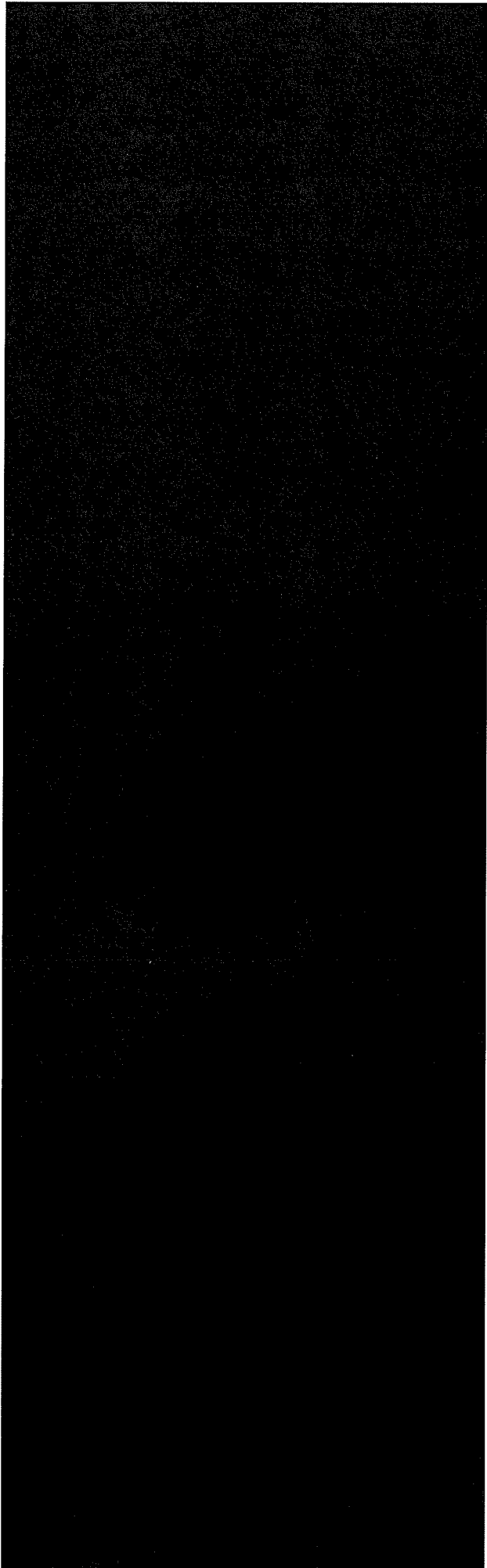
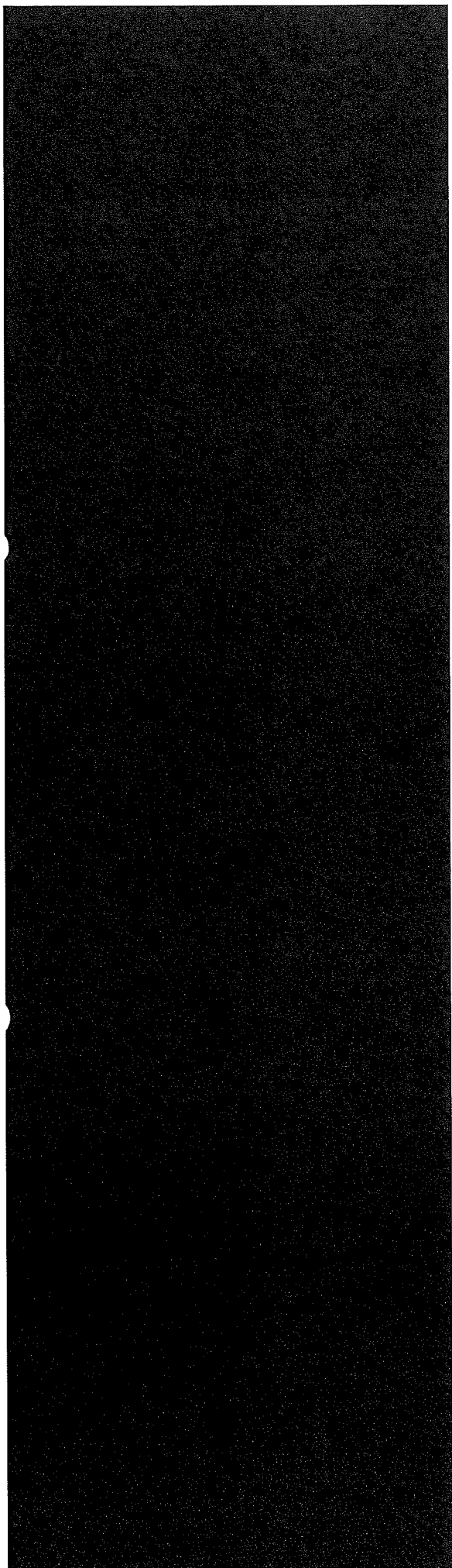
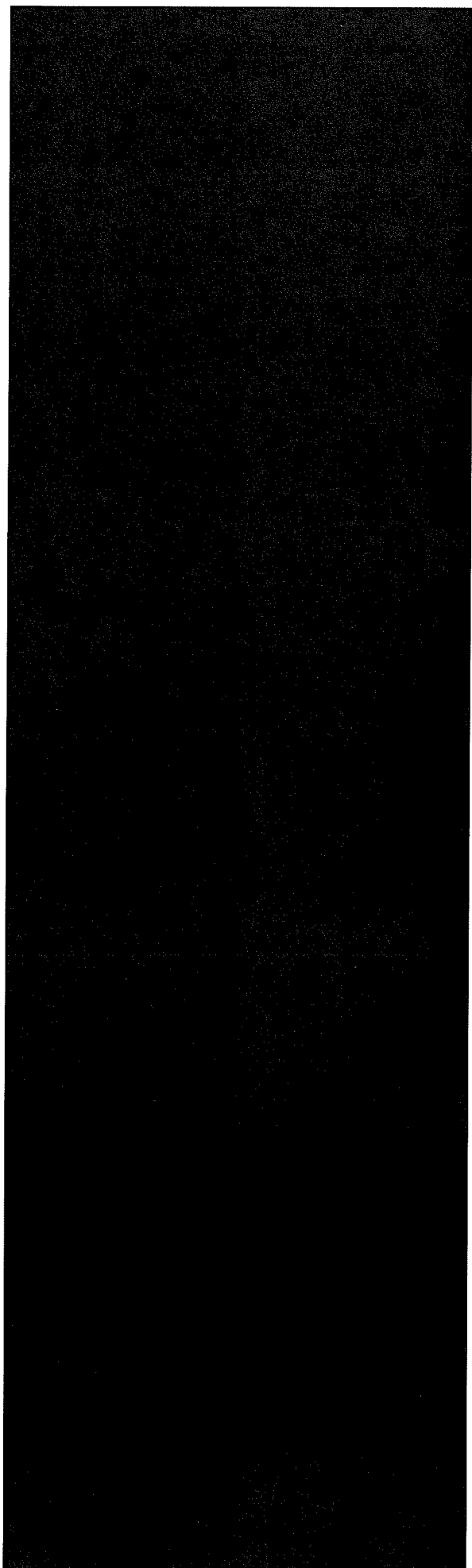


