

HG

Hamilton Gallery

**Project Brief
Re Scoping Study & Masterplan for a
new Hamilton Gallery**

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The Brief: Communicating the Parameters for a Scoping Study and master plan for a New Hamilton Gallery

1.1 Aims and requirements of the project

Southern Grampians Shire Council (SGSC) is seeking submissions from suitably experienced and qualified organisations to undertake a scoping study and master planning project for the Hamilton Gallery. The project will identify the development potential of a new gallery, its ideal location and scale of operation. The project will generate concept drawings of the proposed development, including quantity surveyed cost estimates, to help determine the scoping of the project and guide potential grant funding opportunities. The project will be required to work in with the timing and decision making of the Southern Grampians Shire Council as findings are realised.

The consultancy will provide economic modelling for the project to forecast impact on the local and regional economy in order to substantiate the recommended investment. The concept drawings must represent a built environment of world-class standard as well as be functionally appropriate and practical and in conformance with planning requirements, building codes and regulations. Adjunct service areas of the Gallery, such as a café and retail area, should demonstrate capital investment appeal. The documentation provided must be of the standard that allows funding from governments, corporates and private philanthropists to be attracted to the project, thereby increasing the value of Hamilton's community facilities.

The Goals of the project are to undertake the appropriate level of planning required to determine the scale, location and format for Hamilton Gallery as it enters its next fifty years, in order that the facility remain relevant to its community, and also remains competitive as a regional gallery in order to continue to attract operational funding and most importantly, tourism, within a landscape of rapidly upgrading gallery and museum facilities across the State. Hamilton Gallery has lost its stature as a major collection and destination, as its facility is falling behind counterparts and this will become increasingly problematic as State Government operational funding becomes competitive. Service levels are already difficult to meet in the existing building, as it becomes outdated and insufficient for the scale of the collections and lacking as a contemporary facility.

The current building has reached capacity in its collection storage and requires new dedicated storage areas to contemporary collection management standards. The age of the building means significant maintenance costs are experienced. One of the most critical limitations of the present building is its inadequate climate control (temperature and humidity at international museum standards). This presents a major obstacle to the Gallery's programming as the Gallery can no longer meet the climate control requisites that satisfy contractual requirements for first class loans. The project must ensure the latest developments in technology and museum design are incorporated to ensure a building that advances us well into the future.

A key deliverable of the project is to provide community consultation, economic modelling and focused conceptual drawings which realise the vision of a new world-class Gallery for the Southern Grampians Region. Such a building would function to attract metropolitan, intrastate and tourist markets to Hamilton and motivate overnight stays to the area. This project provides an opportunity to create a new point of interest in Hamilton which has the ability to put Hamilton on the map, significantly, linking the CBD of Hamilton into the Great Southern Touring Route so that Hamilton CBD becomes a pivotal destination for anyone travelling in the

South West region. A stand-alone Hamilton Gallery, with a building of architectural significance, is needed to drive tourist visitation to Hamilton, completing the circuit of: The Great Ocean Road, Budj Bim, Hamilton Gallery and The Grampians. These four cornerstones can help build a successful regional tourism strategy.

1.2 Project design

*Council briefings will be required at each stage and Council decisions required formally to advance to each stage.

*An extensive consultation program will need to be designed to ensure a comprehensive understanding by the community regarding each step in the process.

The project will be undertaken with these elements sequenced together as a single project:

STAGE 1 SCOPING

Examine the existing facility, its limitations and what actually works. Explore what the collection and envisaged program requirements of the Gallery. Speak to stakeholders. Undertake benchmarking with other regional galleries. How much bigger should the building footprint be? What is the annual budget forecast for operational costs for Hamilton Gallery as indicated by the building envisaged? Review literature, including Federal, State and Local Government policy. Review state of existing facilities, the limitations and opportunities.

STAGE 2 SCOPING THE PROJECT

Analyse the potential economic and cultural contribution. Reporting to Council on the scoping outcomes:

- Ascertaining the potential sites for a new or upgraded gallery; community consultation will be critical to the recommendation on the scale and location of development.
- Examining costings for desired building.
- Identify market needs and gaps and build visitor management strategies.
- Forecasting visitation that could be generated by a new build and ascertaining the market mix. For example what emphasis will the Gallery place on intrastate and interstate tourism.
- Identify key funding sources.
- Present to Council with results of research.

At this stage a Key Directions Paper will be presented to Council for adoption. The design of the building will reflect Council's adopted position.

