

Peer Review Townsville Concert Hall Business Case

August, 2022



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Introduction

PAC Australia were engaged to peer review the work completed to date on the Townsville Concert Hall Business Case, to assess whether the business case is suitable from an arts/creative perspective. Specifically, this was to include:

- Reviewing and providing input into:
 - The appropriateness and robustness of the stakeholder engagement process undertaken;
 - The analysis that has been conducted on the suitability of all sites;
 - Concept design/s for the concert hall;
- Attending meetings with the consultants and the Project Steering Committee, and other stakeholders as required.
- Preparing and providing a report summarising the peer review findings regarding the completeness of the concert hall site selection process and due diligence undertaken by the consultants.

The draft report was presented to the Project Steering Committee on Friday, 19th August.

Summary & Approach

This peer review is undertaken throughout Stages Two (Service Needs Assessment) and Three (Options Analysis), as outlined in the Methodology and Approach documentation supplied by AEC. Further peer review may be considered appropriate at Stage Four (Detailed Consideration) given the operating environment for the Concert Hall will be considered during this process.

In undertaking the review, the peer reviewers have tested the work completed to date against existing benchmarks and minimum standards for the design of performing arts spaces. PAC Australia's critical success factors framework for performance spaces formed the basis of these considerations.

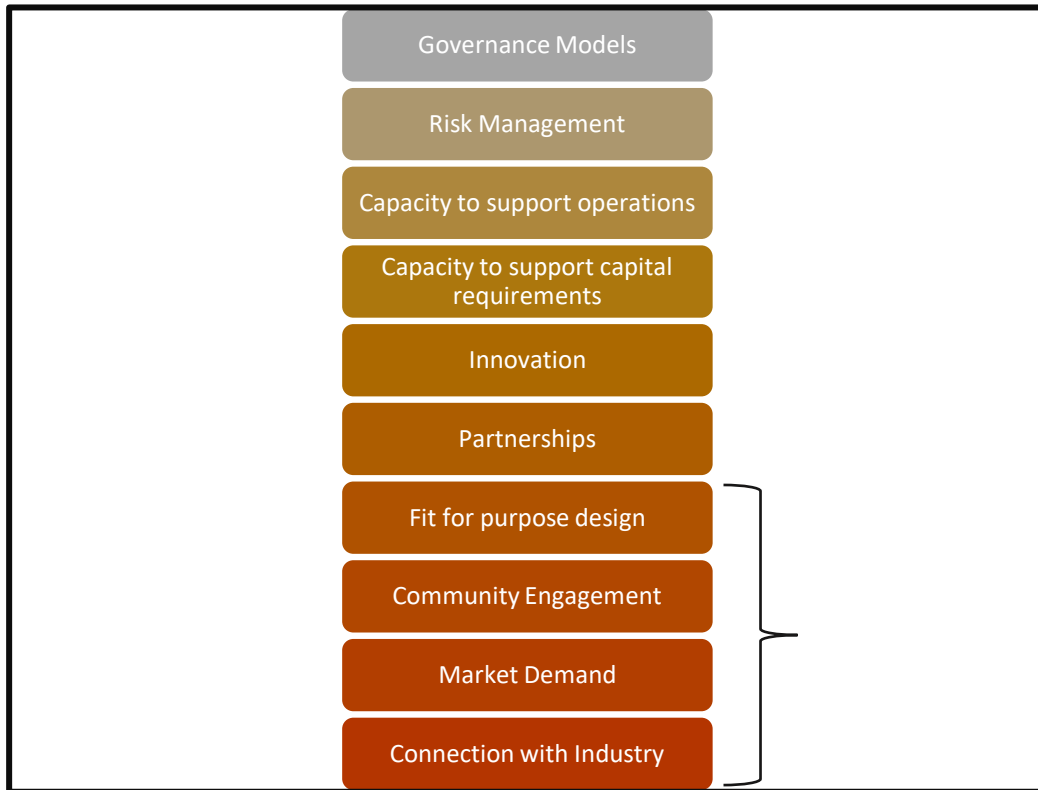


Figure 1: Critical Success Factors for Performance Spaces

The peer review focussed on fit-for purpose design, partnerships, community engagement, market demand and connection with industry as a reflection of the current stage of the Business Case.