G. Annual Cashflow Profile



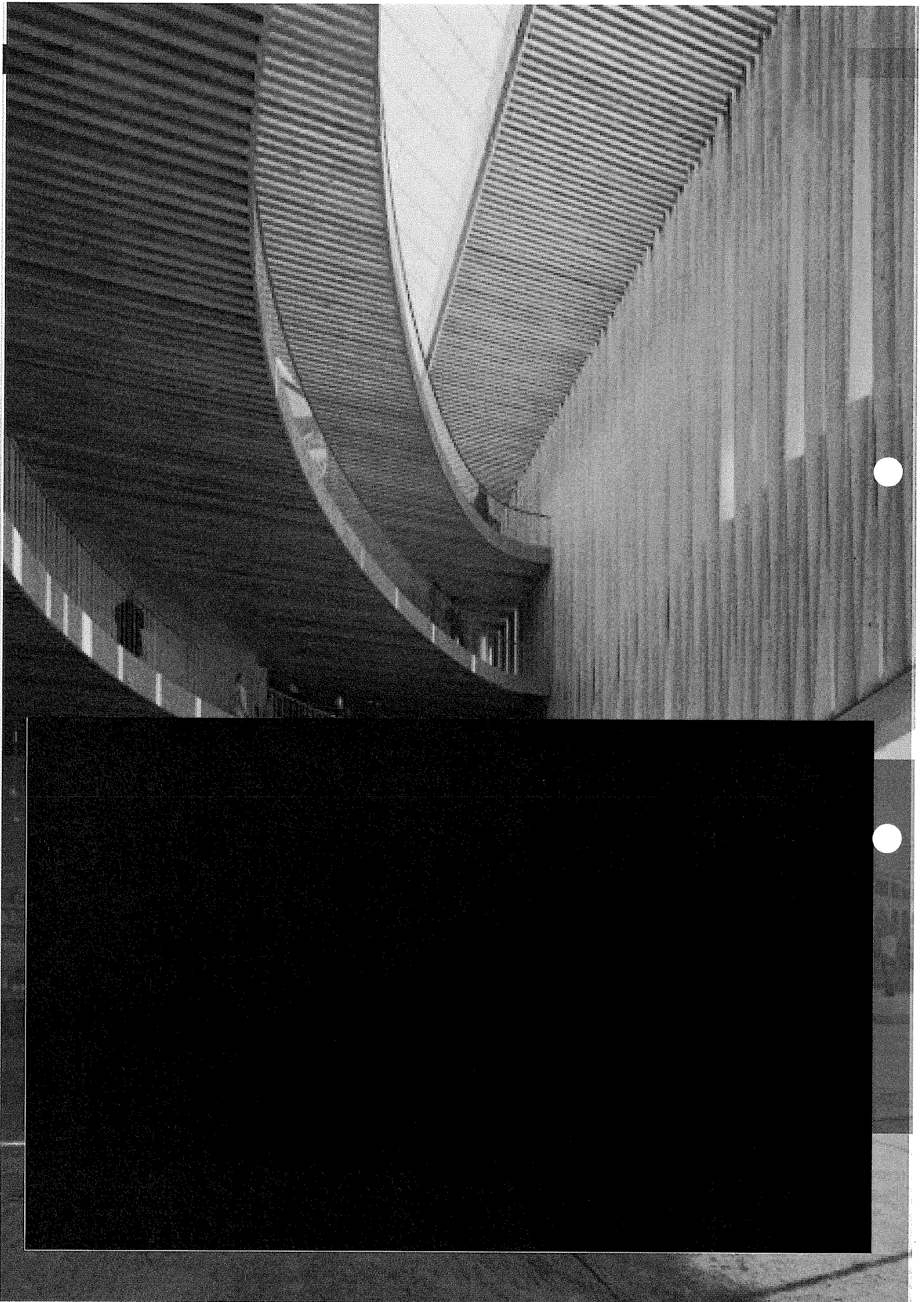


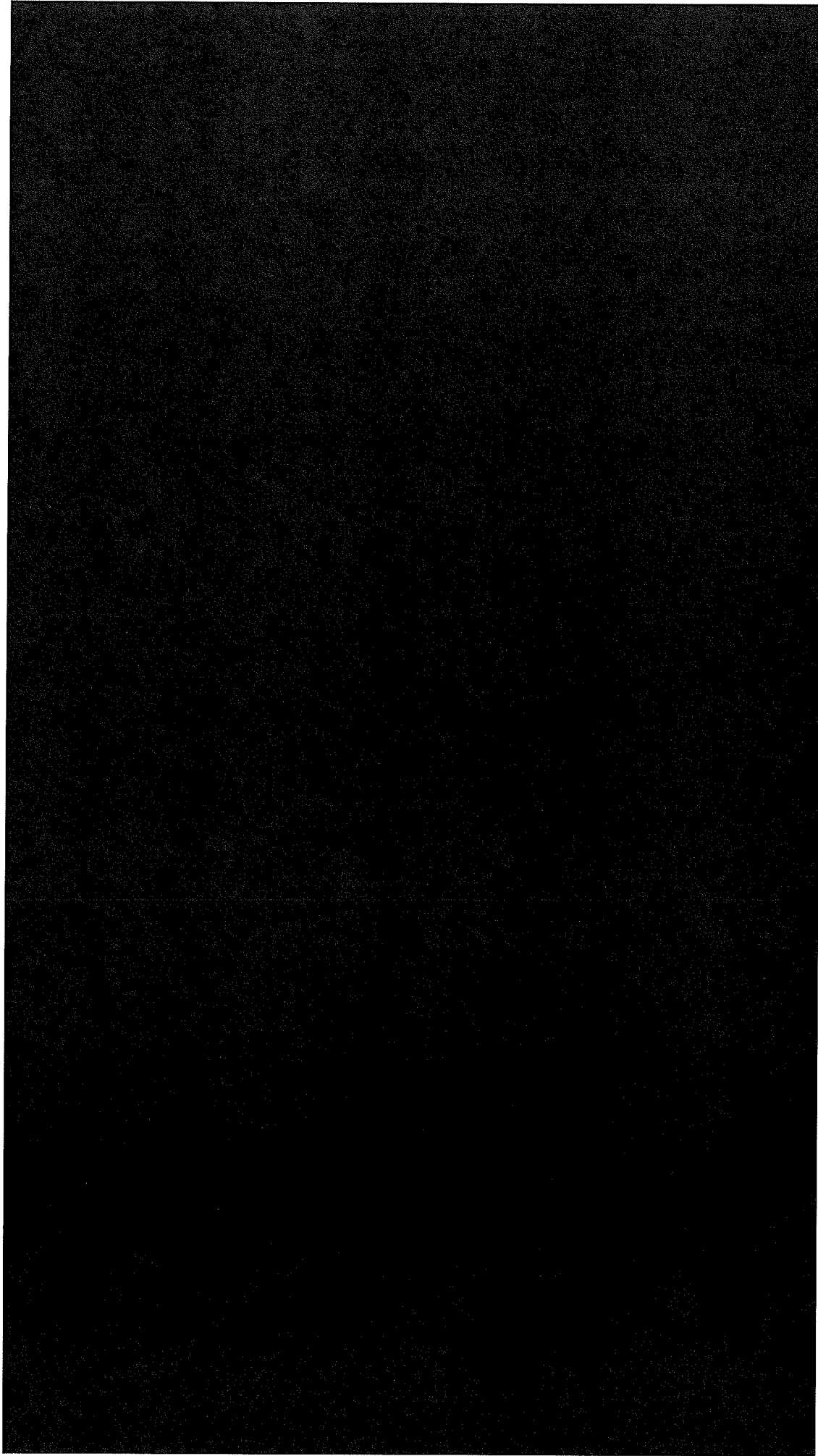


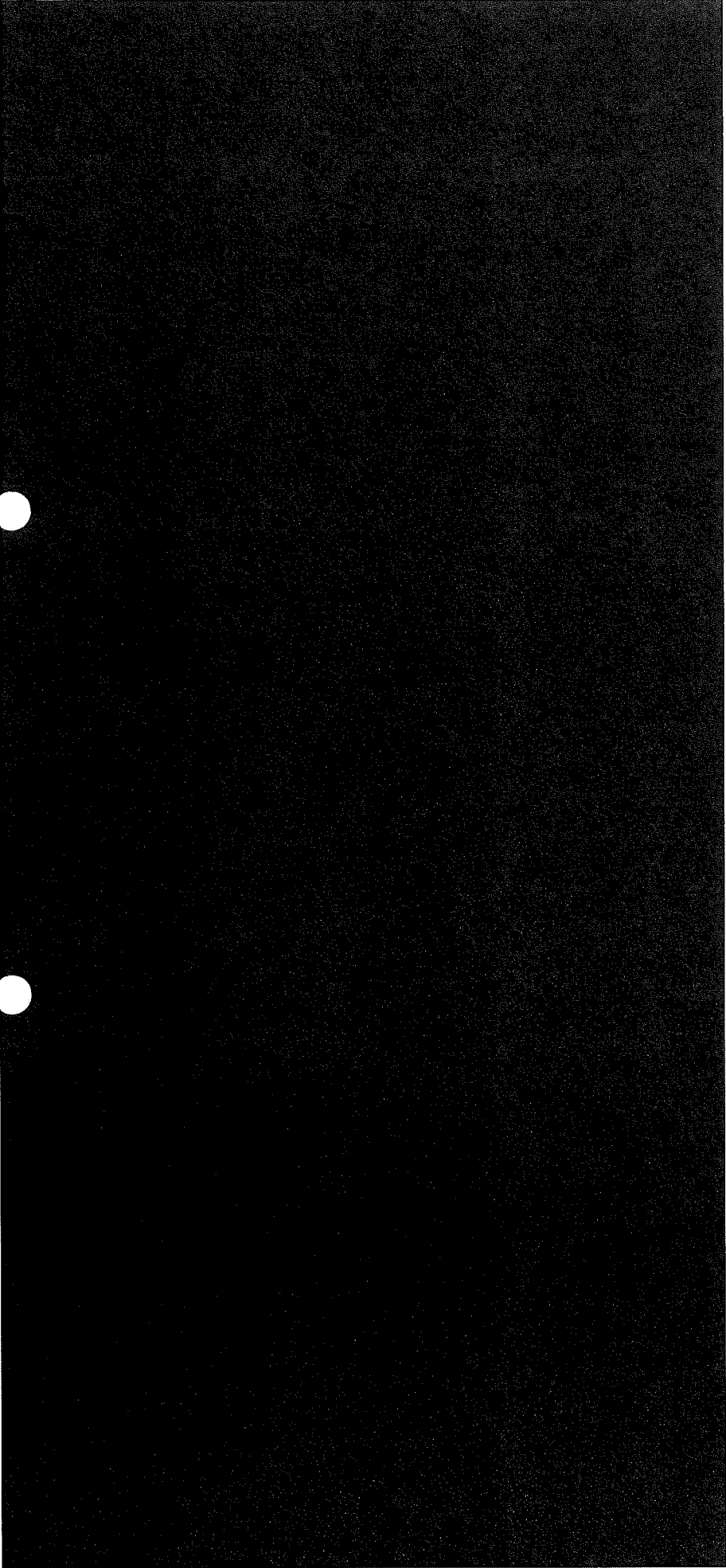


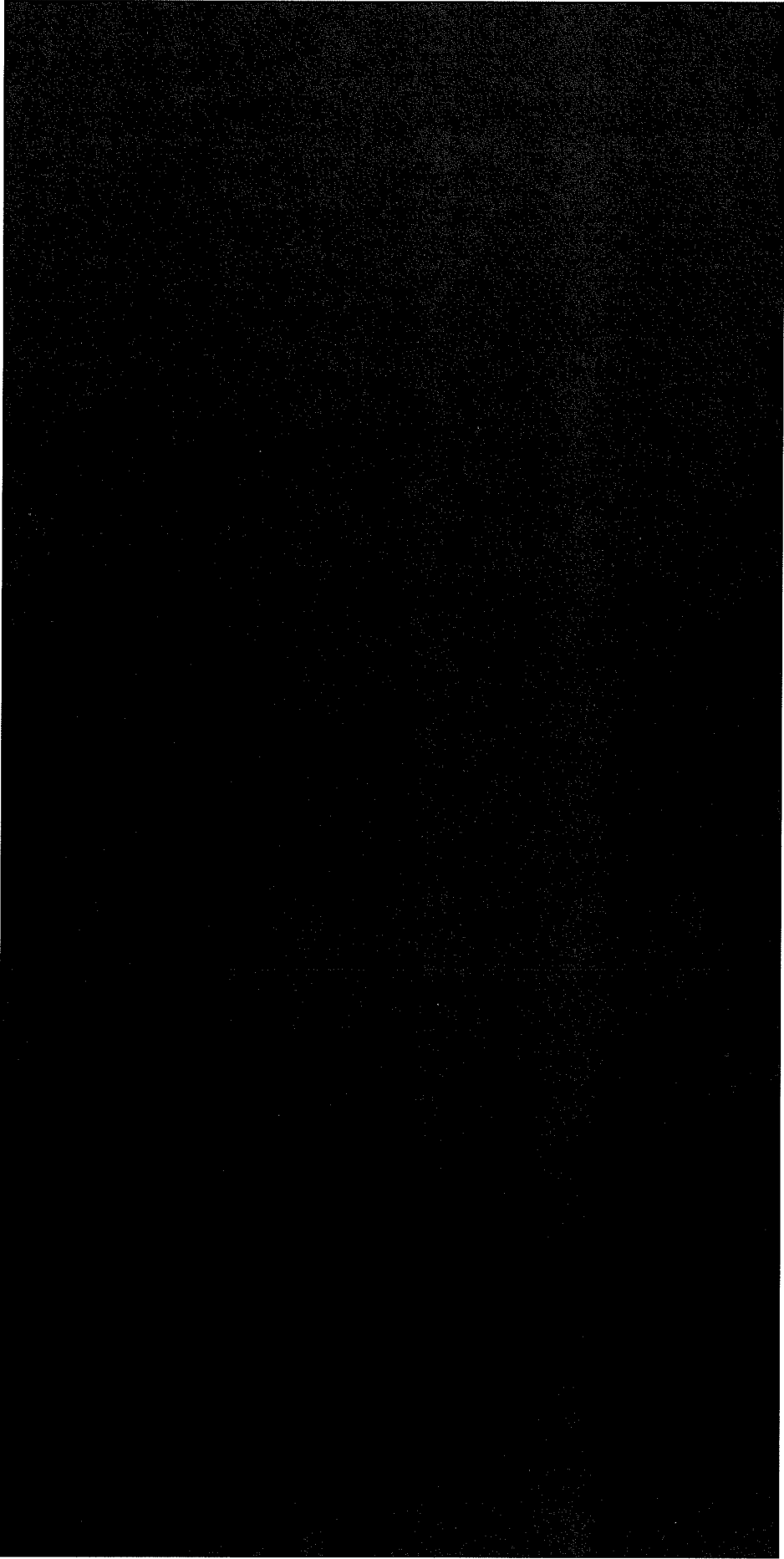
H. Cashflow and Cost Modelling

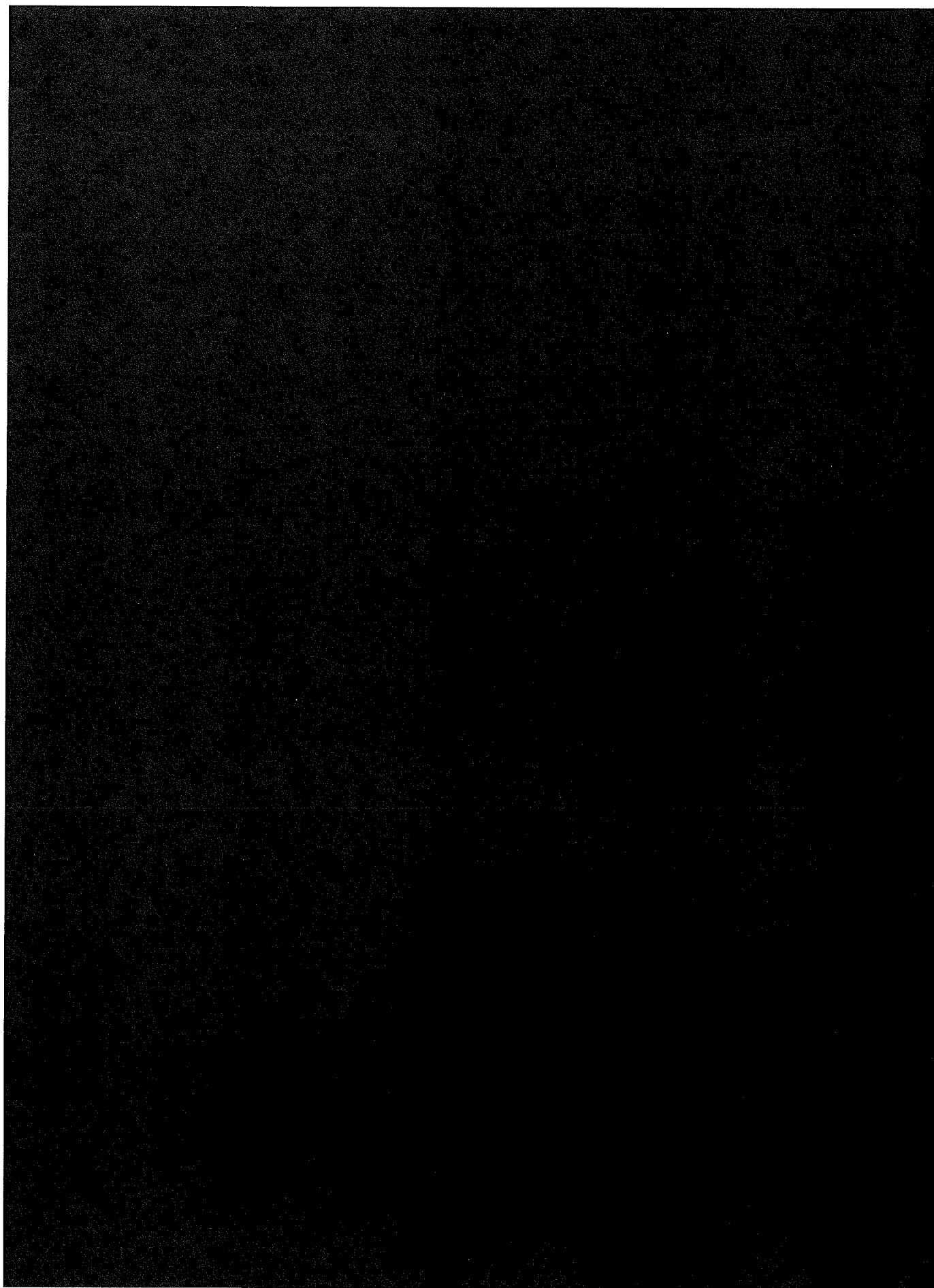


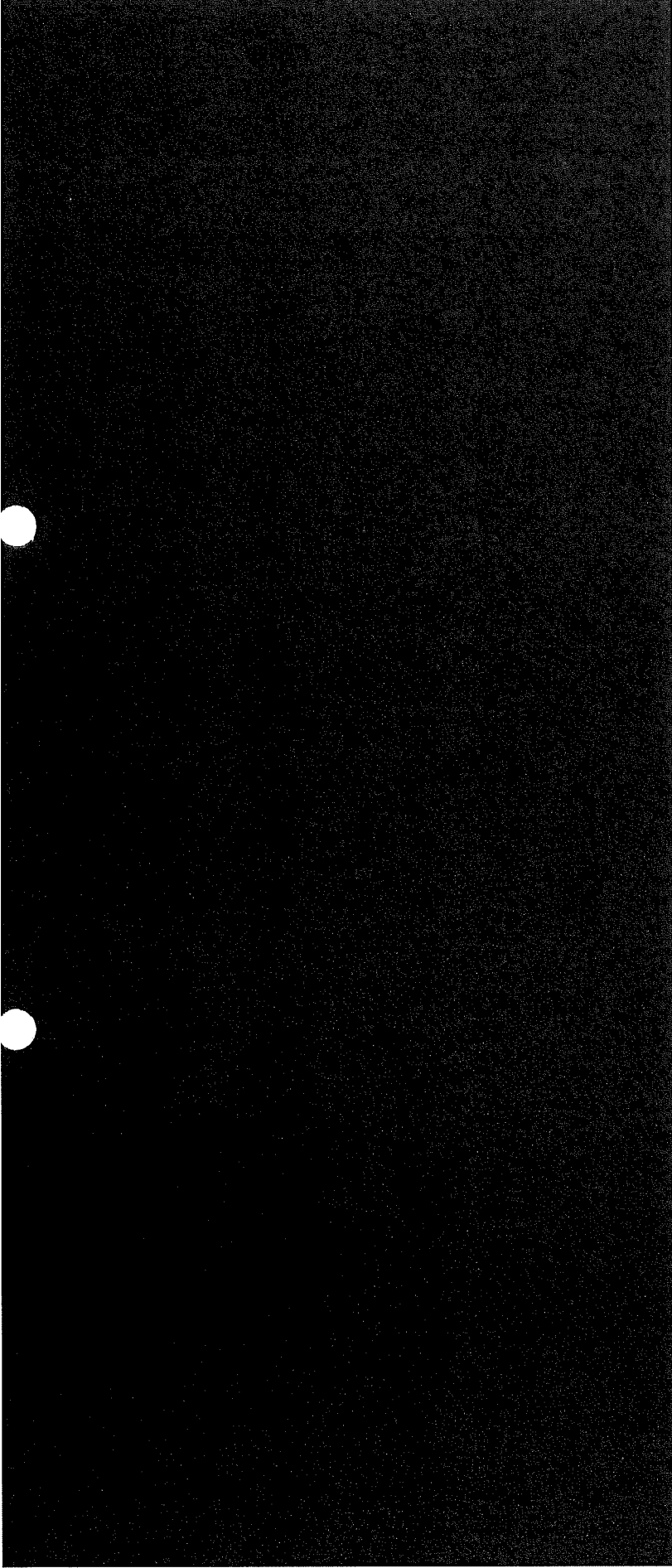


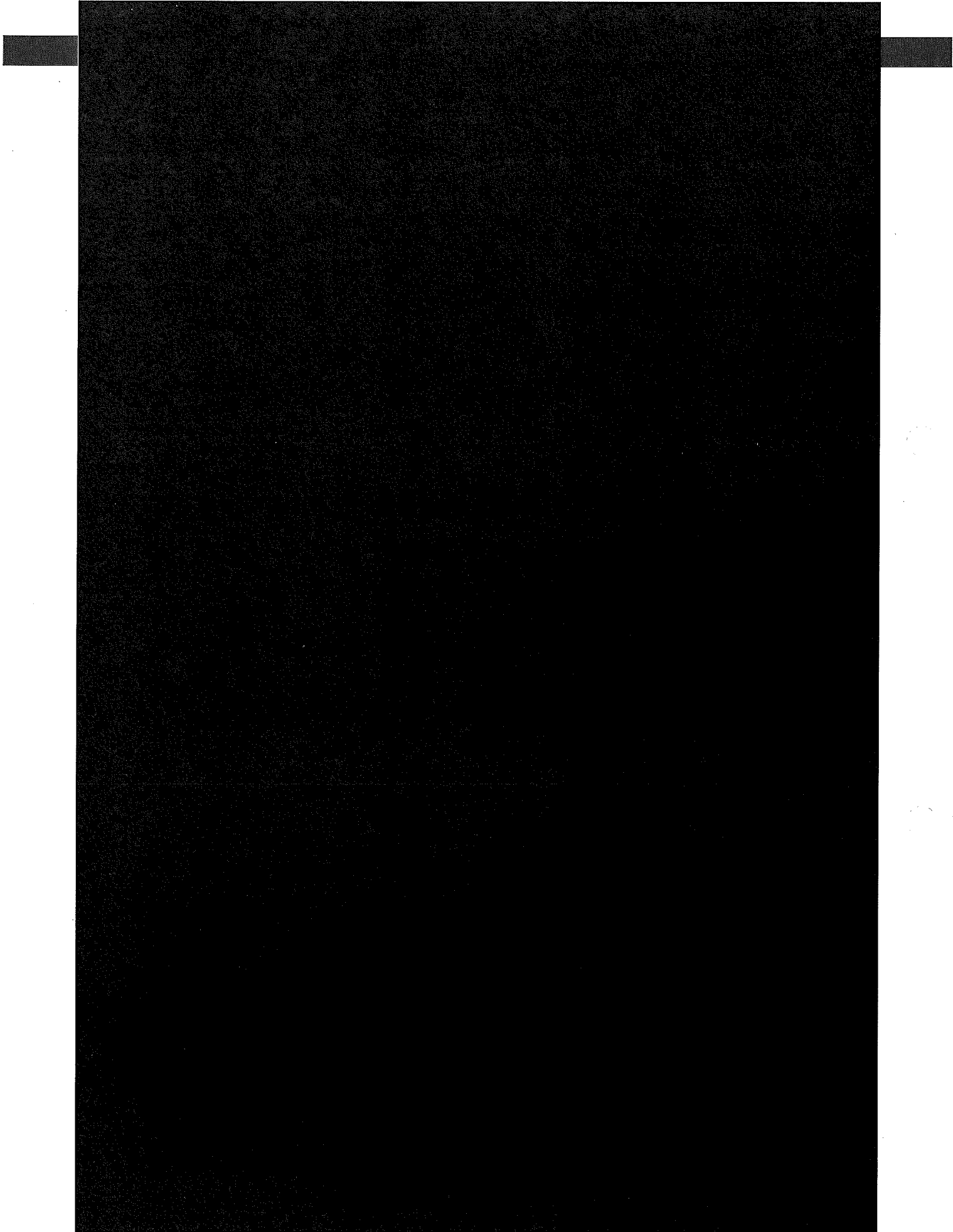


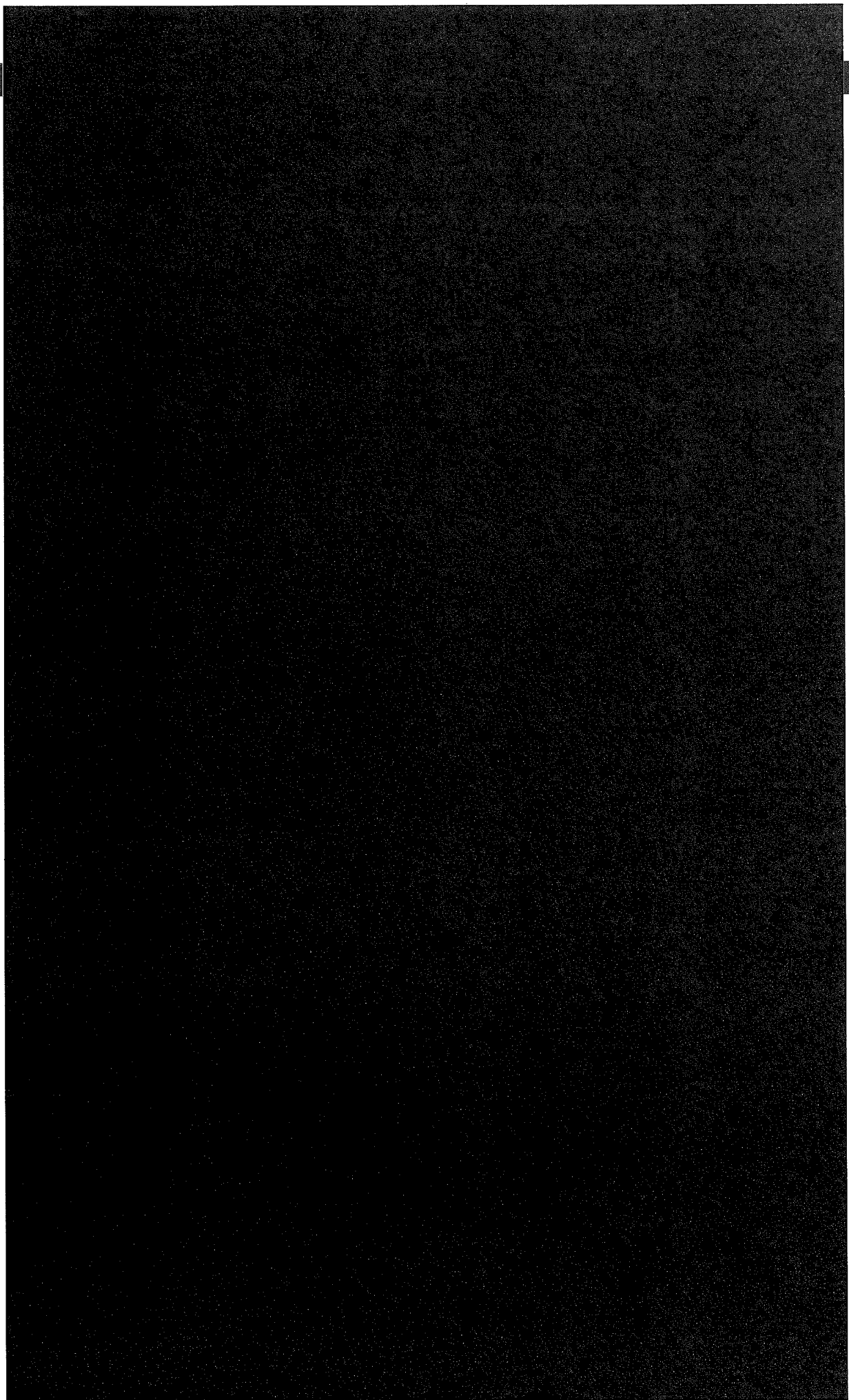


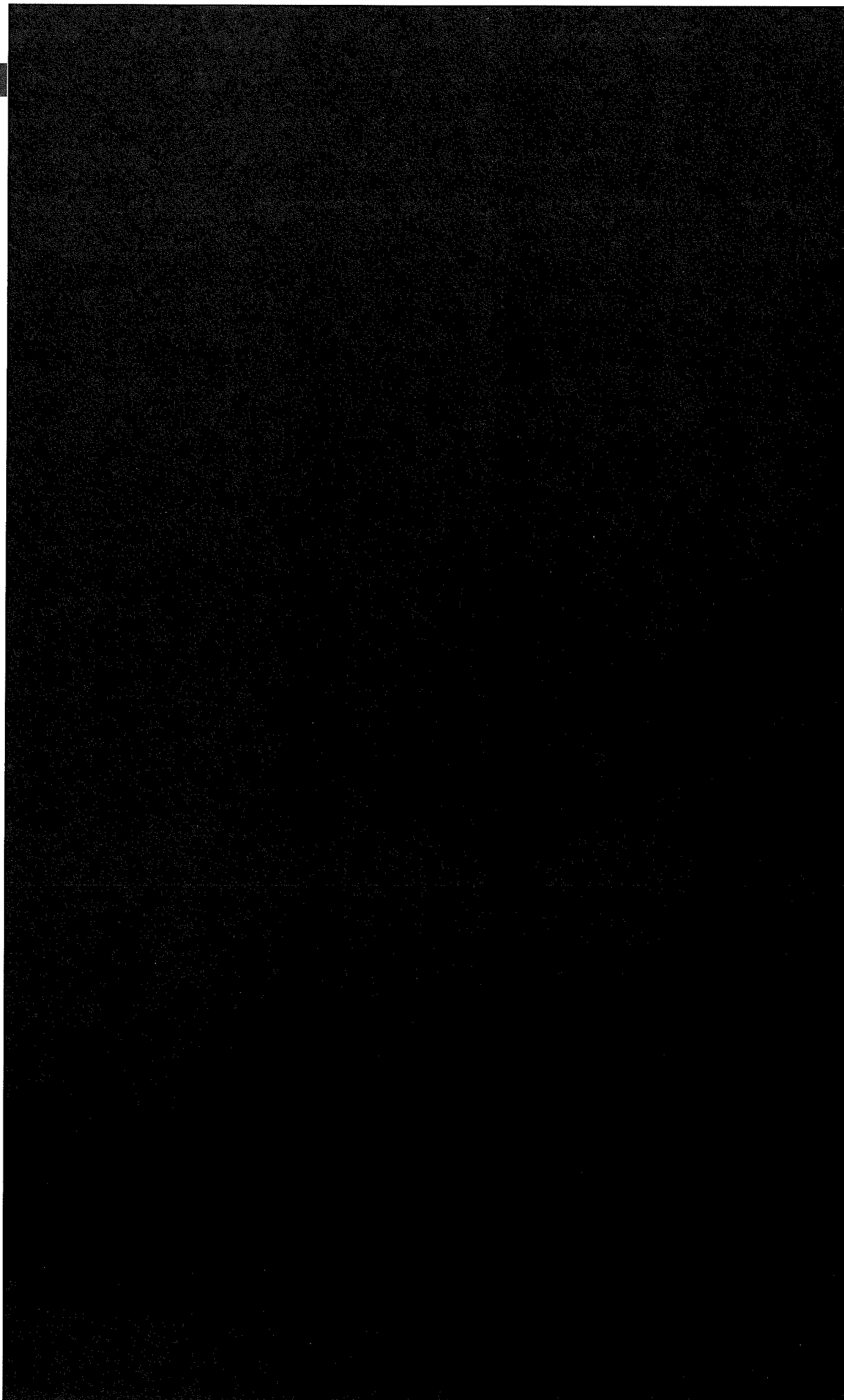


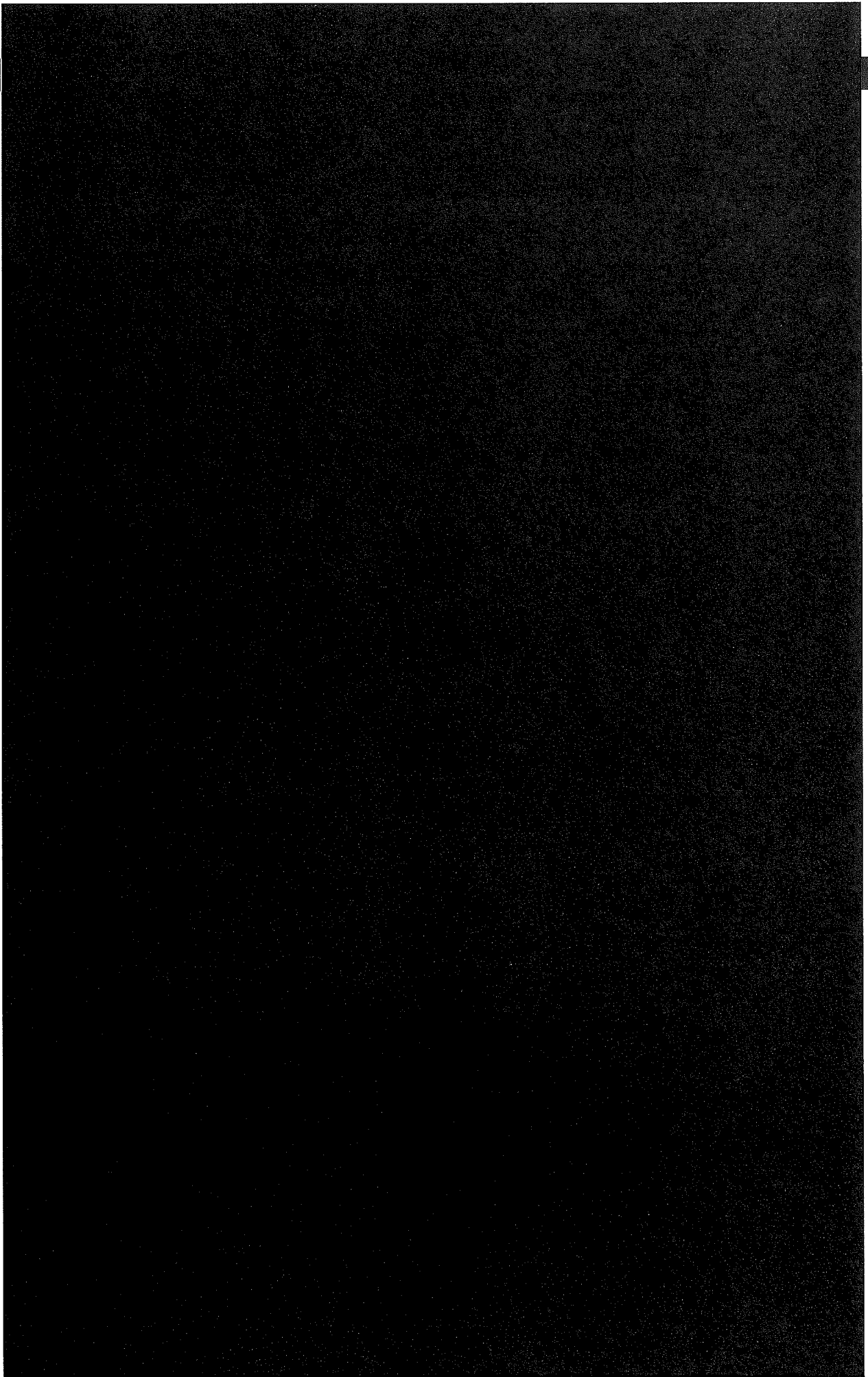


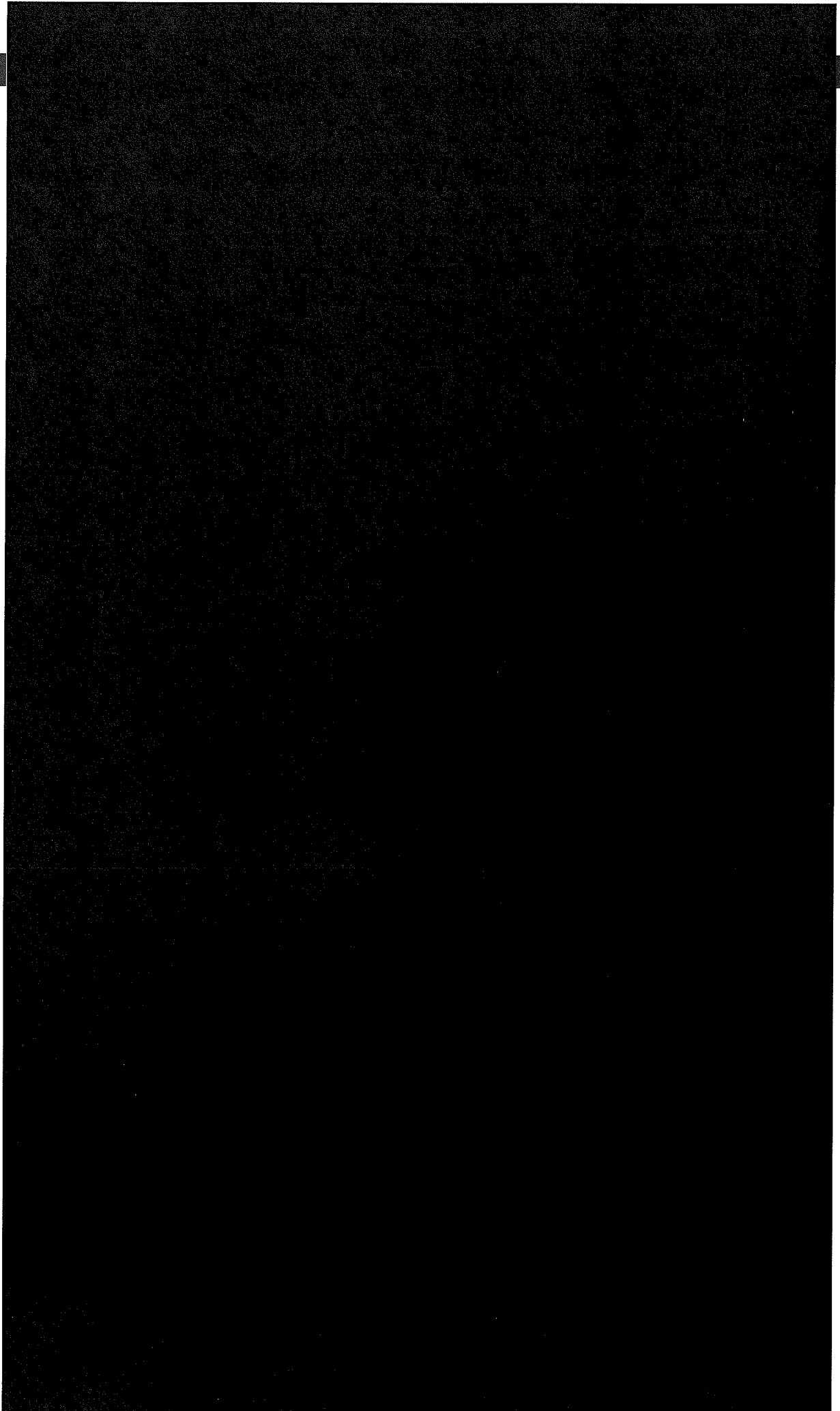


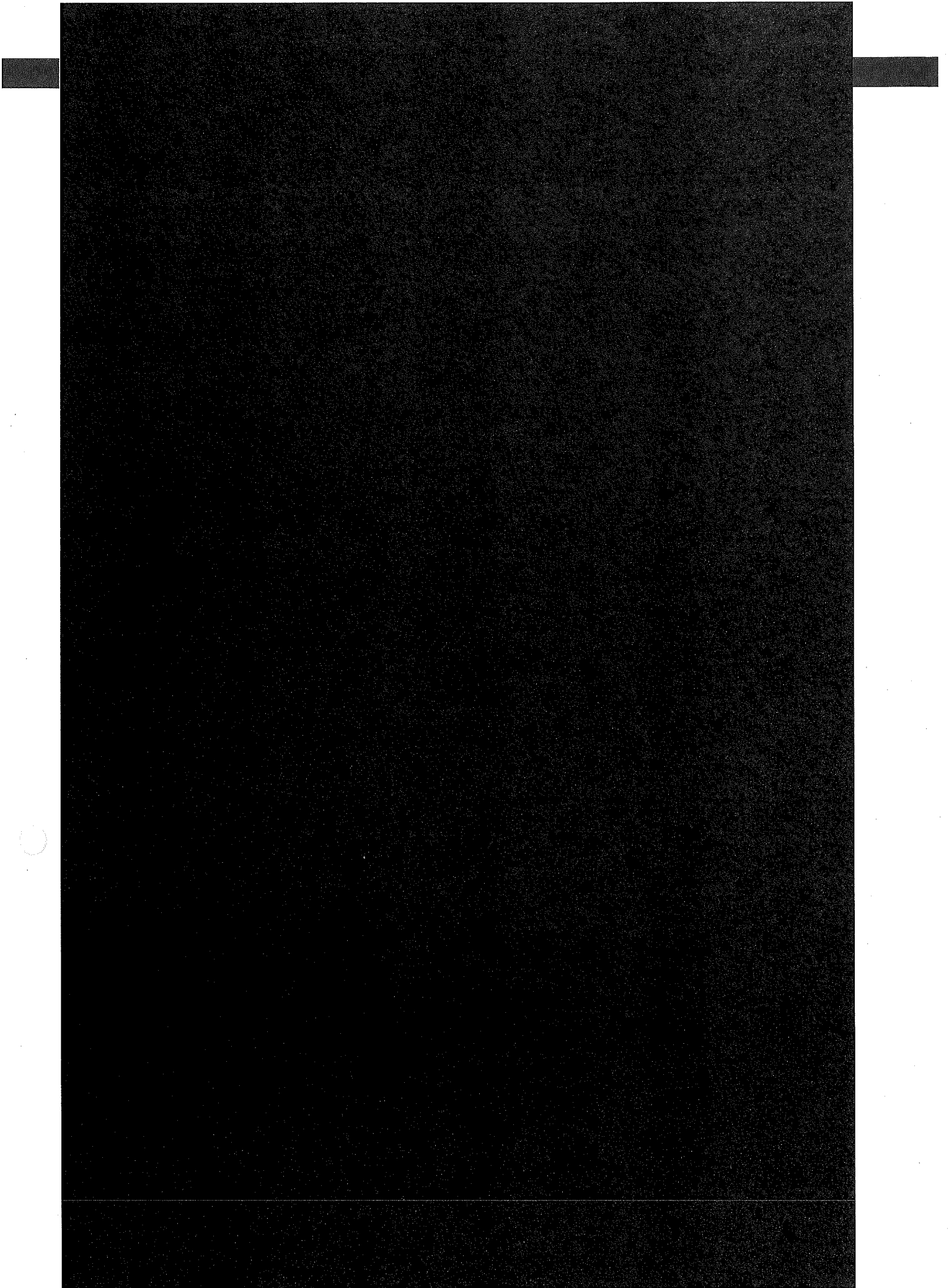




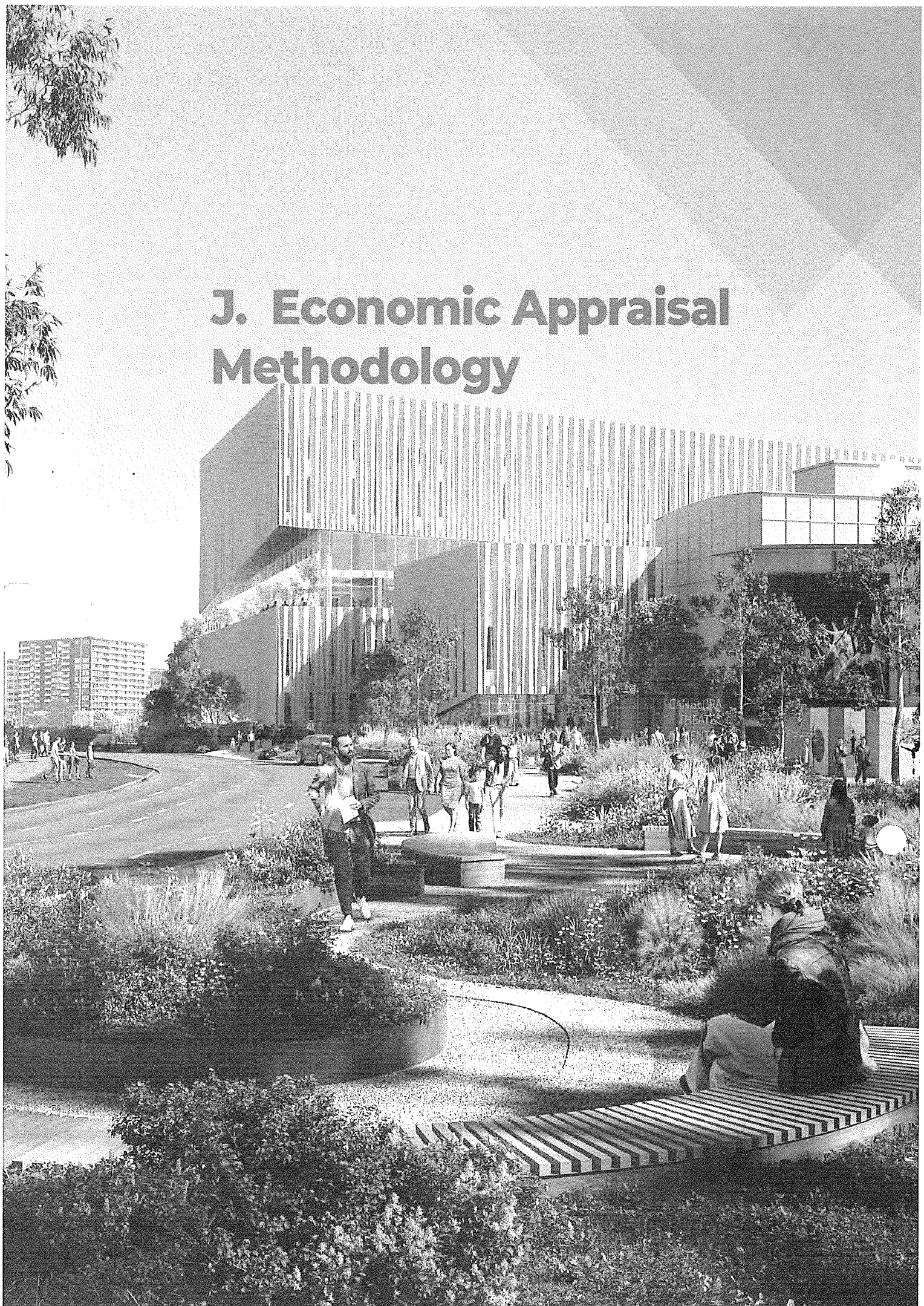


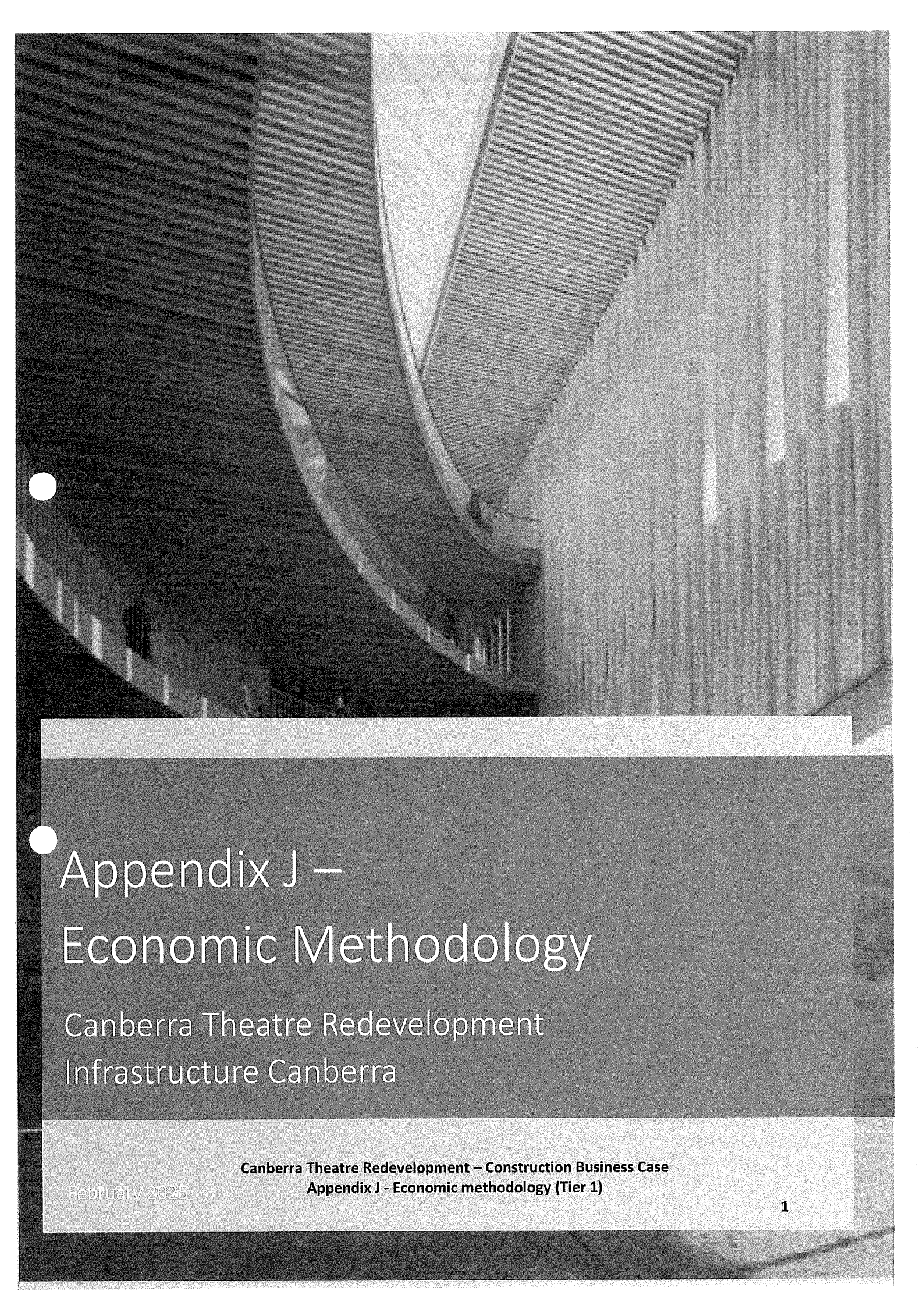






J. Economic Appraisal Methodology





Appendix J – Economic Methodology

Canberra Theatre Redevelopment
Infrastructure Canberra

February 2025

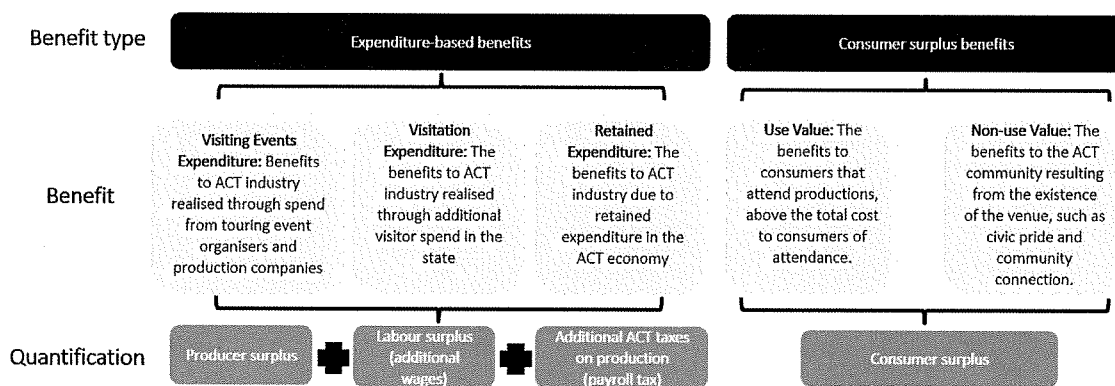
**Canberra Theatre Redevelopment – Construction Business Case
Appendix J - Economic methodology (Tier 1)**

1 Appendix J - Economic methodology (Tier 1)

1.1 Economic benefits framework

The quantified economic benefits of the project can be separated into two categories, expenditure-based benefits and consumer surplus benefits, each with their own method of quantification. Underneath each of the benefit categories, are a specific set of quantifiable economic benefits. The overarching framework is depicted in Figure 1.1 below.

Figure 1.1 Economic benefits framework



The core economic benefits and associated quantification methods are summarised in Table 1.1 below. These benefits are further detailed in Section 1.2 and Section 1.3 respectively.

Table 1.1 Economic benefits summary

Benefit	Quantification	Description	Beneficiary	Quantification method overview
Visiting events expenditure	Producer surplus, labour surplus, and payroll tax	Benefits to ACT industry realised through spend from touring event organisers and production companies.	ACT businesses, households, and government	Informed by SME guidance on average per-week visiting events spend, and project team projections on the additional touring events brought in by the lyric theatre.
Visitation expenditure	Producer surplus, labour surplus, and payroll tax	The benefits to ACT industry realised through additional interstate and international visitor spend in the state.	ACT businesses, households, and government	Informed by a bespoke visitor survey, which estimates a visitation uplift and average expenditure by source markets.

Benefit	Quantification	Description	Beneficiary	Quantification method overview
Retained expenditure	Producer surplus, labour surplus, and payroll tax	The benefits to ACT industry due to residents staying in the ACT to attend performances rather than travelling interstate.	ACT businesses, households, and government	Informed by a bespoke visitor survey, which estimates the proportion of attendance from new shows that is retained. Average per-night expenditure is sourced from Tourism Research Australia data.
Use value	Consumer surplus	The benefits to consumers that attend productions, above the total cost to consumers of attendance.	CTC patrons	Informed by a resident survey, which extracts the increase in CTC patrons' willingness to pay (and thus consumer surplus) to attend productions at the CTC.
Non-use value	Consumer surplus	The benefits to the ACT community resulting from the existence of the venue, such as civic pride and community connection.	All ACT households	Unable to be quantified due to immateriality.

