

Ms Amanda Bresnan MLA
Chair
Standing Committee on Education, Training and Youth Affairs
ACT Legislative Assembly

Inquiry into the future use of the Fitters Workshop in the Kingston Arts Precinct

Dear Ms Bresnan

Please find attached Megalo Print Studio + Gallery's submission to the Inquiry.

This submission supports the decision to relocate Megalo to the Fitters Workshop in the Kingston Visual Arts Precinct.

Megalo Print Studio + Gallery looks forward to the opportunity to appear before the Standing Committee to provide further information and clarification of the issues outlined in our submission.

Should the Committee require any further information or assistance during its Inquiry, please contact Artistic Director/CEO, Alison Alder (Tel: 6241 4844 / email Alisonalder@megalo.org).

Yours sincerely

Erica Seccombe



Chair, Megalo Board.

megalo print studio + gallery

Megalo Print Studio + Gallery

**Submission
to the Standing Committee on Education Training and Youth Affairs**

**"Inquiry into the future use of the Fitters Workshop
in the Kingston Arts Precinct"**



Renowned Australian Artist Mike Parr, with Master Printmaker John Loane,
giving a demonstration in conjunction with the National Gallery of Australia public programs,
Megalo 2011

Prepared by
Megalo Print Studio + Gallery

Contact Alison Alder, Artistic Director

49 Phillip Avenue, Watson ACT 2602
T: 6241 4844 alisonalder@megalo.org www.megalo.org

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1. Executive Summary

Megalo Print Studio + Gallery welcomes the opportunity to present this submission to the Standing Committee inquiring into 'The Future Use of the Fitters Workshop in the Kingston Arts Precinct'. This submission supports the Government's decision to relocate Megalo to this prominent and central location in the Kingston Visual Arts Precinct. The Fitters Workshop is a remarkable building requiring a suitable tenant and Megalo is an internationally and nationally recognised organisation with a preeminent artistic reputation in its field.

Megalo Print Studio + Gallery physically and conceptually fits beautifully within the industrial heritage of the Fitters Workshop. It does this both as a workshop of active creativity, but also as a reflection of the buildings' past historical activity.

This submission highlights Megalo's current operations and the innovative programs that will promote and keep the Fitters Workshop open to artists and all members of the community on a daily basis.

Megalo's membership level is currently higher than it has ever been. The younger demographic of the membership reflects the growing trend in Australia for young people to make and engage with art. Megalo's access studios have remained relevant to every generation whilst maintaining important connections with people of all ages. Over more than 30 years Megalo's studios have also launched important artistic careers and produced memorable work now in collections around Australia and the world.

Megalo is the **only** printmaking facility in Australia to offer access to studios in intaglio printing, relief printing, lithographic printing and screen-printing on both fabric and paper – with Megalo Members currently logging over 10,000 hours of studio access per year.

Megalo is able to demonstrate that it has:

- operated in a fair, honourable and transparent manner with regard to its long run bid for tenancy of the Fitters Workshop, Kingston,
- acted within government policy frameworks at all times,
- developed a business plan and a schedule of activity for working sustainably and successfully within the Fitters Workshop, and
- has worked with architectural consultants to produce affordable and excellent plans which respect and enhance the volume, light and industrial heritage of the important building.

Megalo can strongly argue that its tenancy of the Fitters Workshop will:

- generate both income and cultural capital for Canberra and enhanced awareness of Canberra as a accessible cultural centre of excellence,
- build on the local, national and international standing of Megalo obtained during 31 years of successful operations in the ACT,
- build on the potential of the Kingston Visual Arts Precinct as a world class destination for the community, for visitors and for artists alike,
- ensure that the Workshop is actively used by a broad demographic with a daily occupancy,
- be sympathetic to the industrial workshop heritage of the building and,
- offer the most cost-effective and creative solution to the future use of the Fitters Workshop while providing an new home to a venerable Canberra artistic institution.

Megalo has widespread community support for a permanent home in the Kingston Visual Arts Precinct.

Successive ACT governments have recognised the need to develop hubs of artistic activity, ensuring that Canberra continues to grow as a vibrant and progressive city. Megalo is an intrinsic part of this vision for the long term.

2. The unique role of printmaking in Australia's cultural history

The image of Australia, as drawn through print media has defined our nation for over two centuries and continues to do so today. From Banks' *Florilegium* to Margaret Preston's modernist woodblock prints of Australian wildflowers, from Governor Arthur's proclamation poster describing the repercussions to Indigenous owners and European settlers for committing murder, to Mambo's iconic printed shirts and posters and the flowering of Indigenous art, prints have been, and remain, an intrinsic and important part of Australian culture. Canberra contains, through its national cultural institutions and through Megalo, the greatest density of prints about Australia in the nation.

When the First Fleet arrived in New South Wales in 1788, a printing press was included in the cargo of essential items deemed necessary for the development of the new colony. Two hundred and twenty-three years later we live in a world in which replicated images are dominant in our culture in print and digitally. Printmaking is a democratic process belonging to all sectors of our society able to be expressed via the printing of a humble linocut by a child through to the complexity of a multi-plate lithograph produced by a master artist. Megalo has a unique role in maintaining this important tradition in our region and could do so more effectively in the converted Fitters Workshop as part of a burgeoning Visual Arts Precinct in Kingston.

3. Community demand for a Print Studio in the region

The Committee has been requested in its terms of reference to examine community demand.

In 2011 Megalo Members logged over 10,000 studio hours. Megalo has maintained its relevance as part of the Australian and Canberra community for over 30 years, and has made an important contribution to Australia's cultural development locally, nationally and internationally. Supporting Megalo's submission for tenancy in the Fitters Workshop, the following current data also significantly reveals the high percentage of participation and attendance in the visual arts in Australia and in the ACT in comparison to more marginal participation in music performances.

3.1 Participation in the visual arts

The Australia Council for the Arts 2010 Survey *More than bums on seats: Australian participation in the arts*¹, indicates that:

- one in ten Australians engage in making art;
- an increasing number of people create visual arts and crafts, more than any other form of art practice;
- creators are more likely to be between 15-24 years old, highly engaged with both participating and attending, and very interested in Indigenous art; and

¹ The Australia Council for the Arts 2010 Survey *More than bums on seats: Australian participation in the arts*
http://www.australiacouncil.gov.au/news/items/pre-2010/arts_participation_research

- consumers are more likely to be between 35-64 years old, attend the arts only, they are either in full time paid employment or carry out home duties or are retired.

3.2 Attendance at Art Galleries

The Australian Bureau of Statistics provides population level data on attendance at cultural venues and events². This ABS publication presents results from the *2009–10 Multipurpose Household Survey (MPHS)* on the attendance of people aged 15 years and over at selected cultural venues and events. The survey collected data about the demographic characteristics of those who attended the surveyed venues and events and their frequency of attendance during the 12-month period prior to interview.

The report states:

“During the 12 months before interview in 2009–10, 15.0 million or 86% of the Australian population aged 15 years and over (17.5 million) attended at least one of the cultural venues and events asked about in the survey. ... **Residents in the Australian Capital Territory recorded the highest attendance rates at cinemas (76%), art galleries (46%) and classical music concerts (14%).**”

ABS data demonstrates that almost 1 in 2 Canberrans attends an art gallery each year to view visual art, by contrast, 1 in 7 Canberrans will attend a classical music concert each year.

TABLE 1. Attendance Rate at Selected Cultural Venues and Events, Australia and Australian Capital Territory, 2009-10

	Australia	ACT
Cinema	67.0%	76.1%
Museums	25.5%	46.2%
Art Galleries	25.9%	45.9%
Zoos & Aquariums	36.8%	43.6%
Botanic Gardens	35.2%	39.6%
Libraries	33.5%	38.4%
Popular Music Concerts	30.3%	35.9%
Theatre Performances	16.3%	22.9%
Other performing arts	16.8%	19.6%
Musicals and operas	16.3%	19.3%
Archives	3.5%	15.9%
Classical Music Concerts	8.9%	13.8%
Dance Performances	10.1%	13.5%

Source: Australian Bureau of Statistics (2010) Cat 4144.0

ABS data also demonstrates that 1 in 3 young Canberrans will visit an art gallery each year to view visual art; by contrast 1 in 10 young Canberrans will attend a classical music concert each year.

² Australian Bureau of Statistics (2010) Attendance at Selected Cultural Venues and Events, Australia, 2009-10. Cat 4114.0 <http://www.abs.gov.au/AUSSTATS/abs@.nsf/DetailsPage/4114.02009-10?OpenDocument>

TABLE 2. Attendance Rates at Art Galleries and Classical Music Concerts, 2009-10, Australian Capital Territory, by age

	15-34 years	35-54 years	55 and over
Art galleries	36.1%	49.9%	54.9%
Classical music concerts	9.1%	16.3%	17.2%

Source: Australian Bureau of Statistics (2010) Cat 4144.0

The ABS data also demonstrates that each year Canberrans visit art galleries at a significantly higher rate (46%) than in any other State or Territory (between 22% and 30%).

While Canberrans also have the highest rates of attendance at classical music concerts (14%), this rate is similar to those in other states and territories (between 6 and 10%).