The following table articulates the specific factors that were considered as required in the original brief to investigate the implication of site selection and concept design. Measures that require further consideration from the consultants are detailed under their related headings throughout this document.

Measure	Summary Peer Review Assessment
<p>A concert hall is limited in the types of performances it can deliver as a fit-for-purpose model. Does this proposed venue type (Concert Hall) align with the identified gaps in the market (e.g. were other venue types considered such as proscenium arch, black box, studios, etc)</p>	<p>The Literature Review and Stakeholder Engagement are well represented in the Service Needs Assessment. The inclusion of an additional black box space on the Concert Hall site will be critical to ensuring the venue provides accessible spaces to a broader range of users and increases the overall viability of the Concert Hall for non-arts usage (e.g. corporate hirers).</p>
<p>Is the proposed capacity of the venue based on sound research of future demand? What are the current gaps in provision in existing cultural infrastructure and what size will fill these gaps <u>and</u> generate new activity? Who was consulted throughout the process – are there any omissions and how have those consultations been interpreted and addressed in the business case?</p>	<p>The Service Needs Assessment provides a sufficient analysis regarding the gaps in provision and potential future usage, making a clear case for the proposed capacity based on the needs of local user and funded touring companies. Further consideration or greater articulation should be given to the demand from potential commercial and non-performance-based users. Refer Stakeholder Engagement and Service Needs Assessment Review for further detail.</p>
<p>Implications of the concept design on operating costs – will there be sufficient operating resources committed to fulfill the vision of the space for users and audiences and have governance models that support this ongoing commitment been explored?</p>	<p>The next phase of the Business Case (Detailed Consideration) is expected to deliver the detail that would be necessary to make an assessment of the implications of the concept design on operating costs and of the governance models required to fulfil the vision. The peer reviewers note that the recommendations regarding the concept design (detailed below) are based on the venue being managed on-site as a standalone operation, regardless of the governance model implemented, or the relationship between other venues or enterprises (such as the Townsville Civic Theatre).</p>
<p>Has appropriate consultation been undertaken with the First Nations community and an ongoing engagement strategy established?</p>	<p>Aside from consultation with Ashley Saltner (Wulgurukaba) there doesn't appear to have been any specific consultation with the Yunbenun, Bindal, Gugu Badhun and Nywaigi Traditional Owners during the Stakeholder Engagement process to inform the Service Needs Assessment or Site Selection, although these groups</p>

	<p>are identified in the Stakeholder Engagement Methodology. It is noted that there were specific enquiries regarding the Dean Street site regarding its status as an Indigenous meeting place, but no other references to cultural consultation have been identified in the work to date.</p> <p>This is a significant gap in engagement for this type of project.</p>
<p>Who will/can use the space as envisaged, and will they be able to afford to use it (both commercial/professional and community users). Have subsidies for community been accounted for when making assumptions about usage? Are the expectations of community usage reasonable? Are the needs communicated by local potential users actual, or perceived, and does the business case rely on results of consultation that assume a level of support based on the assumption of reasonable access of use? What demand has been articulated by touring companies who would specifically utilise concert halls?</p>	<p>The peer reviewers note that while the consultants cannot be expected to undertake research in the financial capacity of each stakeholder to use the proposed venues, no assessment has been made in the Stakeholder Engagement or Service Needs Assessment regarding actual vs perceived needs, assumptions of financial support to use the facility (subsidised or in-kind usage) based on previous usage agreements at other facilities.</p> <p>The financial and operating models to be outlined throughout the Detailed Consideration phase should be tested with a selection of Stakeholders.</p>
<p>Have co-location opportunities for the selected site been appropriately addressed – e.g. does the location address animation or regeneration of the neighbourhood, what partnership opportunities may exist, does the site promote social inclusivity and stimulate economic activity, etc.</p>	<p>These considerations have been appropriately addressed in the MCA, however further consideration is required about the potential/opportunities for the development of a broader arts and culture precinct i.e. capacity for future developments.</p>
<p>Is there landmark significance and high local and tourist visibility.</p>	<p>These considerations have been appropriately addressed in the MCA.</p>
<p>Does the concept lend itself to innovation and creativity e.g. commissioning an imaginative design, fostering creative partnerships, encourage innovative programming?</p>	<p>These considerations have been appropriately addressed in the MCA. Additional consideration could be given to incorporating First Nations culture in physical building design and how this might integrate with ongoing local partnerships and programming.</p>