1.2 Defining the economic beneficiaries of the development

The first step in conducting an economic appraisal is to define the regional boundary or 'community of interest' of the analysis, and to identify specific the beneficiary cohorts within that community. The scope of this analysis is limited to the benefits to the ACT economy, aligning with the jurisdiction of the investment decision maker. This is in line with best practice economic appraisal methodology endorsed by the ACT government.¹ The key beneficiary cohorts can broadly be separated into households, local businesses and state government. It should be noted that, because of the ACT's geography, catchment zones for the CTC include regions that are outside of the ACT. Data from these regions is collected and used in discussion, however, is not included in the valuation as the regions fall outside of the territory economy.

- Households are beneficiaries of all economic benefit streams of the CTC redevelopment:
 - Visiting events expenditure, visitation expenditure, and retained expenditure.** Labour surplus is created through the additional employment generated by induced expenditure under these benefits.
 - Use value.** CTC patrons obtain a consumer surplus when they attend events.
 - Non-use value.** Non users also obtain from existence value, altruistic value and civic pride.
- Benefits to businesses in the ACT come due to increased expenditure in the ACT:

¹ NSW Treasury, (Feb 2023), TPG23-08 NSW Government Guide to Cost-Benefit Analysis. Page 24.

- **Visiting events expenditure, visitation expenditure, and retained expenditure.**
Producer surplus is generated from local businesses that cater for the induced expenditure under these benefit categories.
- The ACT Government benefits from the overall increased economic activity within the ACT:
 - **Visiting events expenditure, visitation expenditure, and retained expenditure.** The benefit for the State governments relates to payroll tax increases which is a direct result from the increase in territory employment from the redevelopment.

1.2.1 The resident and visitor surveys

Deloitte in consultation with Taverner Research Group developed two bespoke surveys that informed the economic analysis.

- **The resident survey.** The resident survey was targeted towards local residents of the ACT, with a final sample size of 505 respondents. The purpose of this survey was to extract the willingness to pay (WTP) of ACT residents for the Canberra Theatre Centre redevelopment based on whether the participant is a current user of the theatre, a future user of the theatre, or a non-user.
- **The visitor survey.** The second survey was designed for interstate visitors of the Canberra theatre, with a final sample size of 239 respondents. Respondents were targeted across regions based on the current user profile of the CTC. The purpose of the survey was to determine potential tourism uplift from the redevelopment, in addition to the average expenditure profiles of visitors to the ACT who attend CTC performances.

The structure of the surveys is outlined in Table 1.2 below.

Table 1.2 Survey structure summary

Survey Section	Resident Survey Information Targeted	Visitor Survey Information Targeted
Demographics / eligibility	The survey was distributed to residents in the catchment area, eligibility was verified by postcode. Additional demographic information.	The survey was distributed Australia-wide for the regions local NSW catchment, Sydney, North NSW, South NSW, and Other Australia.
Current attendance screener	Determines whether participant is a current user of the CTC.	Determines whether participant is a current user of the CTC.
Current attendance questions	Current users are asked about their willingness to pay for their recently attended performance and their willingness to pay for shows the at a redeveloped CTC.	Current users are asked about their last visit to the CTC, identifying their type, length and reason for trip and their estimated expenditure.
Future attendance screener	To determine whether the participant would attend in the future, given the redevelopment.	N/A

Survey Section	Resident Survey Information Targeted	Visitor Survey Information Targeted
Future attendance questions	Future users are asked about their willingness to pay for shows at the redeveloped CTC. For those who are current attendees, this is framed as a WTP uplift over their current WTP. For future users, this is framed as a WTP against an example ticket price.	Future users are asked about how their likelihood of attending the CTC in the next two years would change between the base case (no redevelopment) and the redevelopment.
Non-user willingness-to-pay	Non-users are asked a series of dichotomous choice questions to extract their household's mean willingness to pay.	N/A

Source: Deloitte Access Economics

Both surveys were dispersed to respondents in late-November to early-December 2023. Participants were sourced from Taverner's Panel, who received PayPal dollars as an incentive to complete the surveys. In order to ensure the validity of responses, two 'attention checks' were placed at the end of each survey. One asks survey respondents for the number of people within their household, compared to a later question on their household type. The other asks respondents for their year of birth, which is then compared to the answer for their age, stated earlier in the 'demographics' section of the survey. If a respondent is inconsistent in their answers to either of these two questions, their survey response is determined 'invalid' and discarded. Overall, it was found that 27 respondents from the resident survey and 20 respondents from the visitor survey failed these attention checks, with their responses being discarded.

After removing invalid responses, the resident survey had a total of 505 respondents. Over two thirds of participants indicated that they were a current patron of the CTC (had attended in the past 5 years), while a further 19% were classified as likely induced new patrons under the Project Option. Only 3% of survey respondents indicated both that they currently are not patrons of the CTC, and likely wouldn't be under the Project. Survey responses had a strong skew towards female participation (72%), with males only contributing 27% of all the responses. Nonetheless, it was found that this skew had little impact on the value of the CTC, with males and females having similar splits on their use of the CTC. On average younger people participated in the survey, with close to 50% of respondents under the age of 34.

Table 1.3 below provides an outline of the demographics of the respondents to the resident survey.

Table 1.3 Resident survey demographics

Category	Count	Proportion
Gender		
Female	365	72%
Male	135	27%
Prefer not to say	1	0%
Non-binary/gender fluid	4	1%

Use of the Project		
Current CTC patron	393	78%
Likely induced CTC patron under the Project Option	97	19%
Likely remaining non-user of the CTC	15	3%
Age		
Under 25	23	5%
25 to 34	58	11%
35 to 44	192	38%
45 to 54	131	26%
55 to 64	60	12%
65 and over	41	8%

The visitor survey also had a small skew towards female participation (65%). While area of residence was targeted such as to reflect the current Canberra Theatre Centre user profile, the survey was only able to capture 11% of respondents from the local NSW catchment area opposed to the targeted 24%, due to difficulties in targeting individuals in this small area. To compensate for this, additional responses were obtained from the North NSW and Other Australia areas of residence. The distribution of respondents was relatively uniform among age groups.

Table 1.4 Visitor survey demographics

Category	Count	Proportion
Gender		
Female	153	64%
Male	84	35%
Non-binary/gender fluid	2	1%
Area of residence		
Local NSW catchment	26	11%
South NSW	65	27%
Sydney	46	19%
Other Australia	54	23%
North NSW	48	20%
Age		
Under 25	29	12%
25 to 34	49	21%
35 to 44	40	17%
45 to 54	31	13%
55 to 64	36	15%
65 and over	54	23%

1.3 Expenditure-based benefits

1.3.1 Defining expenditure-based benefits and their quantification

Expenditure based benefits are benefits which arise from additional demand for products within the ACT economy. There are three mechanisms that provide these expenditure benefits.

- **Visiting events expenditure** relates to the benefits realised through expenditure from touring event organisers and production companies. The CTC development will attract an increasing number of visiting producers and productions that are not from the ACT. Many of these producers and productions would not come to the CTC without the development. ACT production arising from this expenditure includes that of venue hire, accommodation, food and beverage, and other sundries.
- **Visitation expenditure** captures the benefits from additional visitor spend in the state for those who stay in Canberra to attend performances that can only occur within the redeveloped CTC.
- **retained expenditure** is the benefit for the ACT created by the decision of local ACT residents to attend performances at the CTC instead of going interstate or overseas to see a performance. Under the Base Case, many ACT residents currently cannot attend large-scale musical theatre, ballet, and opera within their own state. As an alternative, many travel interstate to locations such as Sydney to attend performances. The Project thus results in a shift of expenditure, as the consumer is attending a performance within the ACT opposed to interstate, and any commensurate expenditure will now be retained within the ACT economy.

For each of the three expenditure-based benefits, the attributable benefit is quantified in terms of producer surplus, labour surplus from additional wages and territory-based additional taxes on production.

- **Producer surplus** is the value accruing to ACT producers and owners of capital due to increased economic activity due to the proposed CTC redevelopment.
- **Labour surplus** is the direct economic benefit to ACT workers as a result of the proposed CTC redevelopment, above their opportunity cost of providing that labour (i.e. the minimum wage that they might accept in return for working).
- **Payroll tax** is a benefit to the ACT government due to increased employment from expenditures related to the redeveloped CTC.

1.3.2 Converting expenditure into project-induced benefits

For the calculation of the above expenditure-based benefits, a conservative three stage process is undertaken to ensure that only project-induced benefits are modelled. The process involves answering three questions:

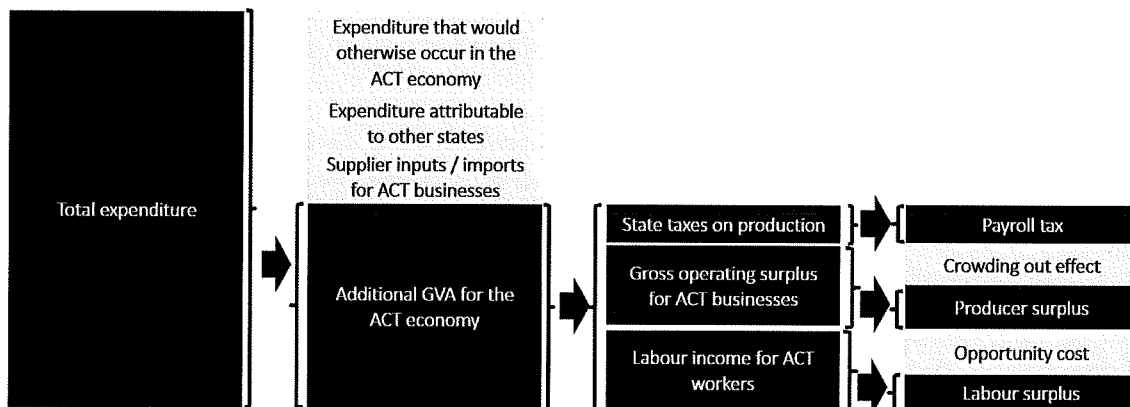
- **Conversion of total expenditure to additional gross value added (GVA) for the ACT economy.** For each of the three expenditure benefits, a conversion to ACT GVA is performed whereby only the component of this expenditure related to the value-add of

ACT factors of production is considered. Specifically, this conversion requires the removal of:

- Expenditure that occurs in other Australian regions, or internationally.
 - Expenditure which would otherwise occur in the ACT.
 - Supplier inputs. Specifically, expenditure is only considered for the first stage of direct and indirect expenditure as a result of the project, as directed by the NSW CBA guidelines.²
- **Conversion of additional expenditure to economic surplus.** Commensurate with CBA guidelines, GVA is converted to the economic benefits of producer surplus, labour surplus, and payroll tax.³ Additional expenditure is broken into producer surplus and labour surplus through using averages for ACT for relevant industries from Deloitte Access Economics' in-house model, the *Regional Tourism Satellite Account Contribution Model* (RTSA-CM) in addition to ABS *Australian National Accounts: Input-Output Tables (2020-21)*.
 - **Incorporation of opportunity cost / crowding-out effects.** Consideration is given for producer surplus and labour surplus as to whether there is an opportunity cost to the ACT economy to accommodate the increased production required by additional expenditure – for instance, an opportunity cost of individuals for providing labour, or a crowding out effect of other production.

Figure 1.2 depicts a visual representation of the above process.

Figure 1.2 Breakdown of expenditure-based benefits into economic benefit to the ACT economy



Sections 1.3.3, 1.3.4, and 1.3.5 below provide additional details on the parameters and assumptions underpinning the visiting events expenditure, induced tourism expenditure, and retained expenditure benefits respectively.

² NSW Treasury, (Feb 2023), TPG23-08 NSW Government Guide to Cost-Benefit Analysis. Page 104.

³ NSW Treasury, (Feb 2023), TPG23-08 NSW Government Guide to Cost-Benefit Analysis. Page 65.

1.3.3 Visiting events expenditure methodology

Visiting events expenditure has been calculated as forecast additional visiting events projections (related to increased performances at the lyric theatre) multiplied by the average weekly visiting events expenditure. This expenditure, reflective of additional GVA to the ACT economy, is then disaggregated into producer surplus, labour surplus and payroll tax through the process outlined in Section 1.3.2. Overall, assuming a discount rate of 7%, a NPV of \$5.1m was found under the Project Option. Table 1.5 presents detailed assumptions underpinning this calculation.

Table 1.5 Visiting events expenditure parameters and assumptions

Parameter	Assumption	Data source / justification
Total additional visiting events expenditure calculation parameters		
Forecast visiting events productions (base case and project case)	55 additional visiting events performances per year are estimated. At an average of 5 performances per week for opera and ballet and 8 performances per week for musical theatre, it is estimated that touring arts companies spend an additional 7 weeks in Canberra per year. Only touring events induced by the lyric theatre are counted, to ensure that only incremental expenditure is considered.	Project programming inputs are sourced from the Programming forecast (refer Appendix H for further information). Performances per week assumptions are sourced from similar performances from a benchmark venue (the Lyric Theatre at the Queensland Performing Arts Centre).
Average weekly visiting events expenditure	The average visiting events expenditure is estimated to be \$611,700 per week for musical theatre performances, and \$1,101,000 per week for opera and ballet performances.	Average weekly expenditure is sourced from a subject matter expert, based on experience from previous work updated to FY25 levels using the Deloitte Access Economics Business Outlook forecast (October 2023).
Conversion to economic benefit to the ACT economy		
Expenditure to ACT GVA conversion	14.8% of additional expenditure is assumed to be additional GVA for the ACT.	Average touring arts expenditure splits across labour and different suppliers are sourced from a subject matter expert, based on previous work.
Gross operating surplus & labour income attribution	Of additional GVA for ACT businesses, a gross operating surplus rate of 43% and a labour income rate of 57% are assumed.	The conversion of ACT GVA uses gross operating surplus and labour income averages from ABS <i>Australian National Accounts: Input-Output Tables (2020-21)</i> for the four main IOIG industries relevant to visiting events company supplier expenses while touring. These industries are: - Publishing (advertising). - Accommodation services - Rental and Hiring Services - Professional, Scientific and Technical Services) These industries are weighted by the average proportion of spend that goes towards each industry, as found through previous work.
Average payroll tax rate	An average payroll tax rate of 2.05% is assumed for additional labour income.	Estimated via dividing the total compensation of employees by total payroll tax collections for ACT for 2023-24 (ABS, 2025), reflecting the average rate of payroll tax as a proportion of labour income in the ACT.

Parameter	Assumption	Data source / justification
Producer opportunity cost	It is assumed that there is no opportunity cost of using capital to cater to incremental expenditure for the ACT economy, or that the supply curve is vertical. This implies that incremental producer surplus is equal to producer gross operating surplus.	Additional expenditure is spread across many businesses within the ACT economy, with the resulting production being unlikely to generate significant crowding out effects.
Labour opportunity cost consideration	Incremental labour surplus is estimated at 60% of total labour income.	Concordant with CBA guidelines, the opportunity cost of providing labour is the reservation wage, ⁴ conservatively estimated to be the minimum wage in Australia. This is subtracted from the weighted average wage of the four main IOIG industries (see <i>Gross operating surplus & Labour income attribution</i>), with the remaining component being the incremental labour surplus rate.

1.3.4 Visitation expenditure methodology

Visitation expenditure has been calculated using the visitor survey data. For each additional visitor over the base case, the surveyed average expenditure is applied (depending on whether they are a daytrip or overnight visitor), in addition to a factor discounting expenditure by the importance of the CTC to the trip made. This expenditure is then disaggregated into producer surplus, labour surplus and payroll tax through the process outlined in Section 1.3.2. Overall, assuming a discount rate of 7%, a NPV of \$18.3m was estimated the Project Option. Table 1.6 presents detailed assumptions underpinning this calculation.

Table 1.6 Visitation expenditure parameters and assumptions

Parameter	Assumption	Data source / justification
Total additional visitation expenditure calculation parameters		
Interstate and international visitor attendance	Additional annual attendance at the CTC of up to 64,000 interstate and international visitors is estimated under the Project Option.	Postcode data provided by the CTC was used to analyse the current split of local, interstate and international attendance at the CTC. This rate was applied to the attendance estimates from the Programming forecast. Attendance for interstate visitors was scaled up accordant to results from the visitor survey, with surveyed attendance uplifts ranging from 4.6% for Sydney visitors to 31.9% for North NSW visitors.

⁴ NSW Treasury, (Feb 2023), TPG23-08 NSW Government Guide to Cost-Benefit Analysis. Page 59.

Parameter	Assumption	Data source / justification
Average expenditure per trip for visitors	Average expenditure per trip to the ACT is estimated at: \$302 for daytrip visitors to the CTC. \$616 for overnight domestic visitors to the CTC. \$856 for international visitors to the CTC.	Average expenditure is sourced from the visitor survey, for those who have visited the CTC in the past, and have been benchmarked against average visitor expenditure for leisure visitors to the ACT from Tourism Research Australia's (TRA) <i>National Visitor Survey</i>. As international visitors were not surveyed, the average percentage difference between international and domestic visitor expenditure for leisure visitors in the ACT, sourced from TRA, was applied to derive this figure.
Average importance of the CTC to decision to take a trip to the ACT	For future patrons of the CTC, 71% of trip expenditure is attributed to the CTC for daytrip visitors and 54% of trip expenditure is attributed to the CTC for overnight visitors.	This figure is sourced from the visitor survey, as the average importance of attending a performance at the CTC to the decision to visit the ACT for those who have attended the CTC in the past.
Conversion to economic benefit to the ACT economy		
Expenditure to ACT GVA conversion	On average, the conversion rate of expenditure to additional GVA for the ACT is: 24.4% for overnight domestic visitors. 19.8% for daytrip visitors. 30.4% for international visitors.	Conversion of additional expenditure to additional GVA for the ACT uses Deloitte Access Economics' <i>Regional Tourism Satellite Account Contribution Model (RTSA-CM)</i> . This model is based on TRA's <i>Regional Tourism Satellite Account</i> , with conversion to additional GVA discounting both for components of trip expenditure spent in a visitor's home state, in addition to supplier inputs and imports for ACT businesses which receive visitor expenditure.
Gross operating surplus & labour income attribution	Of additional GVA for ACT businesses, a gross operating surplus rate of 41% and a labour income rate of 59% are assumed.	The conversion of ACT GVA uses gross operating surplus and labour income averages from ABS <i>Tourism Satellite Accounts (2022-23)</i> for the tourism characteristic and tourism connected industries. These industries are weighted by the average proportion of tourism spend that goes towards each industry, as found through previous work.
Average payroll tax rate	An average payroll tax rate of 2.05% is assumed for additional labour income.	Same methodology as other expenditure benefits (see Table J.3).
Producer opportunity cost	It is assumed that producer surplus is equal to producer gross operating surplus.	Same methodology as other expenditure benefits (see Table J.3).
Labour opportunity cost consideration	Incremental labour surplus is estimated at 45% of total labour income.	Same methodology as other expenditure benefits (see Table J.3). However, as this benefit relates to the tourism industry, averages wages used for the calculation are weighted by the

Parameter	Assumption	Data source / justification
		shares of tourism main jobs by industry from the ABS <i>Tourism Satellite Account 2022-23</i> .

1.3.5 Retained expenditure methodology

Retained expenditure has been calculated using the resident survey data, with the trip replacement of new CTC patrons quantified using the per-night expenditure average of leisure travellers in Sydney, which was identified as the most likely alternate location to attend performances in the absence of a CTC upgrade. This expenditure is then disaggregated into producer surplus, labour surplus and payroll tax through the process outlined in Section 1.3.2. Overall, assuming a discount rate of 7%, a NPV of \$43.4m was estimated for the Project Option. Table 1.7 presents detailed assumptions underpinning this calculation.

Table 1.7 Retained expenditure parameters and assumptions

Parameter	Assumption	Data source / justification
Total additional retained expenditure calculation parameters		
Replaced trips to other states	Up to 97,600 replaced trips per year were estimated under the Project Option, reflecting additional attendance by ACT residents at the CTC multiplied by a 32% substitution factor for interstate trips.	Postcode data provided by the CTC was used to analyse the current proportion of local attendance at the CTC. Changes in the proportion of local attendance under the Project Option is informed by survey data, which found very little likely change in the proportion of local attendance. This rate was applied to the attendance estimates from the Programming forecast. The substitution factor of 32% is derived from the resident survey, which asked future CTC patrons what they would spend their money and time doing in the absence of attending performances at a redeveloped CTC. 32% of additional attendance was identified as substituting what would otherwise be interstate trips to attend performances.
Average expenditure per replaced trip	Average expenditure per replaced trip is estimated at \$289, reflecting the average per-night expenditure of ACT leisure visitors to Sydney.	Average expenditure is sourced from the average nightly visitor expenditure for ACT leisure visitors to Sydney from Tourism Research Australia's (TRA) <i>National Visitor Survey</i>. This is scaled to an estimated FY25 real value through use of the Deloitte Access Economics Business Outlook (October 2023). For each replaced trip, a conservative estimate of only one night of expenditure is attributed to the Project. This conservative assumption is to account for the notion that ACT residents would travel interstate to undertake a bundle of activities, not just to attend performances.

Conversion to economic benefit to the ACT economy		
Expenditure to ACT GVA conversion	On average, the conversion rate of expenditure to additional GVA for the ACT is 30.8%.	This reflects the additional expenditure for NSW from each dollar spent by an ACT resident visiting the state, estimated using the <i>RTSA-CM</i> model (see Table J.4 for further information). It is assumed that expenditure which would otherwise be spent in NSW is now retained within the ACT.
Gross operating surplus & labour income attribution	Of additional GVA for ACT businesses, a gross operating surplus rate of 41% and a labour income rate of 59% are assumed.	Given benefitting businesses are within the tourism industry, the same methodology as that used for visitation expenditure (Table J.4) is adopted.
Average payroll tax rate	An average payroll tax rate of 2.05% is assumed for additional labour income.	Same methodology as other expenditure benefits (see Table J.3).
Producer opportunity cost	It is assumed that producer surplus is equal to producer gross operating surplus.	Same methodology as other expenditure benefits (see Table J.3).
Labour opportunity cost consideration	Incremental labour surplus is estimated at 45% of total labour income.	Given benefitting businesses are within the tourism industry, the same methodology as that used for visitation expenditure (Table J.4) is adopted.

1.4 Defining and measuring consumer surplus

1.4.1 Defining consumer surplus benefits and their quantification

Consumer surplus is the benefit to consumers of a good or service over and above the personal economic cost of that good or service. For example, if a consumer derives \$200 of value from a performance, but only pays \$100 for the ticket to the performance, then their consumer surplus is \$100.

Consumer surplus can be conceptualised in two different forms:

- **Consumer surplus – use value** is the benefit to ACT residents arising from the direct use of a good or service. The use value of the CTC can be defined as the benefit to ACT residents that attend productions, above the ticket price. In the case of a CTC upgrade, the use value can be defined as the additional consumer surplus occurring for existing users due to increased quality of performances, in addition to the additional consumer surplus derived for new users.
- **Consumer surplus – non-use value** is the benefit to ACT residents that is obtained even without directly using a good or service. The non-use value of the CTC comprises of the benefits to the ACT community resulting from the existence of the centre. This can comprise of:
 - **Altruistic value** – the value an individual attributes to the consumption of a good or service by others.

- **Existence value** – the value that an individual attributes to the existence of a good or service independent of any use of that good or service. For example, an individual would place value on seeing the exterior of the CTC when they walk past or improved civic pride.
- **Bequest value** – the value an individual places on the good or service being available for use by future generations.

The process to obtain consumer surplus benefits first involves using the attendance data extrapolating based on the demographics data from the survey to understand the proportion of the ACT population who are currently using the CTC, the proportion who will be new attendees after the development, and the proportion that will continue not attending post development. For those that are either current or future users of the CTC, consumer surplus is conceptualised in terms of the use value, or per-attendance value placed on a ticket to a performance to the CTC under the Project Option. Consistent with a conservative approach and the likely overlap between stated use value and non-use value for CTC patrons, only non-users of the CTC are considered for the calculation of the non-use value.

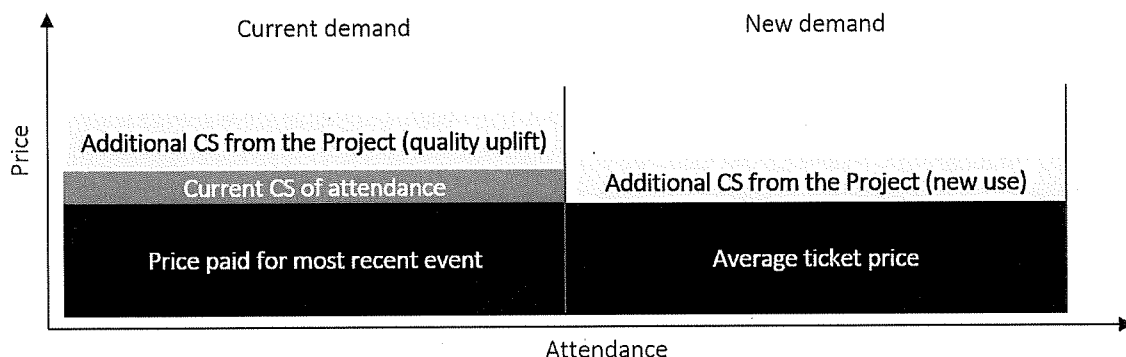
1.4.2 Consumer surplus – use value methodology

The use value of CTC patrons has been conceptualised through the use of a stated preference willingness-to-pay methodology, using the results of the resident survey. Within the resident survey:

- **Current patrons** of the CTC were asked about how much more they would be willing to pay, at maximum, over their current maximum willingness to pay, for a ticket to an event under the Project Option, compared to the Base Case. This value, multiplied by current demand, is reflective of the additional consumer surplus relating to quality uplift for current users.
- For those who indicated they would be patrons of the CTC under the Project Option but are not current patrons of the CTC (**new patrons**), they were asked about their likely maximum willingness to pay compared to the average price of a ticket for these events, sourced from Live Performance Australia data.⁵ This value, multiplied by new demand, is reflective of the additional consumer surplus relating to new use of the CTC.

The difference in methodologies is outlined in Figure 1.3 below.

Figure 1.3 Breakdown of demand and price into additional Consumer surplus - use value



⁵ Live Performance Australia <https://reports.liveperformance.com.au/ticket-survey-2019-2020/index.html#/>

The resulting additional consumer surplus findings, per attendance, are outlined in Table 1.8 below. Consistent with general economic theory and ACT CBA guidelines,⁶ per-patron willingness to pay for new demand induced by the project is only around 51%-82% of that of existing demand, depending on performance type.

Table 1.8 Breakdown of demand and price into additional Consumer surplus - use value

Performance type	Average price paid during most recent visit to CTC	Additional consumer surplus (quality uplift) for existing attendees	Consumer surplus for new attendees under the Project Option
Musicals and Theatre	\$88	\$25	\$15
Contemporary Music	\$86	\$24	\$17
Comedy, Talks and Ideas	\$74	\$22	\$15
Dance, Cabaret and Physical Theatre	\$76	\$21	\$18
Family and Kids Shows	\$59	\$20	\$10
International musical productions	NA	NA	\$34
International theatre productions	NA	NA	\$32
Full-scale opera and ballet	NA	NA	\$37

Note: For international musical productions, international theatre productions, and full-scale opera and ballet, as these are not currently events available at the CTC values for current average price and quality uplift are not available. For these events, all patrons are considered new users.

Overall, assuming a discount rate of 7%, a NPV of \$92.3m was estimated for the Project Option.

Table 1.9 below presents detailed assumptions underpinning this calculation.

Table 1.9 Consumer surplus – use value parameters and assumptions

Parameter	Assumption	Data source / justification
ACT patronage of the CTC, under the Base Case and Project Option	Yearly attendances at the CTC from ACT residents are expected to reach: 186,500 under the Base Case. 491,500 under the Project Option	Postcode data provided by the CTC was used to analyse the current proportion of local attendance at the CTC. Changes in the proportion of local attendance under the Project Option is informed by survey data, which found very little likely change in the proportion of local attendance. This rate

⁶ This finding is consistent with the impacts of an upwards shift in the demand curve, applied to downwards-sloping demand curve. The ACT government notes that the 'rule of a half' (*ACT Capital Framework: Appraisal Methodology*) can be applied to account for the discounting of economic benefits as a result of new users, assuming 50% of the per-user benefit gain from existing users. This rule relies on the assumption of a linear demand curve. In this study, the surveyed rate varies between 51%-82%, depending on performance type, indicating a concave demand curve.

		was applied to the attendance estimates from the Programming forecast.
Split of attendance by performance type	The split of attendance by performance type is assumed to be variable across the Base Case and Project Option, depending on performance programming.	Attendance by performance type split is taken from estimates from the Programming forecast.
Consumer surplus per attendance	For existing use of the CTC (i.e., those that would occur under the Base Case), the quality uplift parameter from Table 1.8 for the relevant performance type is used. For new use of the CTC (i.e., attendance above the Base Case), the consumer surplus for new attendees from Table 1.8 for the relevant performance type is used.	Data on resulting consumer surplus per attendance for both existing and new use of the CTC is sourced from the resident survey, as explained above.

1.4.3 Consumer surplus – non-use value

The non-use value of the Project includes benefits resulting the existence of the Project, the option to use the upgraded facilities, and the bequest value of the CTC to future generations. The non-use value is conceptualised specifically for non-users of the development to avoid double-counting with the use value.

While a quantification of the non-use value has been attempted, it was found through the resident survey that only 3% of ACT residents indicated either that they had both not used the CTC in the past 5 years and also were not likely to use the CTC under the Project case. Further, of these likely non-users, none provided a substantial willingness-to-pay for the development. Thus, due to very low materiality, the non-use value of the project is unquantifiable.

This finding is not inconsistent with the NSW CBA guidelines, which note that *“built assets with a primary value ultimately residing in their use would be expected to derive most (if not all) of their benefits from private use value”*.⁷ The accessibility of the CTC for all residents of the study area (the ACT), in addition to the lure of new performance types unlocked by the development, results in a very high potential user base for the redeveloped CTC at 97% of the population, leaving only those with little interest in supporting the development in the non-user demographic.

⁷ NSW Treasury, (Feb 2023), TPG23-08 NSW Government Guide to Cost-Benefit Analysis. Page 54.

CABINET

K. Stakeholder Engagement & Communication Strategy



**BUILT
FOR
CBR**



CANBERRA THEATRE REDEVELOPME NT PROJECT

**ICBR COMMUNICATIONS
AND ENGAGEMENT
STRATEGY**

2023-2024

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1. INTRODUCTION

The ACT Government has an ambition for Canberra to be recognised as Australia's arts capital. As part of this vision, a renewed Canberra Theatre Centre (CTC), including a new 2,000 seat theatre will be the centrepiece of the revitalisation of the area around Civic Square to create a vibrant Canberra Civic and Cultural District.

The ACT Government's aspirations for the Canberra Theatre Redevelopment project (the Project) are expansive, reflecting the unique role of the CTC in the life of our city. It is not only a performance and gathering space, but a prominent and nationally significant facility that demands a design outcome appropriate for the nation's capital.

Canberra Civic and Cultural District

In parallel to the Canberra Theatre Redevelopment, the City Renewal Authority (CRA) is drafting a Canberra Civic and Cultural District concept to guide the development of a dynamic cultural hub in the city centre.