TABLE 3. Attendance Rates at Art Galleries and Classical Music Concerts, 2009-10, All Australian States and Territories

	NSW	VIC	QLD	SA	WA	TAS	NT	ACT	Aust
Art galleries	25.7%	26.2%	5.7%	25.6%	22.7%	26.8%	30.2%	45.9%	25.9%
Classical music concerts	9.4%	9.9%	6.3%	8.3%	9.4%	9.3%	7.9%	13.8%	8.9%

Source: Australian Bureau of Statistics (2010) Cat 4144.0

3.3 Economic Contribution of the Visual Arts

In 2010 in Australia, there were approximately 123,000 businesses operating in the creative industries, collectively generating approximately \$32 billion in industry value and contributing approximately 3.3% to GDP.

The ACT contributed 2% of this total income, which means that, without organisations like Megalo Print Studio + Gallery, artists leave Canberra to find opportunities in other states.³

4. Megalo Print Studio + Gallery's place within the Australian visual arts landscape at the national, regional and local level

There are currently 882 works of art held in the print collection of the National Gallery of Australia, (the nation's most representative and largest print collection) that have been produced in the Megalo/Studio One studios.⁴

Many artists, supported in the past by Megalo, are now internationally renowned and many maintain their association with the organisation. See **Appendix 1**.

Artists who make prints as a part of their art practice have represented Australia in the *Venice Biennale* (the premier international showcase of contemporary visual art), with four

³ CIIC Biztro, Creative Industries Innovation Centre <http://www.creativeinnovation.net.au/business/ciic-biztro.html>

⁴ Prints & Printmaking database, National Gallery of Australia. <http://www.printsandprintmaking.gov.au/>

representatives, Rover Thomas, Trevor Nicholls, Mike Parr, Judy Watson all making work in the Megalo/Studio One workshops. This year, a survey exhibition of Australian prints, *Out of Australia* was curated by the British Museum and contained three prints created at Megalo/Studio One. This is a singular honour for Megalo and Stephen Coppel, Curator of the British Museum's remarkable collection of prints who is a supporter of Megalo's ongoing work.

Over the past three years artists using the Megalo studios, have exhibited their work nationally and internationally in a wide range of galleries, including, amongst many others the National Gallery of Australia, British Museum, Museum of Contemporary Art, Queensland Art Gallery, Monash University Art Gallery.

Megalo's print archive describes the concerns and interests of artists working in Canberra over the past 31 years – from gig posters for bands, commissions printed for renowned artists (Tracy Moffat and Emily Kngwarreye for example), to fabric lengths printed for, and with, Indigenous artists from the Northern Territory and for the National Library's current *Handwritten: Ten centuries of Manuscript treasures* from Berlin exhibition. The archive is testament to the level of activity that occurs in the studios. People make work in the studios for a variety of reasons – to create work for exhibition, for employment (i.e. printing commissioned work), to make printed products for merchandise (e.g. printed tea towels, fabric lengths), as a hobby and also to learn new skills.

Megalo contributes to Australia's creative industries through training, employment, networking and economic opportunities for a wide range of artists from a broad demographic across the ACT and south-east Australia. Importantly, Megalo is part of a network of specialist print studios across the world, which communicate, promote and provide opportunities for artistic action as listed in the Global Print Studio Directory.⁵

5. Megalo Print Studio + Gallery current contemporary arts practice and services

Megalo, through its large membership base, open access studios, exhibitions, public programs and community engagement, contributes to key areas identified by the Australia Council as having importance and continued growth within the wider community. Megalo's activities include:

- Education and exhibition programs that build and engage audiences through participation, attendance and knowledge exchange,
- The use and exploration of new technologies,
- An online presence through social communication tools,
- A focus on Indigenous arts and culture through outreach programs and mentoring,
- Targeted programs that engage young people,
- Diversity through the inclusion of people of all ages, cultures and gender,
- Career pathways for artists, graduates, administrators and curators,
- Economic opportunities for artists,
- Networks within the broader cultural community,
- International recognition through residencies, workshops and exhibitions, and
- Supporting professional excellence.

⁵ London Print Studio database: <http://www.globalprintstudios.org/>

In an era of increasing competition for discretionary spending and personal time Megalo importantly contributes to the culture of Australia by providing a service for people who want to create, to learn, to appreciate and to be involved in the visual arts. As Australia Council research has observed; the visual arts are significant for communities and contribute to social health and wellbeing.⁶ Megalo is a vital part of this process in the Canberra community and has broader impact Australia-wide in the visual arts.

5.1 Membership and Member Services

Megalo is the **only** printmaking facility in Australia to offer access to studios in intaglio printing, relief printing, lithographic printing and screen-printing on both fabric and paper.

It provides a service that is utilised by a diverse range of individuals, community groups, cultural institutions, artists and businesses.

Table 4: Annual Membership, Access Hours & Audience to Megalo Studios

Year	2009	2010	2011
Number of Members	388	358	424
Number of access hours	9599	9568	10,024 (to end Oct)
Gallery audience numbers	2406	3698	1792 (end Oct)

Megalo's membership is currently at the highest level ever which speaks to its ability to continue to engage and attract a broad range of active participants. Statistics demonstrate a demographic spread evenly across the 25-44 age group with the next largest group in the 18-24 age range.

The younger demographic of Megalo's membership reflects the growing trend in Australia for young people to make and engage with visual art. Megalo's access studios remain relevant to every generation, as they have for 31 years, whilst maintaining important connections with people of all ages. Moving to the Kingston Arts Precinct would no doubt only boost membership and significantly enhance the already substantial public participation in Megalo's broad range of activities. Such a move would also attract visitation and support from those currently visiting the Canberra Glassworks and the Kingston Markets and, further afield, the National Gallery and National Portrait Gallery. It is imagined that the yearly figure of over 10,000 hours of studio access would also dramatically increase bringing a new life and energy to the precinct.

Table 5: Age Demographic using the studios

Megalo age demographic	18-24	25-34	35-44	45-54	55+
Access users percent	13.5%	29.6%	27.5%	13.3%	7.5%

Note: Megalo does not have an age break down of visitors to the gallery.

⁶ http://www.australiacouncil.gov.au/resources/reports_and_publications/subjects/community_arts/art_and_wellbeing

5.2 Education Program

Megalo's Education Program offers, on average, 37 courses per year, in etching, lithography, relief and screen-printing for beginner, intermediate and professional levels. The classes are delivered by professional artists and include master classes from visiting and local Master Printers. The program is developed to provide a depth of learning opportunities across a broad spectrum of print-related activity.

A move for Megalo to the Kingston Arts Precinct would also create a greater visibility for the organisation and its activities and the potential development of a schools-based program to engage with local students and encourage usage and educational outcomes. Sponsorship of such an education program could be possible through targeting local business interests and the good will of such an education program would flow through the whole organisation, on top of the already major educational benefits being currently achieved.

Megalo also offers internship, mentorship and work experience opportunities including professional development workshops for a range of organisations and individuals.

5.3 Artists In Residence

The Megalo Artist in Residence program is the flagship activity within the studios. The program attracts a very high standard of applications nationally and internationally. The selection process is competitive and Megalo engages artists who work in a diversity of media and concepts.

Megalo offers six residencies with a stipend per year, plus three emerging artist residencies. Artists are able to purchase extended access to the studios outside of business hours, every day and every week, throughout the year. The capacity to use Cargills Cottage as part of the move into the Kingston Arts Precinct would greatly enhance the capacity of Megalo's Artist in residence scheme creating a parallel scheme to the Canberra Glassworks and no doubt some synergies arising from this. See **Section 8** for more information on Cargills Cottage. See **Appendix 2** for a break down of residencies.

5.4 Arts Development Projects

Megalo delivers successful programs and develops strategic partnerships with national cultural institutions (the National Gallery, National Museum and National Library, for example) fostering community engagement and opportunities for artists to interact with the public.

Recent projects include:

- **Windwash:** An installation of 201 tea-towels on Lake George created by 43 artists. 400 people viewed the work over one day.
- **Print Big:** *Print Big* was held in the Fitters Workshop in 2010 to celebrate Megalo's 30th birthday. It included an exhibition of ten artists and a community art project with 150 participants. 1650 people visited the exhibition over one weekend with wonderful feedback on the exhibition and the use of the Fitters Workshop both as a gallery and a printmaking studio.
- **Mike Parr & John Loane:** A National Gallery of Australia public program presented in the Megalo intaglio & lithography studios. This event featuring one of Australia's best known contemporary artists and one of its best printmakers attracted great feedback and support from the public.

- **Commission Printing:** Megalo prints for artists and organisations including the National Museum of Australia and National Library of Australia.

5.5 Exhibitions

The Megalo Gallery presents and promotes printmaking with exhibitions held both on and off-site. The gallery program builds audiences and creates opportunities for Megalo members and professional artists from around Australia. See **Appendix 3**.

5.6 Business Development and Governance

In 2009 Megalo Print Studio + Gallery developed a comprehensive Business Plan for the period 2010-2014. The plan identified six key goals:

- **Access**
- **Education & Membership**
- **Artistic Program**
- **Governance including financial sustainability**
- **Audience Development and Marketing**
- **Relationships**

As a key arts organisation and incorporated association, partly funded by the ACT Government, Megalo prepares an annual report, is audited annually and delivers revised programs and budgets annually for the following years operations.

Megalo's operations are overseen by a ten-member Board with a mix of representatives from cultural, financial, government, business and legal sectors.

