGEMENT CONSIDERATIONS

Financial
To enable Council to make effective and strategic financial decisions, a regular up to date high level financial report is provided.

COMMUNITY CONSULTATION
Community Consultation was part of the original budget adoption process in June 2018, as per legislation. This report is advising Council of the monthly finance position compared to that budget.
MONTHLY FINANCE REPORT
AS AT 30 SEPTEMBER 2018
FOR YEAR ENDING 30 JUNE 2019

Uniform Presentation of Finances

<table>
<thead>
<tr>
<th>Notes</th>
<th>% Actual Expenditure to Original Budget</th>
<th>Original Budget (Full-Year)</th>
<th>Actual Result (Year-to-Date)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$'000</td>
<td>$'000</td>
<td></td>
</tr>
</tbody>
</table>

**OPERATING ACTIVITIES:**

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating Income</td>
<td>37,188</td>
</tr>
<tr>
<td>Less Operating Expenses</td>
<td>19.42%</td>
</tr>
<tr>
<td></td>
<td>37,106</td>
</tr>
<tr>
<td>Operating Surplus / (Deficit) (a)</td>
<td>82</td>
</tr>
<tr>
<td></td>
<td>24,433</td>
</tr>
</tbody>
</table>

**CAPITAL ACTIVITIES:**

**Net Outlays on Existing Assets**

<table>
<thead>
<tr>
<th>Capital Expenditure on Renewal and Replacement of Existing Assets</th>
<th>5.12%</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>4,472</td>
</tr>
<tr>
<td>Less Depreciation, Amortisation &amp; Impairment</td>
<td>7,362</td>
</tr>
<tr>
<td>Less Proceeds from Sale of Replaced Assets</td>
<td>346</td>
</tr>
<tr>
<td>Net Outlays on Existing Assets (b)</td>
<td>(3,236)</td>
</tr>
</tbody>
</table>

**Net Outlays on New and Upgraded Assets**

<table>
<thead>
<tr>
<th>Capital Expenditure on New and Upgraded Assets</th>
<th>8.51%</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>14,977</td>
</tr>
<tr>
<td>Less Amounts Received Specifically for New and Upgraded Assets</td>
<td>3,345</td>
</tr>
<tr>
<td>Less Proceeds from Sale of Surplus Assets</td>
<td>389</td>
</tr>
<tr>
<td>Net Outlays on New and Upgraded Assets (c)</td>
<td>11,243</td>
</tr>
</tbody>
</table>

Net Lending/(Borrowing) for the Financial Year (a)-(b)-(c) 
(7,925) 26,595

Total % Capital Budget Spent 7.73%

NOTES

1) 2018/19 Capital Expenditure spent to end of September includes:
   - Angaston Hall Chairs $6k
   - Angaston Railway Precinct - The Big Project $43k
   - Bridges $2k
   - Budgeting Software $3k
   - Curdnatta Recreation Park - Oval Irrigation Tank $10k
   - CWMS $3k
   - Depot Plant Shed $39k
   - Drainage $148k
   - Footpaths $334k
   - Nuriootpa Office Airconditioning $16k
   - Road Resheeting $48k
   - Sealed Roads $555k
   - The Big Project - Buildings Implementation $173k
   - Williamstown Hall Airconditioning $23k
   - Williamstown QVJP Bridge Entrance $11k
7.3.2 DEBATE AGENDA - MANAGER COMMUNITY PROJECTS

7.3.2.1 REQUEST TO INSTALL MEMORIAL BENCH AND PLAQUE AT JUTLAND RESERVE - EASTERN HILLS AND MURRAY PLAINS CATCHMENT GROUP

B7394

Author: Executive Assistant, Corporate and Community Services

PURPOSE
To consider a request from the Eastern Hills and Murray Plains Catchment Group (EH&MPCG) to approve the installation of a memorial bench seat and plaque at Jutland Water Reserve.

RECOMMENDATION
That Council provides consent to the Eastern Hills and Murray Plains Catchment Group for the installation of the requested bench and memorial plaque at Jutland Water Reserve, in recognition of the commitment by community members, including Roger Lillecrapp and Jeff Dewell, subject to compliance with all Council requirements.

REPORT

Background
The installation of commemorative memorial symbols within Community Land requires the approval of Council. Council’s Memorials on Community Land Policy has been provided at Attachment 1 for Member information.

Introduction
The Jutland Reserve (the Reserve) forms part of the Upper Marne River catchment, 7.5km east of Eden Valley in the Eastern Mount Lofty Ranges and is classified as Community Land. The EH&MPCG has a Memorandum of Understanding with Council to manage the Reserve under a Management Plan.

