



Parkes Regional Entertainment Centre Feasibility Study

November 2023

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Parkes

Shire Council

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Controlled Document Information

Document History

Date	Details / Comments
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21/05/2024	Adopted
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Parkes Shire Council

Parkes Entertainment Venue
Parkes Shire Council

Final Draft
Friday, July 29, 2023

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Disclaimer

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Acknowledgement of Country

Parkes Shire is in the land of the Wiradjuri nation – the largest Aboriginal territory at the time of European settlement, encompassing the Central West slopes and plains.

Wiradjuri Country extends from Coonabarabran in the north, straddling the Great Dividing Range down to the Murray River and out to western NSW, encompassing around one fifth of NSW. The people of Wiradjuri Country are known as ‘people of three rivers’, due to the three rivers that border their lands: the Wambool (Macquarie River), Galari (Lachlan River) and Marrambidya (Murrumbidgee River).

In the spirit of reconciliation, Parkes Shire Council acknowledges and the Wiradjuri people as the traditional custodians of the land and pays respect to Elders past, present and future and we extend our respect to all Indigenous Australians in Parkes Shire.

We recognise and respect their cultural heritage, beliefs and continuing connection with the land and rivers. We also recognise the resilience, strength, and pride of the Wiradjuri community.



1. Executive Summary

This report responds to the Parkes Shire Council's request to develop a Parkes Regional Entertainment and Cultural Centre Feasibility Study. The stated objective of the study was to explore the viability of constructing an entertainment and cultural centre in the Parkes Shire local government area, specifically assessing the potential:

- Size and function of the proposed facility,
- Community and commercial demand for the proposed facility, and
- Utilisation and subsequent operational consequences for Council.

1.1. Methodology

The feasibility for the prospective entertainment venue in Parkes was conducted through a methodical and rigorous approach. First and foremost, it entailed a review of recent state and local government plans, assessments, strategies, and policies. This examination served to reveal the regulatory and policy framework within which the venue would operate.

Concurrently, an analysis of Parkes' community economic and social profile, comprising demographic data, was undertaken. This investigative step was crucial in acquiring an understanding of the local context, the potential demographic to be engaged, and the prospective user base for the venue.

Moreover, a key component of the methodology involved consultation. This engagement encompassed four primary stakeholder groups, namely, key potential users of the venue, existing venues within Parkes, similar regional venues situated in New South Wales, and potential producers and promoters. The insights and feedback proffered by these stakeholders assumed a central role in shaping the ultimate feasibility assessment.

In addition, the methodology included a comparison with pertinent benchmarking and best practice references. This comparative analysis allowed for the review of how the new venue would measure against established industry standards. Further supplementing the methodology, an examination of the existing local arts and entertainment infrastructure was completed.

Finally, the analysis encompassed an evaluation of the prospective demand for the envisioned venue. This assessment was instrumental in understanding the local landscape and substantiating the necessity for the new venue.

1.2. Demand assessment

Research was undertaken to determine the potential demand for use of the proposed centre and attendance at the centre. This involved a review of existing local entertainment and cultural infrastructure, Parkes community demographics, (including profiles regarding age, annual household income, workforce, and net migration), likely potential user-groups, affordability for user-groups (venue hirers), commercial opportunities, competitor analysis (including gaps in existing service and facility offerings).



1.3. Common findings from consultations

This report investigates the detailed outcomes of each consultation segment, providing a broad understanding that has guided the centre's functional brief and concept design. In summary, stakeholder consultations can be synthesised to eight key insights:

- **User-Centric Design:** A focus on designing the centre to meet the diverse needs of its users.
- **Technical Excellence:** Ensuring excellent technical capabilities to enhance the quality of performances and events.
- **Community Engagement:** Actively involving and engaging the local community to create a sense of ownership and connection.
- **Affordability and Accessibility:** Striving for cost-effectiveness and ensuring accessibility to a broad audience.
- **Regional Collaboration:** Encouraging collaboration with neighbouring venues to expand opportunities and reach.
- **Sustainability:** Incorporating eco-friendly practices and sustainable design into the centre's operations.
- **Economic, Social, and Cultural Impact:** Recognising the multifaceted impacts the centre can have on the region's economy, society, and culture.
- **Marketing and Audience Development:** Focusing on effective marketing strategies and audience growth to ensure the centre's success and influence.

1.4. Location

Giving consideration to factors outlined in benchmarking documentation, the Urban Design Guide for Regional NSW produced by the NSW Government Architect, research into existing entertainment and cultural centres in the state and particularly their relative proximity to CBD, and common success factors in the location of a such facilities, the recommended location for the new entertainment and cultural centre is 25 Dalton Street. This is a gateway site for those entering the CBD from Bogan Street.

Located next to Parkes Civic precinct and close to public parking, the lot redevelopment has the potential to become a driver for a broader urban renewal of the town centre. This will reinforce the area as a focal point for cultural activity and entertainment, in alignment with the key objectives outlined in Council's strategic plans.

1.5. Functional brief

The functional brief describes the various spaces and rooms that address the needs of users and enable Council to deliver the programmatic activities it prioritises, and the community benefit it aims to achieve.

The brief was determined based on the consultation and research outlined in this report. Key elements of the brief include a flexible performance space with retractable seating with a 500-seat capacity that can also accommodate approximately 850 people (standing) or 300 people seated at round tables. The space is designed to maximise flexibility, use, versatility, accessibility and functionality and includes a range of support spaces, Meeting rooms and a 150sqm Rehearsal room.



1.6. Preliminary Concept design

The Parkes Regional Entertainment and Cultural Centre (PEC) Business Case aims to provide recommendations for a new indoor entertainment & performing venue for Parkes Shire. Scott Carver was engaged by Hawkridge Entertainment Services (HES) to develop a concept design to support the business case. The design options were informed by the functional brief developed by HES as a result of the input received through stakeholders' consultation.

Site investigations

The project team undertook an inspection of a number of strategic sites, previously identified as potential location for the new PEC. A range of factors were considered when assessing the sites including:

- The urban context and proximity to the town centre or other facilities like cultural buildings and parks;
- The potential of supporting existing businesses or favor new partnerships;
- Opportunities for street activation and drive for urban renewal;
- Access to infrastructure, including parking and public transport;
- Planning controls or other development restrictions that could impact the ability to deliver the project effectively or result in land use conflicts.

The general consensus among the project group was that the site at 25 Dalton Street best addressed the design criteria. This site had already been identified in the 2016 CBD Vibrancy Strategy as a priority area with opportunities for becoming the heart of a new civic hub: being just a short walking distance from the town centre and next to other key civic buildings like the Parkes Shire Library and the Small Theatre, 25 Dalton Street is considered to represent the most suitable location for the development of the PEC.

1.7. Operational budget projections

Based on the proposed revenue and expenditure, the centre is likely to cost Council approximately \$619,000 to operate each year before any costs for depreciation and/or Life Cycle Costs are included.

Projected revenue is based on an analysis of the social, economic and competitive environment and assumes an estimated total annual attendance 18,885. Total projected revenue is estimated at \$508,618.

Key elements of the \$619,900 expenditure include the provision of four full time staff with further event assistance from a team of casual staff. It also noted that an allocation of \$150,000 has been made for show purchases. This is to ensure that the centre can bring a range of Artists and activity to the City.

Table 1: Parkes Regional Entertainment Centre Operational Cost Estimates

Table 1: Parkes Regional Entertainment Centre Operational Cost Estimates	
Item	Amount
Total Income	\$508,618
Total Expenses	\$1,128,518

**Table 1: Parkes Regional Entertainment Centre Operational Cost Estimates**

Item	Amount
Council subsidy before Depreciation/Life Cycle Costing	\$619,900
Depreciation/Life Cycle Costs	\$787,500
Total Council subsidy	\$1,407,400

1.8. Cost estimate

Development of cost estimates for construction and fit-out of the proposed development are based on structures and costs of similar scale facilities.

An assessment of 22 new performing arts centre infrastructure projects that have been completed in the past 15 years in NSW, estimates that the cost the proposed entertainment and cultural centre would be between \$26m – \$35m (\$2023) depending on the final scope.