The current Megalo Board of Management is:

- | | |
|-------------------------------------|-------------------------------------|
| • Ms Erica Seccombe (Chair) | • Ms Rachel Manley (Public Officer) |
| • Mr Jack Quinane (Deputy Chair) | • Mr John Loane |
| • Ms Ann Poole (Treasurer) | • Ms Rosanna Hindmarsh |
| • Ms Rachel Manley (Public Officer) | • Ms Hester Gascoigne |
| • Ms Mim Kelly (Secretary) | • Ms Penelope Grist |

The current staff matrix is five permanent part-time employees including:

Artistic Director (31.5 hours per week)

Public Programs Manager (28 hours per week)

Screen-printing Studio Manager (21 hours per week)

Press Studio Manager (21 hours per week)

Bookkeeper (7 hours per week)

Megalo contracts one technical assistant and up to twenty tutors per year working within the education program.

6. History of Megalo's temporary accommodation 1980-2011

The merging of Megalo Screen Print Workshop (commenced operation Ainslie Village 1980) with Studio One (commenced operating Kingston 1983) formed Megalo Access Arts, now trading as Megalo Print Studio + Gallery.

Table 6: History of Megalo's Location in Temporary Facilities

Megalo Screen Print Workshop		Studio One	
	Premises location		Premises location
1980-1993	Ainslie Village	1983-2000	Leichhardt St, Kingston
1993-2003	Hackett Primary School		
Megalo Print Studio + Gallery			
2001-2002	Hackett Primary School & Leichhardt St, Kingston		
2002-2003	Hackett Primary School & Mildura St, Fyshwick		
2003-current	Canberra Technology Park, Watson		

In 1994, the ACT Government identified a site in Childers Street, next to the new Street Theatre, to house four visual arts organisations - Megalo Access Arts, Studio One, PhotoAccess and the Crafts Council. For a variety of reasons, those plans were never realised. These visual arts organisations, with the addition of Canberra Contemporary Art Space, continued to lobby the ACT Government for permanent homes.

From 2001, Megalo was operating from two campuses – one in Hackett and the other in Fyshwick. This proved to be difficult, with two locations causing considerable strain on financial and human resources.

Given the urgent need to locate the organisation into single premises, the ACT Government (artsACT) proposed that Megalo be relocated to the Canberra Technology Park, in the old Watson High School. Megalo moved to its current premises in Watson in 2003.

This location has enabled Megalo to improve its occupational health and safety regime and improve its programs. Membership and studio access continues to grow each year.

The initial lease at Watson 2005–2008 operated within a community rental rate regime, which Megalo was able to further renegotiate until mid-2010. Since mid-2010, however, Megalo has been operating under an annually increasing commercial rental impost. In June 2012 the current rent for Megalo will increase by 30%, which will have a debilitating affect on the organization and lead to the cutting of programs, staff or both in order to manage the rent increase. It may be that the affect of this rental rate increase threatens the viability of Megalo altogether. This would be a tragic outcome after surviving 31 years and attracting significant public and government support over this time.

As early as 2008, the Megalo Board recognised that the current situation was unsustainable. The Board's goal, since that time has been to secure facilities in a government-owned facility, in a prominent location, where a reasonable rent could be guaranteed. Such an outcome, in the form of the Fitters Workshop, seemed an ideal prospect and Megalo have invested much energy and resources in trying to move to this possibility.

7. Consultation and decision-making processes relating to the relocation of Megalo Print Studio + Gallery to the Fitters Workshop

Ever since the ACT Government first proposed co-locating Canberra's key visual arts organisations in a central location in 1994, the Megalo Board & membership has advocated for this outcome.

The ACT Government first proposed the Kingston Foreshore as a visual arts precinct in discussions with the sector in July 2000.

It is on the public record that the ACT Government has researched, developed and articulated the rationale for the Kingston Visual Arts Precinct.

The Megalo Board responded, within the ACT Government policy framework, and, using the Canberra Glassworks as the model for the adaptive re-use of a heritage building, has continued to advocate to all Canberra MLAs and the Canberra community, its strong case for relocation to the Fitters Workshop as first proposed on 27 September 2000.

Table 7: Timeline of ACT Government Consultative and Decision Making Processes relating to Megalo's Proposed Relocation to the Fitters Workshop 1998-2011

Date	Notes and documentation (items in bold indicate public statements or processes)
21 May 1998	Chief Minister Kate Carnell in the ACT Legislative Assembly identified the need for a permanent home co-locating ACT visual arts organisations: "The need to relocate Craft ACT, Megalo, Studio-One and PhotoAccess has been recognised for some time, Mr Wood. We acknowledge that there is a need for this. It is desirable that these organisations be more centrally located, close to or maybe even in Civic, and clustered more closely. Better and higher profile locations for these organisations will enhance the profile of the ACT as a national centre of excellence in the visual arts, the access opportunities for the community, the cultural tourism opportunities relating to the visual arts, and the opportunities for growth in commercial ventures." ⁷
Jul 2000	Under the banner of the Art Coalition four visual arts organisations (Megalo, PhotoAccess, Canberra Contemporary Arts Space and the Craft Council) write to Chief Minister Kate Carnell supporting the idea of co-locating visual arts organisations in a centralised location. ⁸
23 Aug 2000	Chief Minister Carnell meets with Art Coalition representatives to discuss co-location possibilities. The Chief Minister suggests developing the Kingston Foreshore as a visual arts precinct.
27 Sep 2000	Art Coalition submit a written 'Expression of interest' to the Kingston Foreshore Development Authority regarding the development of a visual arts precinct in and around the Powerhouse and Fitters Workshop ⁹

⁷ Carnell, K (1998) Legislative Assembly for the ACT: 1998 Week 2 Hansard 21 May, p.500.

⁸ Megalo archives, correspondence 2000

⁹ Megalo archives, correspondence 2000

Date	Notes and documentation (items in bold indicate public statements or processes)
Jun 2002	The ACT Government's Kingston Foreshore Development Authority Cultural Precinct Detailed Development Plan Development Options Study – Draft identifies: • a visual arts focus with an emphasis on production, exhibition and sales to provide a point-of-difference to other precincts and facilities. Potential core arts and cultural organisations identified include: • Canberra Contemporary Glass Centre (now Canberra Glassworks) • Canberra Contemporary Art Space • PhotoAccess • Megalo • Leichhardt Street Studios (now M16)
2003	The ACT Government's ACT Arts Facility Strategy identifies Kingston Foreshore as a visual arts precinct and states: "The development of the Kingston Foreshore presents a unique set of opportunities ideally suited to the development of a new cultural precinct. These opportunities include: 1 buildings which are suited for conversion for contemporary visual arts use (consultant studies have confirmed this) and which would symbolically link with the site's historical uses (electricity generation and distribution, carpentry and printing). 2 close proximity to central Canberra and a chain of national attractions the nearest of which is the National Gallery of Australia."
2003	The ACT Government Kingston Foreshore Development Authority's Annual Report 2002–2003 states: " Refurbishment and adaptive reuse of the heritage listed Powerhouse and Fitters Workshop as a centre piece of a cultural precinct based on production space for the visual arts ... The heritage listed Powerhouse will form the centrepiece of a vibrant arts, crafts and cultural precinct with an emphasis on arts production space and the visual arts."
2006	The ACT Government's report Soundings and Resonances - A Cultural and Community Planning Framework 2006 on community attitudes in relation to the Kingston Foreshore development states: "Community feedback specifically regarding the proposed cultural precinct included: • support for a cultural precinct either in and around the Power House or across the site; • need for a vision with clear principles to guide development and on-going management; • importance of building on strengths and opportunities regarding arts and cultural activity; • preference for an active space with working artists"

Date	Notes and documentation (items in bold indicate public statements or processes)
25 May 2007	The ACT Government opens the Canberra Glassworks as the first component of the Kingston Arts Precinct to be delivered with adaptive reuse of the heritage listed Powerhouse. Glassworks Director, Ann Jakle states: "There are synergies between the old and new purposes of the building. Instead of burning 'black' coal to create power as electricity for the Canberra region, we're melting 'clear' glass to generate a different form of power in the creation of art glass that will resonate locally, nationally and internationally."
Jun 2007	The ACT Government (artsACT, Key Arts Organisations Program Manager, Mr Robert Piani) informs Megalo that it is one of three organisations being considered for tenancy of the Fitters Workshop by artsACT.
6 May 2008	The ACT Government provides funding in the 2008-09 Budget for a review of the arts in Canberra (Loxton Review) which includes extensive public consultation: Stage 1 Sep 2009 to Mar 2010 • followed by a public survey which received over 220 responses by Nov 2009 • 45 attendees at Community Forums in Oct-Nov 2009 Stage 2 Aug to Oct 2010 • Release of draft report on 3 Aug 2010 • 74 submissions received by 29 Oct 2010
May 2008	ACT Government informs Megalo that \$30,000 has been made available for a scoping study into the best use of the Fitters Workshop
26 May 2008	ACT Government (artsACT, David Whitney) informs the Legislative Assembly Select Committee on Estimates 2008-2009 that the: "Fitters Workshop ... feasibility study will work out finding arts-related activity that is alive and active. We are not particularly looking for an extension of a gallery; we are looking at something that complements very strongly the work both of the Glassworks and also the visitor interest at the Old Bus Depot Markets."
22 July 2008	Megalo writes Chief Minister regarding the accommodation of Megalo flagging the possibility of the Fitters Workshop.
22 Aug 2008	Megalo writes to Minister for the Arts, Jon Stanhope, with a <i>Request for consideration of tenancy of the Fitters Workshop</i> outlining its rationale for moving.
3 Jul 2009	Chief Minister and Minister for the Arts and Heritage Jon Stanhope announces that scoping work on the re-use of the Fitters' Workshop for visual arts use has commenced and states "Architects May+Russell engaged to undertake this work and discussions are to be held with local arts organisation Megalo Print Studio who is being considered as a potential tenant for the new arts facility."
13 Aug 2009	MLAs Vicki Dunne and Caroline Le Couteur meet ACT Government representatives (David Whitney, Carol Cartwright, Shane Breynard) and Megalo Director Alison Alder at the Fitters Workshop for a briefing regarding Megalo's proposed relocation to the Fitters Workshop.
21 Aug 2009	ACT Government convenes a meeting with Architects May+Russell, who have been awarded the scoping study, and Megalo.
14 Jan 2010	ACT Government (LAPS: Rod Baxter) meets Megalo Director Alison Alder to discuss the process of drawing up preliminary sketch plans.