<p>Is there appropriate access to the site (walkability, parking, proximity to town centre).</p>	<p>It is noted that within the draft site options analysis report (currently under review), car parking is no longer assessed as its own criteria. This creates a significant gap in addressing appropriate access to the site.</p>
<p>How does the proposed facility complement and not compete with other culture infrastructure?</p>	<p>This could be considered across a range of factors – capacity, format, location, etc. These considerations have been appropriately addressed in the MCA and Service Needs Assessment.</p>
<p>Have cultural tourism opportunities been appropriately measured and considered in site selection, partnerships and concept design.</p>	<p>The Service Needs Assessment refers to opportunities for additional patronage through tourism, however increasing the specific cultural tourism market for Townsville is a gap that could be addressed through the Service Needs Assessment. In the same way that V8 Supercars and other sporting events are a tourism segment of their own, cultural tourism should be considered as a significant opportunity that could be driven by the Concert Hall and its relationship with other cultural infrastructure.</p>

Stakeholder Engagement

The peer reviewers received the Stakeholder Engagement Plan (March 2022) and AEC Briefing Note – Stakeholders Engaged (June 2022) and note:

1. Aside from consultation with Ashley Saltner (Wulgurukaba) there doesn't appear to have been any specific consultation with the Yunbenun, Bindal, Gugu Badhun and Nywaigi Traditional Owners during the Stakeholder Engagement process to inform the Service Needs Assessment or Site Selection, although these groups have been identified in the Stakeholder Engagement Methodology. It is noted that there were specific enquiries regarding the Dean Street site regarding its status as an Indigenous meeting place, but no other references to cultural consultation have been identified in the work to date. This is a significant gap in engagement for this type of project.

From the cultural significance of each site, to the potential of integrating First Nations culture in design, management and leadership of the venue, engagement with Traditional Owners as early as possible is critical to the continued planning of the Concert Hall.

2. Local and other community-based potential users of the Concert Hall have undergone significant consultation over many years via previous studies and the specific engagement undertaken by AEC has clearly expressed the gaps in service delivery, venue format and potential usage as a performance venue.

Further consideration could be given to additional engagement with:

- a. Regional Queensland venue managers. Noting that the consultants have engaged with the state body for venues, Stage Queensland, the peer reviewers would also recommend further direct consultation with other Queensland regional venue managers for a deeper context of the local and state market (e.g., audiences and user demand). Suggestions include:
 - i. Ms Katie Boyd, Manager of Prosperine Entertainment Centre who can also provide additional perspective on the Townsville market in her former role as manager of the Townsville Civic Theatre.
 - ii. Ms Jemma Carey, Acting Manager of Mackay Convention and Entertainment Centre.
 - iii. Mr Mark Millett, Coordinator of Major Venues, Rockhampton City Council.
- b. Non-performance based users of the venue particularly local and community-based organisations, noting that 24% of activity in regional venues across the country is attributed to non-arts related activities (Queensland is 22% of all activity).¹ This could also include educational use (schools, university, etc).