The former Project Officer from EH&MPCG initially contacted Council in March, regarding the installation of a bench seat and memorial plaque at the Reserve. Details were not yet finalised when he left the organisation. The information required has now been received from the new Project Officer.

Discussion
The initial communication from EH&MPCG (Attachment 2) stated that the Group wished to install a memorial bench and plaque in honour of Roger Lillecrapp, who passed away in 2017. Mr Lillecrapp was instrumental in the efforts as part of Blaze Aid in helping to rebuild fences in the area and at the Reserve after bushfires in 2014.

In compliance with Council’s Policy, EH&MPCG provided a photograph of the proposed bench and details of the proposed plaque, together with a map showing the preferred location at the Reserve.
The Project Manager has recently advised that the Group would also like to recognise another community member, Jeff Dewell, and has proposed the following wording for the plaque: “In recognition of the commitment to this reserve by members of the community including Jeff Dewell and Roger Lillecrapp”.

The Director Development and Environmental Services, has reviewed the request and has no issues with the location or installation by the Group, provided they comply with all Council requirements. As with any of their tasks, they would be required to undertake the installation in a safe manner for themselves and the public.

Summary and Conclusion
The EH&MPCG has complied with Council’s Policy in their application and request to install the memorial bench and plaque.

## ATTACHMENTS OR OTHER SUPPORTING REFERENCES

Attachment 1: Memorials on Community Land Policy  
Attachment 2: Request and supporting documentation from the EH&MPCG

## COMMUNITY PLAN / CORPORATE PLAN / LEGISLATIVE REQUIREMENTS

### Community Plan

- How We Work – Good Governance

### Corporate Plan

6.2 Ensure that Council’s policy and process frameworks are based on principles of sound governance and meet legislative requirements.  
6.8 Provide opportunities for the community to contribute to the ongoing care, improvement and use of Council’s community facilities.

## FINANCIAL, RESOURCE AND RISK MANAGEMENT CONSIDERATIONS

The EH&MPCG will pay all costs associated with the installation of the memorial seat and plaque.

The EH&MPCG is an incorporated body and is responsible for undertaking work in a safe manner. Council officers will assist with any further advice they require.

## COMMUNITY CONSULTATION

Community Consultation is not required under legislation or Council Policy.
THE BAROSSA COUNCIL

COUNCIL POLICY

Council is committed to achieving standards or requirements imposed by law, and endeavours to the best of its ability to achieve best practice wherever possible.

<table>
<thead>
<tr>
<th>Policy Name:</th>
<th>Memorials on Community Land Policy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Policy Owner:</td>
<td>Director, Corporate and Community Services</td>
</tr>
<tr>
<td>Responsible Officer:</td>
<td>Director, Corporate and Community Services</td>
</tr>
<tr>
<td>Date Approved:</td>
<td>20 OCTOBER 2009</td>
</tr>
<tr>
<td>Next Review Date:</td>
<td>Within 24 months of new Council in November 2010</td>
</tr>
<tr>
<td>TRIM Reference:</td>
<td>09/38782 &amp; 09/38783</td>
</tr>
</tbody>
</table>

1. **Purpose**
   The purpose of this policy is to establish and confirm Council’s position enabling it to respond to any community requests it may receive for the installation of memorials throughout the District, in a compassionate, consistent and accountable manner.

There is no legislative requirement for Council to have a policy in this area, however various sections of the Local Government Act 1999 require that any alterations (including additions) to Community Land and Roads under Council’s care and control must be authorised by Council.

2. **Principles**
   Council’s policies are guided by principles of ‘sustainability’, good governance, advocacy, regulations and service provision. More guidance is provided in Council/Corporate/Procedural Policies, Council’s Strategic Plan, Business Plan and other relevant documents.

3. **Definitions**
   The Barossa Council: The organisation which consists of the staff members, Elected Members and the members of Council Committees and the agents operating on its behalf.

4. **Policy Statement**

   4.1 Permanent Commemorative Symbols on Community Land

   4.1.1 The installation of permanent commemorative symbols within Community Land (or at roadside locations – refer Roadside Memorials Policy) requires the approval of Council.

   4.1.2 Markers or plaques or other indicators depicting personal circumstances are to be located at Cemetery sites only, unless approved by Council.

   4.1.3 Landscaping memorials, including garden beds, trees, benches etc. will be considered upon application if they meet the following criteria:-

   (i) The materials are to be supplied by the applicant, based upon specifications provided by Council.

   (ii) Applicants are to meet all costs associated with the installation, and ongoing maintenance thereafter will be at a ‘service level’ determined by Council, as
resources permit. Council, at its discretion, may waive the maintenance requirements.