These costs have been based on the following:

*Table 2: Parkes Regional Entertainment Centre Capital Cost Estimates***Table 2: Parkes Regional Entertainment Centre Capital Cost Estimates**

Item	Amount
Construction Cost	\$20m
Project management, architects and consultants at 10%	\$2m
Allowance for front of house	\$2m
Back of house/rehearsal and smaller performance spaces	\$2m
Technical infrastructure	\$3m
FF&E	\$2.5m
Total	\$31.5m

1.9. Potential funding sources

Infrastructure funding may be sourced at a federal, state and local level though both government and private avenues. New South Wales offers a variety of grant funding sources specifically designed to support cultural infrastructure projects.

Federal government grants are available through Building Better Regions Fund and Community Development Grants Programme.

Philanthropic and private sector grants traditionally, do not offer assistance for capital projects however over the past few years this has changed particularly for large regional infrastructure projects where all tiers of government are contributing.

1.10. Key state-based policies and strategies

Research was undertaken into government strategies applicable to the design and operation of the proposed centre. These strategies include:

- Central West and Orana Regional Plan 2041
- The New South Wales (NSW) Economic Development Policy
- Destination NSW Strategy (Visitor Economy Strategy)
- New South Wales (NSW) Regional Tourism Strategy

The imperative to foster interconnected and thriving communities emerges as a central theme. It underscores the significance of cultural and entertainment hubs as facilitators of community cohesion and well-being. Enhancing the quality of life for residents remains a fundamental aspiration. The proposed venue is viewed as a conduit for cultural enrichment and leisure pursuits that contribute to an improved lifestyle.

The encouragement of economic diversification, with a specific emphasis on emerging sectors like the creative industries, resonates throughout the strategies. This aligns with the envisioned venue's potential to stimulate economic growth and employment opportunities. Environmental sustainability and responsible growth are recurring themes, signifying the need for conscientious and eco-friendly venue development and operations.

The strategies consistently emphasize the importance of supporting and bolstering regional tourism. The entertainment venue is viewed as an asset to attract visitors and boost the regional tourism industry.

Cultural and Indigenous tourism occupies a significant role in the strategies, emphasizing the showcasing of indigenous stories, traditions, and art, as well as the rich cultural diversity within the region.

The aspiration to position regional areas as must-visit destinations with their unique experiences and narratives underscores the venue's potential to become a regional cultural attraction. The integration of digital innovation is evident, highlighting the role of technology in enhancing visitor experiences and promoting the venue.

1.11. Key local strategies and plans

A review of seven relevant local documents (reviews, plans and reports) identifies the ways in which the proposed new entertainment and cultural centre might contribute to achieve outcomes stated in the documentation. Analysis of these documents identified consistent themes.

A prevalent thread within the examined documents is the pursuit of economic growth and development. The proposed centre is envisaged as a catalyst for stimulating economic activity, offering the potential for job creation and fostering prosperity within the community. A key theme focuses on urban and infrastructure development. The centre, if realized, could significantly contribute to the evolution of urban spaces, and its associated infrastructure, propelling forward-looking progress within the locality.

The documents underscore the importance of community engagement and an elevated quality of life. The centre's cultural and entertainment offerings are expected to encourage active community participation and enhance the overall well-being of residents. Tourism and visitor attraction are central to the discourse within the documents. The centre's role in drawing tourists and visitors to the region as a hub for cultural experiences and entertainment is prominently featured.

A recurring theme pertains to transportation and accessibility. The venue's strategic location and connectivity are considered essential factors in ensuring its accessibility and attractiveness to a broad audience. An overarching goal reflected in the documents is the promotion of cultural and artistic endeavours. The centre is envisioned as a platform for nurturing local talent, fostering creativity, and advancing cultural expressions within the community.

1.12. Key economic and cultural impacts

The proposal for a new entertainment and cultural centre in Parkes is not just an investment in bricks and mortar; it's an investment in the cultural and social fabric of the region. This project aims to be a catalyst for cultural activity, providing both use and non-use benefits that extend beyond mere economic gains. A comprehensive cost-benefit analysis reveals that the centre will serve as a linchpin for community engagement, cultural development, social inclusion and civic pride across the following dimensions:

- Economic Stimulus
- Cultural Development
- Social Cohesion
- Educational Impact
- Inclusivity
- Mental Health and Well-being

1.13. Conclusion

The proposal for a new entertainment and cultural centre in Parkes holds great promise for the region, aligning closely with several key strategic initiatives and objectives outlined in various documents throughout this report. It serves to support multiple objectives from economic development through to community cohesion and increased livability.

The analysis considers the diverse aspects of the proposed entertainment and cultural centre's impact and notes the extensive opportunities it offers for Parkes and its residents. This is supported by consultation undertaken throughout the project.

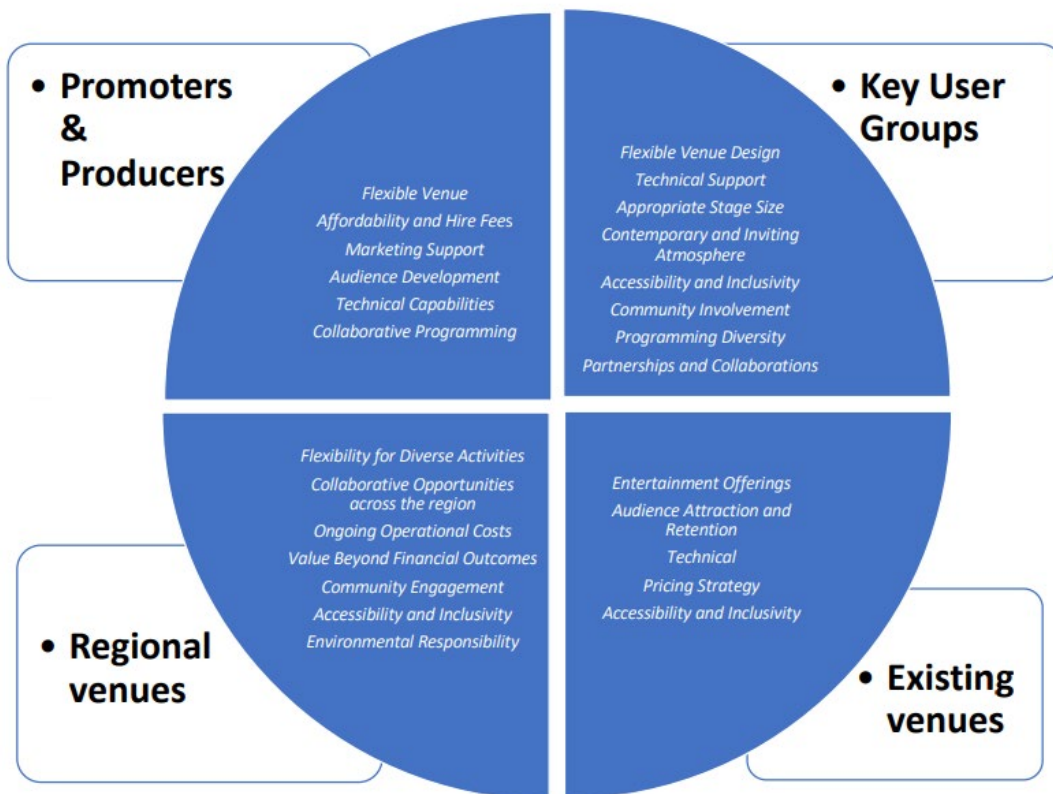
In summary, a new entertainment and cultural centre in Parkes would serve to support existing masterplans and strategies, provide a significant venue that would be the centerpiece for community gathering, activity and events and provide economic and social benefits consistent with the sought ambition and outcomes identified throughout the project.



2. Consultation

Consultation was based on the principles of IAP2 to ascertain the demand for a facility as well as the groups likely to use the facility and utilisation. To ensure that the centre is an effective community asset, consultation was carried out with various stakeholders. These consultations spanned key user groups, existing venues in Parkes, other venues in regional New South Wales, as well as promoters and producers. The feedback gathered serves as a critical roadmap for designing a centre that is modern, flexible, and inclusive, catering to the diverse needs of the community

Figure 1: Consultation outcomes



Outlined below are the results gathered from each stakeholder group, followed by a summary of overall key insights.