STAGE 3 BUSINESS CASE

Provide concept designs of the new or upgraded facility fully costed. Commitment to one plan and produce visualisations and detailed plan of building (not to architectural plan stage). Project manager undertaking community consultations about the planned building and its siting.

STAGE 4 SEED FUNDING

Consultants submit funding applications based on business case, eg. To Regional Development Victoria, Building Better Regions Fund – Community Investments Stream, etc.

KEY OUTPUTS

1. Consultation engagement program for whole project.
2. Key directions paper based on scoping analysis, consultation and engagement through all the scoping steps.
3. Design concepts based on Key directions paper.
4. Funding Prospectus and Investment Logics Map for new facility in conjunction with the Gallery Foundation.

1.3 Criteria for the Tender

- Experience in tourism development and economic modelling.
- Knowledge of the public gallery sector, including current trends in gallery management and community engagement/participation.
- Experience in like projects.
- Potential to generate an innovative project and media which marks out the Hamilton Gallery project as a leader among like projects.
- Evidence of outstanding design and project management for major architectural projects.
- Relevant qualifications and extent of involvement of key personnel, in like projects.
- Ability to work effectively with government and supply cost effective solutions.
- Experience in coordinating community consultation around major facility development.
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1.4 Background

History

Hamilton Gallery is situated in Hamilton, South Western Victoria, the largest town in the Southern Grampians region. The Gallery opened in the current premises in 1961 following a bequest in 1957 from local graziers Herbert and May Shaw, of 800 objects and building funds, being '£6,000 and part of his collection [gifted] to the people of Hamilton to found an art gallery, preferably in the Botanic Gardens.' The resulting collection now numbers over 8,500 objects spread across six gallery spaces and 'constitutes the largest single asset that the Shire owns' (citing 'Illuminate SGSC Arts and Culture Discussion Paper' 2013, p.25.).

The last significant redevelopment of the Gallery occurred in 1973 with establishment of the first floor galleries. As a public facility, the building is outdated in its presentation, and falling behind the built environment and presentation standards of major regional galleries. The quality of free museums and galleries in both Melbourne and regional areas means that customers of the Gallery have high expectations of their visitor experience.

Six years ago the Council had identified the Brown Street Arts Precinct as requiring redevelopment. The final report, 'Brown Street Arts and Cultural Precinct Plan' (2011) included among other ideas, the possibility of 'building a brand new gallery to the required standard somewhere else.' (p.29). The SGSC adopted advocacy priorities and the associated, 'Illuminate SGSC Arts and Culture Discussion Paper 2013', which described, 'It is generally accepted that Hamilton Art Gallery is the highest value asset in the precinct. 97% of the Gallery's collection is housed in storage due to a lack of space.' It mentioned expansion of the Gallery and noted 'some struggle to locate the Art Gallery' pp. 18; 22). An 'Arts and Culture Strategic Plan' (2010) was endorsed in 2013 and adopted in 2014. The guiding Principle of the 'Arts and Culture Strategic Plan' (2010) is that arts and culture and heritage are crucial to the region's development, socially, culturally, environmentally and economically. The Arts and Culture Strategy identified that improving infrastructure and increasing access and participation has both short term and long term goals. 'Improved infrastructure will be required if we are to leverage better outcomes from the considerable potential that our arts and culture collections have for tourism'. (p.20) The strategy also envisaged 'supporting the provision of increased opportunities to improve participation, learning and production in the arts is a central component of this theme. Fostering creativity, learning and participation in the arts and culture ensures a sustainable future for our substantial arts and cultural assets. Creative leaders build capacity in the community and help others to participate and engage in creative activity and production.' (p.22). Since these early plans a local stakeholder, The Felix Group Inc have advocated for a major new building for the collection and that has also advanced the focus on a Gallery Masterplan. The Gallery and SGSC work with the group with an emphasis the economic and social value of cultural facilities and programs and the needs of the Gallery's visual art and decorative arts focused collection.

Gallery Masterplan

- In October 2014 an MoU was signed by Council and The Felix Group Inc, as a key local stakeholder.
- On 16/12/15. The Gallery submitted a business case 'Hamilton Gallery Masterplan' and Part 2 'Hamilton Gallery Masterplan' on 27/1/16. The stated aim of this business case was to 'undertake the appropriate level of planning required to determine the scale, location and format for Hamilton Gallery as it enters its next fifty years' ... 'in a manner that engages community consultation supported by adequate forethought, benchmarking and economic analysis so that decisions are well informed and documentation is of the standard that allows funding from governments, corporates and private philanthropists to be attracted to the project thereby increasing the value of Hamilton's community facilities.'
- On 29 June 2016 the 2016/17 SGSC was approved, endorsing the 'Hamilton Gallery Masterplan' business case.