¹ PAC Australia Economic Activity Report, 2019

- c. Commercial users who would generate income through venue hire and/or shared box office arrangements and /or fee/commission revenue (representing 18-24% of a venue's total revenue per annum²):
 - i. National commercial promoters who either cannot currently access the Townsville Civic Theatre or require a Concert Hall format. Examples may include Andrew Kay & Associates (tours of Soweto Gospel Choir, the Song Keepers, The Choir of Man), Andrew McKinnon (Teddy Tahu Rhodes, Josh Piterman and Guy Noble in Concert), Harbour Agency (contemporary music artists,), etc.
 - ii. Corporate hirers (conference and industry markets, etc).

These hirers and promoters may already be hirers of the Townsville Civic Theatre, but may also not be included in that venue's reported forgone usage due to the established lack of available dates over many years. They are crucial to consider during the Detailed Consideration phase for the Concert Hall as the venue hire income generated by this type of usage usually supports an entrepreneurial (funded/subsidised) program for the venue.

Service Needs Assessment

Overall, the Service Needs Assessment provides a sound rationale for the development of a Concert Hall at the proposed capacity, particularly in a complementary (not competitive) environment to the existing cultural infrastructure.

The peer reviewers agree that the research and consultation indicates that Townsville's current cultural infrastructure is limiting the development of the performing arts industry in Townsville and the social, cultural and economic impacts for audiences, industry and community.

The peer reviewers offer the following further commentary:

1. While this isn't the remit of the consultants to establish the capacity of organisations to pay for usage of the Concert Hall, or assume any relationships with the governing organisation to subsidise its use, it is cautioned that forgone usage and estimated future usage relies heavily on assumptions of capacity and this should be addressed during the Detailed Consideration stage when considering financial models and income associated with the projected demand (not usage) for the Concert Hall.
2. The data substantiating forgone opportunities and projected demand is also largely based on the data provided by the Townsville Civic Theatre based on 2022 forgone performances. Further to the commentary above (Stakeholder Engagement) there is possibly significantly greater demand for certain artforms that could be confirmed with engagement with a range of commercial promoters, who likely haven't contacted Townsville Civic Theatre in recent years (not just 2022) due to the established lack of availability of dates. At minimum, an indication of who these forgone users were would be useful to clarify whether this potential gap in consultation needs to be further explored.

² Venues with annual turnover up to \$2m, PAC Australia Economic Activity Report 2019

3. The average utilisation rate for Queensland performance venues in 2019 was 73.2% based on an average 328 days available for use (or a total of 240 actual usage) which is slightly lower than the national average of 79.6%³. Utilisation rates have only increased by 1% on average nationally since 2013.

In 2017, Townsville Civic Theatre management reported to PAC Australia that out of a total of 305 days of available usage, only 16 days were dark, representing a national high of 94.8% occupancy. Data was not supplied by Townsville Civic Theatre in the following reporting period, noting the significant damage following the 2019 floods which severely impacted the Theatres program for an 8 month period whilst extensive repairs were undertaken.

The Service Needs Assessment confirms the current demand for the Townsville Civic Theatre (88% expected occupancy in 2022) is greater than the state and national average (without knowing the days available for use) and that, pandemic impacts notwithstanding, the growth rate outlined in the Service Needs Assessment is above the national average, however is still considered a sound projection and any further investigations into potential unidentified users only increases the expected demand for the proposed venue.

4. Professional performances account for 52% of all performances in venues nationally, which 48% are community performances (school productions, amateur performance groups, dance and drama training presentations. While the Service Needs Assessment adequately considers the potential redistribution of these performances between the existing Townsville Civic Theatre and the proposed Townsville Concert Hall, the financial impact of this redistribution is a significant consideration given the vastly different revenues realised through professional and community performances.
5. The preferred or required venue format per artform is consistent with the industry standard, however the peer reviewers note that the Service Needs Assessment asserts that jazz and contemporary music or “Music -Pop/Rock” requires a theatre format. This is contestable, particularly in recent years where agents for contemporary music touring are increasingly using other spaces than theatre or entertainment/convention sites. This is partially due to the risk associated with performances of scale and the accompanying technical costs that are offset in more intimate, less technically complicated spaces.