2.1. Interviews with key user groups

Consultation with key user groups has yielded valuable insights to inform and shape the design and operation of the new centre. The main feedback areas have revolved around flexibility, technical support, and the overall experience for different user groups. The results of the consultation are outlined below:

1. **Flexible Venue Design:** The new centre should prioritise flexibility, ensuring it can accommodate a broad range of activities and audience sizes. This adaptability will allow for a diverse program of events, from intimate gatherings to large-scale performances and everything in between. Flexible seating arrangements, modular stage setups, and versatile event spaces will be key features.

2. **Technical Support:** Stakeholders highlighted the need for technical support to deliver their activities. Any centre should be able to offer state-of-the-art sound, lighting, and audio-visual equipment. In addition, the centre should provide trained technical staff or have partnerships with production companies to assist hiring groups. This support will ensure that events run smoothly, with high-quality production values.
3. **Appropriate Stage Size:** The stage size should be carefully designed to meet the needs of dance schools and other large performing arts groups. It will need to offer ample space for rehearsals and performances, allowing dancers and performers to showcase their talents comfortably.
4. **Contemporary and Inviting Atmosphere:** Any new centre should counter the "old and tired" image associated with some existing venues. It should feature modern architecture and interior design, creating an inviting and aesthetically pleasing atmosphere. Comfortable seating, quality amenities, and a visually appealing environment will enhance the overall experience for both performers and audiences.
5. **Accessibility and Inclusivity:** Accessibility is a key consideration, ensuring that the centre is welcoming to all members of the community, including those with disabilities. Physical and social aspects such as, ramps, accessible parking and seating, hearing assistance, facilities for captioning, and non-gendered amenities should be provided to promote inclusivity and ensure that the Parkes community see themselves reflected in the physical building and its operations.
6. **Community Involvement:** The centre will need to actively engage with the community to understand its evolving needs and preferences. Regular feedback mechanisms, such as surveys and community forums should be established to ensure that the centre continues to meet the expectations of its diverse user groups.
7. **Programming Diversity:** To align with the goal of accommodating various activities, the centre will need to curate a diverse program of events. This may include cultural performances, concerts, theatre productions, conferences, exhibitions, and educational workshops. The centre should actively seek input from user groups to ensure that programming reflects community interests.
8. **Partnerships and Collaborations:** Collaboration with local schools, dance academies, cultural organisations, and performing arts groups should be encouraged, in addition to non-arts community groups. These partnerships can enhance the centre's offerings and foster a sense of community ownership.

Overall, the consultation process has provided valuable guidance for creating a modern, user-friendly, and versatile entertainment centre that caters to the diverse needs and aspirations of the community. It reflects a commitment to delivering a high-quality experience for both event organisers and attendees while revitalising the cultural and artistic scene in the region.

2.2. Interviews with existing venues in Parkes

Based on the feedback received during consultations with existing venues in Parkes, the following are the results and considerations for any new entertainment and cultural centre:

1. **Entertainment Offerings:** Feedback suggests a limited amount of entertainment product comes to Parkes. Most comes of its own accord however occasionally the Parkes Leagues Club “purchases” shows.
2. **Audience Attraction and Retention:** The existing venues have had varied success in attracting audiences to entertainment products which highlights the need for effective marketing and audience engagement strategies. However, the entertainment offer has generally been ad hoc and not a regular stream of activity.
3. **Technical:** Existing venues rely on external technical support to deliver activities.
4. **Pricing Strategy:** There were some concerns about ticket pricing, especially when it is perceived as high. Any pricing strategy needs to take into account the local economic context and the preferences and diversity of the community.
5. **Accessibility and Inclusivity:** The age of the venues mean that there are limitations on accessibility features for both audiences and performers

2.3. Interviews with other venues in regional NSW

The consultation with other venues in regional NSW outlined the potential role and impact of a new centre in Parkes. Here are the results of this consultation:

1. **Flexibility for Diverse Activities:** The new centre will need to prioritise flexibility to accommodate a wide spectrum of activities and audience sizes. This adaptability will position it as a versatile centre capable of hosting everything from community gatherings to professional productions. This flexibility aligns with the needs of community hirers and visiting shows.
2. **Collaborative Opportunities across the region:** The recognition that additional venues on the circuit can create more opportunities for presenting shows is a key takeaway. The new centre could actively seek partnerships and collaborations with venues in the region (Dubbo, Cowra, Orange, Bathurst etc.). This could involve coordinated schedules to attract touring productions, improve buying-power of presenters (venues), and enhance the overall regional arts and entertainment scene.
3. **Ongoing Operational Costs:** Acknowledging that Parkes Shire Council will bear the ongoing operational costs of the centre, a sustainable financial model will need to be developed. While it is unlikely that the centre will generate financial profits, it will be designed to operate efficiently and minimise costs. Strategies for revenue generation, cost-sharing, and community support should be explored.
4. **Value Beyond Financial Outcomes:** The value of the centre will should not be measured in financial terms but in its economic, social, and cultural impact on the community and the region. It will serve as a hub for cultural enrichment, local engagement, and community development. As such, its success will be gauged by the positive contributions it makes to the quality of life and cultural vibrancy in Parkes and the broader region.
5. **Community Engagement:** The centre will actively engage with the local community, seeking input and involvement in its programming and activities. This community-centred approach aims to ensure that the centre reflects the aspirations and interests of the residents it serves.

6. **Accessibility and Inclusivity:** Ensuring accessibility and inclusivity will be a core principle in the centre's design and operations. It should strive to be a welcoming space for all members of the community, regardless of their abilities or backgrounds.
7. **Environmental Responsibility:** Environmental sustainability should be a priority in centre operations as well as the design of the centre. Measures to reduce environmental impact, such as energy-efficient lighting systems, solar and waste reduction, should be intrinsic to the design.

In summary, consultation with other regional venues has emphasised the importance of flexibility, collaboration, financial sustainability, and community engagement in the new centre's design and operation. It can not only serve as a space for events but also as a catalyst for positive economic, social, and cultural activity in Parkes and the wider region. Its success will be measured by the holistic benefits it brings to the community and its role in enhancing the regional arts and entertainment landscape

2.4. Interviews with promoters and producers

The consultation with promoters and producers has provided valuable insights into the expectations and requirements for the new centre. Here are the results of this consultation:

1. **Flexible Venue:** The regional location and therefore less regular activity means that any new centre should be flexible enough to accommodate a wide range of activities and audience sizes. This adaptability will be a key selling point for promoters and producers who organise a diverse range of events. If possible, the centre should feature modular staging, adjustable seating arrangements, and versatile event spaces, ensuring it can host everything from small, intimate performances to large-scale productions.
2. **Affordability and Hire Fees:** Recognising the importance of affordability, the centre will need to offer competitive hire fees and flexible deals for promoters and producers. This affordability will make it an attractive option for a variety of event organisers, including those with limited budgets. Special packages or discounts for recurring bookings may also be considered to incentivise longterm partnerships.
3. **Marketing Support:** As a regional centre in particular, it will need to provide marketing support to promote events effectively. This may include assistance with advertising, social media promotion, email marketing, and access to the centre's website and newsletter. Collaborative marketing efforts will help increase event visibility and draw larger audiences.
4. **Audience Development:** The centre will need to work proactively to cultivate a diverse and engaged audience for all activities. Strategies may involve community outreach, partnerships with local schools and organisations, and targeted promotions. The goal is to create a loyal and growing audience base that attends a wide range of events at the centre.
5. **Technical Capabilities:** The centre will need to have state-of-the-art technical capabilities, including sound, lighting, and audio-visual equipment. This will ensure that promoters and producers can deliver high-quality performances and productions as well as ensure that bump in and out times are as efficient as



possible. Skilled technical staff should be available to assist with setup and operation.

6. Collaborative Programming: Collaborative programming efforts should be encouraged, allowing promoters and producers to work together on themed events or festivals. This approach can lead to synergies, cost-sharing, and a more diverse array of offerings.