1.5 Specific Aims for a New Gallery

Collection – Community – World Class Architecture

The \$22 million Hamilton Gallery collection warrants an iconic and visually arresting building reflecting international museum standards and world class architecture. This is an opportunity for SGSC to leverage from the extraordinary value of collection.

A notable building project in the order of similar regional gallery rebuilds, for example Shepparton Art Museum (in May 2015 their local council supported a \$42million proposal) is required in order to attract visitors from metropolitan areas and to increase the rate of overnight stay for visitors to Hamilton. A museum building demonstrating architectural

leadership, through innovative world class design, is needed to attract significant visitation; the building must help to overcome the effect of distance created by Hamilton's remoteness from Melbourne and Adelaide.

A redevelopment rather than a rebuild would not achieve the marketing and profile benefits which are so important in rebranding Hamilton Gallery as an exciting tourist destination. The aim is to increase the visibility of Hamilton Gallery in the State's regional gallery network to secure its audiences into the future. The design will aim to better leverage from the benefit of holding its significant \$22 million collection, an asset that few rural areas of this population size enjoy as a tool for promoting liveability and tourism. The scoping study will ascertain whether a major new building is a feasible proposal.

This brief will investigate the most appropriate sites within the Hamilton CBD that might be suitable for a new, bespoke gallery building. Together with consideration of the current site, several other sites would need to be considered. Of prime importance is the suitability of the site for an architecturally significant building of single purpose. A facility in Hamilton CBD is consistent with Council's strategic focus on redeveloping the CBD as a cornerstone of its strategic direction for Hamilton as a regional centre with superior cultural facilities. SGSC Advocacy Priorities 2014, 'Entrench Hamilton's regional center status through the provision of retail, cultural, health, education and sporting services and infrastructure by investing in a vibrant and active central business area.'

The new building would incorporate:

- As a leading requirement: a visually arresting building reflecting international museum standards for display and world class architecture.
- A built form to engage both local and international interest, striking in the same manner as the Grampians, changing the urban landscape of Hamilton and acting as an impetus for compatible developments in all areas of local public architecture and town planning.
- Appropriate footprint of the overall Gallery and of square metres of exhibition spaces relative to other gallery buildings, the Hamilton Gallery collection, and ongoing staffing budget.
- State of the art security and environmental controls.
- Collection storage with safer purpose built shelving and other housing structures.
- Siting within Hamilton's central business district.
- Location away from main highway for considerations of pollution otherwise impacting the collection.
- Green areas to border the gallery /within courtyard spaces to enhance the Gallery's appeal as a leisure destination.
- Suitable entry/exit points from the street after evaluation of traffic flow, car-parking and pedestrian access; consider underground parking to widen choice of sites.
- Generous storage facilities that allow safe passage for staff and public /observation by special interest groups in appropriate areas.
- Exhibition preparation area for mounting – onsite conservation, etc.
- Appropriate service areas, eg gallery reception, a kitchen well set up for catering requirements, public and staff amenities, staffroom, expanded space for staff offices.
- Well planned disabled access/lifts that meet legislative requirements; separate goods lift.
- A secure and covered loading bay.
- Gallery spaces that are particularly responsive to the needs of a decorative arts collection should define the building. For example well illuminated glass art and glassware.

- A facility layout that is consistent with good building management practices and lends itself to efficient pedestrian flow.
- A facility that meets the longer term needs of the community and achieves the best long term value for money.
- Design that delivers ESD outcomes that meet Council guidelines and provide practical, value for money initiatives that can attract external funding and reduce the operational cost of the Gallery.
- Materials that have a high aesthetic appeal, are durable, safe and fit for purpose.
- A blend of fixed and multi-purpose exhibition spaces, all with state of the art lighting and climate control.
- Fixed spaces for rotated collection displays of:
 - Decorative Arts
 - Glass art
 - Asian Art
 - Paul Sandby
 - 18th century English paintings and drawings
 - Works on Paper
 - Australian Contemporary
 - Australian Colonial
 - Travelling exhibition
 - Visual art of the region

*While dedicated spaces should be planned, maximum flexibility is required via display methods such as retractable wall panels, concealed (optional) cases etc.
- Ceilings need to allow for the multimedia works that require overhead projection, as well as tall sculptures and large paintings.