The draft concept aims to reinstate Civic Square as Canberra's premier public space for locals and visitors to enjoy. It describes the aspiration for the long-term development of the district that includes the CTC, Canberra Museum and Gallery, commercial development sites, Civic Square and Ainslie Place.

The vision for the Canberra Civic and Cultural District is for a dynamic cultural hub in the City Centre, with the Canberra Theatre Centre at its heart.

The draft concept also establishes clear principles for the high-quality design of new buildings and the revitalisation of public spaces within the area, with a focus on attracting people, creative industries, investors and events. Infrastructure Canberra (iCBR) will collaborate with the CRA on opportunities to engage with stakeholders and the community on the district as a whole.

Collaboration

The Project is one of many government and private infrastructure projects being delivered in the city over the next decade. It is also interconnected with various areas within the ACT Government including CTC, CRA, Cultural Facilities Corporation (CFC), and Chief Minister, Treasury and Economic Development Directorate (CMTEDD), including the directorate communications team, artsACT and Economic Development communications.

iCBR is working closely with colleagues across government through a communications and engagement led '**Theatre and Cultural District Working Group**' (the Working Group). This forum allows for discussion and collaboration relating to the Project and district. The Working Group meets regularly to share information and raise issues, identify and consider opportunities, and collaborate on ideas. The Working Group reports to the Project Control Group.

As the Project gets closer to early works and construction, the team will also work closely with the Disruption Taskforce (see section 2.5).

Purpose of this document

This strategy is a guiding document for iCBR that outlines the considerations and approach to communications and engagement for the design/construction of a new theatre, to support achieving works approvals and social licence. It does not outline communications and engagement strategies relating to the future or funding of the performing arts sector, on the Canberra Civic and Cultural District, or on CTC operations, programming, change management and internal communications for theatre staff.

This strategy primarily focusses on activities for the planning and design phase of the Project (outlined in section 2.3) to when construction approval has been received by Government. (

A review of this strategy was carried out in August 2024 to track progress, update where needed and to consider requirements into the next phases, including early works and construction.



A summary of the deliverables for this strategy is at [Appendix A](#)

2. PROJECT OVERVIEW

The 2022-23 ACT Budget saw a commitment of \$28.44 million over two years to progress and develop a detailed design to expand and redevelop the CTC. This includes designs for a new major theatre along with stakeholder and community consultation.

The project continues to progress, with the ACT Government seeking construction industry involvement and partnership to advance the project. A revitalised Canberra Theatre Centre will be delivered in stages and will encompass:

- a new 2,000 seat lyric theatre (suitable for musicals, opera and ballet)
- refurbishing the Canberra Theatre and The Playhouse
- expanding the studio theatre
- improved accessibility and connections to the precinct
- improved hospitality offerings.

2.1 Project vision

The aspirations for the Project reflect the unique role of the CTC in the life of the city. It is not only a performance and gathering space, but a prominent and nationally significant facility that demands a design outcome appropriate for our nation's capital.

Project vision statement:

To deliver a globally recognised theatre centre that supports the ACT Government's strategic ambition to be Australia's arts capital.

2.2 Project objectives

The ACT Government's aspirations encompass the Project delivering a refurbished and expanded CTC which:

- provides a modern, world-class experience for performers and audiences alike
- draws domestic and international visitors to Canberra to see varied performances of all sizes, including the largest shows of national significance
- exhibits architectural and theatre design excellence, underpinning the development of a surrounding Canberra Civic and Cultural District
- optimises design excellence, functionality, program and budget achievement.

2.3 Project phases

This Communications and Engagement strategy acknowledges the overall requirements for each project phase but is focused on the actions and deliverables for the first phase - planning and design.

The following items and activities will be needed for each phase:

- content and activities calendar (including milestones, events and opportunities)
- communications and engagement action plans
- stakeholder mapping update
- reference group and framework established and reviewed.

Phase 1: Planning and design to early 2025

Below outlines the activities and milestones of the planning and design phase.

July 2022	➡	Commencement of project planning
May 2023	➡	Design Partner consortium announced - Architectus, Henning Larsen and Arup
July 2023	➡	Performing Arts Reference Group established
2023/2024	➡	Ongoing user group consultation to inform design approach
2023/2024	➡	Ongoing stakeholder, First Nations and community consultation
Mid-late-2024	➡	ECI procurement process commences
Early-2025	➡	Construction approval (including budget) sought from Government and preferred design option completed. (<i>Detailed design ongoing throughout project</i>)
Mid-2025	➡	New theatre planning approvals commence. (<i>Approvals for other activities such as early works TBC</i>)

Gather, inform and collaborate

In this first project phase, communications and engagement will focus on gathering data and insights, informing audiences and collaborating with partners, theatre users and stakeholders.

Detailed user group and First Nations consultation to inform design work will be led by the Project's design team in collaboration with CTC and the design partner. This is supported by a Performing Arts Reference Group to gather wider feedback from the performing arts community.

Opportunities for broader community engagement will include project awareness, updates and targeted meaningful opportunities for input.

In this first project phase, activities to gather, inform and collaborate include:

- gathering data and research on stakeholders, audiences and the community to inform project objectives and the preferred communications and engagement methods
- gathering insight and information from user groups and stakeholders through the design process
- commencing activities, campaigns and content opportunities that help to inform stakeholders and the community on the Project
- collaborating with partners and stakeholders to identify, plan and deliver and/or participate in communications and engagement opportunities.

Insights gathered throughout the early stages of planning and design will be provided in the brief to the Industry Partner for consideration.



For a one-page Activity Snapshot refer to **Attachment B.**

Planning approvals

Planning approvals will commence after budget approval (approximately mid-2025).

The communications and engagement team in iCBR will work closely with the design team to ensure all engagement activities are timely and well planned to assist the Project in achieving all planning approvals and a social licence with the community.

Engagement activities and considerations to support planning approvals include:

- well defined negotiables and non-negotiables to assist in designing engagement activities and opportunities
- online and in-person engagement activities and viewing of designs and plans

- minimum 6-week community consultation periods leading to development applications
- regular project information distributed to identified audiences and stakeholders
- opportunities for stakeholders and the community to ask questions about the Project
- ensuring a wide and diverse range of audiences and voices are considered in the design
- closing the loop on community and stakeholder engagement with 'What We Heard' reports.

Early works

The early works phase of the Project may include site investigations for utilities and services and may require National Capital Authority (NCA) approvals and processes. Details of works will not be known until 2025.

Stakeholder management of businesses, residents, workers and landowners in the Project areas will become more important at this time. Primarily to ensure they are aware and informed of works happening and their needs are taken into account.

iCBR will work closely with CTC to ensure clear communication that the theatre remains open for shows, and with other partners in relation to broader works in the area.

Clear wayfinding, signage, hoarding, works notifications, interface agreements and stakeholder management will need to be planned and implemented.

The Project team will work closely with the iCBR Light Rail team who will have useful insights into local stakeholders in terms of construction impacts, traffic and disruption.



A **Business Partnership Plan** should be prepared as per the requirements of the Business Partnership Policy – ACT Government Major Projects. Leveraging of activities and relationship managers already in place for Light Rail Stage 2A should be considered.

Construction

The start of some construction works are expected to commence in 2025 (TBC) pending procurement and approval processes. Construction plans are likely to be staged so that performances and operations can continue at the CTC.

In this phase, communications and engagement will focus on communicating project delivery with proactive stakeholder management and clear communications of activities, impacts and mitigations. This will be done through construction lookaheads and notifications, signage, wayfinding and hoarding.

Stakeholder management will be in place with a clear feedback and complaints process and a Business Partnership Plan. The Project may be able to leverage stakeholder management and initiatives already in place for light rail stage 2A.

This phase also provides opportunities for a First Nations led ceremony, such as an on-site smoking or water ceremony.

The delivery team and related contractors are likely to have measurable outcomes relating to accessibility, inclusiveness and employment targets. Appropriate communications and engagement plans will be made around these.

Ongoing media opportunities around sustainability (environmental and social), design outcomes, milestones and more will be planned.

Project delivered – new theatre opening

The transformed Canberra Theatre Centre and the opening of the new 2,000 seat theatre will be celebrated on completion of construction. A communications action plan will be required for activation. A First Nations first approach to opening is recommended.

iCBR will lead communications activity and media on the completion of construction.

CTC will lead communications on programming, branding and activation of the new and transformed venues. This will be an opportunity for tailored activations such as sneak peak 'opening night' events or staff only tours.

2.4 Negotiable and non-negotiable components

As design work continues, the aspects of the Project that stakeholders and the community can influence ('negotiable') or cannot influence ('non-negotiable') will need to be fully determined. This will assist with clarity on what is in or out of scope when designing engagement activities and when communicating and setting expectations with stakeholders.

Negotiable and non-negotiable aspects associated with the Project (as at June 2023) are defined in the table below.

Negotiables	Non-negotiables
• Communications and engagement activities and channels • Input on how spaces will be used by various user groups • Methods for ensuring inclusion and universal access in engagement and in design outcomes • Urban design treatments • Business and trader partnership activities • Transport and access connections • Site hoarding and fencing	• Project scope and timeframes • Location of new theatre • Project delivery timeframes • Occupational Health and Safety • Compliance with relevant Australian Standards and Design Codes (e.g. Disability Discrimination Act) • Construction methodology or hours of work • Utility works and services distributions

2.5 Disruption Taskforce

The Disruption Taskforce has been established with the aim of enabling collaboration between different Directorates across government to address and mitigate traffic disruption as a result of light rail and other city construction projects, and to create opportunities for joint engagement and action wherever possible.

As the Project gets closer to early works and construction, engagement and collaboration with the Taskforce will be required. The Chair of the Disruption Taskforce is the Director-General of Transport Canberra and City Services (TCCS). A Disruption Taskforce Working Group is co-chaired by iCBR and TCCS.

3. KEY MESSAGES

Key messages have been prepared in collaboration with the Theatre and Cultural District Working Group.

Top benefits

- First Nations Connection to Country is celebrated and acknowledged through design
- Canberrans can enjoy world-renowned musicals, circus shows, ballet and opera without the need for expensive interstate travel
- A world-class theatre and cultural precinct for Canberra
- Invests in the local economy by attracting more visitors to Canberra
- International, national and a growing region of more than 1 million people
- Enhances our city centre as a lively destination for entertainment and dining - day and night
- Creates more jobs in the arts, hospitality and construction
- A safe and welcoming place for everyone
- A sustainable, green star all electric design
- More opportunities, networks and audiences for Canberra's performing arts sector
- Career pathways for emerging creatives and technicians, keeping more arts workers in Canberra
- A place future generations look on with pride for their city as the arts capital of Australia.

Overarching

- The Canberra Theatre Centre opened in 1965 and was Australia's first performing arts centre. It was designed for a city of 85,000 people and is no longer suitable for the size and complexity of many modern theatre productions.
- With Canberra's population expected to reach 500,000 people in this coming decade and a regional population of 1 million people, there is a need to expand and transform the existing Canberra Theatre Centre.
- A revitalised Canberra Theatre Centre will encompass:
 - a new 2,000 seat lyric theatre (suitable for musicals, opera and ballet)
 - refurbishing the Canberra Theatre and The Playhouse
 - expanding the studio theatre
 - improved accessibility and connections to the precinct
 - improved hospitality offerings.
- The transformed Canberra Theatre Centre will provide an audience experience and deliver architectural excellence befitting its location in the centre of the Canberra Civic and Cultural District.
- The project fits within the ACT Government's Infrastructure Plan which is carefully aligned to invest in infrastructure at the right time so resident populations and visitor numbers exist to ensure it is viable and well used.

- Now is the time to invest in a city shaping project that enhances Canberrans' wellbeing. The Canberra Theatre Centre transformation will contribute to our sense of identity, belonging and social connection and will help Canberra maintain its status as one of the world's most liveable cities.
- The Canberra Theatre Centre revitalisation will elevate Canberra into a must-visit destination for arts and culture. The Canberra Theatre Centre isn't just about entertainment—it's a world-class destination for driving tourism and economic growth to Canberra.

Refer to talking points Objective file for the full suite of approved talking points.

4. AUDIENCES AND STAKEHOLDERS

The Project has a range of audiences to consider in the planning and design phase. The key audiences are:

- project stakeholders (such as CTC, CFC and other government agencies)
- Canberra community (potential theatre attendees)
- interested stakeholders and special interest groups (with particular focus on Aboriginal and Torres Strait Islander people, people with disability, LGBTQIA+ and multicultural communities)
- the local performing arts sector
- the national and international performing arts sector
- theatre staff
- theatre users (including local arts organisations and schools)

To ensure the voices of all stakeholders and audiences are heard and considered in the early design phase, the following initiatives are being implemented:

- a Performing Arts Reference Group to provide input and feedback from the local performing arts sector with diverse community representation
- Yerrabingin led engagement to ensure First Nations knowledge and input will be incorporated, ensuring respect of Country and Culture
- design consultation meetings and workshops with theatre user groups and theatre staff
- online and in-person opportunities for the Canberra community to input ideas on improving theatre experience, including current and future theatre attendees
- stakeholder meetings and workshops to gather insights from special interest groups
- regularly informing and asking the national and international performing arts sector for input.

The CTC is already leading engagement activity with Australia's biggest performing arts companies, commercial producers, creatives, live music promoters, comedy promoters and industry bodies to understand requirements from a modern theatre centre, to make touring to Canberra a financially appealing option. This work is being shared with iCBR.

CTC will continue to lead any ongoing consultation with the national and international performing arts sector because of its ongoing commercial relationships and will continue industry networking through informal conversations, planned briefings, in person meetings and attending industry forums.

Led by iCBR's Design Team, detailed design consultation will be carried out with theatre users in collaboration with CTC (on behalf of CFC). The team is also engaging with Australia's biggest modern theatres to understand their relevant theatre, technical and operational specifications as a benchmark to ensure a seamless transition for major touring productions.

4.1 Stakeholder types

All community and stakeholder engagement will be planned using the IAP2 Spectrum of Public Participation (see section 5.2). Table 1 outlines the stakeholder types and how we plan to engage with them on the Project, including level of engagement.

This has been informed by an early stakeholder mapping report prepared by PricewaterhouseCoopers through interviews with stakeholders, desktop research and learnings from other arts infrastructure projects. The full list of stakeholders will vary by project stage and will be updated accordingly.

 A full list of stakeholder groups is at **Appendix C**.

Table 1	INFORM	CONSULT	INVOLVE	COLLABORATE	EMPOWER
---------	--------	---------	---------	-------------	---------

Role of Stakeholder	iCBR Canberra Theatre team promise	Public Participation Goal	Suggested stakeholder groups		
	Listen				

4.2 Consultation Manager

A robust monitoring and reporting framework for stakeholder engagement activities across the Project is being implemented. Proof of engagement and stakeholder interactions will be required for inclusion in the business case, planning approvals and ECI RFT brief.

Consultation Manager is the online records management system used by iCBR to capture and report on stakeholder engagement data for its projects.

Consultation Manager allows for systematic recording, tracking and reporting on stakeholder information, feedback and interactions. Regular reports from Consultation Manager will inform:

- stakeholder and community sentiment
- highlight trending priorities, issues and resolutions
- manage workflow and open actions
- build stakeholder profiles across the lifecycle of the Project.

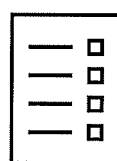
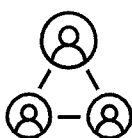
Consultation Manager will capture all government, community, private and commercial providers and operators and First Nations stakeholder interactions including engagement input into the final business case, planning approvals and other project milestones. It also records community consultation events and activities.

All project partners will be asked to contribute to tracking important stakeholder interactions where feedback is gathered and actions are required relating to the Project. A simple process tailored for and agreed upon by all separate parties will govern how information is captured and shared to consultation manager.

A mechanism to share reports to all relevant parties for consideration is critical to ensure insights are considered. This should be done through a register which records information from Consultation Manager and is provided to the relevant party, i.e. Design Partner, at regular intervals. Due diligence must be given to ensure consideration of 'what we heard' is included in the program of the relevant stakeholders.

Information will be collected and used in accordance with the *Privacy Act 1988*. All other record keeping relating to communications and engagement is managed in line with ACT Government and Directorate guidelines, processes and systems and in line with the *Territory Records Act 2002*.

Generally, the workflow for data entry into Consultation Manager follows these four steps:



Search

- Search the database for the stakeholder to reduce the risk of duplicate entries from other iCBR projects

Add stakeholder

- Add a new stakeholder ensuring a stakeholder group and distribution list for campaign news/events is assigned where relevant

Assign interaction

- From the stakeholder's profile, add in an event that describes how they were engaged e.g. phone, email, face to face event, direct inquiry. Ensure you nominate what the topic of conversation was from the issues field and select the CTC Redevelopment as the Project

Prepare/close out action

- Add any action and assign it to someone from the team to close out/complete, where relevant.

COMMUNICATIONS AND ENGAGEMENT

iCBR is responsible and accountable for the majority of communications and engagement for the Project, working closely with the design partner and partner directorates on stakeholder engagement, content, activities, initiatives and action plans. First Nations engagement will be led by Yerrabingin in the early planning and design phase through the design partner.

iCBR will use the 'Theatre and Cultural District Working Group' to collaborate on ideas, identify and consider opportunities and raise issues. The Working Group will also be used to collect feedback on drafts, papers and action plans, via Working Group representatives from their respective directorates, agencies and teams.

This strategy is a guiding document for iCBR that outlines the considerations and approach to communications and engagement for the design/construction of a new theatre, to support achieving works approvals and social licence. iCBR recommends that partner agencies prepare communications and/or engagement strategies or talking points in the context of a new Canberra Theatre Centre transformation, on the following:

- the future and/or funding of the performing arts sector
- the future, purpose and vision of the Canberra Civic and Cultural District
- CTC vision, operations and programming
- change management and internal communications for theatre staff.



A matrix of the Project's primary partner stakeholders and their roles and responsibilities is at [Appendix D](#).

4.3 Communications and engagement objectives

- Provide meaningful, inclusive and accessible opportunities for stakeholders and the community to provide input.
- Identify and build relationship with stakeholders.
- Keep community and stakeholders updated on the Project's progress.
- Increase awareness and understanding of the Project's purpose and benefits for Canberra and the arts sector.

4.4 Principles and approach

To achieve the communications and engagement objectives, the following principles will guide activity:

- **Coordination** – activities are strategically coordinated to gather input at the right time and avoid duplication.
- **Collaboration** – bringing the community and stakeholders on the journey from design to delivery.
- **Connection to Country** – First Nations engagement led by Yerrabingin in early planning and design phase.
- **A story for every place. A place for every story** – where possible applying the story-telling theme of 'a story for every place – a place for every story' (from the [National Cultural Policy](#)) to designing engagement activities across audiences, including with First Nations people and their connection to the Country.
- **Inclusion and diversity** – ensuring the voices of people with a disability, those who identify as LGBTQIA+ and multicultural communities are heard and well considered.
- **Based on insight** – activities are framed and supported by research and insights.

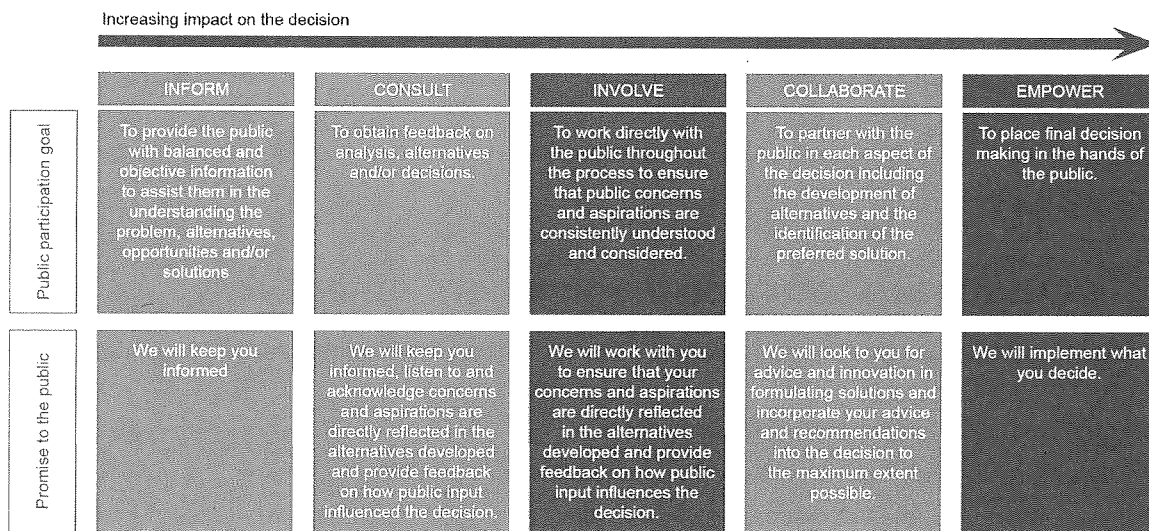
The ACT Government's engagement principles underpin the implementation of community and stakeholder engagement on this project. The principles are:

- We provide meaningful engagements where the community has clear, relevant and timely information to help shape decisions or consider impacts.
- We are accountable when we engage, and we give the community feedback to help build an understanding of how they are contributing to the Project.
- We are responsive to the community, seeking to grow strong relationships for future collaboration and cooperation.
- We are inclusive and respectful when we engage, finding ways to ensure engagement is equitable, meaningful and fun.

IAP2 Association for Public Participation

International Association for Public Participation (IAP2) has been endorsed by the ACT Government as the best-practice approach to community engagement and will be used by the Project for stakeholder mapping and engagement planning.

The IAP2 spectrum for public participation helps to clarify the role and influence of stakeholders in planning and decision-making and assists in setting appropriate goals, expectations and activities.



4.5 Performing Arts Reference Group

A Performing Arts Reference Group (PARG) has been established to provide a forum to share project information, seek design input and feedback, discuss key topics and address industry concerns.

The group is made of representatives from Canberra's performing arts industry. While the group is not a decision-making body, feedback from the PARG will be considered in the Project design.

Further reference groups may be considered as the Project progresses. Meeting minutes will be published on the Project website. The Group was established in July 2023, extended in 2024 and will be reviewed throughout the project.

4.6 First Nations engagement

Yerrabingin (First Nations consultancy) is part of the design team and will lead engagement with First Nation communities and stakeholders in the early planning and design phase. iCBR will work in tandem with Yerrabingin to ensure local First Nations engagement is:

- Genuine
- Meaningful
- Sought at the correct points in the design development (with ample time for input)
- Remunerated and arranged as appropriate (location, walk shop, yarning circle, online, in person etc)
- Diverse in its reach (Ngunnawal Elders, families with deep connection to this land, knowledge holders, wider First Nations representation, genders, ages)
- Appropriate in its touchpoints. That the most appropriate people are involved depending on the issue / theme being addressed.

iCBR will continue to meet, engage and collaborate with governing bodies and through other forums as normal, or in collaboration with partner directorates and as needed.

4.7 Tools and channels

Communications and engagement channels and activities have been designed to allow people to engage with the Project in a way they want and at a time that suits them. The table below provides a summary of the tools to be used to communicate and engage.

Tools and channels	Description
Project spokesperson(s)	The primary project spokesperson is the Minister for the Arts, supported by iCBR's Chief Projects Officer and/or Project Director, and the Director of the Canberra Theatre Centre.
Media (proactive and reactive)	Media events will be used to keep Canberrans informed of project developments, noting updates via mainstream media is an effective delivery tool to reach a wide audience. Reactive media issues and enquiries will be managed by the Communications Director.
Market research	Market research (internal and/or external) will be used to provide insight and inform the Project's goals and actions. This includes understanding project awareness and perceptions among Canberra community
Project email	A project email provides a direct and easy access avenue for the community to ask questions or provide feedback.
Built for CBR web pages	Is a Whole of Government website that showcases infrastructure projects across the Territory. The pages on this site are the single source of truth for the Project.
Your Say webpage	The YourSay webpage will be accessible from the Project web pages and is the hub for consultation opportunities.
Canberra Theatre Centre website project webpage	The CTC website will include high level information on the infrastructure project and link to the Project website.

Fact sheets and collateral	Factsheets and tailored collateral will provide information about the Project, design progress, construction methodology, next steps and address key community questions and issues.
Project distribution subscriber sign-up list	Stakeholders and the community will be encouraged to sign up for e-newsletters via the web and other engagement tools.
E-newsletter/email updates	E-newsletters and email updates will be sent to stakeholders and the community as per the Project's sign-up list. The Project's e-newsletter provides updated information on the Project. Targeted email communication to stakeholder groups will also come from the Project team.
Other print and e-newsletters	The Canberra Theatre Centre e-newsletter is usually sent on Thursdays reaching around 100,000 Canberrans. The ACT Government Our Canberra printed newsletter is letterboxed to almost 200,000 Canberra households on a monthly basis and the e-newsletter is distributed to more than 47,000 inboxes weekly.
Advertising	Advertising through paid channels will assist in directing Canberrans to be informed and/or participate in formal consultation on the Project. Advertising guidance by advice from the Independent Reviewer will support the macro messaging (confirmed by market research) and positioning.
Social media <i>ACT Government and Canberra Theatre Centre channels include Facebook; Instagram (we are CBR); LinkedIn; Twitter.</i>	Regular posts to increase project awareness and encourage engagement with the Project, support key project milestones and any consultation information or link.
Maps/visualisations/flythrough videos and artists impressions	Artist impressions and visualisations are used to share the Project vision and communicate project outcomes and benefits to the community and stakeholders. High quality visualisations, maps and artists impressions (video and stills) to be used for public consultation and meetings with key stakeholders.
Virtual and augmented reality	Virtual and augmented reality will be used to help audiences better understand the designs being proposed for the Project.
Pop ups/ community events	Pop ups (for example at Canberra Theatre Centre shows) are an effective way to personalise the Project with one-on-one engagement between the public and project team members. Additionally, having a project presence at relevant community events, and at key stakeholder association events assists in familiarity with the Project over time. Some of these engagement opportunities could involve paid artists and live performance where relevant.

Information displays	Display established at the Canberra Theatre Centre and relevant events to keep people informed on the Project and provide consultation opportunities where relevant. These can also be manned at high traffic times by project team representatives and are supported with brochures, banners, fact sheets and other collateral.
Site events/ tours	Events for stakeholders and members of the community to interact with the Project and to facilitate a maintained level of interest. May include media visits to promote the reporting of construction progress.
Feedback forms	Feedback forms will be used to gather insights at relevant forums, info sessions and activities.
Stakeholder packs	We will work with our stakeholders and reference groups to help share information through their networks. This will include creating content that can be shared through their channels and providing guidance on timelines. This will help broaden our reach and provide a trusted source of information.
Reference groups	A Performing Arts Reference Group (PARG) is in place to guide early design. Other reference groups may also be established as the need is identified.
Briefings (key stakeholder/elected reps/gov agencies)	Key stakeholders will be given the opportunity to receive briefings on the Project. Regular briefings will be scheduled with key stakeholders to seek input on project development and provide a project update.
Signage/notice boards	Project signage displayed when needed outlining key project information and using appropriate ACT Government branding.
Photography/videos	Share the construction journey using renders, photos, drone footage, and time-lapse video.
Work notifications	For construction phase and early works activities only. Notifications will be distributed prior to works being undertaken and will be distributed electronically and on the website. Where required notifications will be letterbox dropped.
SMS	Use of SMS updates around construction, parking or traffic changes will be explored as the Project progresses.
Door knocking	Door knocking will be used as required to gain contact details, seek feedback, engage with impacted stakeholders and provide project information or updates.
Individual and group meetings (on-line/face-to-face)	One-on-one or group meetings are used to engage with nearby property owners, landholders and interested stakeholders as requested by the stakeholder or the Project team.

	Meetings can be held in person or online and provides a mechanism for informing, collaborating, addressing issues and gathering feedback.
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4.8 Branding

Built for CBR is the ACT Government's infrastructure brand. Its purpose is to clearly and consistently highlight the benefits of the Territory's infrastructure projects to the community. This brand will be used on all external facing content through all of the Project's phases.



For more on the Built for CBR brand and its principles, refer to the Built for CBR Brand Guardian.

There are three core elements that must be considered and applied on all public and stakeholder facing collateral, including:

1. Built for CBR logo
2. ACT Government logo
3. Canberra Theatre Centre transformation (written in Monserrat font, consistent with Built for CBR brand guidelines).

These three core elements must be applied on all public and stakeholder facing collateral. Any exceptions will be considered and approved by the Director Communications and Engagement.

Communications and engagement internal to ACT Government

As the Directorate responsible and accountable for the Project, communications and engagement to other directorates and agencies should use iCBR branding and templates. This includes, briefs, reports and all other correspondence. The only exception is collateral used to brief and engage with CTC staff on project updates and opportunities. This would be led by CTC and supported by iCBR where required.

Writing guide

The Project can be referenced using its formal name - *Canberra Theatre Redevelopment Project*, or can be referenced alongside the noun *Canberra Theatre Centre*, using the verb transform:

- transformed
- transformation
- transform
- transforming.

Why use the verb?

The term 'redevelopment' carries negative connotations with the ACT community and doesn't match the vision for a world-class performing arts centre.

For example: *A transformed Canberra Theatre Centre*.

Other options to avoid repetition are 'reimagined' and 'renewed'.



The ACT Government uses the Australian Government's Style Manual. The Style Manual is designed to put people's needs at the centre of all content. It's the toolkit for making information easy to read, accessible and inclusive.

4.9 Accessibility

To ensure we are delivering accessible information and encouraging diversity in the feedback received, the following communications and engagement tools and methods will be used to meet the needs of various audiences. These include those that have mobility issues, are vision or hearing impaired, have low literacy, are from culturally and linguistically diverse (CALD) communities, children and the elderly.

Channel/ method	Accessibility
Website	The Project website will be WCAG 2.1 level AA.
Hybrid meetings	Hybrid meetings will always be offered when engaging with stakeholders and the community.
Venues	Venues used for consultation activities will be easily accessed with public transport, have nearby accessible parking and allow for equal entry, circulation and participation for the whole community.
One-on-one conversations	Discussions over the phone or face-to-face can be arranged for those who need additional assistance to receive information or provide feedback.
Project collateral	- We are committed to improving accessible design in printed and online collateral to improve readability such as use of colour, font sizes, alt text, meaningful captions, audio content where possible. - Easy English collateral will be considered. - Printed collateral can also be requested for those who do not have access to a computer.
Translation service	Infrastructure Canberra has established a free telephone service for people who require translation support 13 14 50. This is available on project collateral and the website.
Co-design and representation	- We will consult with those who have a lived experience in developing engagement and communications methods that facilitates genuine inclusion. This could include accepting video submissions, the use of a variety of survey tools and engagement styles, or the flexible consideration of meeting times and locations. - We will ensure broad representation on reference groups and on engagement activities, or design opportunities to ensure diverse voices are heard.

4.10 Community feedback and complaints

Stakeholders and the community can ask a question, provide feedback or make a complaint by:

- emailing canberratheatreproject@act.gov.au
- calling or emailing a member of the Project team directly
- calling Access Canberra on 13 22 81
- completing a feedback form at a relevant event, pop-up or engagement.

In the design phase and as the Project moves into early works and construction, the Project will manage complaints in line with the 'Infrastructure Canberra – Community Liaison Management Guidelines', which provides guidance and a series of protocols for managing and escalating complaints.