(iii) Replacement or removal of the commemorative symbol due to loss/damage or asset depreciation will be at the discretion of Council. Council will not guarantee longevity of approved memorials, nor their replacement.

(iv) Council reserves the right to remove or relocate memorials at its discretion. For example, as Community needs change, so may the preferred use of Council reserves/parks. Existing memorials gives families no guarantee that Council may not sell or redevelop the site at any time in the future. Council will notify affected family members wherever possible prior to removal or relocation.

(v) Requests for placement of ashes of deceased persons or animals on reserves will NOT be approved.

(vi) An application for a landscaping memorial will not be considered if the request is for placement in any designated memorial garden.

4.2 Acknowledgement of Outstanding Council Service by Volunteers

4.2.1 To commemorate and recognise outstanding service of volunteers to Committees of Council, Council will consider, on application from the relevant Committee, the erection of a plaque or memorial within a Council building or on Community Land.

4.2.2 The application will include a representation of the proposed plaque or memorial so Council may ensure that its form is in keeping with that of the Council building or section of Community Land.

4.2.3 If approved, all associated costs to be borne by the Committee.

4.3 Application Process

4.3.1 Applications for permanent commemorative symbols should be made in writing to The Barossa Council, 43-51 Tanunda Road, Nuriootpa, SA 5355.

4.3.2 Acknowledgement of receipt will be made within 7 working days and referred to the Director Corporate and Community Services (DCCS).

4.3.3 The application will be included in the DCCS debate report to the next Council meeting. The Council’s decision will be reported to the applicant by the DCCS within 7 working days of the meeting.

5. Associated Documents

- Roadside Memorials Policy
- Memorials on Community Land Policy (Flowchart)

6. References and Relevant Legislation

Various sections of the Local Government Act 1999 require that any alterations (including additions) to Community Lands and Roads under Council’s care and control must be authorised by Council.
Hi Annette,

I hope this information will suffice. I have attached some photos and basic information about the seat and the plaque, with location maps.

Regards

Ben

Ben McCallum  
Project Officer
Eastern Hills and Murray Plains Catchment Group

PO Box 2056 Murray Bridge 5253
92-106 Greenlands Drive, Murray Bridge 5253
Work:
Mobile: 0437 456 768

Our group the Eastern Hills & Murray Plains Catchment Group has been awarded a small grant $1500 to continue some management works in Jutland Water Reserve and do some concept planning for a lunch shelter area to be constructed near the war memorial.

We have begun some of the management works. Our group will be supplying a memorial seat for a local person Roger Lillicrapp who died last year. Mr. Lillicrapp was instrumental in the efforts as part of Blaze Aid in helping to rebuild fences in the area and at the reserve after bushfires a few years back. So we want to honour his efforts by dedicating a seat to him and will attach a small plaque.

We will need to concrete the legs into the ground, so do we need to identify exactly where the seat will go first?

Regards,
**Jutland Water Reserve - Memorial seat for Roger Lillecrapp**

In addition to the work our group is doing at the Jutland Water Reserve through the grant our group has purchased a park bench seat and are seeking approval to install it in the reserve next to the memorial stone. The seat will have in ground stainless steel legs at a depth of approx 4-500mm See figure 1.

Plaque custom Engraved Plaque with Metal Engraved Plate (Brass), size 10.5cm x 13cm. see figure 2 for the style of planting. The plaque will probably say something in the order of ‘In memory of Roger Lillecrapp for his commitment to his community…… We will probably get a bit more of a meaningful blurb written by Michael Seager and family. When this is done we will send it through a copy of what will be on it.

![San Marco park bench seat to be installed.](image1)

![Memorial brass signs](image2)

![Location of the Memorial seat next to the memorial stone.](image3)
I spoke with Cr Michael Seager the other day and he would also like to recognise another community member. Sorry I have been out of the office all week.

The text:

In recognition of the commitment to this reserve by members of the community including Jeff Dewell and Rodger Lillecrapp
PROPOSED OPENING HOURS 2018/19 CHRISTMAS/NEW YEAR PERIOD – THE REX BAROSSA AQUATIC AND FITNESS CENTRE

PURPOSE

Proposed opening hours for the Rex over the 2018/19 Christmas/New Year period are provided for Council approval.