The new building may consider:

- Behind-the-scenes storage incorporated into visible public areas.
- Contemporary and relevant design to attract younger audiences with digital platforms, and accessible resources such as meeting spaces and computing stations (especially design-based computing stations with graphic art software). The aim is to draw the public in for parallel activities that deliver the visitor directly into gallery spaces for other functional daily tasks, leading to increased mainstream visitation. There is also need for quiet study and research spaces and accessible art library/hot-desk points within the building.
- Way finding elements such as architectural, graphic, audible and tactile communications, both internally and externally.
- A gallery retail area and coffee shop for leasing arrangement.
- A chamber music space that duplicates as a lecture venue and screening arts films (predominantly designed for chamber music acoustically).
- Wet-area and workshop spaces for active participation in visual arts by schools and the general public.

1.6 Funding

This is a major project for the region. Its appropriate funding mix would include the three tiers of government together with philanthropic support. In 2017 a Gallery Foundation will be formed for fundraising purposes. A Scoping Study and Masterplan will be undertaken as soon as matching funding is attained in 2017; The Southern Grampians Shire Council has contributed \$100,000 towards this and the Gallery will seek matching funding from The Tourism Demand

Driver Infrastructure Program (Austrade) or possibly the Regional Jobs and Infrastructure Fund via Regional Development Victoria and Tourism Victoria or other sources as identified.

1.7 Sustainability

The building and the project overall, must follow accepted sustainability principles, for example:

- Energy efficiency –passive solar design which assists the building in maintaining the correct temperature range with minimal heating and cooling, energy efficient windows, for example double glazed, energy efficient lighting, for example LED lighting now, Solar or other energy efficient hot water system; energy efficient electric heating and possibly on-site electricity generation or at least a back-up generator during power outages.
- Sustainable building materials – those that minimise the energy used to make the building materials, and those which reduce the cost of transport of materials. This would favour the use of wood and possibly local stone.
- Climate resilience – climate change outlook in Hamilton is for hotter and drier conditions generally, with occasional heavy downpours. Therefore the building will need to be built to cope with those conditions, performing with utmost focus on controlled and measurable temperature and humidity. Consider shading the building with vegetation in the summer together with a water efficient landscape design. Water efficiency through water efficient fixtures.

1.8 Facilitation

Strong community consultation should be a feature of the project.

The Project Manager would be required to coordinate and manage all consultation with the community. An extensive consultation program will need to be designed to ensure a comprehensive understanding by the community regarding each step in the process. It is envisaged that it will include the following communication/engagement steps:

- a. Announcement of project
- b. Key stakeholders engaged
- c. Broad community engagement at each stage

1.9 Planning

Design development and contract documentation: provide designs that are appropriate for the site and surroundings, suitable for the intended usage and occupation, adhere to the brief, and are compliant with relevant codes and standards.

Relevant Legislation and Industry Guidelines

Designs shall satisfy the requirements of all relevant statutory regulations, Australian Standards, and Codes of Practice. Specifically the following shall be satisfied:

- Southern Grampians Shire Council Planning Scheme
- Building Code of Australia
- Victorian Government Regulations, including Health Acts
- OHS (Workplace) Regulations
- AS 1428.1 (Access to Premises – Buildings Standards 2010) as the minimum standard for access to premises

- Disability Discrimination Act 1992
- Any other Australian Standards relevant to Gallery operations

Concept design must:

- Consider the impact of occurrence of natural events e.g. flood and storm.
- Minimise risks associated with OH&S and Public Liability e.g. storage of dangerous goods, manual handling.
- Look for affordable yet distinctive external and internal visual appeal.
- Ensure that services (meters, hot water units etc) are located in a secure and accessible location.

Universal Design

Equal access for all users, including facility staff, is a fundamental requirement of current building design to meet the expectations of the community.

Designs for this facility must be in line with Universal Design best practice principles which are outlined below:

- Equitable use – the design does not disadvantage or stigmatise any group of users.
- Flexibility in use – the design accommodates a wide range of individual presences and abilities.
- Simple and intuitive use – use of the design is easy to understand, regardless of the user’s experience, knowledge, language skills, or current concentration level.
- Perceptible Information – the design is legible and communicates necessary information effectively to the visitor, regardless of ambient conditions or the user’s sensory abilities.
- Tolerance for error – the design minimises hazards and the adverse consequences due to accidental or unintended actions.
- Low Physical effort – design can be used efficiently and comfortably, and with a minimum of fatigue.