Date	Notes and documentation (items in bold indicate public statements or processes)
3 Mar 2010	First consultation with Alastair Swayn, architect, to discuss Preliminary Sketch Plan process.
12 Mar 2010	ACT Government convenes a stakeholders meeting at the Fitters Workshop (Facilitator: Graeme Morris) with ACT Heritage Council, ACT Government Officers and Megalo Board, Staff and Members.
4 May 2010	ACT Government provides funding in 2010-11 Budget to artsACT to develop the Kingston Arts Precinct Strategy which includes extensive consultation.
24 Jun 2010	ACT Government Officers (LAPS: Rod Baxter artsACT: David Whitney, Nigel Featherstone, Robert Piani) meet with Megalo Chair Erica Seccombe & Director Alison Alder
3 Aug 2010	ACT Government releases the <i>Review of the Arts in Canberra</i> (Loxton Report) for public consultation. The report states: "A clear view from professional artists was that multi-purpose spaces have limited application for professional artists, and that there are not enough purpose-built facilities for some art forms."
15-7 Oct 2010	Megalo stages the PRINT BIG exhibition in the Fitters Workshop to demonstrate the potential of an active visual arts organisation in this facility: 1650 people attend the exhibition across a single weekend, approximately the same number who attend our current exhibitions annually in Watson; and Over 150 Canberrans participate in a community 'taste of printing' experience across the weekend each producing a single printed panel for a community mural.
23 Nov 2010	ACT Government (artsACT, David Whitney) informs the Legislative Assembly Standing Committee on Education, Training And Youth Affairs (Reference: Annual and financial reports 2009-2010) that: "One of the areas that we are looking at the moment, for example, with the Kingston foreshore, is co-locating some of our visual arts activities in the one place so that we can make them more accessible. At the moment, people like Megalo print workshop are in the suburbs, some distance away from the centre of the city. PhotoAccess is at Manuka, which is a great centre but you have to make it a particular purpose to get there. If we can co-locate people like Megalo and PhotoAccess, the Craft ACT and maybe the Contemporary Art Space alongside the Canberra Glassworks, you can create that sense of visibility and critical mass. So in response to your question, we are looking at doing that. That is our intention, and then to try and focus that."
17 Mar 2011	Meeting between Chief Minister Jon Stanhope; ACT Government Officers (Jeremy Lasek, David Whitney, Shane Breynard) and Megalo Chair Erica Seccombe & Director Alison Alder
18 Mar 2011	Megalo writes to Chief Minister Stanhope to provide clarification on key points relating to its operations.
6 Apr 2011	Daryl Jackson Alastair Swayn architects present Preliminary Sketch Plans for approval by Megalo Board.
22 Apr 2011	ACT Government announces \$3.9m funding to redevelop the Fitters Workshop for Megalo.

Date	Notes and documentation (items in bold indicate public statements or processes)
3 May 2011	ACT Government provides funding in 2010-11 Budget (\$2.5 million in 2011-12 and \$1.4 million in 2012-13) for the redevelopment of the Fitters' Workshop for use by Megalo Print Studio + Gallery as the next stage of the Kingston Arts Precinct.
30 Jun 2011	MLA Caroline Le Couteur tables <i>Fitters Workshop—petition No 124</i> in the Legislative Assembly
11 July 2011	ACT Government releases the <i>Kingston Arts Precinct Strategy</i> produced by independent cultural planning consultant Susan Conroy which states: "During consultations it was clear that there is a high level of interest in the Kingston Arts Precinct by a range of visual arts disciplines (in addition to those identified by artsACT in its brief for the work), including for a fashion incubator, for screen-based arts, arts advocacy organisations and an Aboriginal Arts Centre The organisations are nominated for various reasons including, that they are: • key visual arts organisations, particularly groups now in non-purpose built facilities that affect their profile, services and programs; • high profile and cutting edge arts and cultural organisations that would bring other skills and capabilities to the precinct, helping to ensure the precinct is a dynamic arts environment, where high calibre arts practice is supported by dynamic complementary organisations; • complementary organisations, retail and commercial activity to diversify the tenant mix to contribute to the dynamism and financial sustainability of the precinct; • emerging art/mixed media/ design practitioners who will bring a fresh perspectives, energy and a youthful presence. The strengthening of the arts precinct by relocating key visual arts organisations to purpose-built and adaptively reused heritage buildings is anticipated to strengthen the opportunities for visibility, profile and sustainability of the Glassworks and the Old Bus Depot Markets as well as for the prospective tenants."
18 Sep 2011	The ACT Government releases <i>Review of the Arts in Canberra: the implementation of the Loxton Report</i> which states "The recent consultation with potential organisations to be located in the Kingston Arts Precinct – mainly visual arts – indicates that there is also positive recognition of the benefits of critical mass and sharing resources... In the first instance, Arts Hubs to be scoped will be developed for visual arts and creative industries (Kingston Arts Precinct), performing arts (The Street Theatre) and music (Ainslie Arts Centre)."
27 Oct 2011	The ACT Legislative Assembly refers the future use of the Fitters' Workshop in the Kingston arts precinct to the Standing Committee on Education, Training and Youth Affairs for inquiry and report to the Assembly by March 2012.

8. Artist in Residence Accommodation at Cargills Cottage

Local, national and international artistic residencies are an integral part of any high calibre contemporary art organisation and serve to enhance and promote cultural identity by providing:

- professional development and wide-ranging networking opportunities for arts practitioners;
- the time and facilities in which to explore new ideas and create new work;
- a stimulating environment which nurtures innovation and heightens inspiration
- an opportunity for artists from all walks of life and all corners of the world to share skills, exchange knowledge and connect with new audiences.

Megalo offers six residencies of '6-weeks duration' every year consisting, on average, of 4 local, 1 national and 1 international artist. Megalo also supports three Emerging Artist Residencies annually through the ANU Emerging Artist Support Scheme.

Crucial to the success of these residency programs is the provision of suitable accommodation for residents. Megalo has no such facilities and therefore must negotiate with the management of Gorman House Arts Centre to rent its 'art-sit'. This accommodation is low-cost but not in good repair and has no private bathroom.

Table 8: Timeline of Megalo's consultative and decision making processes relating to Cargills Cottage Kingston as an artist-in-residence facility 2011

Date	Notes and documentation
27 April 2011	Chief Minister Stanhope flags the idea of Megalo managing Cargills Cottage, Kingston, as accommodation for artists in residence, building the organisations potential to attract national and international artists.
28 April 2011	Artistic Director Alison Alder inspects the property with representatives of Heritage, Property Services & CM Department.
12 May 2011	Megalo receives letter of offer from Chief Minister: "I confirm the offer I have made to Megalo for a tenancy of Cargills Cottage on terms and conditions which at least for the first two years recognise the significant expenses which Megalo will incur in moving to Kingston. While the Government would expect Megalo to meet the basic costs for Cargills such as utility charges etc the Government is prepared to negotiate a lease which provides that rental charges will not be imposed in the first two years of occupancy".
19 July 2011	Meeting between artsACT representative David Whitney, ACT Property Group representatives Mike Riley & Marcel Norbart & Megalo. Discussion includes: determination of the actual boundary, completion date of the renovations, whether a standard lease or license to occupy would be required, Megalo's payment of utilities public liability and contents insurance, security system provisions and rent free period.
29 July 2011	Artistic Director & 2 members of Megalo Board inspect property, as renovations are almost complete.
27 Oct 2011	Negotiations on hold.

9. Respecting the heritage value of the Fitters Workshop

The Fitters Workshop was an integral part of an industrial precinct, which included the Powerhouse, the Fitters Workshop and the Australian Government Printing Service. These buildings were places of industry, labour, machinery, production, dirty hands, aprons and overalls.

Megalo's bid for the Fitters Workshop in part sprang from a feeling of connection with the site and a desire to incorporate its own presses, acid baths, high pressure hoses and guillotines into the fabric of the building, bringing a renewed level of industry, activity & creativity to it. Megalo's interest arose from visiting, and knowing of, other great print studios around the world which are housed in renovated industrial buildings with their large, light-filled spaces, heavy floors and doors, the history of work is embedded in their walls. See **Appendix 4** for images of the interior of the Fitters Workshop, and interior images of the Glasgow Print Studio.