RECOMMENDATION

That Council approve the following opening hours for the Rex Barossa Aquatic and Fitness Centre over the 2018/19 Christmas/New Year period:

<table>
<thead>
<tr>
<th>Date</th>
<th>Centre</th>
<th>Creche</th>
<th>Group Fitness</th>
<th>Vacation Care</th>
</tr>
</thead>
<tbody>
<tr>
<td>Saturday, 22 Dec</td>
<td>8.00am - 5.00pm</td>
<td>Closed</td>
<td>Revised Timetable</td>
<td>Closed</td>
</tr>
<tr>
<td>Sunday, 23 Dec</td>
<td>8.00am - 5.00pm</td>
<td>Closed</td>
<td>Revised Timetable</td>
<td>Closed</td>
</tr>
<tr>
<td>Monday, 24 Dec</td>
<td>6.00am - 7.00pm</td>
<td>Closed</td>
<td>Revised Timetable</td>
<td>Closed</td>
</tr>
<tr>
<td>Tuesday, 25 Dec</td>
<td>Closed</td>
<td>Closed</td>
<td>Closed</td>
<td>Closed</td>
</tr>
<tr>
<td>Wednesday, 26 Dec</td>
<td>8.00am - 1.00pm</td>
<td>Closed</td>
<td>Revised Timetable</td>
<td>Closed</td>
</tr>
<tr>
<td>Thursday, 27 Dec</td>
<td>6.00am - 9.00pm</td>
<td>Closed</td>
<td>Revised Timetable</td>
<td>Closed</td>
</tr>
<tr>
<td>Friday, 28 Dec</td>
<td>6.00am - 7.00pm</td>
<td>Closed</td>
<td>Revised Timetable</td>
<td>Closed</td>
</tr>
<tr>
<td>Saturday, 29 Dec</td>
<td>8.00am - 5.00pm</td>
<td>Closed</td>
<td>Revised Timetable</td>
<td>Closed</td>
</tr>
<tr>
<td>Sunday, 30 Dec</td>
<td>8.00am - 5.00pm</td>
<td>Closed</td>
<td>Revised Timetable</td>
<td>Closed</td>
</tr>
<tr>
<td>Monday, 31 Dec</td>
<td>8.00am - 5.00pm</td>
<td>Closed</td>
<td>No Classes</td>
<td>Closed</td>
</tr>
<tr>
<td>Tuesday, 1 Jan</td>
<td>8.00am - 1.00pm</td>
<td>Closed</td>
<td>No Classes</td>
<td>Closed</td>
</tr>
<tr>
<td>Wednesday, 2 Jan</td>
<td>6.00am - 9.00pm</td>
<td>8.30am - 12.00pm</td>
<td>Revised Timetable</td>
<td>8.00am - 6.00pm</td>
</tr>
</tbody>
</table>

REPORT

There are no changes to the closure days as per last year. No negative feedback received last year, with the pool and gymnasium open, apart from Christmas Day.

ATTACHMENTS OR OTHER SUPPORTING REFERENCES

None

COMMUNITY PLAN / CORPORATE PLAN / LEGISLATIVE REQUIREMENTS

Community Plan

Health and Wellbeing
Corporate Plan
3.3 Ensure Council’s sporting, recreational and leisure building facilities and associated programs meet the current need of the community to an agreed level of service.

Legislative Requirements
None

**FINANCIAL, RESOURCE AND RISK MANAGEMENT CONSIDERATIONS**
The proposed operating times aim to balance appropriate service levels for the community to meet seasonal demand, whilst reducing unnecessary staff and other operational overheads.

**COMMUNITY CONSULTATION**
Centre Managers, Belgravia Leisure, will notify the community of Rex opening hours over the Christmas/New Year period by the following methods:-

- Local newspaper/s notices
- Website notices
- Telephone
- Noticeboards in the Centre
PROPOSED ROAD CLOSURE – 2019 CRUISE ON
B7475 18/68375

Author: Manager Engineering Services

PURPOSE
Valley Hot Rodders Inc. has applied to The Barossa Council for operational support as they plan the 2019 Cruise On event on Saturday 19 January 2019.

RECOMMENDATION
That the Commissioner of Police be advised that The Barossa Council endorses the closure of the following roads:

- Murray Street, Tanunda, between Bridge Street and Theodor Street, and
- Basedow Road, Tanunda, between Murray Street and MacDonnell Street

between 4.00pm and 11.00pm on Saturday 19 January 2019 to stage the 2019 “Cruise on” event.

REPORT

Background
The requested road closures have been successfully deployed in a similar format for previous Cruise On events and assists with the safety of participants and the general public.

Introduction
Organisers advise that this year’s “Cruise On” will be the 27th year of the event and that “Cruise On” attracts visitors from all over Australia and is the largest non-wine industry event held each year in the Barossa.