5. MONITORING, REPORTING AND EVALUATION

Monitoring, reporting and evaluation will be carried out over the life of the Project and used to assess what is/isn't working, next stages, opportunities, or adjustments to engagement planning and delivery.

Reporting

All communications and engagement activities including stakeholder meetings and interactions will be tracked, evaluated and reported.

The types of communications and engagement reports produced will include:

- post announcement and monthly media summaries
- monthly/or quarterly communication data reports (TBC)
- post consultation briefing session summaries/minutes/actions (as needed)
- post consultation listening reports (as needed)
- post consultation 'What We Heard' reports (as needed)
- YourSay data collection and activity reports (monthly).

Evaluation

Regular evaluation will be conducted to track and monitor the effectiveness of activities, capture sentiment and identify areas where more work is needed to inform and engage our audience.

An evaluation will be conducted at the end of each consultation activity, with specific measures outlined in the relevant communications and engagement action plan. A listening or 'What we Heard' report will be prepared to close out the engagement loop and report back on:

- who we engaged with
- how engagement took place
- how much feedback was received
- key themes raised
- how community and stakeholder feedback was or is being used in project development.

Success will be measured in areas of:

- number of submissions received
- number of people attending information sessions
- number of stakeholders engaged or participating
- number of community members engaged or participating
- positive sentiment
- website views
- social media reach and engagement
- media coverage
- post event surveys, feedback loop from stakeholders on effectiveness of engagement.

6. DOCUMENT INFORMATION

Version	Date	Position	Details
1			Drafted
		Senior Director, Communications and Engagement iCBR	Review and endorse
		Project Director	Review and endorse
		Deputy CPO	Review and endorse
	July 2023		Board approved
	August 2024		Updated following annual review

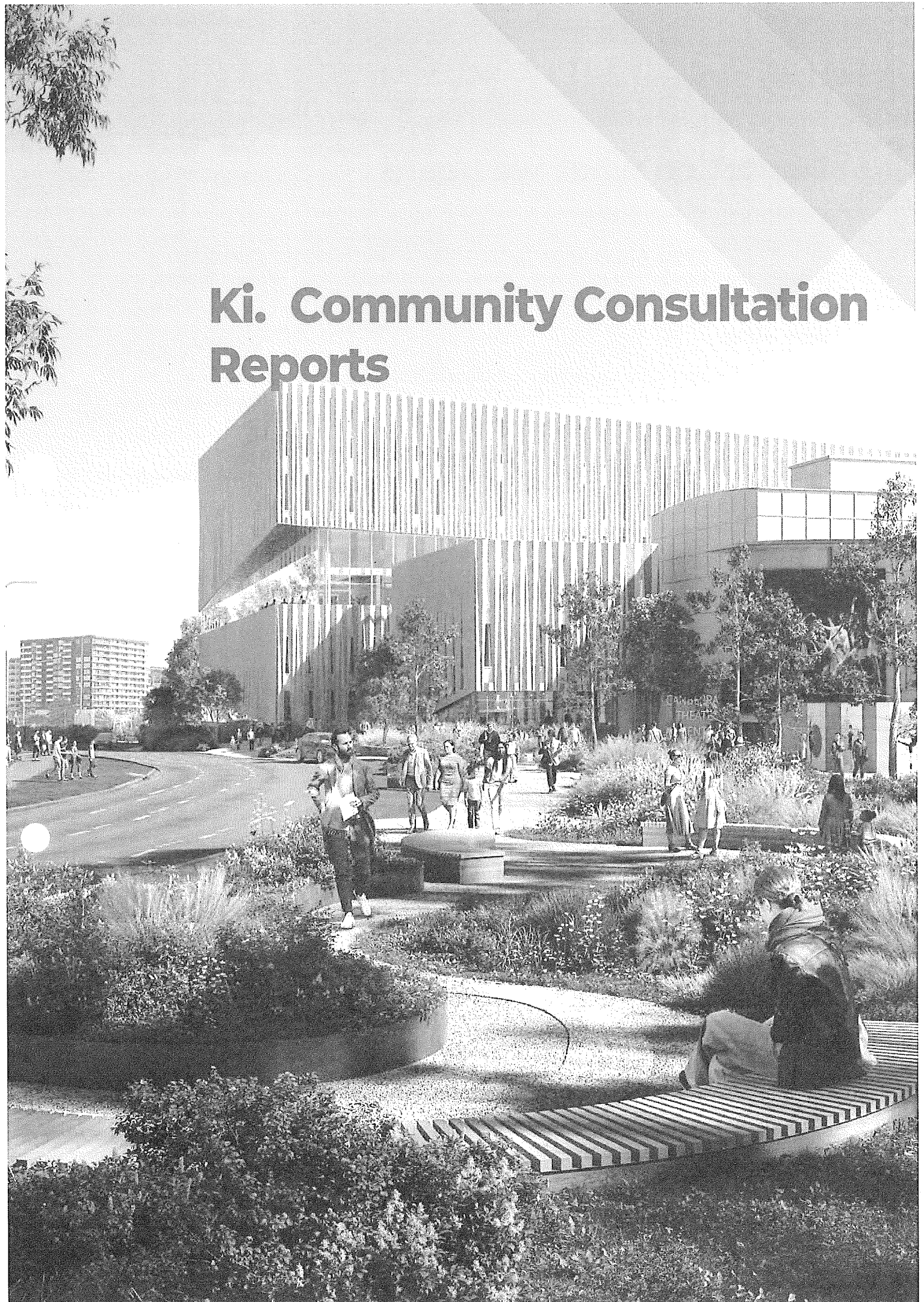
Review and approval

Date approved:	July 2023
Approved by:	Project Board
Date effective:	As at the date of approval
Review frequency:	Annually
Last review:	August 2024

Document details

Authoring directorate:	Infrastructure Canberra
Content owner:	Director, Communications and Engagement, Canberra Theatre Redevelopment project
Support contact:	Assistant Director, Communications and Engagement, Canberra Theatre Redevelopment project

Ki. Community Consultation Reports





Report on what we heard

Community consultation

Community consultation was undertaken from Tuesday 3 October to Monday 4 December 2023, to help inform the planning and design stage of the Canberra Theatre Redevelopment Project.

Key aims

To help the design team understand what people value in their theatre experience, and to capture insights into other considerations and community expectations.

Who engaged

The community was invited to engage through a series of opportunities, including:

- a survey and quick poll at yoursay.act.gov.au asking respondents a series of questions on their theatre experience
- a quick poll kiosk at the Canberra Theatre Centre foyer
- a series of information pop ups in the city area where people could learn about the project and have their say on their theatre experience
- staffed pop ups in the Canberra Theatre Centre where patrons could talk to CommsLink and the Project team in person
- YourSay functionality which asked people to share their positive theatre photos and stories.

More than 1,000 individual responses were received, including:

- 519 YourSay surveys filled
- 222 YourSay quick poll responses
- 272 installation survey responses
- more than 100 conversations at pop up events.

The conversation

Surveys, quick polls and conversations asked people about what they value from their theatre experience.

In gathering feedback from the community, it's clear that people want more than just a good show at the Canberra Theatre Centre (CTC). What stood out is that a positive experience starts right from when they decide to go, with travelling to and arriving at the venue. The community is looking for welcoming places in and around the CTC. They also care about how the theatre and other buildings look and feel. People aren't just looking for a good time inside the CTC; they want the whole night to be easy and enjoyable, from when they get there to when they leave the city. This demonstrates that the community sees the whole area, not just the CTC itself, as a key part of their cultural experience.



Importantly, sentiment across all feedback received has been overwhelmingly positive. Most community members who participated in engagement opportunities were eager to share their visions for the transformed CTC, expressing their anticipation for an enjoyable future experience.

Key insights

Seating in the performance (comfort and sightlines)

- Seating in the performance (comfort and sightlines) was the feature that would matter most for a good experience at the CTC according to 68% of YourSay quick poll respondents (143 people) and 51% of CTC quick poll respondents (57 people).
- Seating that does not require stairs for access, sightlines are not blocked by other patrons, provides more leg room and has wider seats.

Venue features and inclusions

- Experiences and services that are complimentary to a performance at the CTC. This includes restaurants and cafés, bars, free or affordable post-show entertainment and exhibitions.
- An atmosphere created within the CTC space for experiences before and after performances, the provision of a variety of performance and creative spaces to increase the range of arts capabilities within the CTC.
- The capability to support productions with innovative technologies.
- More restroom facilities, especially more female and unisex toilets.
- Plenty of seating options in the foyer before/after the show and during intervals.
- A destination which features interesting architecture.
- Lighting to enhance the atmosphere and overall experience.
- Permanent and visible security presence through both the use of security technology (cameras etc.) and security personnel.
- Capability to support productions with innovative technologies.

Integration with an activated precinct

- The ability to access food and hospitality services within or near the CTC before and/or after a performance.
- Strong interest in the opportunity to engage in other entertainment around the performance time.
- An end-to-end experience that is positive and comfortable from travel and arrival to departure and return home.
- Safety is an important consideration, with a strong focus on lighting and a lively activated environment.
- The ability to walk safely from other parts of the city was a recurring theme.
- Even footpaths that are well connected to other parts of the city and public transport.



Catering for diversity of physical and mental health needs

- Quiet spaces outside of the theatre or performance spaces to wait in before and after the show.
- Adequate and equitable wheelchair access seating inside theatres.
- Accessible toilets for non-ambulant people, including unisex and segregated bathroom facilities.
- Feeling welcome and invited at any time during the day, even when shows aren't on.
- For patrons with Autism or mental health requirements, the ability to have space within a theatre to take a moment out from large audience groups was also raised as an option that would make selecting a show at the CTC enticing.
- Positive wayfinding and ease of getting into and around the venue for everybody.
- Improved technology for tools such as headsets, for those with sensory challenges, and Auslan signing where possible.
- Consider sensory sensitivities with fragrance-free and quieter performances.
- Minimal stairs, accessible lifts.

Accessible parking and transport

- Accessible public transport and parking options (including drop off point) were noted as factors that would make someone want to go to the CTC.
- Free, plentiful and accessible disability parking and parking for seniors was a recurring topic.
- Good lighting is a key element in ensuring access to transport, and parking feels safer.

Theatre offerings and pricing

- Demand for full-sized performance from nationally and internationally recognised artists across genres and popularity and size, aligning to the desire for design to enable these performances.
- A broader pricing model to make attendance accessible for more people.
- Shows that had a wide range of cultural backgrounds represented within them.

Next steps

The full community consultation report will be finalised and available in early 2024. The findings from the community consultation will be used to inform design development and Planning Approvals.



Report on what we heard

Workshop: Designing an inclusive and accessible Canberra Theatre Centre

An online workshop for people with lived experience of disability and the peak bodies that support them was held on Wednesday 13 December 2023 via Zoom, to help inform the planning and design stage of the Canberra Theatre Redevelopment Project.

Key aims

- Diverse voices from people with disability and disability organisations to be heard by the design team.
- Design decisions to be informed by lived experience of people with disability.
- Suggestions for practical changes, tweaks, exclusions, or inclusions (as separate to building code requirements) identified through the lens of being a visitor/patron or arts worker living with disability.

Who engaged

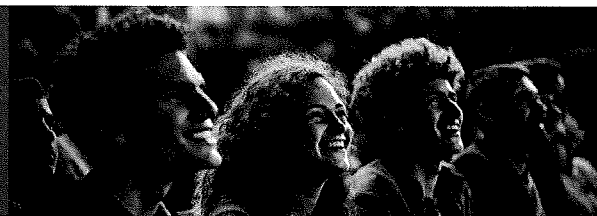
Participants included representatives from the Canberra Blind Society, Mental Health Community Coalition, Carers ACT, Get Aboutable, ACT Disability Reference Group, ACT Deaf Resource Centre, ACT Down Syndrome Association and Carers ACT.

The conversation

The workshop was hosted by local artist and accessibility advocate Ruth O'Brien and live captioned by Captioner's Collective.

Project Director Julia Pucci provided an introduction to the Project, Architectus Principal Stephen Long gave an overview on current accessibility considerations and Canberra Theatre Centre Project Coordinator Kiri Morcombe provided an overview on the current experience and vision for a future safe space.

This was followed by a facilitated workshop on three topics: planning ahead; arriving/departing; and experiencing the performance. Participants were given scenarios for each topic and asked what the design team should consider in each situation.



Key insights

Venue access/wayfinding

- Venue access through existing drop off points is currently difficult for people with vision impairment.
- Venue access from public transport needs to have clear wayfinding.
- Clear wayfinding within the Canberra Theatre Centre is needed, including a suggestion of the value it provides carers trying to find quiet spaces.

Facilities

- Gender neutral bathrooms are useful for vision impaired people, as well as for carers who need to support someone.
- Gender neutral adult change room with adequate space inside for at least two adults to move (i.e. the carer and the person they care for).
- Integrate handrails to guide people with vision impairments, as well as to support people with temporary disabilities (such as a broken leg) to move through the venue.
- Lifts should be large enough to fit mobility scooters and a carer.

Technology

- There are apps which provide blind and vision impaired people with a description of their surroundings. Enabling this type of technology should be considered as part of the Project.
- Staff training and ongoing learning to support patrons using the assistance technology provided is important.
- Technology is changing quickly, and it is possible that technology could enable someone to access Auslan remotely.
- Volunteer captioning may be an option with this technology.
- A suggestion to consider how Artificial Intelligence will be integrated in the future theatre.



Sensory/quiet spaces

- Designated sensory and quiet spaces are beneficial for some diverse and neurodiverse patrons.
- Example provided of one group of patrons who use the space outside the Canberra Theatre Centre as a lower sensory space before the show. They would value a warm and quiet place to wait.
- This should be considered both from the perspective of the patron, as well as performers and staff.
- Suggestion for a space that a group could book with this in mind, whether a conference room or a corporate room with access to hospitality offerings.

Accessible seating

- Suggestion for more aisles. This has the added benefit of ease of exiting the auditorium in case of evacuation.
- Fold up seats are awkward for people with some physical disabilities – especially if you're holding something like drinks, requiring you to rely on others to hold things while you sit.
- Tight spaces between rows are very uncomfortable too.
- It can be difficult to read on-stage captioning from seats at the front.
- Adequate companion seating next to accessible seating is required, so that carers can sit with the person for whom they care for.

Companion animals

- An area for companion animals to access a drinking fountain or relieve themselves – doesn't need to be large but should not be in an area where lots of people are congregating.

Hearing provisions

- Suggestion for noise cancelling headphones which are tailored to the hearing of Deaf or Hard of Hearing people.
- There is emerging Bluetooth technology which connects audio communication directly with cochlear implants, replacing what hearing loops and hearing augmentation previously did. The enabling work for this to be possible at the Canberra Theatre Centre should be considered.



- Safe hearing practices and noise cancellation should be considered along with hearing enabling works.
- Auslan interpreters need to be clearly visible, including clear lighting so you can see their facial expression and their signs.
- Allocating seating up front, potentially half of the two front rows, to people who need to watch the Auslan interpretations, would make it a lot more accessible.
- Suggestion that not everyone understands what is happening when there is Auslan interpretation – consider how this could be communicated to audiences.

Marketing/booking

- The ticket booking system has to be fully accessible. In the past, one participant couldn't book online with their companion card which mean they had to call. This was not possible at 10pm at the time of booking.
- Booking shows which sell out quickly is virtually impossible for someone with a vision impairment.

Next steps

What we heard through this workshop is being considered by the design team and will support future Planning Approvals.

This was the first online workshop, with more consultation and workshops planned through a variety of delivery modes to ensure that a range of people have an opportunity to influence the Project, even if they cannot attend an individual session.

Further opportunities to seek input are being planned for 2024 and will continue throughout the life of the Project.



Report on what we heard

Workshop: Designing a culturally safe and inclusive Canberra Theatre Centre

An online stakeholder workshop was held on Wednesday 22 November 2023 with members of Canberra's multicultural communities, to help inform the planning and design stage of the Canberra Theatre Redevelopment Project.

Key aims

- Understand Canberra's multicultural communities' perceptions of the Canberra Theatre Centre and its opportunities.
- Understand what would make a truly inclusive, safe, and welcoming venue for all.
- Who should we speak with in multicultural communities?

Who engaged

Members of the Minister's Advisory Council for Multiculturalism (MACM) were invited to this session with the offer to provide a non-member proxy if desired. The online workshop was represented by five people from MACM and Canberra Multicultural Community Forum.

The conversation

The workshop included an introduction to the Project from Project Director Julia Pucci and an insight into opportunities for diverse communities from Canberra Theatre Centre Project Coordinator Kiri Morcombe.

The workshop was broken into three sections: considerations before the show; at the show; and reflections/future engagement.

Key insights

Seating

- Enough aisles are needed to easily access seats. This is a safety issue, so you don't need to walk past people in the dark.
- If more aisles are not possible, more leg room in front would be a trade-off.
- Comfort during the performance is important – at 6-foot-tall, experiencing discomfort would make you consider if you want to attend again.
- Example provided of the new Shanghai Theatre which had chairs ordered from Germany so tall people in the front won't get in the way.

Wayfinding (including multilingual)

- Wayfinding from public transport locations is important for safety.
- Good signage at the door makes it easier to find your aisle/seat, which currently requires a lot of assistance.



Technology to support multilingual communication

- Technology to support multilingual performances and communication is important.
- This includes in-performance captioning.
- It could also include communicating to cast and crew through signage etc. that can be tailored.
- This could be a welcome to tourists. Infrastructure that can be tailored to the audience.
- Example provided was the opera which has captioning in multiple languages.
- Example of Dictionary of Lost Words which had sessions designated for different audiences, including people with disability, youth, accessibility.
- Example of Miss Peony which was performed (with captions) in multiple languages and attracted intergenerational audiences.

Parking and transport

- Suggestion for free public transport as part of ticket price. Consider how this could integrate with a mobile ticket.
- Suggestion for enabling people to book a car park with their ticket.
- Travelling to the Canberra Theatre Centre by public transport is fine, however travelling home after an evening performance is harder.
- Safety when travelling home after an evening performance is a consideration due to lack of good lighting around Canberra.
- More likely to catch an Uber home after an evening performance. At the moment this is difficult as Ubers and taxis often can't find the pickup point.
- A designated 'drop off area' for patrons would assist audiences with ease of accessing venue and being picked up.

Religious requirements

- Consider space for Muslim people to pray if they're there for long periods of time (i.e. conference or performer/crew).
- A religious space is valuable.

International acts

- Would like to see international performances that won't come here because of venue availability.
- Opportunity to put Canberra on the map as a destination for international performance, including leveraging local Embassy and High Commission relationships.
- Chinese Orchestra can't come to Canberra because its more than 100 members need to be on stage. Rehearsal space and changerooms for a company of this size would need to be considered.
- Providing a venue which can cater to this type of performance would create status amongst international performers.



Intergenerational welcoming space

- Consider how to create a space where locally homegrown acts aspire to perform.
- The younger generation are ready – from a multicultural perspective, how do we encourage our new and emerging communities who have left their countries?
- Idea for a photo wall featuring artwork or photography that engages people. Or pop-up galleries – considering how they can collaborate with local businesses.
- Consider a space for nursing mothers.

Culturally appropriate hospitality spaces/offerings

- Suggestion for larger spaces so people can more easily find somewhere to sit down for a snack before the show/at intermission.
- There are concerns with the nightlife in Canberra if you have dietary restrictions.
- Suggestion to reconsider the in-venue messaging - 'go to bar to get a drink' - because of its connotations to alcohol.
- Consider naming the restaurant/café/bar using language which pays homage to local First Nations stories. From a multicultural perspective, connections to stories resonates.
- The menu should offer vegetarian and dairy free options.

Affordability

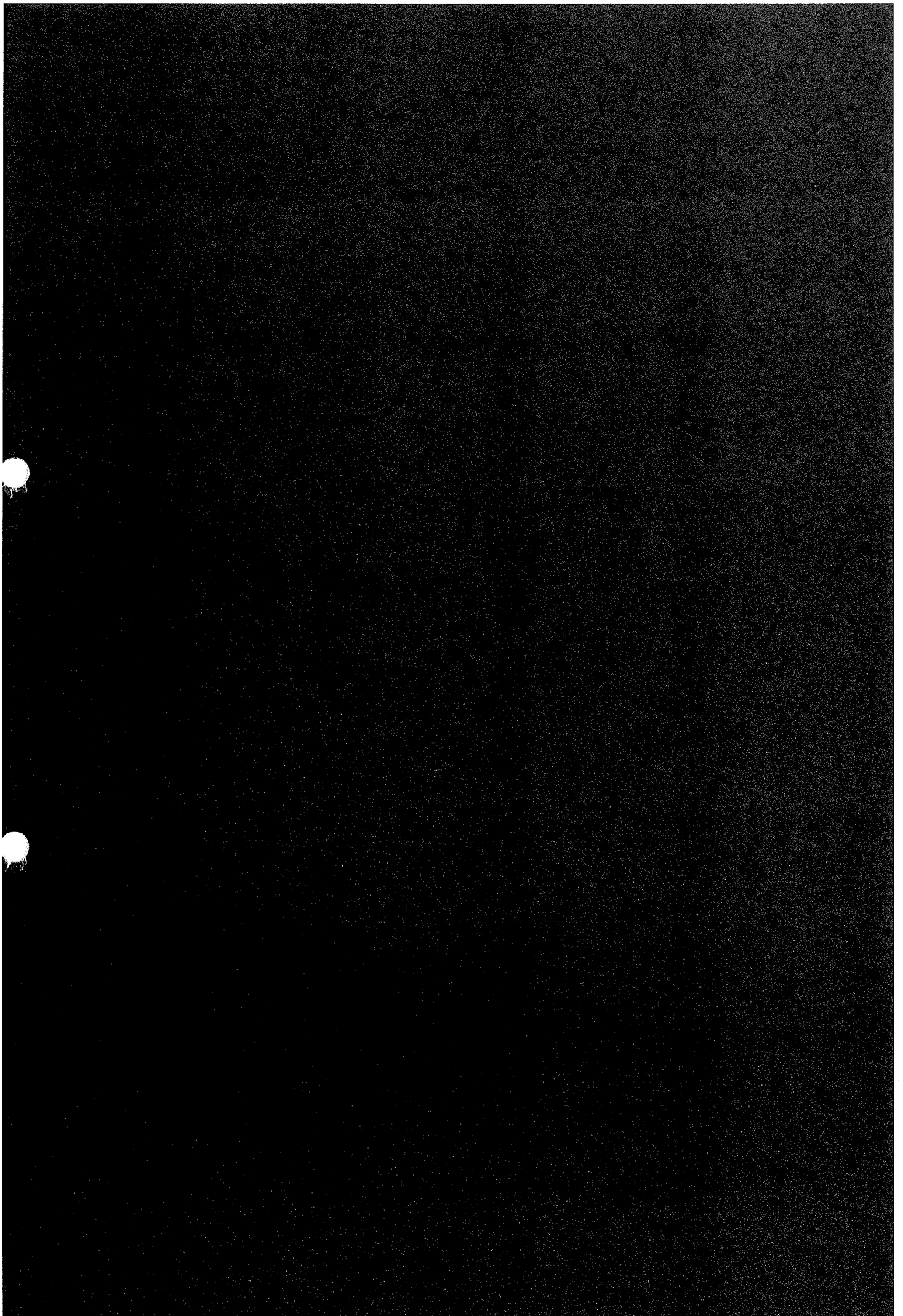
- It is expensive for people to go to the theatre, especially if booking with a family. Questions around what cost reduction could look like?
- A venue like the Canberra Theatre Centre is generally likely to be out of reach for multicultural communities without subsidy.
- Consider economic viability of producing a show. For one performance it might be too expensive, but could three acts collaborate to have a festival style event? This could include grants and support. If running multiple shows is there additionally a way they could discount tickets?

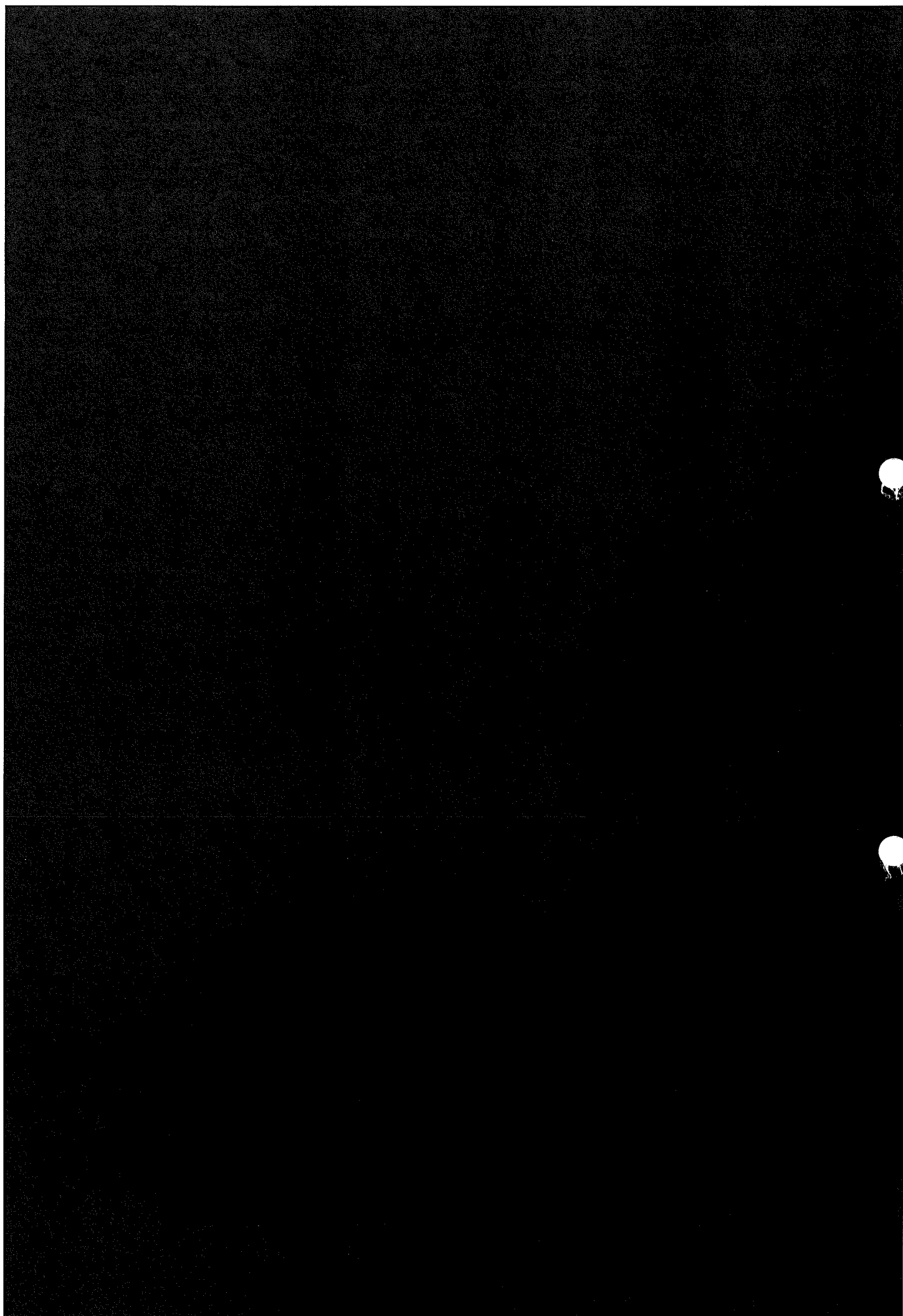
Next steps

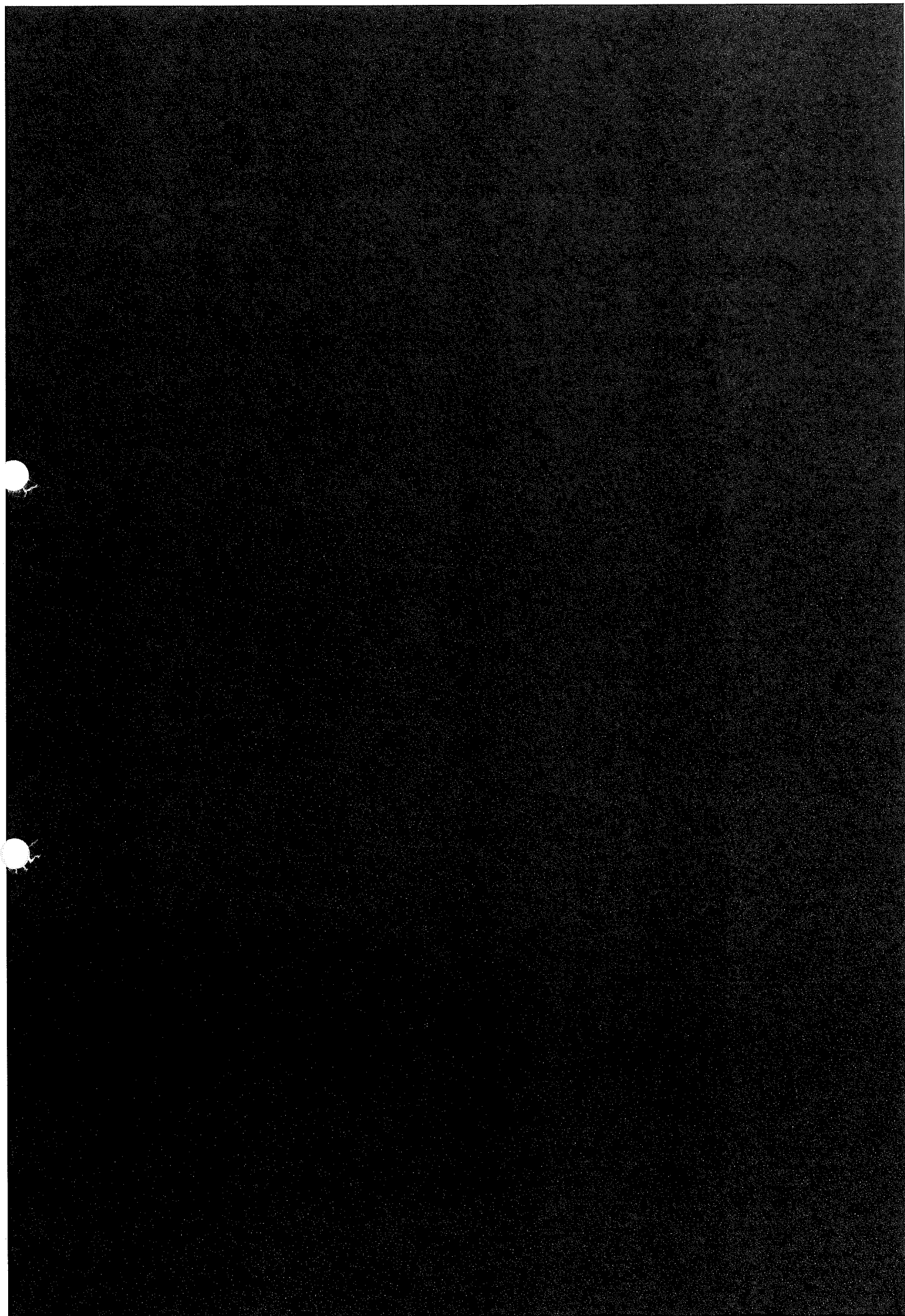
What we heard through this workshop is being considered by the design team and will support future Planning Approvals. Further opportunities to seek input from Canberra's multicultural communities are being planned for 2024 and will continue throughout the life of the Project.