*The Fitters Workshop dates from 1916 and is a large concrete building with a gabled tiled roof, and has an impressive single space within it. ...The heritage values of the Workshop relate to its architectural style, design and setting, as evidence of its historical use, and for its strong and special associations.*¹⁰

The Fitters' Workshop is part of the Kingston Powerhouse Historic Precinct, which is entered on the ACT Heritage Register under the ACT *Heritage Act 2004*. There is an emphasis within the precinct on the adaptive reuse of heritage buildings:

*The Power House precinct is to preserve and protect the heritage significant buildings and elements in a manner which encourages adaptive reuse, public access to, and experience and understanding of, the heritage significance of the place.*¹¹

This is clearly demonstrated in the adaptive reuse of the Kingston Power House for the Canberra Glassworks:

*Eventually an inspired and creative solution was worked out and a stunning new use was found in the transformation of the Power House into the Canberra Glassworks, home for the ANU's nationally and internationally renowned contemporary glass workshop. The old Canberra Power House, which once produced the most modern form of power for its day, now provides state of the art facilities for glass artists and is a cultural tourism attraction where visitors can view artists at work or participate in workshops and classes. This magnificent example of adaptive reuse has not only preserved an important early Canberra landmark heritage building but has infused it with a new contemporary use. A success story for others to emulate, the Canberra Glassworks was recently recognised in the 2008 ACT Architecture Awards.*¹²

- Megalo's press equipment and print studio operations have great resonance with the original industrial purpose of the Fitters workshop.
- Megalo in the Fitters Workshop will see the facility used every day, and will be continuously open to the public for tours of the print studios, with printing demonstrations, opportunities for printmaking and exhibitions to inspire the visitor.
- Megalo will bring a new lease of life to this long empty building and create a significant landmark within the cultural precinct which, in time, will become a visual arts icon in Australia and internationally.

¹⁰ Marshall, Baker, Hayes & O'Keefe (2011) Fitters Workshop Conservation Management Plan

¹¹ ACT Planning and Land Authority [ACTPLA] (2010) Structure Plan, Kingston Foreshore, p.6

¹² ACT Heritage (2008) Canberra Power House transformed into the Canberra Glassworks in *Heritage Talks: Bringing the Past into the Present*, Issue 1 August

- With Megalo, the workshop heritage of the building will be retained and celebrated and made the most of allowing visitors to see the remarkable transition from industrial facility to creative art centre in the heart of a major visual arts precinct.
- The current, approved architectural designs proposed by the government architects are respectful and a very well resolved solution to the adaptive reuse of such a remarkable building which, if implemented, could allow Megalo to flourish in the new Kingston Arts Precinct for many years to come.

10. Existing investment in arts infrastructure: venues for music performance and printmaking facilities in the ACT

10.1 Purpose Built and Other Music Performance Facilities in Canberra

Canberra is well endowed with purpose built music performance facilities, and there are numerous other halls, theatres, churches and other facilities that are regularly used for musical performances. The Canberra International Music Festival has used at least 22 different venues across Canberra for its musical performances.

Table 9: Purpose Built and Other Music Performance Facilities, Australian Capital Territory

Purpose Built Facilities	Capacity	Subjective Comments on Venue Acoustics
Llewellyn Hall* Canberra School of Music ANU, Acton	1336	"at Llewellyn Hall, Canberra's premier acoustic venue" ¹³ "one of the best acoustic venues in Australia" ¹⁴ "the splendid acoustics of Llewellyn Hall" ¹⁵ "Financial support from artsACT made it possible to use this acoustically wonderful venue, which was appreciated by all the participating Choirs." ¹⁶ "one of the finest acoustic venues in Australia" ¹⁷ acoustics rated 11th in a national survey of classical music venues ¹⁸
The Band Room* Canberra School of Music	145	
Larry Sitsky Recital Room* Canberra School of Music ANU, Acton	120	"a superb small auditorium with excellent acoustics ... supports the sophistication of music performed within" ¹⁹ "salon recital space, with excellent acoustics" ²⁰ "with its bright acoustic" ²¹

¹³ Strange Weather Gospel Choir (2011) Where Do We Perform
http://www.strangeweather.org/dbpage.php?pg=about&_navlink=178

¹⁴ <http://music.anu.edu.au/book-musicians-venues/venues>

¹⁵ Woods, Gay (1995) Spanish Diva to visit ANU in *ANU Reporter* (26)5, 29 March.

¹⁶ Anderson, Dianne (2009) Choirs in *The Performer Newsletter of the Australian National Eisteddfod Society*, Sep

¹⁷ <http://www.aroundyou.com.au/places/act/canberra/2601-city-canberra-black-mountain-acton/llewellyn-hall-australian-national-university-anu#.TuKj5VYpqSo>

¹⁸ 2011 Limelight magazine, September

¹⁹ Gall, Jennifer (2011) Spiritual and auditory epic smashes conventions in *The Canberra Times*, 25 Aug

²⁰ <http://photosynth.net/view.aspx?cid=f43f1e6c-2f09-4884-aaec-6f6e8b4372b6>

²¹ Gall, Jennifer (2011) An unforgettable listening experience. *The Canberra Times*, 23 May

		"a delightful intimate music performance space, with excellent acoustics" ²²
Music Room Wesley Music Centre Forrest	140	"purpose built music room with excellent acoustics" ²³ "the perfect acoustics and intimate nature of the music room" ²⁴ "the beautiful acoustic of the Wesley Music Centre" ²⁵ "the intimate and warm acoustic ... enhanced those qualities beautifully" ²⁶ "The purpose built and acoustically designed hall in the Wesley Centre was excellent for this type of chamber music." ²⁷ "always a pleasure to hear chamber music in the purpose-built venue at Wesley. The acoustics, completely adjustable through the use of the wall panels, give life to the sound" ²⁸
Lyneham High School Performing Arts Centre Lyneham	600	"the marvelous acoustics at the new Lyneham High School Performing Arts Centre" ²⁹ "a purpose-made public building within a public school that also provides a performance and practice space with world standard acoustics available for non-school community groups." ³⁰
Total capacity 2,341 seats @ 5 venues		

Other Facilities for Music	Capacity	Subjective Comments on Venue Acoustics
Albert Hall* Barton	708	"there was widespread comment on how good were the acoustics of the Hall" ³¹ "As for Albert Hall, opinions will vary regarding the acoustics " ³² "enjoy its new-found acoustic , grander ambience" ³³
All Saints Church Ainslie		"The acoustics in the historic All Saints' Anglican Church at Ainslie have improved dramatically " ³⁴
ANU Arts Centre Theatre ANU, Acton	329	" excellent acoustics for music , drama and large stage dimensions for dance performances" ³⁵
ARC Theatre* National Film and Sound	250	

²² <https://foursquare.com/user/5432998>

²³ <http://www.wesleycanberra.org.au/index.php/wesley-music-centre>

²⁴ http://www.davidpereira.com.au/main/page_cello_series_about.html

²⁵ <http://the-riotact.com/the-grettovska-duo-in-concert/12076>

²⁶ White, Clinton (2010) Exquisite and Intimate in Canberra City News October 7-14

²⁷ Windeyer, Richard (2004) in *The Canberra Times*, July <http://www.schmidli.com.au/concerts/reviews.php>

²⁸ Saunders, Helen (2003) in *Muse* <http://www.schmidli.com.au/concerts/reviews.php>

²⁹ <http://www.rugbychoir.org.au/read/1352/warble-december-2011.html>

³⁰ (2011) Performing arts centre increases attendance and participation in school music programme http://www.worldarchitecturenews.com/index.php?fuseaction=wanappln.projectview&upload_id=17390

³¹ http://www.ouralberthall.com/files/AH_20.pdf

³² <http://www.rkmedia.net/crems/Newsletter-September-2010.pdf>

³³ Macdonald, Dougal (2011) Bright start to old Albert's new musical life. Canberra City News May 19-25

³⁴ <http://www.facebook.com/besttile/posts/10150376756212729>

³⁵ <http://www.theatre.asn.au/node/12427>

Other Facilities for Music	Capacity	Subjective Comments on Venue Acoustics
Archive Acton		
Australian Centre for Christianity and Culture Chapel* Barton	200	"The acoustics ... are of a very high order ... an excellent venue for acappella singing groups or chamber music concerts" ³⁶
Belconnen Arts Centre Belconnen	200	
Canberra Girls' Grammar School Hall* Deakin	1000	"The Hall boasts state-of-the-art acoustics , tiered retractable seating on the ground level allowing for multi-functional use of floor space and tiered seating in the balcony area." ³⁷ "the wonderful acoustic of Canberra Girls Grammar School" ³⁸
Canberra Theatre* Canberra City	1244	
Damiano Hall Italo-Australian Club Forrest	500	"The acoustics ... were very good " ³⁹ "The acoustics of the Damiano Hall were really complimentary to an acoustic ensemble ." ⁴⁰
Fitters Workshop* Kingston		"a converted industrial space with surprisingly good acoustics " ⁴¹ "a Stradivarius of a space" ⁴² "Their combined brilliant sound proved too great a force for Kingston's Fitters Workshop , the Tavener suffering immensely for not having a suitably dryer acoustic , with the audience forced to endure the crashing of a gong at close distance." ⁴³ "the excellent acoustics of the Fitters' Workshop" ⁴⁴ "I could hear nothing that was better than the sound at Llewellyn Hall , while attending a concert at the Fitters Workshop." ⁴⁵ "known for its near-perfect acoustics " ⁴⁶ "it was a special classical/strings experience last night. Huge, reverberant sound; basses strong and full like I've never heard before; very involving and intimate. As for limited use as a music venue, yes that's an issue, and it would have to be heavily used to justify the investment " ⁴⁷