Summary and Conclusion
The requested closures are deemed necessary as a risk mitigation strategy to maintain the safety of participants and the general public.

Organisers have requested the closures to commence at 3.00pm. Officers maintain a 4.00pm start is appropriate to allow local traders maximum trading time on the day.

Council Operations staff has further assisted the local community to prepare and stage this event with assistance in the following areas:
· Street sweeping - as close as possible to the event
· Emptying of bins – pre, during and post event
· Street clean up post event

This requires officers to work in to the early hours of Sunday morning. An alternative would be to engage contractors, at an additional cost to undertake post event clean-up activities.

Attending to these items enables organisers to successfully host this event each year in the Barossa as per the Community Plan.

Council Officers will also request SA Police (SAPOL) direct that persons taking part in the ‘Cruise On’ on the above roads be exempted from all Australian Road Rules relating to pedestrian behaviour on roads.

**ATTACHMENTS OR OTHER SUPPORTING REFERENCES**

**COMMUNITY PLAN / CORPORATE PLAN / LEGISLATIVE REQUIREMENTS**

Community Plan

- 2. Community and Culture
- 4. Health and Wellbeing
- Business and Employment

2.1 Initiate and support activities which encourage participation and pride in the Barossa Council area.
2.6 Support a vibrant and growing arts, cultural, heritage and events sector.
4.2 Create opportunities for people of all ages and abilities to participate in the community.
5.13 Support economic development through events

Legislative Requirements
Local Government Act 1999
Road Traffic Act 1961

**FINANCIAL, RESOURCE AND RISK MANAGEMENT CONSIDERATIONS**

Financial and Resources -
The cost of implementation of the road closures are to be funded via Council’s Road Closure Support budget.

Risk management –
Council officers deem the closures necessary as a risk mitigation strategy to maintain the safety of participants and the general public.
COMMUNITY CONSULTATION

The community will be advised of the proposal by public advertisements to be placed in The Herald and Leader and also via placement of the SAPOI notice on Council’s website.
7.4.1 DEBATE AGENDA – DIRECTOR WORKS AND ENGINEERING SERVICES

7.4.1.2 PROPOSED ROAD CLOSURE – 2019 SANTOS TOUR DOWN UNDER – Stage Two Finish
B7475 18/67755

PURPOSE
Stage Two of the 2019 SANTOS Tour Down Under is being held on Wednesday 16 January 2019 and will finish in Angaston. Road closures and parking restrictions need to be put in place.

Road closures and parking restrictions in Angaston and parking restrictions in Springton and Eden Valley are required for the safety of all participants and the general public.

RECOMMENDATION
That the Commissioner of Police be advised that The Barossa Council endorses the closure of the following roads:

Middle Street, Angaston from Murray Street to Cross Street between 12.00am on Tuesday 15 January 2019 and 7.00pm on Wednesday 16 January 2019.

Murray Street, Angaston from Sturt Street to North Street between 6.00am and 7.00pm on Wednesday 16 January 2019, and

Schilling Street, Angaston from Murray Street to Hill Street East between 6.00am and 7.00pm on Wednesday 16 January 2019, and

Hannay Crescent, Angaston in its entirety between 6.00am and 7.00pm on Wednesday 16 January 2019, and

Tyne Street, Angaston from Murray Street to Newcastle Street between 6.00am and 7.00pm on Wednesday 16 January 2019, and

Newcastle Street, Angaston in its entirety between 6.00am and 7.00pm on Wednesday 16 January 2019, and

Middle Street, Angaston from Cross Street to Newcastle Street between 6.00am and 7.00pm on Wednesday 16 January 2019, and

Cross Street, Angaston in its entirety between 6.00am and 7.00pm on Wednesday 16 January 2019, and

Shemmeld Lane, Angaston in its entirety between 6.00am and 7.00pm on Wednesday 16 January 2019.
And speed and parking restrictions including:-

No parking and 25km/h speed restriction to apply between 6.00am and 7.00pm on Wednesday 16 January 2019 on both sides of:
**Murray Street / Angaston Road, Angaston** between 489 Angaston Road and Sturt Street

No parking to apply between **11.00am and 1.00pm** on Wednesday 16 January 2019 on:
**Williamstown Road, Springton** between Mildres Street and Miller Street on both sides of the road, and

No parking to apply between **11.00am and 1.00pm** on Wednesday 16 January 2019 on:
**Miller Street, Springton** between Williamstown Road / Hamitons Road and Angas Street / Daly Street on the west side of the road, and

No parking to apply between **11.00am and 3.00pm** on Wednesday 16 January 2019 on:
**Eden Valley Road, Eden Valley** between Rushlea Road and Matthews Road / Keyneton Road on both sides of the road, and

to stage the Finish and Sprints associated with Stage Two 2019 SANTOS Tour Down Under.