L. Project Timeline





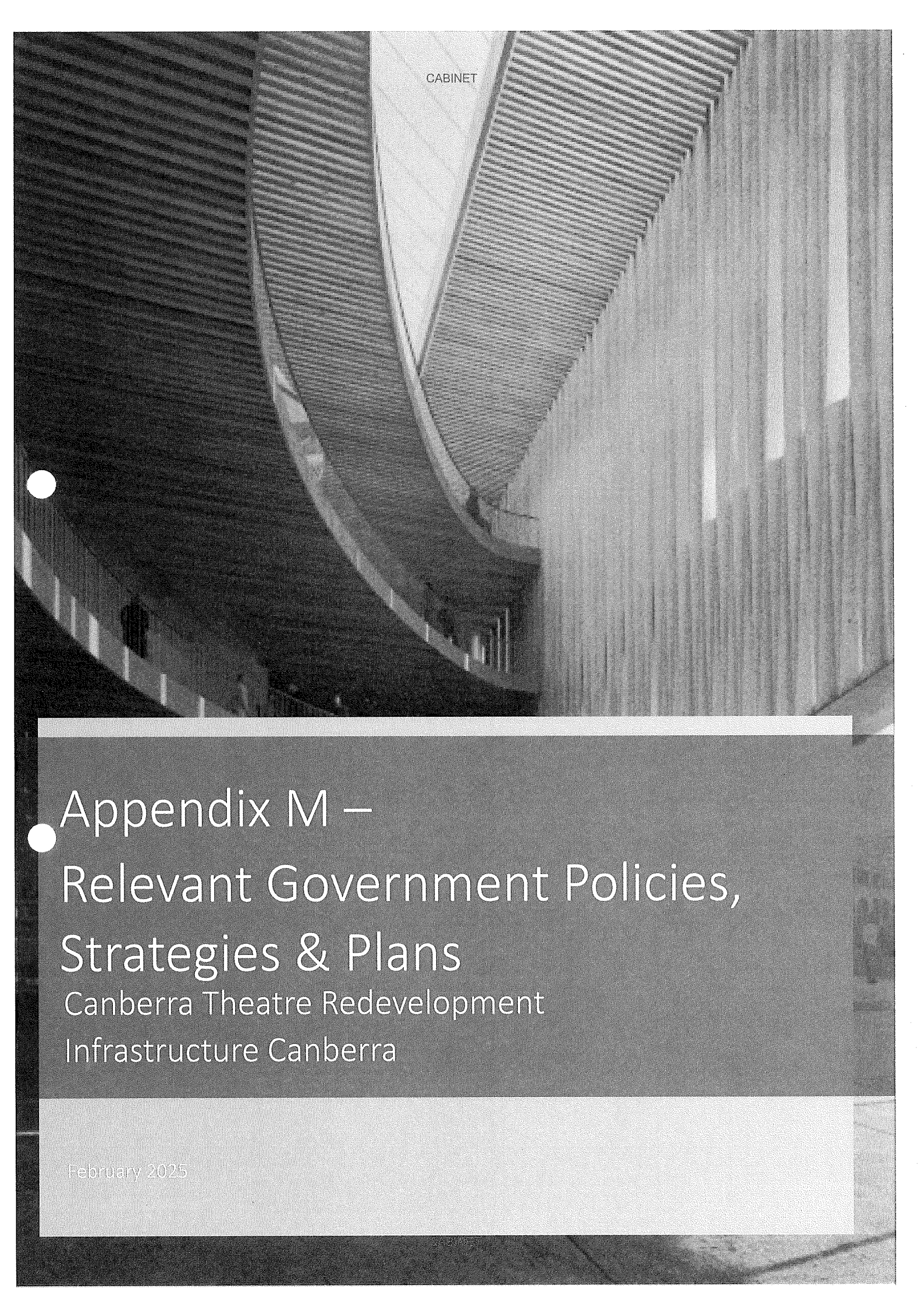




CABINET

M. Relevant Government Policies, Strategies & Plans





CABINET

Appendix M – Relevant Government Policies, Strategies & Plans

Canberra Theatre Redevelopment
Infrastructure Canberra

February 2025

Appendix M - Relevant Government Policies, Strategies and Plans

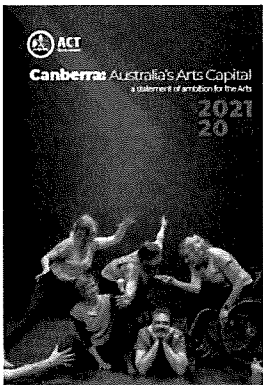
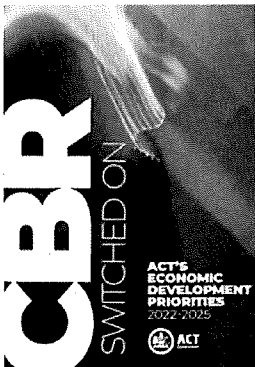
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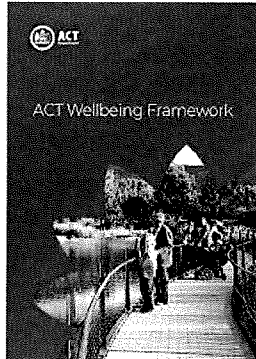
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Cabinet: Sensitive

Table 1: Key Government Vision and Policy Alignment

Policy/Priority	Details and alignment
<u>Canberra: Australia's Arts Capital - a statement of ambition for the arts 2021-26</u> 	The Project stands as a focal point for the revitalisation of Civic Square and the Canberra Civic and Cultural District (CCCD), promising to be a state-of-the-art addition to the city. Investment in the Project aligns with the ACT's ambition to be recognised as Australia's arts capital. The three strategies of Create, Develop, and Promote directly correlate with the Project. The realisation of this ambitious vision is substantiated by investment activities directed towards the upgrade of the CTC, encompassing access enhancements, site investigations, and planning for the comprehensive redevelopment of the CTC. The statement of ambition for the arts outlines the ACT Government's ambition for Canberra to be recognised as Australia's arts capital. The CTC redevelopment aligns with strategies like creating creative destinations, developing cultural assets, and encouraging local development. Investment in the CTC's upgrade supports the initiative's vision.
<u>CBR Switched On: ACT's Economic Development Priorities 2022-25 (Chief Minister's Statement of Ambition)</u> 	The mission of the ACT Government is to collaboratively engage with stakeholders throughout the community, ensuring Canberra is adequately prepared for emerging challenges and ready for opportunities arising from economic development. The redeveloped CTC aligns with these ambitions by: • Attracting and retaining talented individuals. • Opening and diversifying the local economy. • Taking a leading role in sustainability efforts. • Enhancing the delivery of infrastructure. • Embracing a digital mindset. • Cultivating a city that is open and welcoming to all. The CTC redevelopment will contribute to Canberra's already acknowledged arts and creative culture, expanding both capacity and economic growth in the ACT. The CTC redevelopment aligns with three missions – promoting wellbeing, environmental responsibility, and knowledge-based economic growth. Overall reinforcing Canberra's arts and creative culture, promoting economic growth.

Cabinet: Sensitive

ACT Wellbeing Framework

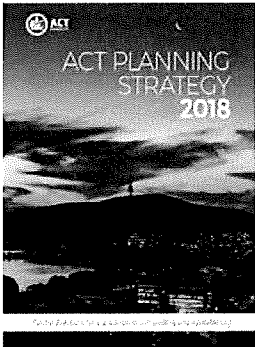
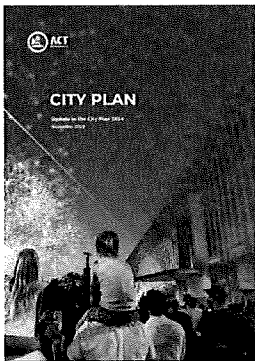
The ACT Government is committed to promoting Canberra as a liveable city, conducive to the prosperity of our entire community. The ACT Wellbeing Framework encapsulates the core values and concerns of Canberrans, while focusing on future decision-making processes.

The Project's objective is to enhance at least five key indicators within the Wellbeing Framework; Identity and Belonging, Social Connection, Economy, Education and Lifelong Learning, and Access and Connectivity. The redevelopment of the CTC aligns with the key goals outlined in the Wellbeing Framework.

The ACT Government aims to enhance Canberra's liveability by prioritising key aspects outlined in the ACT Wellbeing Framework, including Identity and Belonging, Social Connection, Economy, Education, and Access. The CTC redevelopment project is committed to improving these five indicators, contributing to the overall wellbeing and quality of life for the entire Canberra community.

Source: ACT Government policy and strategy documents and plans as available

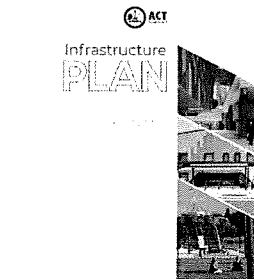
Table 2: Alignment with City Development and Infrastructure Plans

Policy/Priority	Details and alignment
<u>ACT Planning Strategy 2018</u> 	The ACT Planning Strategy aims to steer the planning and development of Canberra towards becoming "a sustainable, competitive, and equitable city that respects Canberra's unique legacy as a city in the landscape and the National Capital, while being responsive to the future and resilient to change."¹ The redevelopment of the CTC and CCCD will make Canberra a more competitive and equitable city that can offer everyone a good experience. The ACT Planning Strategy envisions Canberra as a sustainable, competitive, and equitable city. The Project aligns with this vision of fostering diversity, inclusivity, and cultural engagement through its redeveloped performing art spaces. It contributes to a liveable Canberra by enhancing the city centre, promoting economic activity, and supports sustainability and resilience through eco-friendly building practices and net-zero emissions approach.
<u>2023 City Plan Update²</u> 	The 2023 City Plan serves as a strategic framework for the prospective development of Canberra's city centre, aiming to preserve its status as the cultural and economic centre of the city, catering to the needs of the expanding population in the ACT. In alignment with the city's ambitions, the ACT aspires to enhance Canberra's reputation as an event-friendly city, actively hosting and attracting significant events with regional, national, and international patronage. The CTC redevelopment and CCCD are mentioned as projects destined to revitalise the area around Civic Square, transforming it into a vibrant art and cultural zone. The City Plan outlines Canberra's city centre development to sustain its role as a cultural and economic hub. Recognising a lack of identity, the plan responds to community demands for a vibrant, pedestrian-friendly centre. The CTC and CCCD redevelopment, highlighted in the plan, align with Action 15's objectives to strengthen arts clustering and create a lively cultural zone.

¹ ACT Planning Strategy 2018. https://www.planning.act.gov.au/data/assets/pdf_file/0007/1285972/2018-ACT-Planning-Strategy.pdf

² Released for public consultation: <https://hdp-au-prod-app-act-yoursay-files.s3.ap-southeast-2.amazonaws.com/7316/7521/6878/City Plan - Accessible 20230201.pdf>

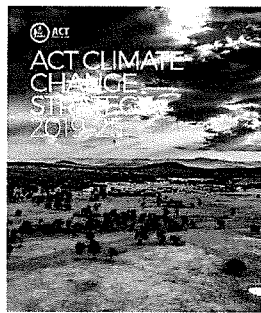
**ACT Government
Infrastructure Plan 2019**



The ACT Government Infrastructure Plan 2019 outlines the Government's blueprint for a \$14b infrastructure spend to invest in the growing needs of the Canberra community. The Plan includes a number of flagship infrastructure projects to enhance the Government's delivery of services, including the delivery of the redeveloped CTC.

The Project is included as a priority project in the plan.

**ACT Climate Change
Strategy 2019–2025**

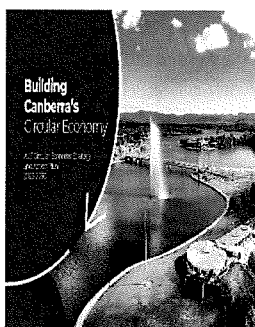


The strategy outlines the next stage of the ACT Government's climate change response and identifies actions to meet the targets and prepare for climate change. The actions have been developed with the community and stakeholders and are focused on meeting the 2025 target; building resilience to climate change impacts; ensuring that the ACT does not 'lock in' future emissions; and laying the foundations for achieving net zero emissions.

Redevelopment of Canberra Theatre presents an opportunity to incorporate best practice sustainability features and will be developed to work in alignment with the standards in section 5D Zero Emissions Government, including:

- **5:13 Ensure all newly built or newly leased Government buildings and facilities are all electric and climate wise.**

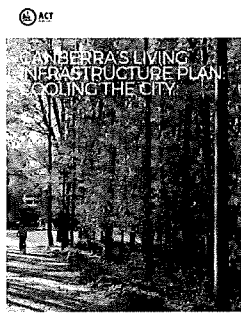
**ACT Circular Economy
Strategy and Action Plan
2023 - 2030**



The ACT Government has developed the Territory's first Circular Economy Strategy and Action Plan which sets the ACT's circular economy vision through to 2030. The development of a circular economy responds to concerns about resource scarcity, pollution of the environment and the economic limits of patterns of production and consumption. The aim of a circular economy is to keep materials in use for as long as possible, reducing the need to use natural resources.

Key aspects of the redevelopment may include sustainable material sourcing, recycling initiatives, and the incorporation of circular design principles. By adopting these strategies, the project not only aligns with the ACT's circular economy vision but also actively contributes to the broader sustainability objectives by promoting responsible resource management and minimising environmental impact. In essence, the Canberra Theatre Redevelopment Project serves as a practical embodiment of the circular economy principles outlined in the ACT Government's strategy, showcasing a commitment to sustainable development and responsible resource use.

**Canberra's Living
Infrastructure Plan –
Cooling the City 2018**



The ACT Government, through the ACT Planning Strategy 2018, has set a development target of 70% within the existing urban footprint, emphasising the need to balance urban density with green spaces. The plan ensures the city is designed and managed to value and protect natural assets, strategically using living infrastructure to reduce climate vulnerability. Recognising the risk of losing natural assets, particularly with urban changes, an Urban Forest Strategy is implemented to proactively stabilise and enhance the urban forest in response to a changing climate and city expansion.

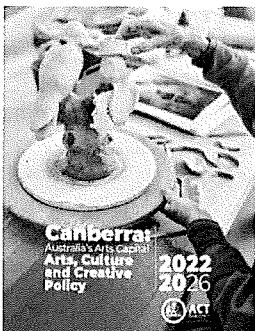
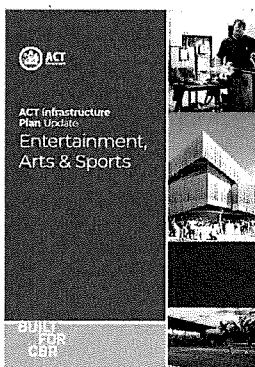
The Canberra Theatre Redevelopment Project is required to meet urban cooling targets set by the ACT Planning Strategy 2018, focusing on tree canopy coverage and permeable surfaces. With a development target of 70% within the existing urban footprint, the project aligns with the government's vision for balancing urban density with green spaces. The strategy emphasises the importance of preserving natural assets and implementing an Urban Forest Strategy to enhance the urban forest amidst climate changes and urban development. In essence, the Project contributes to a sustainable and resilient Canberra by incorporating these principles.

Source: ACT Government policy and strategy documents and plans as available

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Table 3: Alignment with Arts and Entertainment Sector Plans and Strategies

Policy/Priority	Details and alignment
<u>Canberra: Australia's Arts Capital: Arts, Culture and Creative Policy 2022-26</u> 	Canberra's arts, culture, and creative sector currently stands at the forefront of creative employment nationally, with the ACT boasting the highest cultural attendance and participation rates across Australia. The Canberra Theatre Centre Redevelopment stands as a pivotal milestone in the understanding of <i>Canberra: Australia's Arts Capital – Arts, Culture, and Creative Policy 2022–2026</i>, along with its associated Action Plan. This Project is instrumental in advancing the ACT Government's ambition for Canberra to be recognised as Australia's arts capital. The Arts, Culture, and Creative Policy 2022-2026 builds on the 2021 arts ambition, aiming for Canberra to be recognised as Australia's arts capital. The CTC redevelopment, a key initiative under this policy, supports Aboriginal and Torres Strait Islander culture, strategic partnerships, accessibility, skills development, innovation, and cultural tourism, contributing to Canberra's performing arts industry's economy and social impact.
<u>ACT Infrastructure Plan Update – Entertainment, Arts and Sports 2023</u> 	Through the update of the ACT Infrastructure Plan, the ACT Government aspires for Canberra to be acknowledged as Australia's emerging cultural, arts, and entertainment hub. The vision encompasses transforming the city into a premier destination for top-tier theatre, musicals, and concerts, offering a space where hundreds of thousands of individuals can regularly experience high-quality cultural events. Crucial to the future of the city's performing arts. The Project is identified as a priority project within the plan. The CTC redevelopment stands out as the key project propelling the ACT towards its goal of becoming a multifaceted destination in Australia. The ACT Infrastructure Plan for Entertainment, Arts, and Sports outlines the government's strategy for delivering enhanced infrastructure over the next 5 years. Addressing community demands, the plan prioritises new and diverse opportunities in arts, entertainment, and sports, with the CTC redevelopment as a key project aligning with the goal of a multifaceted location in Australia.

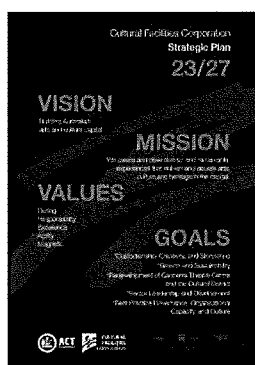
City Renewal Authority 2025 Strategic Plan (May 2022 update)



The City Renewal Authority encompasses the revitalisation of Canberra's city centre, spanning the designated City Renewal Precinct, which includes Dickson, Northbourne Avenue, Haig Park, Civic, and Acton. The redeveloped CTC recognises the prolonged development of the Cultural and Civic District (CCCD), identified as a significant renewal project and a key focus area for the Authority. The Project will deliver a world-class cultural arts complex, contributing substantially to the revitalisation of the CCCD for the city and the wider ACT community.

The City Renewal Authority's 2025 Strategic Plan delineates its vision and five strategic goals, emphasising high-quality places, precinct development, and diverse investments. The CTC redevelopment is integral to the long-term development of the CCCD, aligning with the Authority's focus. The Project aims to deliver a world-class cultural arts complex, revitalising the CCCD for the city and ACT community.

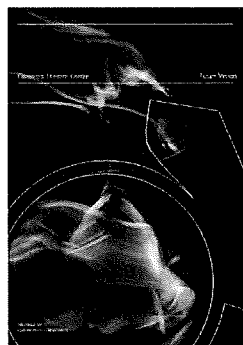
Cultural Facilities Corporation (CFC) Strategic Plan 2023-2027



Objective 3 of the CFC strategic plan outlines the renewal of the CTC and the CCCD, presenting a comprehensive vision and assuming a leadership role in overseeing the redevelopment of the CTC and CCCD. This entails the organisational development necessary to capitalise on the opportunities that these initiatives bring forth.

The CFC Strategic Plan 2023-2027 defines the CFC's role in providing cultural services to the ACT and neighbouring communities. Goal 3 focuses on the redevelopment of the CTC and CCCD. Operational priorities for the Project include adopting significant company relationships, attracting world-class artists, enhancing patron experience through programming decisions, and contributing to the growth of the ACT visitor economy.

Canberra Theatre Centre Future Vision



The CFC commissioned Claringbold Consultants to develop the Future Vision document, to inform the design principles and strategic focus areas for the redevelopment of the CTC and its future operating model.

The CTC Future Vision encompasses each aspect of the CTC's development, from spatial and functional requirements through to business model, programming, audience development and integration. The vision would result in a Centre that is:

- a destination for visitors and the community, whether during the day or at night
- integral to Canberra's identity and ambition
- a centre of creativity and connection for all generations and cultures
- accessible, diverse and vibrant on stage, on site and online.

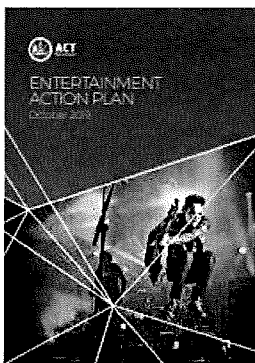
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The Project provides a key pathway to achieving the document via a comprehensive redevelopment and expansion of the existing CTC, including development of a large new theatre and associated hospitality, commercial and other performance-related facilities

The CTC Future Vision encompasses each aspect of the CTC's development, from spatial and functional requirements through to business model, programming, audience development and integration in a redeveloped CTC.

Entertainment Action Plan 2019

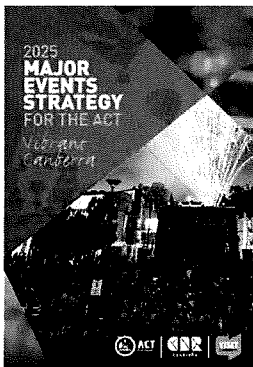


The Entertainment Action Plan serves as a progressive extension of prior initiatives, outlining the government's strategic approach to supporting the entertainment sector and fortifying the night-time economy.

The Entertainment Action Plan articulates the government's strategic stance on supporting entertainment and fortifying the night-time economy. The redeveloped CTC and CCCD will be a key contributor to this action plan, particularly when supporting local hospitality venues and other night-time economy spaces.

The Entertainment Action Plan outlines the Government's strategy for bolstering the Night-Time Economy. It focuses on planning, the economy, access, and community implementation. The Project aligns with this plan, aiming to enhance the entertainment scene and night-time economy by delivering new and improved performances, entertainment, and hospitality spaces.

2025 Major Events Strategy for the ACT



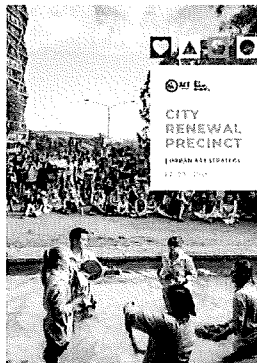
The Major Events strategy is directed towards enhancing our reputation as an event-friendly city and fostering the evolution and expansion of our collection of aspirational and distinctive major events. The 2025 Major Events Strategy for the ACT serves as the foundational framework that shapes our approach to the attraction, execution, and promotion of major events in the ACT.

The highlighted Project is poised to introduce new and enhanced performance, entertainment, and hospitality spaces, such as the redeveloped CTC and CCCD. Thereby actively contributing to the enrichment of the entertainment scene and the night-time economy.

This Strategy seeks to enhance Canberra's status as an event-friendly city by cultivating distinctive major events. Integral to the visitor economy's growth, the CTC redevelopment aligns with the Strategy, providing enhanced spaces in the CCCD for diverse major events, festivals, and advancing the city's vibrant, dynamic, and inclusive appeal.

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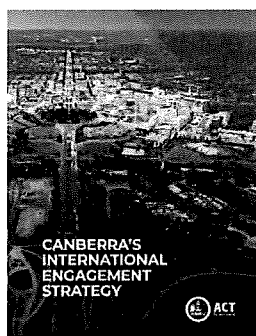
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**City Renewal Precinct
Urban Arts Strategy 2020-
25 (2020)**

The City Renewal Precinct Urban Art Strategy directs the planning, delivery, and intent of all urban art activities within the precinct from 2020 to 2025.

The City Hill holds historic significance in the civic core of the city and is laden with symbolism through its notable heritage assets. The redevelopment of the CTC as part of the Cultural and Civic District (CCCD) and City Hill Precinct is envisioned as a hub for urban arts events, contributing significantly to the ongoing evolution of Canberra's identity.

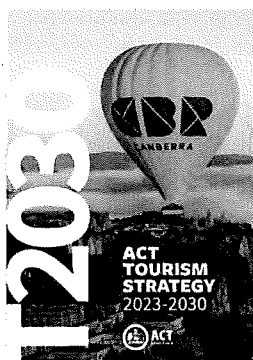
The City Renewal Precinct Urban Art Strategy guides urban art activities in the precinct until 2025. City Hill, a historical vertex in the Parliamentary Triangle, undergoes significant transformation with planned arts activities. The CTC redevelopment, part of CCCD and City Hill Precinct, will host urban arts events, contributing to Canberra's evolving identity.

**Canberra's International
Engagement Strategy 2022**

The ACT Government aims to secure recognition as one of the world's primary cities in innovation, creativity, and the arts while maintaining its status as the world's most liveable city.

The redevelopment of the Canberra Theatre Centre (CTC) is positioned to contribute significantly to the ACT's tourist and visitor economy, serving as a potential avenue for attracting foreign investment. This initiative aims to provide Canberrans with access to performances of global calibre that are presently beyond the city's hosting capabilities.

The ACT Government envisions Canberra as global innovation, creative, and arts hub by 2050 while maintaining its status as the world's most liveable city. The CTC redevelopment will boost the tourist economy, attract foreign investment, and meet the demand for world-class performances through technical upgrades and expanded capacity, benefiting the local market.

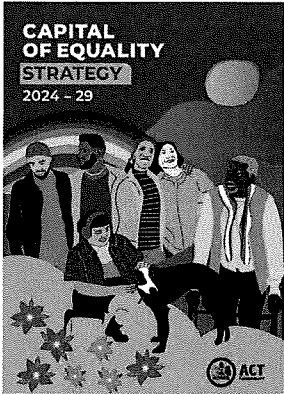
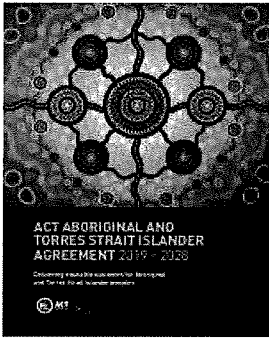
**T2030: ACT Tourism
Strategy 2023-2030**

The redeveloped Canberra Theatre will be a pivotal tourism attraction for both local and international visitors. This redevelopment aligns with the objectives outlined in the ACT Tourism Strategy, positioning the Canberra Theatre as a premier destination for visitors to Canberra. Both domestic and international tourists are anticipated to converge upon the revitalised Canberra Theatre, drawn by its local performances and vibrant arts scene, complementing the appeal of other national galleries and museums in the region.

Canberra's evolving large-scale developments, notably the redeveloped CTC redevelopment, will enhance the city's appeal as a tourist destination. The Project aligns with the ACT Tourism Strategy, positioning the CTC as a prime location for local and international visitors, offering diverse performances and contributing to the city's already cemented cultural scene.

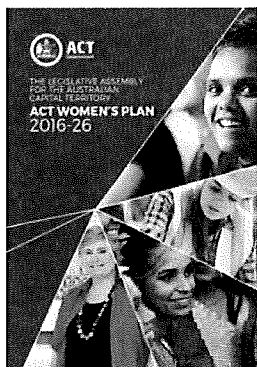
Source: ACT Government policy and strategy documents and plans as available

Table 4: Alignment with Equity and Inclusion Policies and Plans

Policy/priority	Details and Alignment
Capital of Equality Strategy 2024-29 + Action Plans 	Through the <i>Capital of Equality Strategy 2024-29</i>, Canberra will become the most LGBTIQ+ welcoming and inclusive city in Australia. The redevelopment of the CTC will actively reinforce productions and performances that both mirror but also fortify engagements within the LGBTIQ+ community. This initiative will heighten the visibility of LGBTIQ+ sector organisations and augment their service offerings. This will be achieved through the creation of secure and expansive public spaces surrounding the CTC redevelopment. The Project advances the representation of LGBTQIA+ communities in urban planning and infrastructure by promoting equity and inclusion through consultation with LGBTQIA+ communities. The Project integrates inclusive design elements, such as All-Gender bathrooms and by creating welcoming, accessible spaces for all audiences, performers, and staff. These efforts align by removing barriers and promoting respect for individuals that identify as part of the LGBTQIA+ communities, positioning the theatre as a model for diversity and inclusion in public infrastructure.
ACT Aboriginal and Torres Strait Islander Agreement 2019-2028 	The redevelopment of the CTC is committed to advancing Aboriginal and Torres Strait Islander Self-Determination, Connection to Culture, community, and Truth-Telling. This commitment is notably exemplified through active support and hosting of productions from First Nations arts organisations and the provision of opportunities for local and regional creative performances. The new performing arts centre will increase the capacity and range of performance spaces available to support and host productions from First Nations arts organisations such as the Bangarra Dance Company plus enhanced opportunities for local and regional creative performances. The ACT Government and the Aboriginal and Torres Strait Islander Elected Body aim to empower Indigenous communities in social, economic, and cultural life. The CTC redevelopment aligns with the Agreement's objective, increasing economic participation by meeting spend targets for major infrastructure investment. The new performing arts centre enhances performance spaces, supporting productions from First Nations arts organisations and promoting self-determination, cultural connection, and inclusive community values.

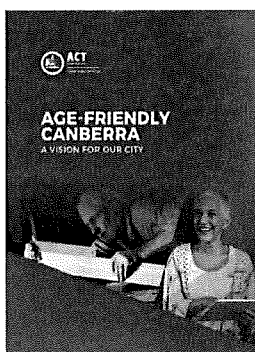
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ACT Women's Plan 2016-26

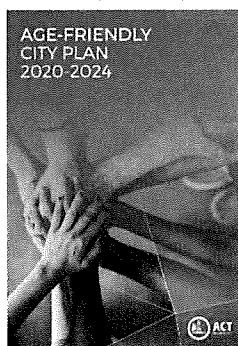
The redeveloped CTC will serve as a secure, inclusive, and conducive space for all women in the ACT, explicitly rejecting discrimination, violence, and gender inequality. The redeveloped CTC aims to promote equality and security for all women, addressing issues of discrimination comprehensively. The CTC redevelopment stands poised to embrace values that actively work towards achieving gender equality. This includes fostering an environment where women can reach their full potential, participate meaningfully, contribute to, and benefit from all that Canberra has to offer.

The ACT Women's Plan 2016-26 underscores the government's commitment to gender equality. The redeveloped CTC will provide a safe and inclusive space, rejecting discrimination and violence. As a major community project, it adopts equality and security for all women, aligning with the Plan's values of achieving gender equality and enabling women to reach their potential.

Age-Friendly Canberra – A Vision for Our City

The redevelopment of the CTC will be reflective of a city that caters to individuals of all age groups, offering opportunities across the ACT that promote healthy living for both families and the elderly. The revitalised CTC will develop an Age-Friendly scheme designed to encourage community participation from diverse age groups, with a particular focus on fostering inclusivity for our elderly community. The redeveloped CTC will embrace the four core principles of being 'involved,' 'Secure,' 'Diverse,' and 'A city for all ages.'

The CTC redevelopment aligns with the vision of recognising and enabling older Canberrans to lead active lives. It reflects a city for all ages, promoting healthy living. The Project raises an Age-Friendly scheme, encouraging community participation, and adopts the visions of being 'involved,' 'secure,' 'diverse,' and 'a city for all ages'.

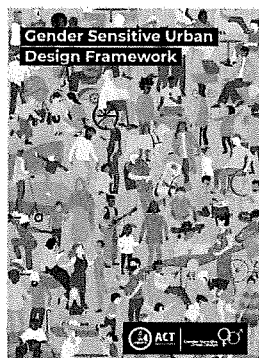
Age-Friendly City Plan 2020-2024³

The Project is composed to develop an Age-Friendly scheme designed to encourage community participation from diverse age groups, with a particular focus on fostering inclusivity for our elderly community. In adherence to this vision, the redeveloped CTC will embrace the four core principles of being 'involved,' 'Secure,' 'Diverse,' and 'A city for all ages.'