In summary, the consultation process with promoters and producers has assisted to outline the vision of the new centre as an adaptable, affordable, and supportive space for a wide range of events. Any centre will need to actively work with event organisers to help achieve successful outcomes by providing the necessary tools, marketing support, and audience development strategies.

The figure below summarises the consultation outcomes associated with each stakeholder group. This is also depicted in the graphic on the following page.

In summary, stakeholder consultations can be synthesised to eight key insights. These include:

1. User-Centric Design: The need for a flexible venue design that can adapt to various activities and audience sizes has been a recurring theme. This flexibility is envisioned to extend from the stage to the seating arrangements, allowing for a wide range of events to be hosted. The centre will need to offer a diverse program that includes cultural performances, concerts, theatre productions, and educational workshops, among others.
2. Technical Excellence: Stakeholders emphasised the importance of state-of-the-art technical support, which is crucial for delivering high-quality events.
3. Community Engagement: The centre should be more than just a space; it seeks to be a community hub that actively engages with its audience to understand and adapt to evolving needs.
4. Affordability and Accessibility: These two aspects are considered pivotal in ensuring that a centre is inclusive and accessible to all members of the community.
5. Regional Collaboration: The centre is also seen as a potential catalyst for regional development, with opportunities for partnerships with other venues and organisations in the broader New South Wales area.
6. Sustainability: Both in terms of operations and environmental impact, a centre should aim to set new standards for sustainability in community infrastructure.
7. Economic, Social and Cultural Impact: The centre's success should be measured by its contribution to the social strength, cultural vibrancy and economic vitality of Parkes and the surrounding region, and not by financial metrics alone.
8. Marketing and Audience Development: Effective strategies for audience attraction and retention, as well as collaborative marketing efforts, are deemed essential for the centre's long-term success.

Figure 2: Stakeholder Consultation



3. Demand assessment

This section outlines a comprehensive demand assessment of the existing entertainment infrastructure in the Parkes region as well as outlining gaps and opportunities. The assessment explores the current venues, their capacities, technical capabilities, and the types of events for which they are most suited. This is compared with demographic data, and social and economic indicators to provide a nuanced understanding of the market.

The assessment aims to identify gaps in the current offerings and opportunities for new venues or upgrades to existing facilities. It also seeks to understand the economic impact of these venues, particularly in the context of the night-time economy and broader community engagement. By examining the pros and cons of each venue, along with the demographic and economic factors, this section provides a holistic view of the demand landscape.

From small community theatres like The Little Theatre to larger venues like the Parkes Leagues Club, assessment has considered how well these establishments meet the community's needs. Consideration was also given to the commercial opportunities presented by events like the Parkes Elvis Festival and potential touring shows.

This demand assessment is crucial for stakeholders, including the Parkes Shire Council, local businesses, and community organisations, to make informed decisions about future investments in cultural infrastructure. It serves as a foundational element in the broader cultural strategy and planning for the Parkes region.

3.1. Local existing entertainment and cultural infrastructure

The following are the main venues in Parkes that offer rooms and spaces for hire for activities and events

Figure 3: Existing entertainment venues in Parkes



The Little Theatre

The Little Theatre in Parkes is a compact, yet versatile performance venue situated in the heart of the town. With a modest seating capacity of around 180, it caters to intimate gatherings and smaller-scale events. The theatre offers fundamental technical amenities, including a basic lighting setup and sound system, which are sufficient to support the range of local theatre productions that occur.

The Theatre is owned by Parkes Shire Council and is managed by the Parkes Musical and Dramatic Society. The Society is a not-for-profit community organisation that gives opportunity for people to experience being a part of theatre productions while providing a high quality of entertainment to the community. They perform two multi-performance productions per year which on average attract approximately 2,000 patrons from across the region.

While the Little Theatre may not boast the extensive resources or expansive stage of larger venues, it serves as a vital cultural hub within Parkes. Its flexibility allows artists to engage with audiences in an intimate and communal setting. This is particularly beneficial for emerging artists and community groups seeking a platform to showcase their talents. The Little Theatre is an essential component of the town's cultural landscape, fostering creativity and artistic expression in the local community. Key features include:

- Auditorium or theatre space for performances, shows, and events.
- Stage with lighting and sound equipment.
- Backstage area for performers including dressing rooms.
- Ticketing and box office area.
- Restrooms and lobby space

Parkes Services Club

The Parkes Services Club provides a well-equipped function space suitable for a diverse range of events. With a seating capacity that can accommodate up to 300 guests, this venue is able to host medium to large gatherings. The function area is equipped with limited audio-visual facilities, including some sound systems and lighting. These technical amenities are predominantly aimed at hosting events such as conferences, seminars and weddings. Additionally, the venue offers modular seating arrangements, allowing for flexible configurations to cater to the specific needs of each event.

Image 1: Figure 4: Sunset Room, Parkes Services Club



Sunset Room



Sunset Room stage

The Parkes Services Club's function space also provides catering services and manages all food and beverage requirements. The venue has a direct view across to the park area which provides a pleasant outlook. Key features include:

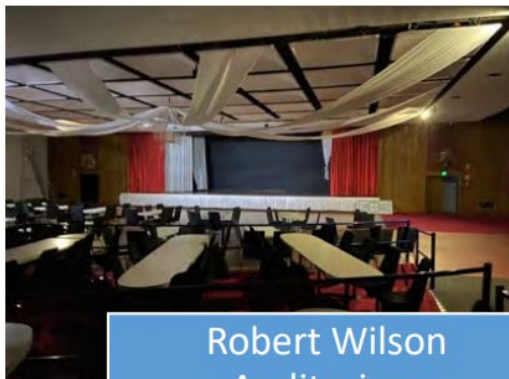
- Function rooms for private events and parties.
- Tables and chairs
- Parking facilities.

Parkes Leagues Club

Parkes Leagues Club provides a comprehensive function space solution, featuring the Robert Wilson Auditorium as its centrepiece. With a seating capacity of up to 600 individuals, this auditorium is equipped to handle large-scale events, conferences, and performances. The technical infrastructure includes a sound system with amplification and audio projection. Additionally, the lighting has adjustable configurations to cater to various event requirements, from conferences to live performances. The auditorium's staging area is suitable for live entertainment including bands and comedians.

Parkes Leagues Club offers a food and beverage service area, capable of catering to the diverse needs of event organisers. Due to its size, the Robert Wilson Auditorium is the main venue in Parkes for events of scale.

Image 2: Robert Wilson Auditorium, Parkes Leagues Club



**Robert Wilson
Auditorium**



Auditorium stage

Cooke Park Pavilion

The Cooke Park Pavilion in Parkes provides a functional event space with a total floor area of 300sqm. The main hall offers a flexible layout, accommodating up to 250 individuals (theatre style) seated comfortably. This space is equipped with adjustable lighting systems and access to power outlets, making it suitable for a variety of events, including exhibitions, conferences, and community gatherings. The Pavilion also features a stage area that can be used for performances or presentations, complete with basic sound and lighting provisions for amplified audio and visual needs. Adjacent to the main hall, there is a multi-purpose/conference room (80 seat capacity) and a separate meeting/flexi-room available for breakout sessions or smaller-scale events. These rooms can be configured to accommodate different group sizes and come with basic audio-visual equipment. The facility includes restroom facilities, accessible entrances, and ample parking, ensuring convenience for event attendees. With its

adaptable space and technical amenities, the Cooke Park Pavilion is a practical choice for event organisers in the Parkes area, capable of hosting a range of activities and gatherings. Key features include:

- Kitchen facilities
- Air Conditioned/Heating
- Toilets/Shower
- Disabled Amenities and Access
- Projector
- Meeting Tables and Chairs

Image 3: Cooke Park Pavilion



Parkes Shire Council Library and Cultural Centre

The Parkes Shire Council Library and Cultural Centre offer a range of versatile facilities for various needs:

Coventry Room (Capacity: 100 people)

The Coventry Room serves as a flexible space for arts and cultural events. It is well-suited for live acoustic, orchestral, or choral performances and can also transform into a gallery and exhibition area. The room is equipped with a functional kitchen featuring an oven, dishwashers, hot water urn, and fridge, making it an ideal choice for hosting openings and catering for performances. It comfortably accommodates up to 80 individuals and can be booked by application, contingent on availability and the current exhibition schedule.