Ultimately, most performance artforms would be possible in the Concert Hall – it becomes a question of whether the building is purpose-built for that artform. Further “psychic medium” is rarely considered it’s own artform. It has comparable venue requirements as a conference speaker (for example) which the Concert Hall could easily accommodate, but is not a primary reason for it’s existence.

6. Caution should be exercised when interpreting the attendance data represented in Figure 3.4. Although this data distils attendance in QLD against a national data set, the respondents are largely high capacity, capital city venues with attendance levels that significantly skew the state average. Regional audiences may show considerably different attendance trends and preferences. Greater insight into attendance data would likely be realised from comparing Townsville to other regional

³ PAC Australia Economic Activity Report, 2019

centres with similar demography. This could be distilled by requesting LPA provide data from regional QLD respondents (only) to the Ticketing and Attendance survey for the same period.

7. Tourism is commonly referenced in the Service Needs Assessment, however the opportunity presented by the Concert Hall relates to primarily to Cultural Tourism, and this distinction is important.
8. Implication of not proceeding (5.4) could also address:
 - a. The Townsville Civic Theatre is over 40 years old and according to reporting provided to PAC Australia in 2017, the venue hasn't undergone an upgrade valued at greater than \$250K in over 20 years. The lifespan of a venue of this size and scale indicates that significant investment will be required in capital upgrades within the next 10 years, if not sooner. The high demand for its facilities adds further stress on the building infrastructure and will accelerate the scale and urgency of these updates. The provision of additional cultural infrastructure (such as the proposed Concert Hall) provides additional capacity to extend the life of the Townsville Civic Theatre, provide a resource for substantial downtime required to upgrade the facility and ensures professional cultural infrastructure is delivered for the Townsville community with greater sustainability.
 - b. While it's assumed that the Detailed Considerations stage will estimate the economic benefit to local industries and employment, the significant economic impact of performance venues could also be articulated at a high level. In addition to this direct expenditure in local economies by the performing arts centre itself, across Australia regional audience members spend an additional \$1.3 billion in their local economies (over and above the ticket price) by virtue of their attendance at a performance⁴. Every performance that the Concert Hall can deliver that otherwise would not have occurred will have a substantial impact on the Townsville economy. Reference to the economic benefit in this section reinforces the Business Activity benefits of the project (Table 6.1)
9. Benefits of the Project (Table 6.1) – outcomes for audiences are considered a gap in anticipated benefits.
10. The Stakeholder Engagement approach doesn't consider or test the stakeholders capacity to pay to use the Concert Hall, or their expectations of financial/residency arrangements that might be in place. This could be achieved by confirming what stakeholders pay for the facilities they currently use or simply asking what their expectations of cost are. This will be critical information to inform the Detailed Consideration stage to marry the estimated usage demand with the associated revenue.

⁴ Expenditure includes transport, parking, pre-show dining etc. Data modelling based on results from the PAC Australia Economic Activity Report (2019) and economic impact analysis conducted with Culture Counts (April, 2020).

Building Design Considerations

The following feedback was provided to the consultants and steering committee via the Department on 11th July 2022, providing initial feedback on the concept design for the Townsville Concert Hall as presented at the Project Steering Committee Meeting on Wednesday 6th July. In the absence of a full concept design, these considerations are a response to the design developed to confirm fit on the various site footprints, and to outline critical design factors that may not yet have been considered that would affect footprint size.

We note that the concept design presented to date is only intended to determine whether the proposed facility would fit on the shortlisted sites and is not intended to provide any further detail at this point. On that basis we offer the following commentary regarding the concept design and the site to date.