The Age-Friendly City Plan outlines how Canberra needs more suitable public infrastructure for older Canberrans and more accessibility for public spaces. The CTC redevelopment can plan towards a more age-friendly space that welcomes all ages to promote activity and wellbeing among families and the elderly.

³ A 2025-35 Age-Friendly City Plan is currently in development

Gender Sensitive Urban Design Framework

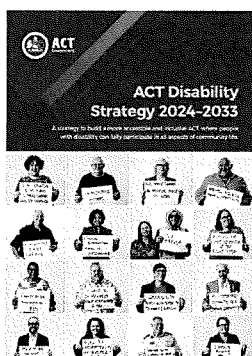


The Gender-Sensitive Urban Design (GSUD) Framework is a strategic document explaining principles aimed at achieving gender-sensitive urban environments.

The redevelopment of the CTC will leverage strategic urban design to enhance accessibility, inclusivity, and equality within its spaces and venues. Through embracing diversity, the CTC redevelopment is prepared to transform into a more secure and productive space for the broader community.

The Gender Sensitive Urban Design (GSUD) Framework and Toolkit set high benchmarks for equitable, inclusive, and safe public spaces. The CTC redevelopment aligns with this framework, using strategic urban design to enhance accessibility, inclusivity, and equality. It prioritises diversity, creating a safer and more productive space for the community through factors like safety, visibility, cleanliness, accessibility, and sociability.

ACT Disability Strategy and First Action Plan 2024-2033

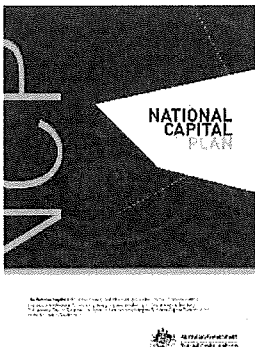
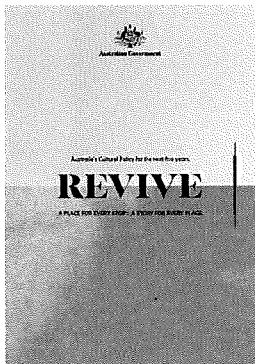


The ACT Disability Strategy is a strategy to build a more accessible and inclusive ACT, where people with disability can fully participate in all aspects of community life.

The Project promotes accessibility and inclusivity through its design and ensures that the theatre is a welcoming space for all people with disability. It incorporates universal access design principles shaped by input from the disability community to promote greater opportunities for engagement, employment, training, and performance.

Source: ACT Government policy and strategy documents and plans as available

Table 5: Alignment with Commonwealth Government Policies

Policy/priority	Details and Alignment
<u>National Capital Authority and National Capital Plan</u> 	The NCA is dedicated to promoting high-quality design that leaves a lasting impression on the public realm, engenders people-friendly streetscapes, and contributes to the development of a city that is more economically, socially, and environmentally resilient. The redevelopment of the Canberra Theatre Centre (CTC) can leverage these contributions not only to enhance the urban aesthetic of Canberra but also to cultivate a pedestrian-friendly environment. The National Capital Authority (NCA) oversees Canberra's planning and development, ensuring heritage preservation and maximising the government's investment. Historically consulted on the Project, the NCA emphasises high-quality design, people-friendly streetscapes, and city resilience. The CTC redevelopment can benefit by enhancing Canberra's urban aesthetic and promoting a pedestrian-friendly environment.
<u>National Cultural Policy: Revive - a place for every story, a story for every place</u> 	The fourth facet from the <i>National Cultural Policy</i>, labelled 'Strong Cultural Infrastructure,' is directly relevant to the Project, aligning with the Australian Government's strategic objective of offering comprehensive support to institutions that uphold national arts, culture, and heritage. The Project is established to elevate the venue into a space where narratives are shared and evolve into a site of national significance, showcasing Australia's artistic expertise. The investment in the CTC and CCCD presents an opportunity to rejuvenate both urban amenities and the potential for the advancement of artists and engagement with audiences. The Australian Government's National Cultural Policy aims to revitalise the arts post-COVID-19, emphasising a place for every story. The Project aligns with the policy's 'Strong Cultural Infrastructure' pillar, supporting national arts, culture, and heritage. By enhancing the Canberra Theatre Centre, the Project becomes a nationally significant location showcasing artistic talent and fostering urban development for artists and audiences.

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**2021 Australian
Infrastructure Plan**


Reforms to meet
Australia's future
infrastructure needs
2021 Australian Infrastructure Plan

The 2021 Australian Infrastructure Plan is a practical and actionable roadmap for infrastructure reform to deliver better infrastructure outcomes for Australian communities.

The CTC redevelopment goes hand in hand with

- vision 1; Place-based outcomes for communities – unlocking the potential of every location.
- vision 3; Industry productivity and innovation – facilitating a step change in productivity, and
- vision 8; Social infrastructure – supporting economic prosperity and quality of life.

Through these three visions, the CTC and CCCD redevelopment will enhance both Australia's and Canberra's performing arts infrastructure.

The 2021 Australian Infrastructure Plan is a practical roadmap for infrastructure reform. The CTC redevelopment aligns with the Plan, specifically visions 1, 3, and 8, focusing on place-based outcomes, industry productivity, and social infrastructure. The Project contributes to enhancing both national and local performing arts infrastructure.

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N. Benefits Realisation Plan



CABINET

Appendix N – Benefits Realisation Plan

Canberra Theatre Redevelopment
Infrastructure Canberra

February 2025



ACT
Government

Benefits Realisation Plan

Project name:	Canberra Theatre Redevelopment
Tier:	Tier One
Sponsoring Agency:	Infrastructure Canberra
Sponsoring Minister:	Minister for the Arts, Culture and the Creative Economy
Contact officer:	Jeff Hart
Benefits Manager:	Director, Canberra Theatre Centre
BRP finalisation date:	19 February 2025

This Benefits Realisation Plan (BRP) Template should be completed using the [BRP Guidelines](#).

Version control

Version	Date	Authorising Officer (name and title)
<i>Draft version 1.0</i>	<i>22/12/2023</i>	
<i>Draft version 1.1</i>	<i>18/01/2024</i>	
<i>Final version 1.2</i>	<i>02/01/2024</i>	
<i>Final version 2.0</i>	<i>19/02/2025</i>	

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1 Introduction

1.1 Purpose of this BRP

1.1.1 Purpose

For use by the Cultural Facilities Corporation (CFC), this document has two purposes:

1. To define the governance framework that will provide oversight for the benefits realisation life cycle and responsibilities for benefit realisation, measurement and reporting; and
2. To provide a plan to deliver the identified and agreed benefits and, where possible, detailed metrics, targets, baselines and timelines for the benefits to be measured.

The benefits which will be achieved from the successful implementation of the Construction Business Case is provided in the Benefits Framework presented in Table 2-1 and Table 2-2 of this document.

A Benefit Register ("Register") is contained within a separate document (Appendix A), which describes in further detail each project benefit. The Register is the key document to assist monitoring and tracking of benefit realisation as the Project progresses. This progress will be tracked through the reporting template (Appendix B).

1.1.2 Principles

The key principles underpinning benefits realisation outlined in this Plan are:

- Benefits need to be first understood as outcomes
- The benefits from the Project must be aligned to the Canberra Theatre Centre (CTC) goals
- Benefit realisation is an end-to-end process during the full lifecycle of the investment
- Benefit management is the cornerstone of a successful Business Case
- Change management delivers benefits, i.e. it is critical that change initiatives are successfully embedded in order to deliver the benefits
- Benefits are not automatic, therefore, in addition to regular project management, delivery of desired benefits requires active monitoring of project progress and the outcomes and benefits to be realised
- Benefits are dynamic; they need to be regularly reviewed and updated
- Benefits can be both financial and non-financial, i.e. cashable and non-cashable
- Intermediate outcomes are needed to realise benefits (and are just as important)
- Benefits must be measurable
- CTC needs to own the benefits
- The total number of benefits has to be a sensible, manageable number
- Benefit management needs to be linked to Project management
- Benefit realisation needs to be integrated with other relevant management frameworks, such as change management
- Realised benefits need to be communicated.

1.2 Project overview and context

1.2.1 Project overview

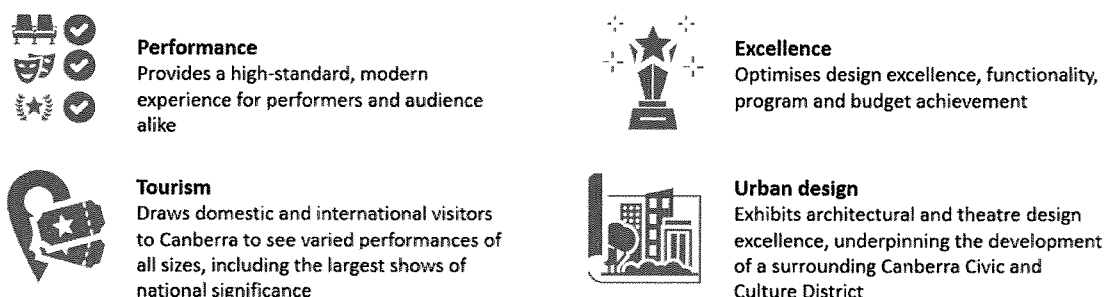
The primary purpose of this Project is to expand and transform the CTC to deliver a theatre centre of national and international significance that supports Canberra's ambition to be recognised as Australia's arts capital. The Project will deliver improvements to the existing facilities as well as a new Lyric Theatre to meet the capacity and capability needs of audiences and performers alike. The CTC redevelopment is the cornerstone of the Canberra Civic and Cultural District (CCCD) that will activate the underutilised area of Civic, provide night-time economy opportunities and create a destination for Canberra region residents, tourists, local performers and arts workers.

Doubling the capacity of the CTC with modern capabilities to host major national and international touring productions at the heart of the CCCD will deliver a connected public space with the capabilities to tell stories from the national capital.

1.2.2 Project objectives

The core vision for the Project is to deliver a theatre centre of national and international significance, that supports Canberra's strategic ambition to be Australia's arts capital. Figure 1-1 identifies the key objectives of the Project.

Figure 1-1 Canberra Theatre Redevelopment Project Objectives



1.2.3 Key document

The key document for underpinning this BRP is the Canberra Theatre Redevelopment – Construction Business Case.

1.3 Key stakeholders

Major Projects Canberra (iCBR) is the directorate responsible for overseeing the delivery of the Project. They are supported by a number of advisors including Deloitte who is the Project's commercial advisor. Following a robust stakeholder engagement process, Deloitte and iCBR developed a set of benefits that align with the Project Objectives (Figure 1-1) and are linked to strategic outcomes. A full list of key stakeholders has been provided in Table 1-1. Please see Chapter 12 of the Construction Business Case for the full Stakeholder Engagement Plan.

Table 1-1 Key Project Stakeholders

Stakeholder	Description
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Sponsoring Agency	• ICBR is the sponsoring agency responsible for overseeing the delivery of the Project.
Key Agencies	• The Minister for the Arts, Culture and the Creative Economy is the Minister responsible for the Project and reports to Cabinet and the Chief Minister. • Cabinet is the peak decision-making body for the Project and is the group accountable for the 'investment / funding' decisions of the Project. • CFC is the facility owner once the Project is delivered and enters operations, responsible for cultural facilities in the ACT including the CTC, Canberra Museum and Gallery (CMAG) and Historic Places. • CTC is responsible for the planning, management and operations of the CTC. • City Renewal Authority (CRA) will work in close collaboration with the CFC on the vision, direction and implementation of the CCCD which includes the CTC. • artsACT, within Chief Minister, Treasury and Economic Development Directorate (CMTEDD) is responsible for the policy and strategy alignment of the arts in the ACT. • Transport Canberra and City Services (TCCS) will play a key role in ensuring the consideration of broader road network and traffic impacts across Canberra and manages Civic Square. • Treasury, within CMTEDD will provide strategic advice and support across the ACT Public Service on policy, financial and economic matters, service delivery and Whole of Government Issues. • Environment Planning and Sustainable Development Directorate (EPSDD) is responsible for heritage, conservation research, nature conservation policy, catchment management and water policy, environment protection policy, developing and implementing strategies to mitigate and adapt to climate change as well as increasing climate change resilience.
Identified Stakeholders	• A number of stakeholders have been engaged during the duration of the planning and design phase of the Project. These include: ○ Media outlets ○ Architectural industry ○ Donors and philanthropists ○ Federal Government agencies ○ Canberra community ○ CTC patrons ○ Knowledge institutions ○ Heritage groups

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	○ Aboriginal and Torres Strait Islanders ○ Multicultural community ○ Disability sector ○ LGBTQIA+ community ○ Local performing arts/entertainment sector ○ Near neighbours/businesses ○ Reference groups ○ Interstate/international performing arts community (including current and potential venue hirers/major venues) ○ ACT Government ○ National Capital Authority (NCA)
Future Stakeholders	● iCBR will continue to engage with Project stakeholders on an ongoing basis to minimise the risk of delays due to stakeholder objections and issues which are discovered too late.

2 Identified benefits and economic costs

2.1 Project benefits and economic costs

2.1.1 Project benefits

Realisation of benefits will be a critical focus for the Project. A total of 19 benefits have been identified, which includes 8 quantitative and 11 qualitative benefits. These benefits will be measured and monitored as appropriate throughout project delivery and post-implementation. The 8 quantitative benefits have been outlined in Table 2-1. Please view the Benefits Register in Appendix A for more detail.

Table 2-1 Key quantifiable benefits

#	Quantifiable benefits	Description
B1	Increased revenue from new and expanded theatre operations	The additional revenue CTC will generate from an uplift in performances and supporting activities held at the CTC.
B2	Increased philanthropy from increased recognition	Greater recognition and awareness of the CTC after it is redeveloped may encourage an increase in the amount of cash and in-kind donations it receives.
B3	Residual value of improved assets	The remaining capital value of terminal value of the net benefit at the end of the evaluation period (i.e. net benefits gained from this point through to the end of the useful life of the theatre).
B4	Visiting events expenditure benefits	The increase in productivity from the automation of manually intensive tasks for bump-in bump-out activities.
B5	Visitation expenditure benefits	The benefits to the ACT economy resulting from the additional spend by event organisers (quantified in terms of producer surplus and labour surplus).
B6	Retained expenditure benefits	The benefits to the ACT economy resulting from additional visitation to the ACT to attend performances and associated spend (quantified in terms of producer surplus and labour surplus).
B7	Consumer surplus – use value	The benefits to consumers that attend performances at the CTC above their current benefit.
B8	Environmental impact from sustainable construction and operational practices	The reduced cost to the environment from overall reduced carbon emissions and energy usage during construction and ongoing operations.

Table 2-2 Key qualitative benefits

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Appendix N – Benefits Realisation Plan**

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#	Qualitative benefits	Description
B9	Attractiveness and Branding of the City Centre	The Project will increase the attractiveness and 'branding' of the city centre as a cultural and commercial destination for locals and visitors (tourists) consistent with the City Renewal Authority's and VisitCanberra's strategic objectives.
B10	Enhanced reputation of ACT Government due to investment in culture and history	Investment in the CTC and improving recognition of its cultural and civic importance, will improve the reputation of the ACT Government. The international profile of the venue will also improve the ACT's reputation on a global scale.
B11	Increased staff satisfaction from improved working environment and operating efficiencies	Upgrades to the CTC will provide an improved physical work environment. This will increase staff satisfaction, boosting productivity and efficiencies.
B12	Improved educational outcomes through access to cultural events	Cultural and historical performances at the CTC can supplement educational curriculums supporting the realisation of improved education outcomes.
B13	Travel time saved for local patrons avoiding interstate travel	The Project will cause some local residents to attend the CTC instead of going interstate or overseas to see a performance. This leads to time saved for residents in the ACT who don't have to travel elsewhere, contributing to the promotion of environmental sustainability.
B14	Consumer surplus – social use or non-use value	The benefits to the ACT community resulting from the existence of the venue and the use by others.
B15	Improved cultural amenity	The Project will deliver improved performances spaces in the CTC, with greater capacity to attract an increased number of major theatrical productions to Canberra. This will allow a greater proportion of the ACT population to attend high quality arts and theatre events.
B16	Improved livability and wellbeing	Recognising the important role of the arts in improving Canberra's attractiveness as a place to live and work, as Canberra's population continues to grow there is a need to continually invest in its arts and cultural infrastructure if it is to maintain its status as a highly liveable city.
B17	Improved community benefits	Arts and cultural infrastructure has been shown to support community benefits and amenities in other sectors of the economy such as transport, health, education, tourism and service industries. For example, a strong arts sector supports the health of a community by providing access to recreational activities, provides education and learning

Canberra Theatre Redevelopment – Construction Business Case
Appendix N – Benefits Realisation Plan

		opportunities, and can have access benefits through transportation planning when located in central city centres.
B18	Enhanced pride and community connection	Strong arts and cultural offerings have been shown to contribute to greater pride and community connection.
B19	Aboriginal and Torres Strait Islander Arts and Cultural Benefits	Arts and cultural infrastructure plays a key role in the social and economic empowerment of Aboriginal and Torres Strait Islander peoples. Artistic activities are a core feature of our Aboriginal and Torres Strait Islander communities, and participation in arts and cultural activities support cultural identify, economic empowerment, community connectedness and wellbeing.

Additionally, the Investment Logic Map (ILM) completed for the Project identified a number of key performance indicators (KPI)s as outlined below:

Table 2-3 Investment Logic Map key performance indicators

#	Qualitative benefits	Description
K1.1	Increase in the number and diversity of genres in live performances	Increase in the number and diversity of live performances was identified as a key performance measure as it links to Government's objectives of improving public access to a diverse range of performing arts, enabling diverse members of the community to access and participate in arts and culture and support and supporting a variety of artistic expression in the city, as well as the utilisation of the CTC's venues as a reflection of return on Government investment in the Project.
K1.2	Increase in total attendance	Increase in total attendance was identified as a key performance measure as it directly reflects the economic viability and commercial success of performing arts in the CCCD as delivered and measured through the CTC and aligns with the ACT Government's ambition for Canberra to be recognised as Australia's arts capital.
K2.1	Increase the contribution of the live performance sector to the ACT's economy	Increasing the contribution of the live performance sector to the ACT's economy was selected as a KPI as it aligns with Government's goals of facilitating increased economic growth, job opportunities and cultural enrichment for the community through the performing arts. It measures success in achieving these goals through local performance development and the economic contribution of non-local visitors. The contribution of arts to the economic, cultural and societal value of the ACT is a

		key component of the <i>Canberra: Australia's Arts Capital – a statement of ambition for the arts</i> .
K2.2	Increase activation of the District	Increasing activation of the CCCD was selected as a KPI as it reflects the Project solution's success in attracting and engaging the community, fostering cultural vibrancy and promoting economic vitality in the district as measured through increased footfall of patrons to CFC facilities within the CCCD and expenditure at CTC ancillary facilities.
K3.1	Increase in audience reach	Increase in audience reach was identified as a KPI as it indicates the proposed solution's effectiveness in diversifying and expanding the CTC's audience base as the primary centre for performing arts in Canberra, fostering inclusivity, and ensuring that a broader cross-section of the community can access and benefit from quality live performances. It is measured through the venue utilisation rate and the annual visitors to the CTC.
K3.2	Increase in audience satisfaction	Increasing audience satisfaction was identified as a KPI as it measures the satisfaction with the CTC's live performance offering, ensuring that the audiences derive the highest level of enjoyment and engagement from the theatre's offerings.

2.2 Baseline and target measures

For each of the quantifiable benefits and ILM KPIs identified above in Table 2-1 and Table 2-3, associated baseline and target measures were determined which will be used to measure the extent to which the Project is able to achieve these benefits. These are included in Table 2-5.

Table 2-4 Quantitative benefits baseline and target measures (incremental to the Base Case, \$m, real FY25, discounted))

#	Benefit / Cost	Baseline (FY25)	Target (FY34)
B1	Increased revenue from new and expanded theatre operations	12.9	33.1
B2	Increased philanthropy from increased recognition	0.0	5.0
B3	Residual value of improved assets	N/A ¹	N/A
B4	Visiting events expenditure benefits	N/A	0.5
B5	Visitation expenditure benefits	N/A	1.9
B6	Retained expenditure benefits	N/A	4.3
B7	Consumer Surplus – use value	N/A	9.1

¹ No baseline or target for residual value given the baseline assumes no capital investment and the benefit would only be realised at the end of the appraisal period in FY59.

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B8	Environmental impact from sustainable construction and operational practices	N/A	0.2
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Source: iCBR (2025)

Table 2-5 ILM KPI baseline and target measures (incremental to the Base Case, \$m, real FY25, discounted)

#	Benefit / Cost	#	Measure	Baseline (FY25)	Target (FY34)
K1.1	Increase in the number and diversity of genres in live performances	K1.1.1	Number of annual performances	425	802
K1.2	Increase in total attendance	K1.2.1	Total attendance	233,510	648,033
K2.1	Increase the contribution of the live performance sector to the ACT's economy	K2.1.1	Total annual locally created original performance works hosted at CTC	23	30
		K2.1.2	Total annual number of non-local visitors	37,088	141,800
K2.2	Increase activation of the District	K2.2.1	Total visitors/patrons to CFC facilities within CCCD	339,243	598,269
		K2.2.2	Total visitor expenditure at CTC ancillary facilities (e.g. F&B)	\$1.1 million	\$7.9 million
K3.1	Increase in audience reach	K3.1.1	Average venue utilisation rate	63%	70%
		K3.1.2	Total annual visitors to CTC	248,675	492,019
K3.2	Increase in audience satisfaction	K3.2.1	% of audience very satisfied	70%	80%

Source: iCBR (2025)

It is important to note that some benefits listed above do not have a defined baseline as the economic analysis undertaken for the business case commenced, as an incremental approach to the base case. For these benefits, baselines have been labelled as 'N/A' and the target value outlined in FY34 is the relative increase from the FY25 baseline.

3 Benefits realisation reporting

3.1 Process for reporting

3.1.1 Required data

The data required to measure each benefit and economic cost has been outlined below

Table 3-1 Information required to measure benefits and economic costs

#	Benefit / Cost	Data Required	Quantification Methodology	Data Source
B1	Increased revenue from uplift in performances	Total annual revenue	Refer to revenue and operations analysis in Appendix J of the Business Case.	CFC and CTC annual financial statements
B2	Increased cash and in-kind donations from increased recognition	Total annual cash and in-kind donations	Refer to revenue and operations analysis in Appendix J of the Business Case.	CFC and CTC annual financial statements
B3	Residual value of improved assets	- Useful life of the CTC - Forward projections of benefits beyond evaluation period	Residual value at end of appraisal period post-depreciation.	CFC and CTC annual financial statements
B4	Visiting events expenditure benefits	- Average weekly expenditure for visiting performing arts organisations. - Increase in number of visiting performance arts companies relative to base case	- Expenditure is quantified using DAE RIOM (Regional Input-Output Model) first-round breakdown into producer and labour surplus for relevant industries which receive expenditure. - More detail on the breakdown of expenditure to producer and consumer surplus is provided in Appendix J (Appendix B) of the Business Case.	Industry survey
B5	Visitation expenditure benefits	- Average spend per visitor (informed through visitor survey) - Demand projections for interstate/international visitors above the base case - Average importance of the CTC in decision to travel to the ACT.	- Expenditure is quantified using DAE RIOM (Regional Input-Output Model) first-round breakdown into producer and labour surplus for relevant industries which receive expenditure. - More detail on the breakdown of expenditure to producer and consumer	Visitor survey

			surplus is provided in Appendix B of the Business Case.	
B6	Retained expenditure benefits	- Demand projections - Share or local attendances replacing a trip outside of the ACT. - Average local attendance related spend (including ticket prices)	- Expenditure is quantified using DAE RIOM (Regional Input-Output Model) first-round breakdown into producer and labour surplus for relevant industries which receive expenditure. <i>More detail on the breakdown of expenditure to producer and consumer surplus is provided in Appendix J (Appendix B).</i>	Community survey
B7	Consumer surplus – use value	- Demand projections - Ticket price for attending an event at the CTC. - Willingness to pay for attendance	- Event attendance projections * (WTP uplift for attending an event minus the actual price paid for attending the event) <i>More detail on the WTP survey is provided in Appendix J (Appendix A) of the Business Case.</i>	Community survey
C1	Environmental impact from sustainable construction and operational practices	- Current annual carbon emissions and energy usage - Total carbon emissions for Base Case, Option 1 and Option 2 construction period - Annual energy usage for Base Case, Option 1 and Option 2.	(Carbon emissions (construction + operations) – carbon emissions (current state)) * carbon price per tonne	- CTC utilities bills - National Energy Market
K1.1.1	Increase in the number and diversity of live performances	Number of annual performances	No further calculation methodology apart from data collection	CTC performance calendar

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K1.2.1	Increase in total attendance	Total attendance	No further calculation methodology apart from data collection	CTC programming data
K2.1.1	Increase the contribution of the live performance sector to the ACT's economy	Total annual locally created original performance works hosted at CTC	No further calculation methodology apart from data collection	CTC performance calendar
K2.1.2		Total annual number of non-local visitors	No further calculation methodology apart from data collection	- Visitor survey - Postcode analysis
K2.2.1	Increase activation of the District	Total visitors/patrons to CFC facilities within CCCD	No further calculation methodology apart from data collection	CFC annual report
K2.2.2		Total visitor expenditure at CTC ancillary facilities (e.g. F&B)	No further calculation methodology apart from data collection	CFC and CTC financial statements
K3.1.1	Increase in audience reach	Average venue utilisation rate	No further calculation methodology apart from data collection	CTC performance calendar
K3.1.2		Total annual visitors to CTC	No further calculation methodology apart from data collection	CTC programming data
K3.2.1	Increase in audience satisfaction	% of audience very satisfied	No further calculation methodology apart from data collection	Visitor survey

3.1.2 Benefits realisation management process

The process for benefits realisation has been divided into three phases and can be found below in Figure 3-1.

Figure 3-1 Benefits realisation process



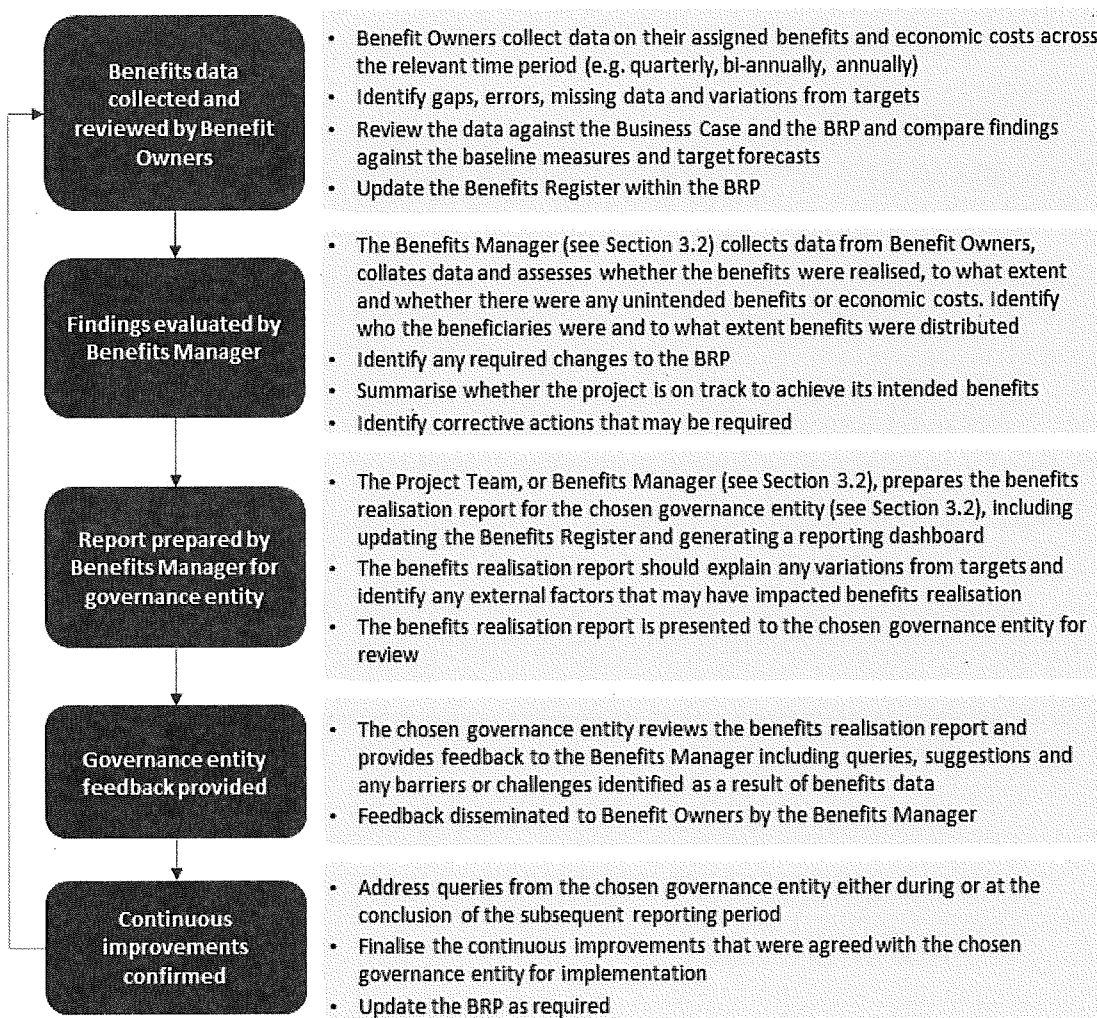
Source: ACT Government, Benefits realisation approach

Each of the three phases are described below:

1. **Identify:** Define project success, identify benefits and economic costs and ways to measure them and identify business changes and strategic enablers.
2. **Plan:** Develop the benefits register, outline the process and requirements for reporting benefits and economic costs, establish governance and funding arrangements, document risks, business changes and/or strategic enablers and assumptions, and finalise, review and agree BRP.
3. **Report:** Undertake ongoing benefit realisation assessment and reporting, assess benefits realisation, update BRP, and implement continuous improvements to the benefits realisation process.

This process will be refined as the Project progresses. Phase 3 will allow the Benefits Manager to identify whether the project achieved its intended benefits during delivery operations and to monitor the extent to which the project resulted in economic costs. The Benefits Manager will follow the following benefits reporting process outlined in Figure 3-2.

Figure 3-2 Indicative benefits reporting process undertaken in each period



Source: ACT Government, Benefits realisation approach

Every update of the Benefits Register should compare actual benefits and economic costs against realised benefits and economic costs and highlight any external factors. This will inform the Benefit Manager whether any corrective actions need to be taken.

3.2 Timeframe and milestones

The benefits will be measured and reported based on data sourced from key internal stakeholders at CFC, including CTC on a biannual basis.

The tracking and reporting will be the responsibility of the Project Manager, with ultimate accountability sitting with the Project Sponsor.

4 Benefits management

4.1 Governance structure

For benefit realisation to be successful there must be well-defined governance structures, processes and responsibilities in place to ensure that benefits will be managed through the whole life cycle of investment.

The benefit realisation governance framework must be developed with consideration given to the scale of the investment (in terms of both costs and potential benefits), as well as the capability of the Sponsoring Agency to effectively manage the benefit realisation process.