2 Regional context – Great South West/Great South Coast

Great South West/Great South Coast

Cultural Facilities across the Great South Coast region are vital to its visitor economy, and its mix of community facilities for cultural and educational programs. Cultural infrastructure can assist a region in developing its economic and population growth and provide community engagement and connection. Opportunities for creative engagement are particularly important in a region facing issues such as high suicide rates and accident rates,ⁱ and low secondary schooling finishing and retention rates.ⁱⁱ Such health and well-being opportunities as provided by cultural infrastructure such as regional galleries and performing arts centres, are important to community stability and a sense of hope and prosperity for the future. ‘Creative State 2016–2020: Victoria’s first creative industries strategy’ recognises, ‘The application of creative services and cultural experience has enormous potential to deliver wide-reaching social outcomes for Victorians but has suffered from lack of investment and co-ordination.’ⁱⁱⁱ

A steady program of expansion and renewal of cultural facilities across Victoria has been enjoyed over the past decades but along with this trend, the Great South Coast region has fallen behind somewhat as successive redevelopments of cultural facilities in other areas of the State have occurred. This has meant that the standard of many of the cultural facilities in the Great South Coast has been overtaken by redevelopments elsewhere. For example, in contrast to more recently redeveloped galleries such as Bendigo (2014) and Ballarat (2001), Hamilton Gallery with its notable \$22million collection has not enjoyed capital development since 1973.

Development of cultural facilities has been in order to meet global contemporary standards in the presentation of cultural product and to meet rising visitor expectation. The architectural standard of metropolitan galleries, such as the National Gallery of Victoria, Melbourne, or the Museum of Old and New Art, MONA, in Hobart, will influence visitor expectation towards high quality presentation and also architecturally innovative buildings and spaces in the museum experience generally. The flow on effect for regional galleries was recognised when Arts Victoria announced in November 2005 that it would focus on bringing regional facilities and programs up to metropolitan standards, spending \$28 million over four years.^{iv} Developments to museums occurring also through the Centenary of Federation Fund Grants program from the late 1990s and into the new century, and received by all 16 of Victoria's regional galleries, also enabled significant improvement in facilities and in some cases provided for noticeable capital development projects. Such funding injections have been important to the development of cultural infrastructure across the state which has continued to modernise in order to grow cultural industries and the appeal of cultural institutions. In turn, this has also created significant gaps between the presentation and quality of facilities for those who have not enjoyed significant renewal in recent decades. The Great South Coast region enjoys a number of significant cultural facilities but on the whole these require expansion and/or renewal to be able to compete with standards of presentation and capacity elsewhere across the state. In some cases facilities are badly outdated, experiencing significant maintenance expenses, regulatory issues and physical barriers to programming imposed by the limitations of their buildings - such as inadequate loading bays or climate control systems. Significant investment is required across the region to ensure key cultural infrastructure is maintained appropriately and that our flagship cultural assets are effectively leveraged for optimum economic development opportunities, through visitor economy, creative industries and tourism.

The Great South Coast sub-region has greater rates of avoidable mortality than the G21 subregion – source: *Barwon South West Regional Health and Wellbeing Workforce Strategy*, Jan 2013, Great South Coast Group (GSCG); The Great South Coast region has a suicide rate twice the national rate – source: <http://www.leadershipgreatsouthcoast.org.au/health-and-wellbeing-program-day>.

¹‘...young people in the Great South Coast region are not completing Year 12 compared with their metropolitan peers. In fact, the rates of completion are among the lowest in Victoria’ – source: *Great South Coast, Beyond the Bell: Regional Action Plan, 2015-17*, p.5.

¹ p.23, citing: Boston Consulting Group, *Victoria's Creative and Cultural Economy*, 2015, slides 37-49; Caldwell and Vaughan, *Bridging the Gap in School Achievement through the Arts, 2011*; R. Ewing, *The arts and Australian education: realising potential*, Australian Education Review, 2010.

¹ *Local Partnerships Program in Moving Forward* – source: *The development of regional -galleries*



DESTINATION TOURISM : Mona, Hobart, Nonda
Katsalidis (*above*)

Museum of Contemporary Art, New York, Kazuyo
Sejima e Ryue Nishizawa (*left*)

Shepparton Art Museum concept design by Minifie
van Schaik for a 2015 feasibility study (*centre, left*)

THE CIVIC CULTURAL PRECINCT – (*Image top left*)

The idea of the civic arts precinct – popular in the
decades around the 1970s wave of regional gallery
development, has become outdated. New iconic
buildings are reflecting destination tourism and
more dynamic branding for galleries.

Current Gallery: (*top right*)