**REPORT**

**Background**
The SANTOS Tour Down Under is in its twenty first year of operation in South Australia and attracts many interstate and international visitors to the Barossa region.

**Introduction**
The SANTOS Tour Down Under provides a significant contribution to the state’s tourism industry, and showcases the attractions of South Australia to the world through global television coverage.

**Discussion**
The Barossa Council has supported this event for many years by organising and implementing the road closures and parking restrictions required for the event.

A request has been received (refer attached) from the organisers seeking The Barossa Council’s authorisation to close road and implement parking restrictions on race days.

Organisers have also made application to SAPOL for 25km/h speed restrictions at several locations and for the removal of traffic infrastructure.

**Summary and Conclusion**
Council continues to support the local Angaston town group as the community work together to host a successful event in the Barossa.
The requested closure and restrictions are deemed necessary as a risk mitigation strategy to maintain the safety of participants and the general public.

ATTACHMENTS OR OTHER SUPPORTING REFERENCES
Attachment 1 - Letter of request – 18/67755

COMMUNITY PLAN / CORPORATE PLAN / LEGISLATIVE REQUIREMENTS

Community Plan

- Community and Culture
- Health and Wellbeing
- Business and Employment

2.1 Initiate and support activities which encourage participation and pride in the Barossa Council area.
2.6 Support a vibrant and growing arts, cultural, heritage and events sector.
4.2 Create opportunities for people of all ages and abilities to participate in the community.
5.13 Support economic development through events

Legislative Requirements
Local Government Act 1999
Road Traffic Act 1961

FINANCIAL, RESOURCE AND RISK MANAGEMENT CONSIDERATIONS

Financial and Resources -
The in-kind cost and implementation of the road closure is to be funded via Council’s Road Closure Support/Tour Down Under budget.

Risk management –
Council officers deem the closure necessary as a risk mitigation strategy to maintain the safety of participants and the general public.

COMMUNITY CONSULTATION
The community will be advised of the proposal by public advertisements to be placed in The Advertiser by Events SA and also via placement of the SAPOL notice on Council’s website.
Dear Rebecca,

RE: 2019 SANTOS TOUR DOWN UNDER
REQUEST FOR APPROVAL OF ROAD CLOSURES, PARKING RESTRICTIONS AND REMOVAL OF TRAFFIC INFRASTRUCTURE

STAGE 2

Further to our recent meeting, I am now following up with my formal request for your Council to approve the attached road closures, parking restrictions and other controls, so that planning for the 2019 Santos Tour Down Under can proceed. As per previous years, road closures will be authorised by the Commissioner of Police, under Section 33 of the Road Traffic Act, however, the Commissioner must have the written consent of the Council to do so.

Attached with this letter are the following:
- Road closure requests (with parking restrictions) within The Barossa Council
- Additional parking restrictions within The Barossa Council not requiring road closures
- Diagrams outlining infrastructure removals requested from The Barossa Council

The following road closure requests are required to permit the safe operation of the People’s Choice Classic (Sunday 13 January 2019) and Stage 2 Race Start (Wednesday 16 January 2019). All events are on public roads within The Barossa Council district.

Please also note, the following road closure requests ONLY RELATE TO ROADS REQUIRED TO STAGE THE EVENT. Additional road closures will likely be required by The Barossa Council to achieve the event related closure requests.

As discussed when we met, in 2019 we would like to try and streamline the road-closure requests to ensure all required road closures are captured before submitting to SAPOL.
These include:

- Event Specific Road Closures (requested by the Santos Tour Down Under)
- Council Specific Road Closures (required to achieve the event specific road closures requested by the Santos Tour Down Under)
- Any additional Council Road Closures (such as those required for street party activations etc)

Therefore, could you please provide the following to me by Friday 26 October:

- Council letter of approval to close requested event specific roads as per the schedule on the following page
- Any additional road closures required as a result of event specific road closure requests
- Any additional road closures required as a result of any associated events (eg Street Party)
- Traffic Management Plans of all closures

If you could please send the requested information to ian.forster2@sa.gov.au by Friday 26 October that would be much appreciated. Once I have these, I will collate and send to SAPOL as a consolidated list of closures and provide a copy of this SAPOL request to council. Not only will this reduce the numerous road closure requests received by SAPOL for the same event, it will also capture a more wholistic understanding of all the required road closures that will be implemented to support the event. For your reference, I am collating a central online road closure map for the 2019 Santos Tour Down Under and will include council closures to this link when they are received.