³⁶ <http://www.csu.edu.au/special/accc/come-and-see/facilities>

³⁷ www.cggs.act.edu.au/pages/page618.asp

³⁸ McGuinness, Brian (2007) Willoughby wins in Canberra, The Australian National Eisteddfod, 4 Jun <http://www.4barsrest.com/news/detail.asp?year=2007&offset=1200&id=5762>

³⁹ 2008 Cozmo, Capital of Australia Mandolinata, Dec <http://cozmo.org.au/>

⁴⁰ Bernau, Col (2008) <http://www.fame.asn.au/newsletters/PluckedStringsDec08.pdf>

⁴¹ Gall, Jennifer (2009) Sculthorpe concerts at Canberra International Music Festival: 'Sun in Me' and 'Rites of Passage' Canberra, ACT 7-8 May in *Resonate Magazine*, Australian Music Centre.

⁴² Latham, Chris quoted in (2009) Rethink urged on future of space in *The Canberra Times* 8 July

⁴³ van Leeuwen Melina (2010) ANU School of Music Student Reviews: Canberra International Music Festival Concert 10: Myrrh, Sun 16th Fitters Workshop, <http://www.music.anu.edu.au/student-outreach>

⁴⁴ <http://orianachorale.com/the-choir>

⁴⁵ <http://the-riotact.com/llewellyn-hall-kicks-the-sydney-opera-house-to-the-curb/52732>

⁴⁶ Musa, Helen (2010) Singing from the hear in Canberra CityNews, May 13-19, p.19

⁴⁷ Pozza, Eric (2011) Canberra Jazz Blog 15 May <http://canberrajazz.blogspot.com/2011/05/blockbuster-on-slow-burn.html>

Other Facilities for Music	Capacity	Subjective Comments on Venue Acoustics
Fitters Workshop* Kingston continued...		" one of the best acoustic spaces in Australia " ⁴⁸ "I've been rehearsing and performing there on and off for over two weeks now. And I have to say it's one of the more unpleasant places to play in Canberra. During the day, the sun shines in the giant windows and blinds everyone - players, audience - and also is really hot on whoever it hits. At night, it becomes super cold and the drums all tighten up ... When rehearsing 18 Musicians in the venue, we've been having enormous trouble hearing each other from just metres away . The sound is good out in the audience, but it's extremely difficult to stay in time. " ⁴⁹
Erindale Theatre Wanniassa	443	
Gallery of Australian Design* Parkes		
Gandel Hall National Gallery of Australia Parkes	350	"The acoustics of the Gandel Hall, enhanced by its beautiful timber floors ... make it one of the best venues of its kind in which I've ever worked" ⁵⁰
Gordon Darling Hall* National Portrait Gallery Parkes	300	"the acoustics were excellent – lively and intimate . So, we can all look forward to the National Portrait Gallery as a great venue for music in the future" ⁵¹ "The acoustics were good, the performance space intimate and well suited to the program designed to present a portrait in music of Peter Sculthorpe" ⁵²
Great Hall* Parliament House, Parkes	2500	"All agreed that due to the marvelous acoustics this was the best concert on the whole tour" ⁵³
High Court of Australia* Parkes		
James Ainslie Recital Hall Ainslie Arts Centre, Braddon	300	"Music concerts in the capital are costly affairs. Director of the Canberra International Music Festival, Chris Latham, says the main reason people opt not to put on a concert in Canberra is because it's so easy to lose money. "Most venues are \$1000 before you can open the doors," he says. "It's a significant investment." But a gold mine, which sits in the heart of the city, has been rediscovered by music lovers and will be the setting for this year's Bloom Music Festival. The Ainslie Arts Centre in Braddon is slowly becoming Canberra's music hub. Latham says the new venue is being developed specifically for the music community. The location, identified as a music precinct by Arts ACT,

⁴⁸ Anonymous (2011) Tips and rumours *Crikey* 23 May <http://www.crikey.com.au/2011/05/23/tips-and-rumours-462/>

⁴⁹ Hopwood, Christina (2011) Music for 18 Musicians , 22 May <http://www.cutiefulchristina.com/2011/05/music-for-18-musicians.html>

⁵⁰ Ayres, Emma quoted by Obrien, Phillip (2011) Musical Magic for Gallery in *The Canberra Times* 29 Jun

⁵¹ Sayers, Andrew (2009) Editorial in *Portrait* 32, p.3, Winter

⁵² Gall, Jennifer (2009) Sculthorpe concerts at Canberra International Music Festival: 'Sun in Me' and 'Rites of Passage' Canberra, ACT 7-8 May Resonate Magazine, Australian Music Centre.

⁵³ Victorian Band League (2002) *VBL News* (25)182.

Other Facilities for Music	Capacity	Subjective Comments on Venue Acoustics
James Ainslie Recital Hall, continued....		is close to the performing arts precinct at The Street Theatre in the city, and over the bridge from what's expected to be the visual arts precinct in Kingston. Though some musicians remain bitter about the loss of Fitters' Workshop as a music space, Latham says the acoustics within the James Ainslie Recital Hall are "very good". It can also fit up to 300 seats. "The idea is to create an inexpensive venue that will be cost effective for musicians to use," Latham says. "Every year I've been involved in the arts, the level of difficulty has gone up and it's nearly gone up faster than my rate of education."⁵⁴
James O'Fairfax Theatre National Gallery of Australia Parkes	267	
Kings Hall* Old Parliament House Parkes		"There are also lots of natural light in the 1927 building, great acoustics"⁵⁵ "there's a delightful intimacy about the whole place and the acoustics are amazing"⁵⁶
National Gallery of Australia Foyer * Parkes		
National Library of Australia* foyer Parkes	300	"ideal for this concert; acoustic and atmosphere very appropriate " ⁵⁷
National Museum of Australia Hall* Acton Peninsula		
The Playhouse* Canberra Theatre Centre Canberra City	618	"its acoustics ring clear " ⁵⁸
Small Theatre, National Gallery of Australia, Parkes	90	
St Alban's Anglican Church Lyons		
St Christopher's Cathedral* Manuka	1000	"the fabulous acoustic of St Christopher's"⁵⁹ "the sound from the choir, soloists and orchestra was beautiful with the acoustic from the church"⁶⁰
St David's Church Hall Red Hill		

⁵⁴ Latham, Chris quoted in Williams, Jacqueline (2011) Classical treats for launch in *The Canberra Times*, 15 Sep.

⁵⁵ Martin, Lauren (2005) Dreaming of a gallery that shows pride of place in *The Sydney Morning Herald* July 19.

⁵⁶ Elder, Bruce (2008) Dazzled by the stars in *The Age*, Nov 13

⁵⁷ SCUNA (2010) Minutes Full Committee Meeting Sunday 1 August <http://www.scuna.aicsa.org.au/minutes/2010-08-01.pdf>

⁵⁸ <http://www.citysearch.com.au/places/act/canberra%20city/canberra%20theatre%20centre%20the%20playhouse>

⁵⁹ Clinton White (2010) Sublime start to music festival in Canberra City News, 20-27 May, p.25

⁶⁰ Anonymous (2010) Comment 20 Jan <http://canberra jazz.blogspot.com/2009/12/it-must-be-christmas.html>

Other Facilities for Music	Capacity	Subjective Comments on Venue Acoustics
St Paul's Anglican Church Manuka	250+	"St. Paul's has a great acoustic ..." ⁶¹ "complimented by the rich acoustics and otherworldly ambience of the church setting" ⁶²
St. Philip's Anglican Church, O'Connor		"a small church which has fine acoustics " ⁶³ "Most of our rehearsals and performances are held in the church, which has fine acoustics " ⁶⁴ "St. Philip's, which has good acoustics for chamber music" ⁶⁵
Street Theatre* Canberra City West	247	"the Street Theatre's lovely acoustics and amplification" ⁶⁶
Tuggeranong Art Centre* Greenaway	110	"What a great concert! ... and great acoustics " ⁶⁷
University House Great Hall* ANU, Acton	275	"has wonderful acoustics " ⁶⁸ "the resonant acoustics of University House dining hall do not suit every kind of music, but they gave a notably brilliant, festive sound to the program of baroque choral music" ⁶⁹
Total capacity	11,500+ seats @ 32 venues	

10.2 Purpose Built and Other Printmaking Facilities in Canberra

Canberra has no purpose built printmaking facilities. The print workshops at the ANU School of Art and at other higher educational venues are within larger multipurpose educational facilities. These facilities are only accessible to students of those institutions and not to the general public.