It is worth noting that the proposed capacity of the Concert Hall and the capacity of the existing Townsville Civic Theatre are considered viable for commercial use, particularly in the touring context. The addition of an adaptable black box space that could accommodate a variety of performance and non-performance-based activity increases the viability of the venue to attract commercial hiring activity. The additional lounge space added to the foyer in the current design layout (as presented in the subsequent PSC meeting on 29th July) is also important – however it appears to have only quarantined space in the existing site footprint, rather than adding more overall space. Any additional spaces that can be allocated to breakout rooms and meeting spaces should be considered to enhance the viability of the site for additional uses. This should be further considered as part of the site selection process to ensure the site has the required capacity to incorporate these uses and noting these variable uses in relation to future development of the site into a cultural precinct.

Concept Design

1. Back of House – Concert Hall

- a. Noting there are several levels of space provided for all back of house facilities, some further identification of the use of each space would be useful. In addition to the identified Green Room, dressing rooms and piano store, space would also be required for:
 - i. Orchestra Room
 - ii. Warm up room
 - iii. Sufficient number of large dressing rooms
 - iv. Conductors Room
 - v. Stage Door office
 - vi. Storage – orchestra seating, music stands, instrument cases etc. See further notes below regarding storage.
 - vii. The facility offices provided would be sufficient for venue technical staff and possibly visiting production management. See further notes below regarding office provision
 - viii. Toilets separate to dressing rooms etc for stage management, crew, etc.

- b. Concern about the only entry/exit point of the “Sound” room being via the auditorium. While this is an observation that’s potentially too detailed at this point, we raise it as the only opportunity for other entry/exit point is located next to public toilets which is not ideal. Further, does the “Sound” room include accommodation for other operating positions e.g. lighting desk, follow spot operator, etc. More space is likely required.
 - c. Noting the excellent wing space provision, has space for sound locks also been considered at both prompt and opposite prompt (OP) sides of stage? *[Additional wing space was added to the updated concept design presented on 29th July]*
2. Back of House – 300 seat space
- a. There isn’t currently any back of house facilities connected to this space. There may not be clarity yet on exactly what this space is designed to do, however it is critical to ensure that some facilities are accounted for at this stage to confirm its viability as a secondary space, particularly if there is an intention that it could operate in tandem to the concert hall. At minimum, basic dressing rooms, holding spaces, and operating positions should be identified. *[Additional back of house facilities were presented in the updated concept design on 29th July].*
3. Front of House
- a. For a venue of this scale, you might expect to see multiple meeting rooms and/or VIP function rooms accessible via the front of house spaces. These breakout spaces for other (non-performance based) activities would enhance the viability of the venue to realise broader commercial uses that support the subsidised work. Depending on the configuration, larger breakout spaces may also offer a solution for performer overflow for large community performances. *[Lounge space was added to the front foyer in the updated concept presented on 29th July – this doesn’t appear to have created additional space, but used existing foyer space.]*
 - b. General rule of thumb with theatres is to double the code requirement for female lavatories.
 - c. Gender neutral toilet facilities should also be provided.
 - d. Additional storage space is required for the bar so that it can operate 100% independently of the café/kitchen operations if needed. i.e., the venue can contract the café service but retain the revenue stream of bar facilities, therefore separate spaces are required for stock storage, scullery etc.
4. Office provision and staff accommodation
- a. 78% of regional Queensland venues with a capacity of 500-999 (primary space) have 24+ FTE positions on staff⁵. It is vital that all full time staff be accommodated on site (not just the usually casualised workforce employed to deliver performances) and their location within the building should be relative to their function e.g. front of house management located near foyers but with easy access to back of house. *[Additional space was outlined in the updated concept on 29th July, however all facility staff are currently located back of house with no consideration yet for locating offices near their departmental function].*