Marramarra Makerspace Studio (Capacity: 50 people)

Designed as a purpose-built creative arts and STEAM (Science, Technology, Engineering, Arts, and Mathematics) studio, the Marramarra Makerspace Studio promotes community engagement and intergenerational learning. This studio includes a kitchenette, a whiteboard wall, and AV capabilities to facilitate various creative activities. It encourages innovation and design through the provision of tools such as 3D printers, a laser cutter/engraver, sewing machines, and arts and crafts materials, available for use and enjoyment by Parkes Shire residents.



Meeting Rooms

The Library and Cultural Centre offer several flexible meeting and event spaces available for hire. In the Library itself, there are two purpose-built meeting rooms:

- **Meeting Room One:** With a capacity for 16 persons (subject to social distancing requirements), this room is equipped with blinds for privacy and can be set up with a portable whiteboard, making it suitable for meetings, study groups, or informational sessions for small groups.
- **Meeting Room Two:** Designed for smaller gatherings, this room can accommodate up to four individuals (subject to social distancing requirements). It is ideal for private study, interviews, or small meetings.

Additionally, within the Cultural Centre, there are two bookable spaces, both offering access to restroom facilities and available for use outside of library hours. Key features are:

- Kitchen
- Air Conditioned/Heating
- Toilets/Shower
- Disabled Amenities and Access
- White board
- Meeting Tables and Chairs
- Parking

3.2. Relevant Demographics

Age Structure

The age structure data shows a higher proportion of people in the younger age groups (0 to 17 years) and a lower proportion in the older age groups (60+ years) in Parkes Shire compared to Regional NSW. This suggests that developing entertainment options that cater to families with children and young adults would be beneficial.

Table 3: Age Structure - Service Age Groups

Table 3: Age structure - service age groups		
Age Group	Parkes Shire (%)	Regional NSW (%)
Babies and pre-schoolers	6.3	5.5
Primary schoolers	9.7	8.6
Secondary Schoolers	8.3	7.4
Tertiary education and independence	7.6	7.6
Young workforce	11.4	11.6
Parents and homebuilders	16.5	17.5
Older workers and pre-retirees	12.6	12.8
Empty nesters and retirees	12.6	13.3
Seniors	11.9	13
Elderly ages	3	2.8



Qualifications

Parkes Shire has a higher proportion of individuals with vocational qualifications compared to Regional NSW, indicating the presence of a skilled workforce. This provides an opportunity to develop entertainment options that cater to the specific vocational interests and industries prevalent in the area.

Parkes Shire has a smaller percentage of individuals with bachelor's or higher degrees compared to Regional NSW. This suggests that there may be a relatively smaller pool of individuals with extensive formal education or specialised knowledge. When planning the entertainment centre, it may be beneficial to consider providing accessible and inclusive experiences that do not require advanced educational backgrounds.

The increase of 221 people with bachelor's or higher degrees in Parkes Shire between 2016 and 2021 indicates a growing pool of individuals with advanced education. This may present an opportunity to cater to their interests and preferences by offering intellectually stimulating or educational entertainment options.

Table 4: Parkes Shire Qualifications Levels

Table 4: Parkes Shire qualifications levels		
Qualification Level	Parkes Shire (%)	Regional NSW (%)
Bachelor or Higher degree	11.6	17.8
Advanced Diploma or Diploma	6.5	8.7
Vocational	25.2	24.4
No qualification	45.5	39.1

In addition, ABS data states 'professionals' represent the highest percentage (15.7%) of occupations in Parkes (of employed people over 15 years of age) although notably lower than the national percentage (24%).

This information indicates the importance of providing a variety of experiences that can be enjoyed by individuals from diverse educational backgrounds and professions.

Economic analysis of area

The weekly individual income data highlights a higher proportion of low-income individuals and a lower proportion of high-income individuals in Parkes Shire compared to Regional NSW. This suggests the need to provide entertainment options that are affordable and accessible to a broader range of income levels.

Table 5: Weekly Individual Income

Table 5: Weekly individual income		
Income Range	Parkes Shire (%)	Regional NSW (%)
Negative Income/Nil Income	7.1	6.9
\$1 - \$149	3	3.2
\$2,000 or more	1.5	1.9

**Table 5: Weekly individual income**

Income Range	Parkes Shire (%)	Regional NSW (%)
No stated income	9.3	39.1

Parkes Shire has a higher percentage of individuals with lower income levels compared to Regional NSW. Specifically, there is a larger proportion of people earning less than \$500 per week. This suggests that affordability may be a significant factor to consider when developing the entertainment centre, as a significant portion of the population may have limited disposable income.

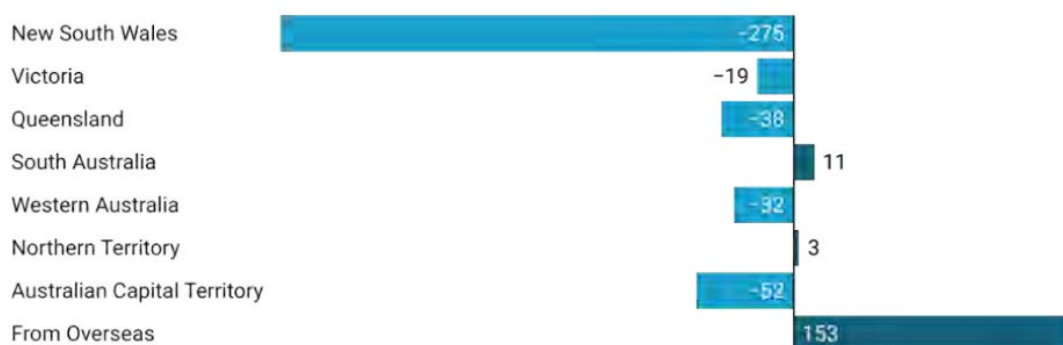
Conversely, Parkes Shire has a lower percentage of individuals earning high incomes (those earning \$2,000 or more per week) compared to Regional NSW. This indicates that there may be a relatively smaller market for luxury or high-end entertainment offerings in the area.

There is a smaller percentage of individuals in Parkes Shire who earn between \$1,000 and \$1,249 per week compared to Regional NSW. This suggests a potential gap in the market for entertainment options that cater to individuals in this income range.

Developing affordable yet engaging entertainment experiences that cater to this segment could be beneficial. Given the higher proportion of low-income individuals and the smaller percentage of high-income individuals, it is important to consider the affordability of entertainment offerings in Parkes. Providing a range of options at different price points and considering value for money will be important to attract and cater to the local population.

Net migration

2022 ABS data indicates that net migration out of Parkes was 183. Data from 2021 indicates that net migration out of Parkes was 249 residents. Notably, the vast majority of migration into Parkes in 2022 was from overseas. This suggests increased diversity in the community and a potential market segment.

Figure 4: Parkes net migration 2021

Analysis of data

Additional data indicates a slight decrease in the overall population of Parkes Shire, as well as shifts in the age structure and income levels. This suggests the importance of

flexibility and adaptability in planning the entertainment centre to meet the evolving preferences, interests and cultural needs of the local population.

Pros of the Project

- The higher proportion of families with school-aged children in Parkes Shire suggests a strong demand for family-oriented entertainment options. Developing an entertainment centre that caters to this demographic can attract a steady stream of visitors.
- The presence of a skilled workforce with vocational qualifications indicates potential opportunities for job creation and economic development associated with the establishment and operation of the entertainment centre.
- There is currently no indoor purpose-built venue of significant size outside of the two major clubs that can host a gathering for performances or events. The proposed centre can serve as a hub for community gatherings, social interactions, and cultural events, fostering a sense of community pride and engagement among residents of Parkes Shire, increasing liveability and resident retention.
- A well-designed and unique cultural and entertainment centre has the potential to attract visitors from outside the local area, boosting tourism and contributing to the local economy.