Megalo is currently located in former classrooms at the old Watson High School that have been adapted for its use. Apart from the issues raised earlier in regard to the dramatic increase of rental at the site, the Watson campus is relatively isolated and lack any critical mass of art organisations around it. Even so the use of the facilities are substantial which signals that a move to the Fitters Workshop, in such a prime location, would only increase access and visibility for Megalo and for the visual arts in Canberra and Australia.

Megalo is the **only** printmaking facility in Australia to offer access to studios in intaglio printing, relief printing, lithographic printing and screen-printing on both fabric and paper.

⁶¹ <http://canberrachoralsociety.org/2011/03/17/scuna-concert-featuring-tobias-cole-and-louise-page-9-april/>

⁶² http://www.liveguide.com.au/Tours/706892/Seeker_Lover_Keeper/Seeker_Lover_Keeper_Heavenly_Sounds_Tour?event_id=705839#details

⁶³ Mckinlay, Brian (2006) Singing with Hill, Norman and Beard, 12 June <http://nottoomuch.com/category/music/4>

⁶⁴ Canberra Academy of Music and Related Arts (2011) <http://camra.asn.au/stphilips.php>

⁶⁵ Mckinlay, Brian (2006) Well Handed 22 May <http://nottoomuch.com/archive/2006-m05>

⁶⁶ <http://www.fasterlouder.com.au/reviews/events/23596/Bob-Brozman-The-Street-Theatre-Canberra-300410>

⁶⁷ 2009, Cozmo, Capital of Australia Mandolinata May <http://cozmo.org.au/>

⁶⁸ Ranft, Graham (ed) (2003) Australian Shakuhachi Festival 2006 in *Australian Shakuhachi Society Newsletter* 20, Mar

⁶⁹ Small, John (1978) Fine baroque choral music at ANU in *The Canberra Times*, August 10

10.3 Cost

- No costing has been put forward to renovate the Fitters Workshop as a music/multi-purpose venue nor have the potential affects of any such renovations on its alleged acoustics been tested.
- No costing has been prepared regarding Ms Le Couteur's suggestion of another purpose built venue for Megalo, although one could assume that such a facility, wherever it was, would cost much more than the relatively modest budget allocated for the transition of Megalo to the Fitters Workshop.
- No consideration has been given to the budget impact on expenditure which may be required for arts facilities in the future (eg renovations to the Canberra Theatre, future development of the Kingston Arts precinct).
- A strategic/financial/management plan has not been developed for the Fitters Workshop as a town hall (music/multi-purpose venue), including funding for ongoing administrative infrastructure for bookings and facilities maintenance, or how much it will cost to rent this space to community groups.
- Adaptation of the Fitters Workshop for any purpose comes at a cost as there are no current amenities, electricity, gas or water connected to the building.

11. Fitters Workshop acoustic issues

Megalo agrees that the Standing Committee should look into the acoustic qualities of the Fitters Workshop.

However, the acoustic assessment should include:

1. A comparative assessment over a wide range of venues, including suitability for a range of musical genres.
2. Acknowledgement that acoustic qualities are subjective. The University of Salford UK, in an article entitled 'Concert Hall Acoustics: Art and Science' states that, *The reverberation time of a hall is the oldest and one of the most subjectively important measures of a good concert hall.*⁷⁰
3. Recognition that the description of best acoustics reported in the Canberra Times, attributed to composer Peter Sculthorpe in 2009, was later amended by him in a radio interview in 2011.

2009 'Living legend Peter Sculthorpe described it as having the best acoustic in Australia'⁷¹

*'Now I was quoted and I don't think that is quite what I said. I said it has wonderful acoustics and I would have said that I love a resonant acoustic, not all people like it resonant, but I love the resonance in there.'*⁷² Peter Sculthorpe 2011

⁷⁰ http://www.acoustics.salford.ac.uk/acoustics_info/concert_hall_acoustics/?content=reverb

⁷¹ Diana Streak, *Fight looms over future of Kingston workshop*, Canberra Times July 4 2009

⁷² ABC Radio 666, interview with Peter Sculthorpe, 2011

12. Further issues for the Committee of Inquiry to consider

Megalo Print Studio + Gallery welcomes the opportunity to present this submission to the Standing Committee Inquiring into the **Best Use** of the Fitters Workshop.

The public debate surrounding 'the Best Use of the Fitters Workshop' has caused Megalo considerable anguish and loss of reputation due to:

- the imputation that Megalo is not worthy of a prestige location;
- the cancellation of Megalo major international projects in development for the Centenary celebrations in 2013;
- the inability for Megalo now to program and plan in advance, contributing to uncertainty over exhibition, residency and access schedules in 2012/13; and
- the resultant considerable strain and stress on the Megalo board, staff & membership.

Megalo trusts that this inquiry results in a fair and reasonable assessment of the Best Use of the Fitters Workshop.

We request the Standing Committee consider these additional points:

- that a broad and detailed analysis of arts venues and infrastructure in Canberra, taking into account a 'big picture view' of arts activity in Canberra and current arts policy, be undertaken;
- that a judgement be made on the social and cultural diversity of audiences and their needs;
- that the extra cost that would be incurred if Megalo were to be relocated to a venue in the Kingston Arts Precinct **other** than the Fitters Workshop and the impact on infrastructure spending required for other arts facilities in the ACT; and
- that the future of the Fitters Workshop, if it remains empty and unused for more years to come, would be a sad indictment of the capacity of interest groups to de-rail policy and process.

13. CONCLUSION

For over a decade Megalo Print Studio + Gallery has argued for a permanent home commensurate with its stature as an organisation of local, national and international significance. Throughout this campaign, Megalo has been fair and transparent in its relationship with successive governments and stakeholders and has operated within the parameters of due process.

Megalo Print Studio + Gallery encourages the Standing Committee to make a fair and comparative assessment of the needs, existing distribution of venues and community benefit provided by both art sectors in this debate. Megalo's proposed use of the Fitters Workshop, as this submission demonstrates, is sound based on comparative need, community demand, location, heritage and cost.

There is only one community access printmaking studio in Canberra and Megalo is the only studio in Australia to operate with its range of programs and facilities.

**Megalo as a permanent tenant in the Fitters Workshop
will enhance the development of Canberra as a city of contemporary culture.**

Megalo's tenancy of the Fitters Work will bring greater access, value and public dividends to the precinct, than any 'design by committee' plans currently proposed by some sectors of the community.

Canberra, the Capital City of Australia, relishes and nurtures the contribution the visual arts add to our national identity. It is a city which supports art made and enjoyed by the community, be they young, old, rich or poor.

This submission supports Megalo's argument that its tenancy of the Fitters Workshop will:

- generate both income and cultural capital for Canberra and enhanced awareness of Canberra as an accessible cultural centre of excellence,
- build on the local, national and international standing of Megalo obtained during 31 years of successful operations in the ACT,
- build on the potential of the Kingston Visual Arts Precinct as a world class destination for the community, for visitors and for artists alike,
- ensure that the Workshop is actively used by a broad demographic with a daily occupancy,
- be sympathetic to the industrial workshop heritage of the building and,
- offer the most cost-effective and creative solution to the future use of the Fitters Workshop, while providing a new home to a venerable Canberra artistic institution.

We trust that the Standing Committee will recognise that Megalo's activities are in concert with the heritage of the Fitters workshop and the desire to build an active precinct. A precinct where everyone, artist, audience or tourist, will have the opportunity to see work being made or to make work themselves, in what has the potential to be a great workshop in a world-class precinct.

Megalo Print Studio + Gallery, Fitters Workshop, Printers Way, Kingston.

Appendix 1

ARTISTS, IN THE NATIONAL GALLERY OF AUSTRALIA COLLECTION, WHO HAVE WORKED AT MEGALO/STUDIO ONE

(this list is not comprehensive as many artists are held in portfolios)