⁵ PAC Australia 2021 Membership Survey

At minimum, the provision should include space for:

- i. Administration:
 1. Venue Manager / CEO / Artistic Director
 2. Programmer / Venue Hire Manager
 3. Marketing staff
 4. Administration and finance officers 2-3 positions
 - ii. Ticketing
 1. Ticketing Manager
 2. Operators and cloaking staff (preferably with direct and secure back of house access to other offices)
 - iii. Front of House
 1. Operations Manager
 2. Front of House Management / FOH Duty Manager / Food & Beverage Duty Manager
 3. Front of House casuals (offices not required – see below for amenity requirement)
 - iv. Technical
 1. Technical Manager
 2. Technical Coordinators
 3. Technical Casuals (offices not required – see below for amenity requirement)
- b. In addition to office accommodation other provisions should include:
- i. Meeting room/s
 - ii. Staff amenities (separate to dressing room and green room provisions) including kitchen and preferably staff-only toilet facilities
 - iii. Casual staff room e.g. change room, lockers, uniform storage, etc
5. Storage - This may have already been considered in the overall allocation of foyer space etc, however it is worth noting that storage, along with office accommodation, is one of the most common omissions in space allocation when considering the overall building footprint. Indicatively, storage should be generously provided in spaces located close to their function, including:
- a. Front of House – supplies and equipment, cleaners’ rooms
 - b. Front of House – furniture store
 - c. Back of House – piano store at level access to the stage
 - d. Back of House – orchestra chairs, music stands, instrument case storage
 - e. Back of House – cleaners’ room
 - f. Back of House – gear, supplies/consumables, gel store
 - g. Back of House – maintenance room / workshop
 - h. Administration – secure cash, supplies, marketing collateral storage, printing etc
 - i. Catering – separate storage and scullery for bar and café operations, including secure cash and small back of house space for cafe

Site Selection

Performance venues directly increase the liveability and vitality of a place, contributing to the retention and growth of the local population and provide the conditions for local businesses to thrive.

The peer reviewers have already contributed to the site assessment criteria and consider the critical factors for success related to site selection have been appropriately addressed in the MCA. At the time of writing, the Project Steering Committee and consultants are still finalising the theme weighting related to the criteria. The peer reviewers are required to confirm that the criteria and assessment are sound, and not to make a recommendation on a preferred site. On this basis we confirm the Place, Cultural & Community Value criteria sit at the centre of the critical success factors relating to site selection AND concur with the values attributed to each site to date:

Criteria	The Strand	The Hive	Dean Street	Reid Park
	80%	90%	70%	50%
First Nations Cultural Benefit	1	1	1	1
Cultural catalysing impacts	1	2	2	2
Community Benefit	2	2	1	1
Proximity to accommodation/food & beverage services	2	2	2	1
Placemaking and cityshaping impact	2	2	1	0

We further reiterate that consultation with Traditional Owners should be undertaken before finalising the site selection process. From the cultural significance of each site to the potential of integrating First Nations culture in design, management and leadership of the venue, engagement with Traditional Owners as early as possible is critical to the continued planning of the Concert Hall.

The following confirms the advice provided throughout the peer review process based on review of the MCA and a requested response to the sites outlined in the Project Steering Committee meeting on 6th July, 2022.

The primary concerns around site selection from a venue perspective appear to be adequately covered in the criteria already outlined, however we would add the following considerations so they may be added to appropriate criterion:

1. Accommodation for touring parties was noted as a potential desirable. Other models for on-site accommodation provision (e.g. Judith Wright Centre for Contemporary Art) have historically not been successful and should not be considered a priority, however close proximity to accommodation and other amenities is a strong consideration for touring parties, as much as audiences visiting the region.
2. The impact of major events in Townsville should be a consideration e.g. how does the V8 circuit affect the ability of audiences to attend and enjoy performances at the proposed concert hall during the event?