Cons of the project

- The higher percentage of individuals with lower incomes suggests that pricing and affordability may be significant barriers for some residents. Ensuring a range of ticket prices, discounts, and promotional offers can help address this issue.
- There may be a risk of market saturation or competition with other established entertainment venues. Careful market analysis and differentiation strategies are necessary to stand out and attract customers.
- Developing a new entertainment centre requires substantial investment in infrastructure, facilities, and resources. Ensuring adequate funding and resources are available for construction, maintenance, and ongoing operations is essential.
- The slight decrease in population and shifts in age structure and income levels indicate a need for flexibility and adaptability in the long-term planning of the entertainment centre. Regular assessments of the changing demographics and evolving preferences will be necessary to keep the centre relevant and appealing to the target audience.

Likely potential users-groups

Based on the information gathered, several groups are likely to hire a new cultural and entertainment centre in Parkes:

- **Community Groups and Organisations:** Local community groups, such as performing arts societies, and dance schools, would likely be interested in hiring a contemporary entertainment centre for their performances, rehearsals, and events. Dance schools and community groups would use the centre for their main productions each year.
- **Businesses:** The availability of versatile event spaces and meeting rooms within the Parkes City Centre would be an attractive option for businesses and

corporations to host conferences, seminars, workshops, and product launches. The inclusion of technical support and audio-visual capabilities would enhance its appeal for corporate events. The growth of the region including the businesses attracted to the special economic precinct may be attracted to a centre that has good technical facilities.

- **Promoters and Producers:** Promoters and producers organising touring shows, concerts, and cultural events may choose to hire an entertainment centre due to its flexible design, technical capabilities, and potential to attract audiences. Touring shows, including musical acts, comedy shows, and theatrical productions, could incorporate an entertainment centre into their performance circuits, especially if it offers technical and production support, marketing assistance, and an attractive audience base.
- **Local Schools and Educational Institutions:** Schools and educational institutions may find an entertainment centre suitable for hosting school plays, talent shows, graduation ceremonies, and educational workshops. The availability of a large, adaptable stage would cater to their performance and presentation requirements.
- **Parkes Shire Council:** The Parkes Shire Council itself may utilise an entertainment centre for official events, town hall meetings, and cultural initiatives that align with the community's needs and aspirations. This includes cultural celebrations, community festivals, and special events. Providing flexible spaces, technical capabilities, and accommodating stage size would make it suitable for a wide range of cultural and community gatherings. As part of Council's community and cultural planning it could encourage local talent development by providing opportunities for community groups, artists, and performers to showcase their work. Supporting grassroots talent can enhance the local arts and culture scene.
- **Government and Nonprofit Organisations:** Government agencies and non-profit organisations might consider an entertainment centre for hosting public forums, town hall meetings, fundraising events, and cultural awareness programs. Its central location and availability for community engagement would likely align with the objectives of such organisations.

While there is a diverse array of potential hirers for a new entertainment centre in Parkes, several critical factors will ultimately determine its utilization. The cost to hire, the availability of dates, the quality of technical facilities, marketing services, and the expertise of staff in supporting various types of events will be pivotal in attracting hirers. Additionally, it's essential to recognise that, as a regional venue in a shire with a population of approximately 14,500, there are inherent limitations to the level of demand the venue can sustain. Therefore, careful consideration of these factors and a strategic approach to accommodating a wide range of hirers will be key to ensuring the entertainment centre's success in serving the diverse needs and aspirations of the Parkes community and beyond.

The figure below summarises the likely potential user groups.

Figure 5: Groups likely to access a new entertainment centre



User-groups unlikely to access

Attracting weddings to a new entertainment and cultural centre in Parkes may present certain challenges, primarily due to the specialised nature of wedding events and the unique preferences of couples. Below is an analysis outlining why it may be difficult for the new centre to attract weddings:

- Parkes already has venues that offer tailored services and amenities specifically designed for weddings. These venues have established reputations and wedding packages, making them the preferred choice for couples seeking a traditional wedding experience.
- A new entertainment and cultural centre might lack certain amenities that are crucial for weddings, such as bridal suites, outdoor ceremony spaces, well-landscaped gardens, or dedicated wedding coordinators. Couples often prioritise venues that provide a one-stop solution for all their wedding needs.
- Weddings are deeply personal events, and couples often look for venues that allow them to customize and personalize the space to align with their vision. If the new centre has firm event layouts or restrictions on décor and design, it may deter couples who want a unique and personalised wedding experience.
- Wedding budgets can be significant, and couples are often price sensitive. A new entertainment and cultural centre is unlikely to be able to offer competitive pricing compared to established wedding venues particularly around catering.

Affordability for user-groups (venue hirers)

The capacity of potential hirers and organisations in Parkes to pay hire fees for a new entertainment centre can vary widely based on their financial resources, objectives, and the nature of their events. The following is an assessment of their capacity to pay hire fees:

- **Community Groups and Organisations:** Many community groups will have limited budgets, and their ability to pay hire fees will depend on the availability

of grants, sponsorships, or ticket sales for their events. The centre will need to offer a competitive pricing structure and generate revenue in other ways.

- **Businesses:** Businesses generally have more financial resources to cover hire fees, especially for corporate events. Their capacity to pay will depend on the budget allocated for events and the perceived value of the centre.
- **Promoters and Producers:** Event promoters and producers may have varying financial capacities, depending on the scale of their productions and the revenue generated from ticket sales. However, to attract some events, the centre will need to take a proactive approach and this will often result in taking the risk on the event. A seating capacity of 500 may deter some commercial hirers due to the relatively limited commercial opportunity/net return they can achieve.
- **Local Schools and Educational Institutions:** Schools and educational institutions typically have limited budgets for extracurricular activities. They may need to allocate funds from their educational budgets or seek sponsorships to cover hire fees.
- **Parkes Shire Council:** As the owner of the centre, Council may allocate budgetary resources for official events and community engagement activities. Their capacity to pay will depend on their financial planning. Council may also subsidise some community activity to enhance the utilisation of the centre.
- **Government and Nonprofit Organisations:** Government agencies and nonprofits often have budgets allocated for events and community engagement. Their capacity to pay will depend on their funding sources and priorities

Commercial opportunities

Parkes Elvis Festival

The Parkes Elvis Festival, ranked among the top three festivals and events in Australia, is a renowned cultural celebration that draws 25,000 fans and enjoys a remarkable global reach of 479 million. This iconic event takes place annually during the second week of January to coincide with Elvis Presley's birthday, celebrating its 31st year in 2024. The festival's rich history can be traced back to the dream of Anne and Bob Steel, who sought to create a unique tribute to Elvis Presley in Parkes.

The festival's origins can be found in the Gracelands restaurant, who transformed it into a rock 'n' roll-themed establishment in 1992. The idea for an Elvis-themed week in Parkes was planted in 1992, and the inaugural Parkes Elvis Festival was held in January 1993, attracting 195 locals and a single visitor from Adelaide. Over the years, the festival grew, and a turning point came in 2004 with the support of Parkes Council, and a grant from Destination NSW. In 2009, Parkes Shire Council officially took over its administration. The festival continued to expand, attracting 20,000 visitors by 2015 and appointing dedicated Festival Directors to further its growth. The 2022 Festival garnered 24,000 visitors and a vast global audience of 599 million fans.

The Parkes Elvis Festival has established Parkes as a potential tourism destination. This annual event not only significantly bolsters the Parkes economy but also contributes to the broader regional economy during what is traditionally a slower tourism season. When factoring in various aspects such as visitor duration, overnight stays, ticket sales, dining expenditures, and transportation costs, the Festival infuses an estimated \$13 million into the local economy.



Abba Festival

Trundle ABBA Festival is a unique, day-long, family focussed entertainment event supported by the NSW Government under the Regional Events Accelerations Fund. It's understood to be the only ABBA festival in Australia. Renowned tribute band Bjorn Again often headline with the Festival also showcasing local talent.