Abie Jangala	Gaida Cirulis	Mark Arbus
Abigail Howells	Gail Harradine	Mark Denton
Alana Garwood	Gary Shead	Mark Kobal
Alison Alder	Gaye Paterson	Mark Ward
Allan Bunsell	Gaynor Cardew	Marnyula Mununggurr
Andrew Margululu	George Gittoes	Martin Draper
Andrew Petherbridge	Gillian Mann	Martin King
Andrew Powell	Gordon Hookey	Mary Thom
Andrew Sibley	Graeme Wood	Matilda House
Ann Owen	Graham Coomber	Megan Russell
Anna Eglitis	Graham Smith	Melissan Milarrmangi
Anne Courtney	Guy Warren	Michael Taylor
Anne Lord	GW Bot	Michael Winters
Anneke Paijmans	Heidi Veenendaal	Mike Partridge
Annie Franklin	Helen Geier	Milan Milojevic
Annie Trevillian	Helen McFadden	Naminapu Maymuru-White
Anthony Lee Duwun	Ian Abdulla	Nancy Puruntatameri
Arone Meekes	Jackie Gorrington	Nina Puruntatameri
Aroona Murphy	Jacqui Driver	Pamela Challis
Avril Quail	Jane Bradhurst	Patsy Payne
Barbara Davidson	Jane Bruce	Patti Holden
Barry Shorter	Janenne Eaton	Paul Ford
Basil Hall	Jill Clingan	Paul Peisley
Ben Taylor	Joe Clark	Pearl Beckett
Bernard Hardy	Joe Ottevanger	Penny Stott
Basema Mahdi	John Brundson	Peter Van de Maele
Bob Russell	John Johnson	Petr Herel
Brono Leti	John Pratt	Philippa Matthews
Bronwyn Rees	John Winch	Queenie MacKensie
C Campbell	Jonathon Nix	Rachel Burgess
C James	Jorg Schmeisser	Rachel Head
Cameron Fraser	Josette Orsto	Ray Arnold
Caren Florance	Joyce Allen	Reppie Orsto
Catherine K	Judy Horacek	Roberta Daylight
Chris Abrahams	Judy Watson	Robin Tait
Chris Denton	Julia Church	Robin Wallace-Crabbe
Chris Porter	Julian Davies	Robin White
Christopher Croft	Julie Bradley	Roland Manderson
Clint Deverson	Karen Casey	Rose Vickers
Colin Little	Karen Turnbull	Roslyn Kean
Colin Russell	Kath McCann	Ruth Waller
David Atherton	Kaye Green	Simpy Tipuamantimirri
David Morrow	Ken McGuire	Sol Pacheco
David Preston	Kevin Gilbert	Stephanie Radok
David Rofo	Kylie Ramsay	Sylvia Convey
Debbie Stokes	Laurent Schkolnyk	Tanya Crothers
Deborah Mets	Lesbia Thorpe	Thecla Puruntameri
Deborah Perrow	Leslie Lawrence	Therese Dowling
Dennis Nona	Linda Myers	Therese Kenyon
Dianne Fogwell	Lis McNiven	TM Stone
Donna Burak	Lois Robertson	Tony Ayres
Dorothy Maniero	Louise Marsh	Tony Convey
Elisabeth Charles	Lyn Fraser	Treanna Hamm
Elisabeth Kruger	Lynne Eastaway	Trevor Riach
Ellie Nielson	Mandy Martin	Udo Sellbach
Erica Seccombe	Manoly	Valerie Cullinan
Ex de Medici	Marc Rambeau	Victoria Clutterbuck
Fatima Kantilla	Margaret Wilson	Vivo
Felipe O'Reilly	Marian Hambly	Wendy Stavrianos
Fiona Kemp	Marie Simplicia Tipuamanteri	Wendy Teakel
Frank Hiotakis	Marika Mung	William Robinson
Freddie Timms	Marion Baker	Yvonne Boag

Appendix 2

MEGALO PRINT STUDIO + GALLERY RESIDENCIES 2009/10/11

2009

INTERNATIONAL

Bayu Widodo – Indonesia
Jeannie Thib – Canada

NATIONAL

Rebecca Mayo – Victoria

LOCAL

Amy Kerr
Rose Montebello
AG Stokes

EMERGING ARTISTS SUPPORT SCHEME

Bronwyn Treacy
Megan Jackson
Robbie Karmel

2010

INTERNATIONAL

Sirkku Ketola – Finland

NATIONAL

Emma McPike & Trevor Bly – Western
Australia
Mini Graff

LOCAL

Liam Garstang
Sarina Noordhuis-Fairfax
Geoff Farquar Still

EMERGING ARTIST SUPPORT SCHEME

Dan Vukovljak
Deirdre Kelaher
Shellaine Godbold

2011

INTERNATIONAL

Ettienne Rochon & Allison Moore – Canada

NATIONAL

Joel Gailer – Victoria

LOCAL

Dioni Salas Hammer
Richard Blackwell
Beatrice Thompson
Franki Sparke

EMERGING ARTIST SUPPORT SCHEME

Brendan McDonald
Annika Romeyn
Helani Laisk

Appendix 3

MEGALO EXHIBITIONS 2009/10/11

2009

Henning Eichinger & Anna Bohler	<i>Hier und Da</i>
Post Modern Kids	<i>Children from St Thomas More Primary School</i>
Surya Bajracharya	<i>Big Stones</i>
Sonja Barfoed, Al Munro, Culture Kitchen, Jenny Peterson, Alison Alder & John Priadi	<i>In Residence</i>
Colours from the Land	<i>Natural Dyes and the Rural Community</i>
Megalo members	<i>Dog of a Show</i>
Peter Van de Maele	<i>Strange Voices</i>
Art Speaking Out	<i>Textiles from the Megalo archive</i>
Leo Loomans	<i>Time and Tide</i>
Work from the ANU Textiles Workshop	<i>Printerly</i>
Nick Stranks	<i>The Edition</i>
Caren Florance	<i>Pressings</i>
AG Stokes	<i>Garden: Renewal of Spirit</i>
Nicci Haynes	<i>Alphabeater</i>
Jenny Peterson	<i>Site, Surface</i>
Beatrice Thompson	<i>Patterns of Existence</i>
Joy McDonald	<i>Illusion</i>
Megalo members	<i>Printworks '09</i>

2010

Andrew Moynihan	<i>The Volcano Lover</i>
Eleftheria Vlavianos	<i>Pressings</i>
Megalo Stockroom exhibition	
Bayu Widodo, Amy Kerr, Rose Montebello, AG Stokes, Rebecca Mayo	<i>In Residence</i>
Robbie Karmel	<i>Pear</i>
Megalo members	<i>Loupe</i>

Ursula Frederick	<i>Easy Listening</i>
Rebecca Mayo	<i>Mistletoe</i>
Heather Burness	<i>Cultural Flow</i>
MegaloPrintworks 10	
Megalo	<i>Windwash</i>
Megalo	<i>Print Big</i>

2011

Megalo	<i>Stockroom</i>
Julian Laffan	<i>Future Archeology</i>
Pamela Challis	<i>Strength and Honour are her Clothing</i>
Megalo members	<i>Book Show</i>
Megalo members	<i>Repeat Repeat</i>
Mini Graff	<i>Privacy</i>
Patti Holden	<i>Print</i>
Sirkku Ketola, Sarina Noordhuis Fairfax, Trevor Bly, Emma McPike, Liam Garstang, Geoff Farquar Still	<i>In Residence</i>
Print Council of Australia Print Commission	
Selected Megalo members	<i>Single State</i>
Antonia Aitken	<i>Vestiges</i>
Megalo Members	<i>Printworks 11</i>
East London Printmakers	

Appendix 4: Images to support this submission



Image: Men at work in the interior of the Fitters workshop during its heyday as an industrial building (image NLA)

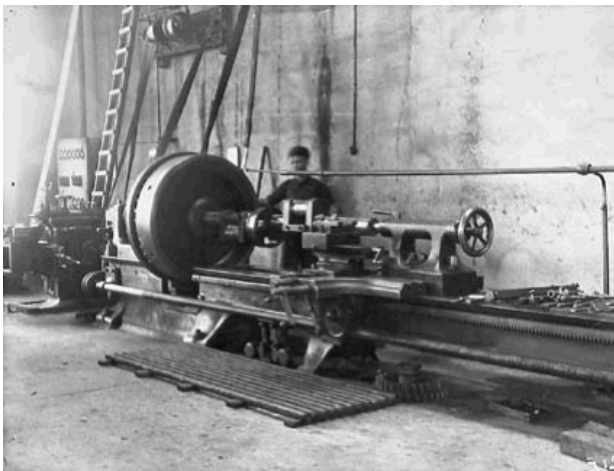


Image: Industrial lathe as part of the interior of the Fitters workshop.



Image: Original interior of the Fitters workshop. Note the skylights in the roof that are no longer visible in the current building.



Image: interior of Glasgow Print Studio housed in a former Edwardian warehouse in the centre of Glasgow. A comparable organisation to Megalo, these images help to visualised Megalo at the Fitters Workshop.

Glasgow Print Studio was founded in 1972 to provide facilities and workshop space for printmakers. Now, as an internationally acclaimed centre of excellence in fine art printmaking, it promotes contemporary and innovative printmaking through practice, development, exhibition, learning and conservation.



Image: interior of Glasgow Print Studio housed in a former Edwardian warehouse in the centre of Glasgow. A comparable organisation to Megalo, these images help to visualised Megalo at the Fitters Workshop.

Note the use of big industrial windows and light filled rooms.

Image (below) Intaglio studios at the Glasgow Print Studio



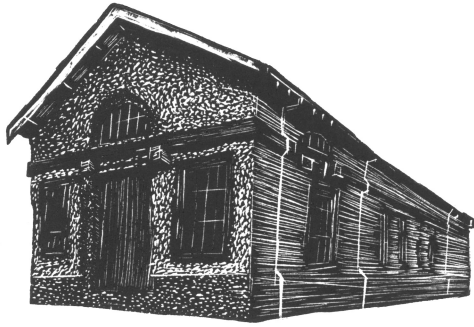


Image: A promotional image of the Fitters Workshop commissioned by Megalo Print Gallery + Studio for its 30th Anniversary celebrations 2010. Wood engraving created and printed by local artist Peter McLean.



Image: Indigenous artist Ceretha Skinner (left) printing fabric lengths and repeat patterns with Screen Studio Manager Megan Jackson 2011



Image: Artist Dioni Salas-Hammer, Megalo artist-in-residence 2011.



Image: An installation of 201 Tea-towels printed by Megalo Members pegged across Lake George for Wind Wash, 2010.



Image: The community engaging with printing processes at the Fitters Workshop Print Big public programs, 2010 for Megalo's 30th Birthday. 150 people participated in the print-a-thon, and 1650 people visited the Fitters Workshop over one weekend.