3. When considering co-locations, any curfew requirements should be considered, noting this may not just be audiences leaving a performance or function at a certain time, but would also include very early bump ins (e.g. trucks arriving on site at the venue at 5am) or very late bump outs (e.g. trucks departing the site after midnight).
4. Does the building footprint on the site provide sufficient space for outdoor performance activations, audience and performer overflow, etc.
5. Beyond bus stops and car parking, is there sufficient space for pick up and drop off from multiple busses e.g. group bookings, travel parties, school excursions, large scale school events/dance schools, etc.
6. Beyond meeting the spatial requirement, can the building footprint be adequately oriented to maximise visibility and street frontage particularly for ticketing services and to ensure the viability of the café's day trade.

Conclusions

The work completed to date by the consultants culminated in the provision of the Service Needs Assessment Report. The peer review affirms that this report provides a sound rationale for the development of a Concert Hall at the proposed capacity, and confirms that the lack of facilities is hindering the development of the industry in Townsville and does not suitably service audience and community demand.

The peer review concludes that to date, the business case is suitable from an arts an arts/creative perspective, contingent about the consultants and Project Steering Committee undertaking to review the following:

1. Prioritise consultation with Indigenous stakeholders.
2. Further consultation with should be given to the demand from potential commercial, corporate and non-performance-based users.
3. Undertake additional engagement with other regional Queensland venue managers
4. Provide further information regarding foregone usage to determine the reliability of the data i.e. is there an expectation that these users have capacity to pay and use a facility of this scale.
5. Note that the Detailed Consideration phase should consider:
 - a. the financial implications of performance re-distribution between the Townsville Civic Theatre and the Concert Hall (size/capacity, cost to deliver performance/artform, technical complexity, impact on lower-yield performances remaining at existing venues, etc) to determine whether the financial impact on the Townsville Civic Theatre is sustainable.
 - b. additional usage to be clarified through engagement with commercial hirers and link this to cross subsidisation of programming of non-commercial or funded companies use of the Concert Hall.

6. Consider minor reclassification of artforms against the preferred theatre type.
7. Review the attendance data (Figure 3.4, Service Needs Assessment) to specifically consider regional audience trends and preferences.
8. Consider the specific opportunities through Cultural Tourism as a segment of broader tourism impacts.
9. Articulate outcomes for audiences in “Benefits of the Project and economic/social benefit in “Business Activity Benefits”. (Table 6.1, Service Needs Assessment)
10. Implications of not proceeding as outlined in the Service Needs Assessment should also reference the age and future down time of the Townsville Civic Theatre.
11. Ensure when the project moves into a detailed concept design phase, the specific spatial requirements outlined in detail above are accommodated.
12. Consider the addition of extra spaces for auxiliary usage to maximise the commercial uptake of the venue, noting this may impact the site footprint.
13. Consideration the potential/opportunities for the development of a broader arts and culture precinct i.e. capacity for future developments, as part of the site options selection.

Additional Resources:

1. [PAC Australia presentation to the Project Steering Committee, Friday, 19th August.](#)

About PAC Australia

PAC Australia, formerly known as the Australian Performing Arts Centres Association, is the national organisation representing venues, presenters, producers and other performing arts professionals. Our members include arts centres, independent producers and producing companies, festivals and performing arts consultants, agencies and funding bodies. Annually, PAC Australia members present in excess of 64,000 events to over 12 million audiences across the country.

PAC Australia are passionate about performing arts spaces that service the art and the audience and fulfil the vision of the community. We also understand the realities of operating these spaces and bring our specialised skills as planners, producers and business managers to this peer review process to supplement to technical skills of the consultants charged with developing this business case.

PAC Australia's "Critical Success Factors" for performance spaces includes:

- Governance models,
- Fit-for-purpose design,
- Capacity to support operations and ongoing capital requirements,
- Innovation,
- Partnerships,
- Risk management,
- Community engagement,
- Market demand; and
- Connection with industry.

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