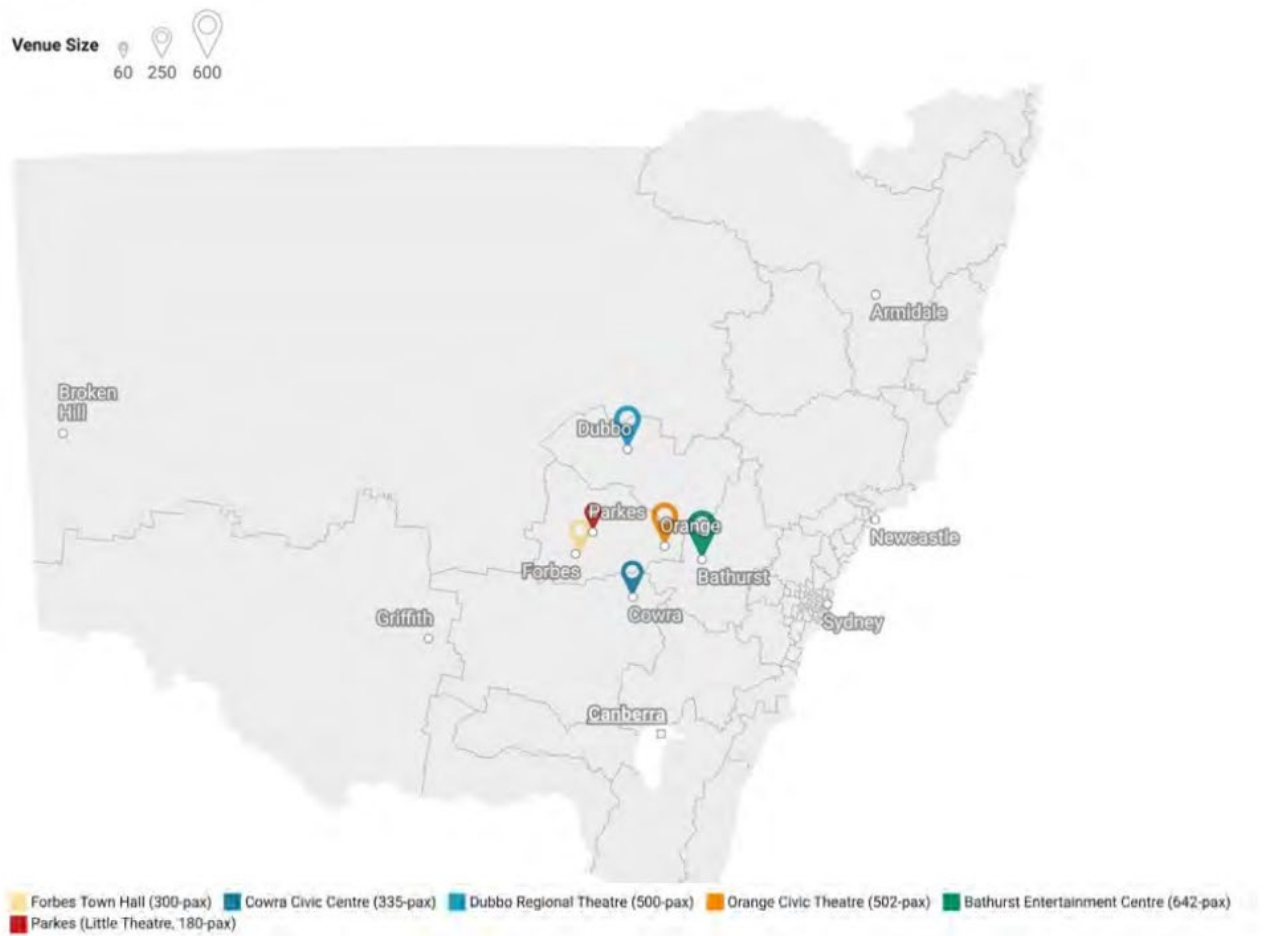
Touring

Central New South Wales boasts a rich cultural tapestry, and its vibrant arts and entertainment scene is steadily gaining prominence. The region is home to several similar sized venues, each with its unique charm and capacity. There are potential opportunities for touring shows to harness the collective strength of these venues as a network, providing a gateway to diverse audiences and enriching the cultural landscape of the region.

The venues in close proximity to Parkes offer a spectrum of capacities and amenities, making them an attractive proposition for touring shows. Below is a brief overview of these venues:

- Forbes Town Hall (300-pax) - A historic gem that combines architectural charm with modern amenities, Forbes Town Hall is an intimate setting for performances, ideal for smaller-scale shows and events.
- Cowra Civic Centre (335-pax) - A versatile space with excellent acoustics, Cowra Civic Centre offers a mid-sized venue for various entertainment forms, including concerts, theatre, and exhibitions.
- Dubbo Regional Theatre (500-pax) - As a cultural hub for the region, Dubbo Regional Theatre boasts a spacious auditorium and comprehensive technical facilities, making it suitable for largescale productions.
- Orange Civic Theatre (502-pax) - Known for its superb acoustics and contemporary design, Orange Civic Theatre provides a sophisticated platform for a wide range of artistic expressions.
- Bathurst Entertainment Centre (642-pax) - With its sizable auditorium and state-of-the-art equipment, Bathurst Entertainment Centre stands out as a premier venue for major performances and conferences.
- Parkes (Little Theatre, 180-pax) - The Little Theatre in Parkes, though more intimate in scale, offers a unique and cozy ambiance, perfect for smaller events and community gatherings.

Figure 6: Regional Theatres in proximity to Parkes



By forming a network, venues can collectively and cost-effectively market touring shows to reach a broader audience. Cross-promotion and joint advertising efforts can increase visibility and attendance. The variety in venue sizes allows for flexibility in show selection and scheduling. Smaller shows may thrive in more intimate settings, while larger productions can find a home in spacious venues.

Touring shows can contribute to cultural exchange by bringing diverse art forms and experiences to different communities within the region, fostering creativity and artistic appreciation.

Note: Touring productions of a diverse / non-mainstream nature typically do not hire a venue. Such performances are typically purchased by the presenter (venue) to support diverse programming and meet the needs of the broader community.

Competitor analysis

The existing venues in Parkes can be described as older (30+ years) with limited flexibility. Stage sizes are generally inflexible and can be small. Back of house (BOH) areas are generally small and do not allow for housing of larger groups. There is no wing space which means they are inappropriate for dance and theatre performances. Technically they are limited and do not provide what would be considered contemporary best practice.

3.3. Parkes Services Club

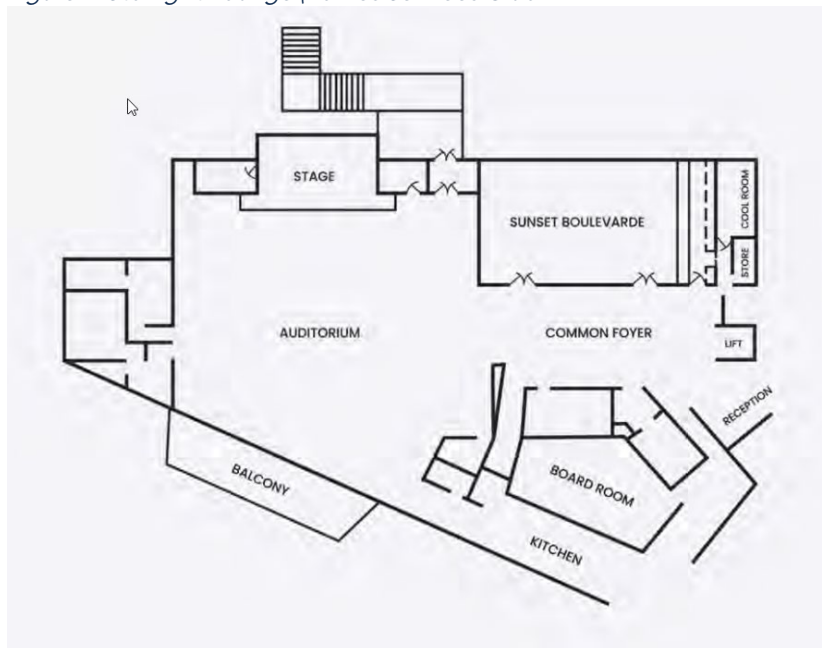
The Parkes Services Club offers facilities for all types of events. The Parkes Services Club has a range of facilities including:

- A Dining area
- Bar & coffee shop
- Kids play area
- Squash courts

The Starlight Lounge is the Parkes Services Club's main auditorium and the flexible function space can cater for anything from small meetings to large weddings with over 300 guests. The Starlight Lounge has its own bar and glass sliding doors that provide natural light and scenic views overlooking Cooke Park. This lounge has a balcony for guests who wish to take advantage of the fresh air whilst enjoying the view. The Parkes Services Club also offers bar facilities and catering with flexible menus at competitive prices to suit various budgets. There is a selection of menus to choose from or the ability to design an individual menu.