Thank you for your attention to these matters, and I look forward to your response in due course.

Kind regards

Ian Forster
Traffic Logistics Coordinator
Santos Tour Down Under
Email: ian.forster2@sa.gov.au
Mobile: 0439 864 310
# Stage 2
Road Closures, Parking Restrictions and Infrastructure Removals

## ROAD CLOSURES WITH PARKING RESTRICTIONS WITHIN THE BAROSSA COUNCIL (ANGASTON)

<table>
<thead>
<tr>
<th>STREET</th>
<th>FROM</th>
<th>TO</th>
<th>CLOSED FROM</th>
<th>OPENS AT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Middle Street</td>
<td>Murray Street</td>
<td>Cross Street</td>
<td>1200</td>
<td>1900</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>15/1/2019</td>
<td>16/1/2019</td>
</tr>
<tr>
<td>Murray Street</td>
<td>Sturt Street</td>
<td>North Street</td>
<td>0600</td>
<td>1900</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>16/1/2019</td>
<td>16/1/2019</td>
</tr>
<tr>
<td>Schilling Street</td>
<td>Murray Street</td>
<td>Hill Street East</td>
<td>0600</td>
<td>1900</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>16/1/2019</td>
<td>16/1/2019</td>
</tr>
<tr>
<td>Hannay Crescent</td>
<td>Murray Street</td>
<td>Entire Length</td>
<td>0600</td>
<td>1900</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>16/1/2019</td>
<td>16/1/2019</td>
</tr>
<tr>
<td>Tyne Street</td>
<td>Murray Street</td>
<td>Newcastle Street</td>
<td>0600</td>
<td>1900</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>16/1/2019</td>
<td>16/1/2019</td>
</tr>
<tr>
<td>Newcastle Street</td>
<td>Tyne Street</td>
<td>Entire Length</td>
<td>0600</td>
<td>1900</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>16/1/2019</td>
<td>16/1/2019</td>
</tr>
<tr>
<td>Middle Street</td>
<td>Cross Street</td>
<td>Newcastle Street</td>
<td>0600</td>
<td>1900</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>16/1/2019</td>
<td>16/1/2019</td>
</tr>
<tr>
<td>Cross Street</td>
<td>Tyne Street</td>
<td>Moculta Road</td>
<td>0600</td>
<td>1900</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>16/1/2019</td>
<td>16/1/2019</td>
</tr>
<tr>
<td>Shemmeld Lane</td>
<td>Murray Street</td>
<td>Entire Length</td>
<td>0600</td>
<td>1900</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>16/1/2019</td>
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</tr>
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</table>

## ADDITIONAL SPEED & PARKING RESTRICTIONS WITHIN THE BAROSSA COUNCIL

<table>
<thead>
<tr>
<th>STREET</th>
<th>FROM</th>
<th>TO</th>
<th>FROM</th>
<th>TO</th>
</tr>
</thead>
<tbody>
<tr>
<td>Murray Street, Angaston (25KM/HR Speed Restrictions &amp; No Parking both sides)</td>
<td>489 Murray Street (Stone Bridge)</td>
<td>Sturt Street</td>
<td>0600</td>
<td>1900</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>16/1/2019</td>
<td>16/1/2019</td>
</tr>
<tr>
<td>Williamstown Road, Springton (no parking – both sides)</td>
<td>Mildres Street</td>
<td>Miller Street</td>
<td>1100</td>
<td>1900</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>16/1/2019</td>
<td>16/1/2019</td>
</tr>
<tr>
<td>Miller Street, Springton (no parking – west side)</td>
<td>Williamstown Road / Hamiltons Road</td>
<td>Angas Street / Daly Street</td>
<td>1100</td>
<td>1900</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>16/1/2019</td>
<td>16/1/2019</td>
</tr>
<tr>
<td>Eden Valley Road, Eden Valley (no parking – both sides)</td>
<td>Rushlea Road</td>
<td>Matthews Road / Keyneton Road</td>
<td>1100</td>
<td>1900</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>16/1/2019</td>
<td>16/1/2019</td>
</tr>
</tbody>
</table>
ROAD CLOSURES & PARKING RESTRICTIONS – STAGE 2 FINISH
PARKING RESTRICTIONS – SPRINGTON
PARKING RESTRICTIONS – EDEN VALLEY
# Infrastructure Removal Requests