Table 4-1 outlines the roles involved in Benefit Realisation Management and their level of participation in each activity. It identifies the resources that are:

- Responsible (R) for achieving the desired result of the activity
- Accountable (A) for the result of the activity
- Consulted (C) in order to agree the desired result for the activity; and
- Informed (I) of progress and/or the outcome of the activity.

This 'RACI' is a guide to defining Benefit Realisation Management during the understanding, plan, manage and report, and evaluate phases.

Table 4-1 RACI for Key Benefit Realisation Activities

Benefit Realisation Phase	High level activity / step	Project Sponsor	Project Manager	Benefits Owner	Benefit Realisation Manager
Understand	Obtain business context of benefits	A	R	R	C
	Develop a benefits realisation strategy	A	C	C	R
	Identify key stakeholders	A	R	R	C
	Identify and agree the outcomes / benefits with key stakeholders	A	R	C	I
	Organise benefits discovery workshops with key stakeholders	A	C	C	R
	Establish benefits realisation register and identify benefit owners	A	C	C	R
Plan	Establish Benefits Realisation Governance	A	C	C	R
	Develop a detailed Benefits Realisation Plan	I	C	C	R
	Confirm benefit ownership	A	R	C	R
	Develop Benefit Profiles	A	I	I	R
	Refine and update the Benefits Realisation Register	A	I	I	R
	Prioritise Benefits to enable focus on the delivery of high-end benefits	C	C	I	R
	Inform the Business Case	C	C	I	R
	Update Benefits Realisation Register	A	C	C	R
	Agree final targets with benefit owners	A	R	C	R
	Update the benefits deliverables	I	I	I	R
Manage and Report	Review progress against business case / benefits realisation register	A	I	I	R
	Establish a benefits tracking regime and mechanisms outlined in the Benefit Realisation Plan	A	I	I	R

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Evaluate	Analyse the benefits	A	C	R	R
	Hold benefits evaluation meetings with key stakeholders	A	C	C	R
	Conduct post-implementation review to inform corrective action	A	I	I	R
	Capture lessons learnt to inform continuous improvement	A	R	C	C
	Report the results	I	I	I	R
	Ensure corrective actions are implemented	A	C	R	C
	Handover benefits reporting and measurements to BAU team	A	C	R	C

4.2 Roles and responsibilities

Table 4-2 outlines the key roles in relation to Benefit Realisation Management.

Table 4-2 Governance – Roles and Responsibilities

Position	Responsibilities
Benefit Realisation Manager	- Owns the Benefit Realisation Guidelines and toolkit; - Supports key stakeholders with the adaptation and implementation of the benefits realisation toolkit to align with their operating environment; - Provides objective challenge of benefits, dependencies, measures, targets and the project's approach to benefits realisation; - Ensures CTC CBP aligns with the Business Case; - Produces a sector-wide Benefits Realisation Register (if applicable); - Periodically reports on benefits realisation status; and - Escalates any issues relating to Benefit Realisation Management to the relevant governing body.
Project Sponsor / Deputy Secretary	- Owns the CTR Construction Business Case - Owns the Benefits Realisation Plan and is responsible for its adjustment, improvement and enforcement; - Leads benefit reviews involving relevant stakeholders, business managers, and possibly internal audit; - Approves, along with the Sponsoring Group, all benefits claimed by the project and described in the benefit profiles; - Assigns responsibility for achieving the planned project benefits; and - Ensures links are maintained with other projects/programs to maximise benefits opportunities.
Benefit Owner	- Accept responsibility for realising assigned benefits; - Identify and map benefits with the Benefits Realisation Manager; - Identifies how the benefits are distributed between the stakeholders; - Identify suitable benefit measures and targets with the Benefits Realisation Manager; - Approve the Benefit Profiles; - Measure and monitor the progress of realising the benefit ensuring the Benefit Register is kept up to date; - Encourage workplace behaviour to support benefit realisation and the identification of additional benefits; and - Ensure the financial budget planning includes the expected outcomes of the realisation of each benefit.
Project Manager	- Deliver the initiatives which enable the realisation of the Benefit Realisation Plan on behalf of the Project Sponsor with the relevant stakeholders; and - Ensure any follow-up or corrective actions are taken to maximise benefits opportunities.

4.3 Funding arrangements

A consolidated funding arrangement will be developed to ensure that benefits identified in the construction business case and operating model business case are monitored in an integrated approach. It is anticipated that the additional resourcing required to monitor the Project's benefit realisation will be completed by

The benefits realisation register will be funded by CFC. However, a separate operating model business case is being developed for CTC and CFC. As such, both BRP's will be consolidated to ensure an integrated approach.

5 Risks, business changes and/or strategic enablers, dependencies and assumptions

5.1 Key risks and mitigating strategies

Table 5-1 outlines the key risks in relation to Benefit Realisation Management and their proposed mitigations and risk owners. The risk assessment schedule may be updated after roll-out of Project.

Table 5-1 Risks to benefit realisation management

Risk	Mitigation	Owner
Benefits are not optimised due to lack of benefits focus during design stages	Identify the sought outcomes / benefits prior to the enablers / business changes required to realise the benefits.	Benefit Realisation Manager
Target benefit measures are unrealistic	Determine the baseline measure prior to determining the target measure.	Benefit Realisation Manager
Baseline indicators are replaced in the future by new indicators which are not readily comparable to the baseline	Identify and track proxy indicators alongside the main baseline indicator.	Benefit Realisation Manager
Business change projects do not get the same focus and attention as enabler projects	Ensure messaging in relation to business changes is linked to the expected benefits the change will deliver.	Project Sponsor
The focus of benefit realisation is not maintained throughout the project lifecycle	- Implement a stage gate review process which includes benefit related deliverables and acceptance criteria for each stage gate; - Produce periodic project status reports which focus on tracking 'actual' benefits against those identified in original business case; - Benefits Management should be a standing agenda item at each project control group meeting / board meeting; and - Clearly defined benefits governance structure.	Project Sponsor
The benefit realised cannot be tracked back to original business case	Baseline the benefits at key milestones and ensure that any changes are subject to formal change control process.	Project Sponsor
Benefit owners lose focus on benefit realisation	- Define Benefit Owners and their accountabilities; and - Establish a performance management system which is clearly linked to realising benefits.	Project Sponsor

5.2 Business changes and/or strategic enablers

Any business changes or strategic enablers will be informed by the CFC Operational Business Case. As such, Table 5-2 and Table 5-3 have been purposely left partially completed and will be updated at a later point of time when the CFC Operational Business Case is finalised.

Table 5-2 Required business changes

No.	Business change	Description	Benefits affected	Responsible Agency	Plan for delivering the change	Timeframe to complete	Current status
1	Capital funding request	The Construction Business Case is based on approval and funding being provided by June-25.	All	iCBR	The Construction Business Case is currently being developed and will be submitted in time for the June-25 budget.	Jun-25	<i>In progress</i>

Table 5-3 Required strategic enablers

No.	Strategic enabler	Description	Benefits affected	Responsible Agency	Plan for delivering the change	Timeframe to complete	Current status

5.3 Synergies and dependencies

As aforementioned, a separate operating model business case is being developed for CFC, including CTC. As such, both BRP's will be consolidated to ensure an integrated approach.

5.4 Assumptions

The general assumptions underlying that were used during the preparation of the BRP are provided in Table 5-4.

Table 5-4 Assumptions

Assumption	Description
General Model	
Base Year	FY25 (all figures are in real terms as at FY25).
Capital Funding Request	2025-26 Budget
Construction Completion	FY30
Availability of Data	This BRP assumes that all data is able to be readily obtained.

6 Appendix A – Final Benefits Register

Table A-1: Benefits Register

No.	Project benefit/ economic cost	Data Required	Quantification Methodology	Business changes / strategic enablers required	Baseline year	Baseline measure (FY25) (\$real FY25 millions)	Benefit target (FY34) (\$real FY25 millions)	Reporting start date	Update frequency	Reporting end date	Benefit Owner
B1	Increased revenue from new and expanded theatre operations	Refer to revenue and operations analysis in Appendix J of the Business Case.	Refer to revenue and operations analysis in Appendix J of the Business Case.	Capital funding approval	FY25	12.9	33.1	Once construction completes (~FY30)	Biannually	FY34	Benefit Realisation Manager
B2	Increased philanthropy from increased recognition	Refer to revenue and operations analysis in Appendix J of the Business Case.	Refer to revenue and operations analysis in Appendix J of the Business Case.	Capital funding approval	FY25	0.0	5.0	Once construction completes (~FY30)	Biannually	FY34	Benefit Realisation Manager
B3	Residual value of improved assets	Refer to revenue and operations analysis in Appendix J of the Business Case.	To be covered as a cost reduction in casual labour hours required to complete bump in bump out activities	Capital funding approval	FY25	N/A	N/A	Once construction completes (~FY30)	Biannually	FY34	Benefit Realisation Manager
B4	Visiting events expenditure benefits	Average weekly expenditure for visiting performing arts organisations. Increase in number of visiting performance arts companies relative to base case	Expenditure is quantified using DAE RIOM (Regional Input-Output Model) first-round breakdown into producer and labour surplus for relevant industries which receive expenditure. More detail on the breakdown of expenditure to producer and consumer surplus is provided in Appendix J (Appendix B) of the Business Case.	Capital funding approval	FY25	N/A	0.5	Once construction completes (~FY30)	Biannually	FY34	Benefit Realisation Manager
B5	Visitation expenditure benefits	Average spend per visitor (informed through visitor survey). Demand projections for interstate/international visitors above the base case. Average importance of the CTC in decision to travel to the ACT.	Expenditure is quantified using DAE RIOM (Regional Input-Output Model) first-round breakdown into producer and labour surplus for relevant industries which receive expenditure. More detail on the breakdown of expenditure to producer and consumer surplus is provided in Appendix B of the Business Case.	Capital funding approval	FY25	N/A	1.9	Once construction completes (~FY30)	Biannually	FY34	Benefit Realisation Manager

No.	Project benefit/ economic cost	Data Required	Quantification Methodology	Business changes / strategic enablers required	Baseline year	Baseline measure (FY25) (\$real FY25 millions)	Benefit target (FY34) (\$real FY25 millions)	Reporting start date	Update frequency	Reporting end date	Benefit Realisation Manager
B6	Retained expenditure benefits	Demand projections Share or local attendances replacing a trip outside of the ACT. Average local attendance related spend (including ticket prices)	Expenditure is quantified using DAE RIOM (Regional Input-Output Model) first-round breakdown into producer and labour surplus for relevant industries which receive expenditure. More detail on the breakdown of expenditure to producer and consumer surplus is provided in Appendix J (Appendix B).	Capital funding approval	FY25	N/A	4.3	Once construction completes (~FY30)	Biannually	FY34	Benefit Realisation Manager
B7	Consumer surplus – use value	Demand projections Ticket price for attending an event at the CTC. Willingness to pay for attendance	Event attendance projections * (WTP uplift for attending an event minus the actual price paid for attending the event) More detail on the WTP survey is provided in Appendix J (Appendix A) of the Business Case.	Capital funding approval	FY25	N/A	9.1	Once construction completes (~FY30)	Biannually	FY34	Benefit Realisation Manager
B8	Environmental impact from sustainable construction and operational practices	Price of carbon emissions per tonne as per NSW Treasury. Carbon emissions per theatre venue (construction and operations).	Cost of carbon emissions per tonne * (carbon emissions during construction + ongoing carbon emissions)	Capital funding approval	FY25	N/A	0.2	Once construction completes (~FY30)	Biannually	FY34	Benefit Realisation Manager
K1.1.1	Increase in the number and diversity of genres in live performances	Number of annual performances	No further calculation methodology apart from data collection	Capital funding approval	FY25	425	802	Once construction completes (~FY30)	Biannually	FY34	Benefit Realisation Manager
K1.2.1	Increase in total attendance	Total attendance	No further calculation methodology apart from data collection	Capital funding approval	FY25	233,510	648,033	Once construction completes (~FY30)	Biannually	FY34	Benefit Realisation Manager
K2.1.1	Increase the contribution of the live performance sector to the ACT's economy	Total annual locally created original performance works hosted at CTC	No further calculation methodology apart from data collection	Capital funding approval	FY25	23	30	Once construction completes (~FY30)	Biannually	FY34	Benefit Realisation Manager

No.	Project benefit/ economic cost	Data Required	Quantification Methodology	Business changes / strategic enablers required	Baseline year	Baseline measure (FY25) (\$real FY25 millions)	Benefit target (FY34) (\$real FY25 millions)	Reporting start date	Update frequency	Reporting end date	Benefit Owner
K2.1.2		Total annual number of non-local visitors	No further calculation methodology apart from data collection	Capital funding approval	FY25	37,088	141,800	Once construction completes (~FY30)	Biannually	FY34	Benefit Realisation Manager
K2.2.1	Increase activation of the District	Total visitors/patrons to CFC facilities within CCCD	No further calculation methodology apart from data collection	Capital funding approval	FY25	339,243	598,269	Once construction completes (~FY30)	Biannually	FY34	Benefit Realisation Manager
K2.2.2		Total visitor expenditure at CTC ancillary facilities (e.g. F&B)	No further calculation methodology apart from data collection	Capital funding approval	FY25	\$1.1 million	\$7.9 million	Once construction completes (~FY30)	Biannually	FY34	Benefit Realisation Manager
K3.1.1	Increase in audience reach	Average venue utilisation rate	No further calculation methodology apart from data collection	Capital funding approval	FY25	63%	70%	Once construction completes (~FY30)	Biannually	FY34	Benefit Realisation Manager
K3.1.2		Total annual visitors to CTC	No further calculation methodology apart from data collection	Capital funding approval	FY25	248,675	492,019	Once construction completes (~FY30)	Biannually	FY34	Benefit Realisation Manager
K3.2.1	Increase in audience satisfaction	% of audience very satisfied	No further calculation methodology apart from data collection	Capital funding approval	FY25	70%	80%	Once construction completes (~FY30)	Biannually	FY34	Benefit Realisation Manager

7 Appendix B – Reporting template for benefits realisation

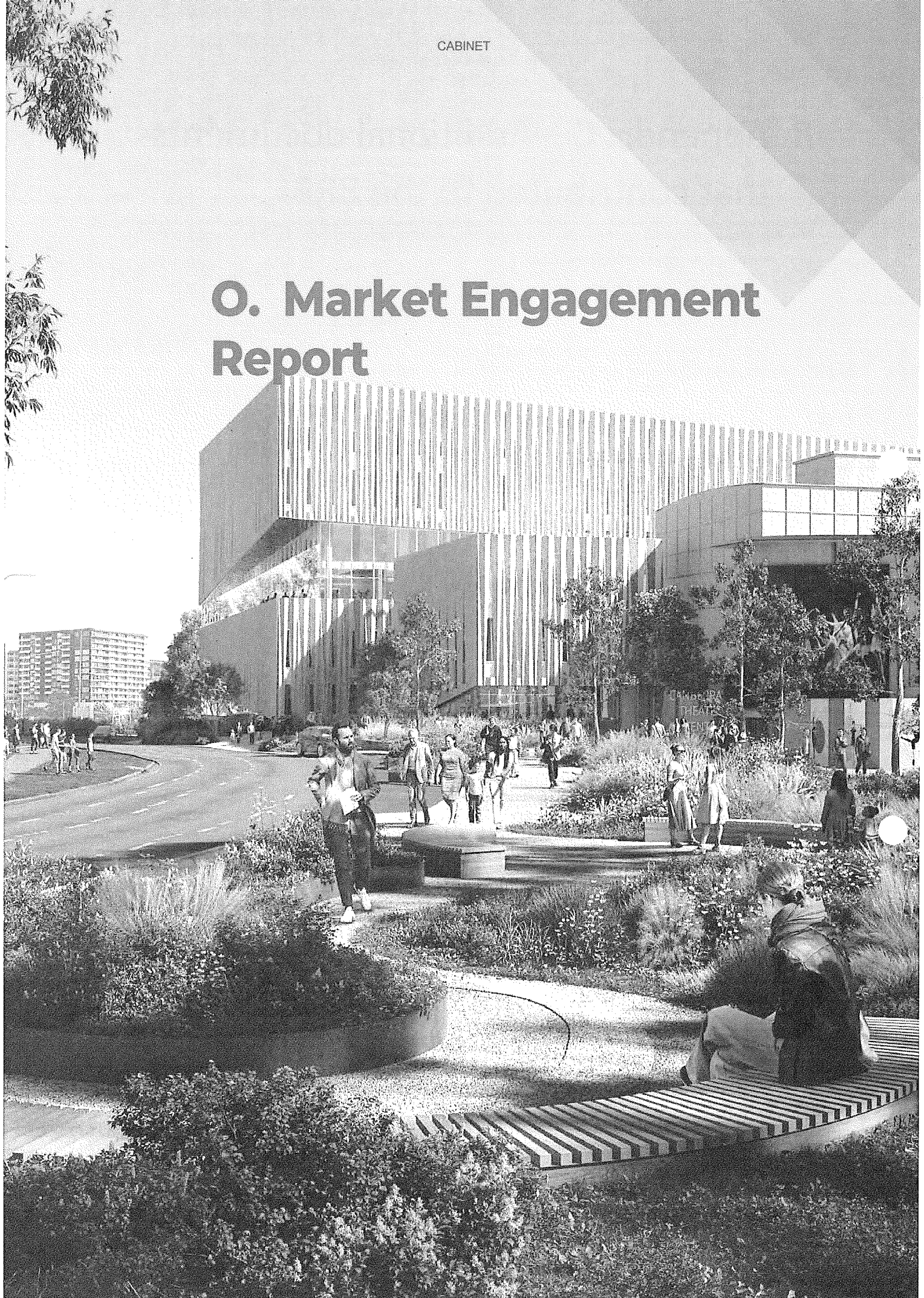
The format of the reporting template is to be discussed and agreed with the Benefits Manager.

8 Appendix C – Additional documents that contributed to the BRP

The Project Team should append any additional documents that contributed to the development of BRP, including the project's Business Case.

CABINET

O. Market Engagement Report



● Appendix O – Market Engagement Report

Canberra Theatre Redevelopment Infrastructure Canberra

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2 Introduction

This report provides key findings from the informal market engagement process undertaken for the Canberra Theatre Centre (CTC) redevelopment (the Project). The market engagement process has assisted with the development of the Construction Business Case for the Project, particularly the Delivery Model Analysis.

2.1 Market Engagement Objectives

The market engagement process sought lessons learned and input from construction contractors and advisors involved in recent performing arts centres and social infrastructure projects across Australia. Feedback on key project delivery risks and potential mitigations involving the Project were also sought in addition to procurement packaging advice, timing, and delivery model types.

The purpose of the CTC redevelopment market engagement meeting was to:

- Receive feedback lessons learned and opportunities for performing arts brownfield developments.
- Gain input on key project risks and mitigations for the Project.
- Test / validate shortlisted project delivery models.
- Understand private sector's view on the role of Government in the Project.
- Obtain an appreciation of pre-requisites for market participation.

The market engagement process **did not** seek to:

- Pre-qualify or shortlist any participants for a future procurement process.
- Obtain unnecessary intellectual property or other commercially sensitive information.
- Represent a significant imposition (time and cost) for the participants attending the meeting.

It was clarified with market participants that this information market engagement process was not part of any active or future procurement process, nor would it influence the outcomes of any future procurement processes for the Project.

2.1 Market Engagement questions

Participants were sent the following ten questions in advance of the meetings:

Themes	Questions
Challenges and Lessons Learned	1. Please comment on key project issues and mitigation strategies, topics may include: • Site location and access challenges • Interfaces between refurbished and new building elements • Government approvals • Procurement of theatre technology (who procures?). 2. Please comment on any opportunities, success factors for the above items.

	3. Please comment on any other risks, challenges or lessons learned from recent brownfield performing arts projects and working within a live theatre operations / environment.
Delivery Models	4. Please comment on your view of the appropriateness of the following delivery models for this type of project: D&C (DD&C/DOC&C), Managing Contractor. 5. Depending on the level of design completion at tender stage, please comment on your views (including possible risks) regarding working with the outputs of a Constructability Advisor who is engaged during the design phase in lieu of ECI. 6. Are there any other delivery or commercial models, or innovative approaches to service delivery that you believe would deliver better value for money or enhance the quality of services provided?
Timeframes	7. Do you consider the construction timeframe to be achievable? And in your view, is there ability (or opportunity) for a compressed construction timing? 8. In your view, what is the ideal level of design completion required at construction tender to achieve the proposed construction timeframes? To what extent would the level of design completion impact the opportunity for compressed construction timeframes?
General interest	9. What is your level of interest and capacity to tender for this Project? 10. What would be the threshold requirements affecting participation (e.g., planning approvals, role of Government, commercial structure) and key considerations for participation (e.g., key requirements, due diligence information, proposed procurement timeframe)?

2.2 Market Engagement Participants and Timeframe

Three out of four participants were able to attend: Richard Crookes, Multiplex, and Lendlease; Taylors was not available. Meetings with market participants were conducted over the course of the week commencing 11 December 2023.

The collective experience of the participants provided valuable insights and is summarized in the following report divided into four sections: lessons learned (with specific interest in brownfield performing arts centres), project delivery, project timing, and general interest in the project.

3 Summary of Findings

The following section summarises the key findings from the market engagement process across the following discussion topics:

- **Challenges and Lessons Learned** – risks and mitigations of the Project, brownfield development in live operating environments, stakeholder management.
- **Delivery Models** – feedback relating to works packaging, procurement models, innovative approaches to delivery and contractor involvement.
- **Timeframes** – timing of delivery, opportunities for compression and political considerations.
- **Other relevant feedback** – general interest in the Project and requirements for involvement.

3.1 Challenges and Lessons Learned

The interviews delved into critical project issues, mitigation strategies, and opportunities for success. Notable lessons learned were shared from recent brownfield performing arts projects including projects that involved construction within a live operating environment were shared. The lessons learned provided valuable insights for project planning.

3.1.1 Project Issues and Mitigation

The following Table summarises some of the key risks identified by participants and possible mitigations for the risks that were also identified by the participants.

Key risks	Challenges	Mitigation
Site location and access	• Constrained site with access constraints from Northbourne Avenue and London Circuit. • Concerns about availability of construction staging area. Noted the adjacent carpark (Block 23) could provide staging area, however noted the risk of high costs of renting an alternative staging area in the CBD should the adjacent car park area not be available. • Raised risk of sufficient area within constrained site to construct construction activities, for example Theatre Lane is potentially too narrow to establish the required construction crane. • Raised some concerns with order of staging starting with new build then refurb, as could presents logistical challenges once the new Lyric Theatre is open and construction	• Recommended carpark usage for logistics planning and access to the site, especially for the first stage of constructing the new Lyric Theatre. • Potential to use Theatre Lane to relieve some site access pressure, however, trades would need to be coordinated with operational deliveries as well as the land bridge may limit height available for deliveries. • Consider pre-fabrication of building elements off-site to lower disruption. • Hiring a logistics expert and a liaison officer to manage between stakeholders. • Enable just in time delivery mechanisms to minimise site staging area required.

	area would be disconnected from staging area.	
Interfaces between refurbished and new buildings	- Noted the risks of constructing in a live operating environment, but also noted there was mitigation measures they had employed on past projects that could be applied here. - Noted risks of unknown conditions in the existing buildings.	- Understanding operational plans of the theatre in advance of construction, so the critical operations of the theatre could be accommodated for in the construction programming. - Mitigations to avoid sound impact of construction would include establishing acoustic walls, sound monitoring including alerts when sound passed an acceptable level, build in quiet hours into the construction programming. - Early investment in latent condition exploration, especially hazmat and utilities.
Government approvals	Noted while there are standard government approvals, timing of these and engagement process need to be understood.	Early engagement for understanding planning approvals, transparent communication, and a clear understanding of project governance procedures are all elements important to factor into construction timing.
Procurement of theatre technology	Noted the complexity of theatre systems and technology procurement due to overseas sourcing of equipment, continually evolving technology and scarcity of specialists in Australia.	- Need to have a clear understanding technology requirement in designs to ensure compatibility of systems. - Consider options such as using a provisional sum for the theatre equipment portion of the scope.

3.1.2 Opportunities and Success Factors:

Participants shared the following opportunities and success factors based on their experience from recent projects:

Human resources

- A participant identified utilising liaison officers for stakeholder engagement as a critical success factor for the Project. Other activities such as keeping a complaints register and having dedicated PR expert for public relations were discussed as useful.
- Participants emphasised how collaborative negotiations for mutual understanding of project vision, programming constraints and early interface requirements were vital to project success.

Early intervention

- Participants expressed that early identification of site conditions through robust due diligence and site investigations where possible would provide certainty and lower risk. Participants suggested important activities such as hazmat reports, invasive geotechnical investigation and identification of utilities in brownfield projects.
- Some participants recommended identifying early procurement items with long lead time, especially with specialist theatre equipment, to be able to strike the right balance between latest technology and design incorporation.
- Participants noted the importance of prototyping, especially to get the desired outcomes related to wall systems that need to balance desired finishes and acoustic performance.

3.1.3 Lessons Learned:

Participants were asked to share any further lessons learned from recent brownfield performing arts centre projects and also experiences and success factors for working in a live operating environment. While most of the relevant items were covered off in the responses to previous questions, participants provided a few additional items for consideration, including:

Minimising disruption

- Participants noted challenges in working within a live theatre environment and emphasised the importance of early understanding of constraints due to operations, strong communication systems, coordination, early agreement on allowable construction periods and liaison officers.
- Participants noted the potential for running noise simulations prior to construction in order to understand noise tolerances.

Other items:

- Participants noted the potential challenges if the adjacent Block 40 would have construction at the same time as the Project, and noted this could be managed with having coordinated construction management plans.

3.2 Delivery Models

Market participants were asked to provide their views on the suitability of the shortlisted delivery models being considered within the Project Business Case. These models included:

- Managing Contractor (MC)
- Design and Construct (D&C), including considering both Design, Document and Construct (DD&C) and Document and Construct (DOC&C).

Market engagement participants were also asked about their views on working with the outputs of a Constructability Advisor.

3.2.1 Appropriateness of Delivery Models:

Participants generally deemed both D&C types and MC as suitable, noting it depends on the desired outcomes and objectives of iCBR and level of clarity of the Project brief. Comments on the delivery models are summarised in the table below:

	General comments	Advantages	Disadvantages
Managing Contractor	- Participants noted that MC may be better suited for project types that are bespoke or have never been built before. - Noted MC models are suited where there are still areas within the brief that still need to be explored or where defining a clear brief upfront is difficult.	- Noted preference for MC due to current market volatility. - Noted MC model might also support delivery in a complex stakeholder environment. - Noted the benefits of MC model with regards to the theatre technology items, as there is more flexibility to make decisions throughout the contract period.	- One participant noted managing contract presents risks of not having cost and time certainty. - MC contracts can be heavy on admin for both contractor and government. - Contract admin for a MC can have the risk impacting meeting desired timeframes.
Design and Construct	- Noted if the brief is easily defined then D&C is a suitable framework. - Early contractor involvement was raised as beneficial to mitigate risks associated with working on a constrained site and within a live operating environment.	Noted that depending on when the contractor is brought on board, could have the benefit of doing inspections, testing and other construction planning during the design phase to de-risk the construction phase.	Noted there are latent conditions risk in D&C contracts.

3.2.2 Constructability Advisor:

Participants were queried on their views of working with the outputs of a Constructability Advisor in lieu of ECI.

- Participants had differing views on the role of Constructability Advisors, emphasising the need for and importance of the Constructability Advisor having the right experience.

Other comments with regards to Constructability Advisors included:

- One participant noted from experience the potential for innovative ideas to be withheld from buildability stage and reserved for tendering process or construction stages.
- Participants generally emphasised the importance of holistic and formal involvement of builders in design issues earlier, as this would allow a comprehensive construction management

approach to be designed early on which considered safety, quality program and provided early opportunities for de-risking the Project.

- A participant noted that the number of ECI projects are currently in the market, being selected as a model to de-risks costs and avoids uncertainty.
- Participants noted in their experience they had seen Constructability Advisors usually engaged for earlier phases such as Schematic Design phases.

3.2.3 Innovative Approaches to Service Delivery:

Participants were asked if there were any additional delivery or commercial models, or innovative approaches to service delivery that could be considered for the Project. Responses included:

- Consider a hybrid arrangement as MC with milestones and fixing costs of elements. This allows collaborative resolution and also Government cost certainty for stages.
- Participants suggested potential to consider different models across the Project stages, such as lump sum for the new build and managing contractor for the redevelopment aspects.
- Participants suggested using a two stage GC21 contract as a way to enable early contractor involvement.
- Noted potential benefits of splitting out contracts for Stage 1 and Stage 2, to relieve pressure on potential resourcing constraints and subcontractors' availability for a larger package.
- Raised the risk of a strong pipeline of projects in the Canberra market, that could be running at competing timeframes, therefore consider engaging with subcontractors early to set up a schedule of rates and also to ensure local availability of resources to avoid paying a premium on sourcing labour outside of the local market.
- One participant noted the industry preference for a single managing team, with collaborative partnership models.
- A participant proposed the consideration of lump sum for new build and cost-plus for rebuild in Managing Contractor model to manage market volatility risks.
- Participants raised the possibility of early works packages and engaging subcontractors ahead of time as potentially useful.

3.3 Timeframes

Participants were queried on their views of the achievability of planned construction timeframes, opportunities for compressing construction timing, and the extent to which the level of design completion pre-construction could impact construction timeframes.

3.3.1 Construction Timeframe:

With regards to the appropriateness of the planned construction timeframe. Participants evaluated the proposed construction timing for Stage 1 and Stage 2 as suitable, with some small caveats regarding the requirement to understand existing condition risks early for the redevelopment aspects of the Project in case that could impact the required construction duration. Participants were asked about the potential to compress the construction duration. While most agreed there was likely time for some construction timeframe compression, further information was required.

One participant gave an example for the possibility of closing the theatre for a month, which could fast track development between three to six months. Another participant noted how invasive site investigations prior to construction phase may also further reduce timeline estimate.

3.3.2 Potential for Design and Construction in parallel:

Participants were asked their views regarding maintaining the construction timeframe if there was still design completion running in parallel. While the participants noted that further information was required, they discussed considering options such as pre-fabrication or early procurement activities to help streamline construction activities.

3.4 Other relevant feedback

Insights were sought for market engagement participants levels of interest and considerations influencing their participation in the Project, as well as discussion of threshold requirements and key considerations for involvement.

3.4.1 Tendering Interest and Capacity:

All participants (consisting of both Tier 1 and Tier 2 contractors) demonstrated a robust interest in the Project, expressing a desire for further market engagement. Participants indicated that there was existing capacity within their Canberra teams, however due to the scale of the project they may need to leverage some resources from other offices. Participants noted that the current proposed timeframes fit into their current pipelines well.

There was an overall acknowledgment of potential challenges and concerns related to risk transfer, highlighting the importance of refining having a clear commercial framework and clarity on who owns the risks.

3.4.2 Threshold Requirements and Key Considerations:

With regards to any threshold requirements the contractors would require in order to participate in a future tender, participants noted:

- Key considerations for participation included brownfield investigations, National Capital Authority (NCA) approvals, and an understanding of the tender process.
- Participants against emphasized the need for clarity on risk transfer regarding, in particular noting an aversion to having to carry all latent condition risks and an unbalanced proportion of fit-for-purpose risks.