## Infrastructure Removal Requests Within the Barossa Council

<table>
<thead>
<tr>
<th>STREET</th>
<th>REMOVAL</th>
<th>NOTES</th>
<th>DATE INSPECTED</th>
<th>DRAWING ISSUED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eden Valley Road</td>
<td>24 x Rumble Bars</td>
<td>FYI Only DPTI to Action</td>
<td>14-08-18</td>
<td>YES</td>
</tr>
<tr>
<td>Vine Street (at Sir Condor Lauke Way)</td>
<td>17 x Rumble Bars</td>
<td>FYI Only DPTI to Action</td>
<td>14-08-18</td>
<td>YES</td>
</tr>
<tr>
<td>Vine Street (at Old Kapunda Road)</td>
<td>Rumble Bars</td>
<td>Barossa Council to Remove</td>
<td>14-08-18</td>
<td>YES</td>
</tr>
<tr>
<td>Old Kapunda Road (at Vine Street)</td>
<td>Rumble Bars</td>
<td>Barossa Council to Remove</td>
<td>14-08-18</td>
<td>YES</td>
</tr>
<tr>
<td>Research Road</td>
<td>Rumble Bars</td>
<td>Barossa Council to Remove</td>
<td>14-08-18</td>
<td>YES</td>
</tr>
<tr>
<td>Murray Street</td>
<td>PED-X (including hand rails and signage)</td>
<td>Barossa Council to Remove</td>
<td>14-08-18</td>
<td>YES</td>
</tr>
<tr>
<td>Murray Street</td>
<td>3 x Blue Cats Eyes from Final 1km</td>
<td>Barossa Council to Remove</td>
<td>14-08-19</td>
<td>NO</td>
</tr>
</tbody>
</table>
REQUEST FOR ROAD WORKS – SITE PLAN #

STAGE 2 – WEDNESDAY 16 JAN 2019
NORWOOD TO ANGASTON

LOCATION: EDEN VALLEY ROAD & MATHEWS ROAD
KEYNETON ROAD, EDEN VALLEY

RESPONSIBILITY: DPTI (Safety Bar & RRPM Package) – Council

PLAN LEGEND

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Remove yellow safety bars</td>
</tr>
<tr>
<td>B</td>
<td>Remove existing sign (A)</td>
</tr>
<tr>
<td>C</td>
<td>Repair pot holes</td>
</tr>
<tr>
<td>D</td>
<td>Sweep road to clear loose materials</td>
</tr>
<tr>
<td>E</td>
<td>Other</td>
</tr>
</tbody>
</table>

Race Direction: Note: Entire road may be used
REQUEST FOR ROAD WORKS – SITE PLAN # .........................

STAGE 2 – WEDNESDAY 16 JAN 2019
NORWOOD TO ANGASTON

LOCATION:
VINE STREET AT GREENOCK ROAD
 Nuriootpa, SA

Responsibility:
DPTI
M. Basford
Safety Bar & RCPM Package
Region
Council

Plan Legend
A
Remove yellow safety bars
B
Remove existing sign E1
C
Repair pot holes
D
Sweep road to clear loose materials
E
Other

Note: Entire road may be used
REQUEST FOR ROAD WORKS – SITE PLAN # ..........................

STAGE 2 – WEDNESDAY 16 JAN 2019
NORWOOD TO ANGASTON

LOCATION: VINE STREET + OLD KAPUNDA ROAD
             NURIOOTPA

RESPONSIBILITY: DPTI...................................................Region
                              Barossa...........................................Council

PLAN LEGEND
A  Remove yellow
    Safety bar
B  Remove existing
    sign (s)
C  Repair potholes
D  Sweep road to clear
    loose materials
E  Other

Note: Entire road may be used.
REQUEST FOR ROAD WORKS – SITE PLAN # ......................

STAGE 2 – WEDNESDAY 16 JAN 2019
NORWOOD TO ANGASTON

LOCATION: Research Road at Penrice Road

RESPONSIBILITY: DPTI ................................................................. Region

Barossa ................................................................. Council

PLAN LEGEND
A  Remove yellow Safety bars [ ]
B  Remove existing sign (s) [ ]
C  Repair pot holes [ ]
D  Sweep road to clear loose materials [ ]
E  Other [ ]

Note: Entire road may be used
REQUEST FOR ROAD WORKS – SITE PLAN # ........................

STAGE 2 – WEDNESDAY 16 JAN 2019
NORWOOD TO ANGASTON

LOCATION:  
MURRAY STREET AT HANWAY CRS
ANGASTON

RESPONSIBILITY:  
DPTI..............................................................Region

BARossa.......................................................Council

PLAN LEGEND
A  Remove yellow safety bars
B  Remove existing sign(s)
C  Repair pot holes
D  Sweep road to clear loose material
E  Other

Race Direction

Note: Entire road may be used