Hire fees for the venue are \$300 + food and beverages per night

Figure 7: Starlight Lounge (Parkes Services Club)



Facilities include:

Weddings

- Trestle tables to seat 6 to 10 guests/ Round tables to seat 8 or 10 guests
- Cream metal entry arch, metal book/photo stand and metal easel.
- Bar facilities
- Linen, crockery & cutlery
- White table flounce, cake table flounce & cake knife
- White linen, napkins or paper napkins to coordinate with decorations

Corporate

- Internet access
- Data projector



- Wireless hand held microphones
- Whiteboards with markers
- PA system
- TV/Video/DVD Player
- Microphones with stands and cables

Meeting rooms

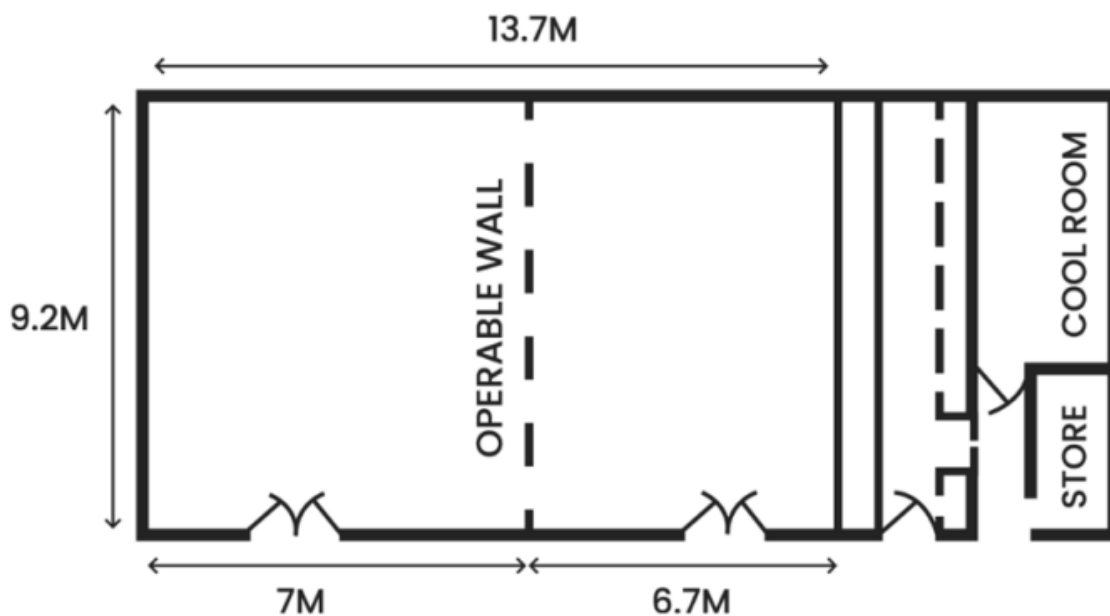
Sunset Boulevard Room is a flexible venue because it can accommodate up to 100 people or can be divided into two separate rooms (Sunset or Boulevard). This room is perfect for businesses, community groups, birthday parties, anniversaries, dinners, small weddings and seminars. Each room can be set up theatre style, u-shape or class- room style.

Hire Fees

Sunset or Boulevard: \$150 each

Sunset Boulevard (Combined): \$250

Figure 8: Sunset Boulevard configuration (Parkes Services Club)



The club earned approximately \$15,955 from room and equipment hire in 2022.

3.4. Parkes Leagues Club

The Robert Wilson Auditorium in the Parkes Leagues Club is the largest entertainment venue in Parkes Shire. It can hold up to 600 people in a mixed configuration of fixed and temporary tables. The space is set across two sections.

The club earned approximately \$80,000 from functions in 2022 (Parkes Leagues Club 2022 Annual Report).

Caparison table

Table 6: Competitor Comparison Table

Table 1: Competitor comparison table					
Venue	Capacity (Main Room)	Main Use	Entertainment Offer	Buy in	Technical Facilities
Parkes Services Club	300	Weddings	Limited	No	Limited
Parkes Leagues Club	600	Mixed	Yes	Limited	Limited
The Little Theatre	180	Musical Theatre	No	No	Some

It's worth noting that the two club venues, Parkes Services Club and Parkes Leagues Club, may have a competitive advantage when it comes to offering favourable hiring rates especially for conferencing. This advantage stems from their capacity to provide bundled packages that include both venue space and catering services. Having in-house food operations allows these clubs to streamline costs and offer more competitive rates to event organisers. In contrast, a new entertainment and cultural centre would likely need to rely on external caterers, which can often be more expensive, unless a comprehensive kitchen facility is included in the functional brief. Therefore, while a new centre may have its unique advantages, it will need to carefully consider its pricing strategy and overall value proposition to remain competitive in the market.

3.5. Identified gaps in existing venue offering

A new entertainment and cultural centre could fill a gap by providing a modern, well-maintained facility providing appropriate services. This would attract both performers and audiences looking for a more comfortable and contemporary experience. A new centre would potentially take a proactive role in diversifying the entertainment landscape by attracting a broader range of shows and events to that which is currently offered. This may include concerts, theatre productions, exhibitions, and community events, enhancing the overall cultural offerings in Parkes.

Stage

One notable aspect affecting the competitive position of the entertainment venues in Parkes, including the Starlight Lounge at the Parkes Services Club, is the relatively small size of their stages. The limited stage space, coupled with a lack of dedicated wings or cross-over areas behind the stage, poses a challenge for the suitability of the venues, particularly for theatrical and dance activities.

The restricted stage dimensions can constrain the scope and creativity of performances, limiting the ability to accommodate elaborate sets, intricate choreography, or quick actor transitions, all of which are essential for delivering high-quality theatrical and dance productions. In comparison to larger regional venues in neighbouring towns, the smaller stages may deter theatre companies, dance troupes, and other performers with specific space requirements.

BOH Facilities

A crucial factor affecting the competitiveness of entertainment venues in Parkes, including the Starlight Lounge at the Parkes Services Club, is the limited availability of



back-of-house facilities. The absence of comprehensive backstage amenities, such as dedicated dressing rooms, storage areas, and production spaces, can significantly hinder the feasibility of hosting touring shows and large-scale productions.

Touring companies often require sufficient backstage facilities to accommodate performers, crew members, and their equipment, and the absence of these amenities in Parkes' venues could be a deterrent to touring shows. This limitation not only impacts the venues' attractiveness to acts but also limits the range of productions and events they can effectively support.

In addition, the access provisions for touring shows such as loading docks onto stage is minimal.

Accessibility provisions

One of the notable competitive challenges facing entertainment venues in Parkes, including the Starlight Lounge at the Parkes Services Club, is the lack of comprehensive accessibility provisions. In today's inclusive society, providing accessibility for patrons with mobility and/or other physical challenges is not only a legal requirement but also a critical aspect of audience engagement.

The absence of design features that are useful and accessible to people with diverse abilities, like ramps, accessible seating, assistive hearing systems, accessible stage areas, and adequate restroom facilities can limit the venues' appeal to users and a broader demographic of attendees, including those with disabilities and elderly patrons. This limitation could result in lost opportunities for larger and more diverse audiences, as well as potential revenue streams from events catering specifically to these groups.

Technical

One of the competitive disadvantages faced by several venues in Parkes, including the Starlight Lounge at the Parkes Services Club, is the limited availability of contemporary technical facilities. While some venues may possess basic audio-visual capabilities, these facilities often lack the sophistication and modern equipment required for hosting diverse events, including touring shows. Outdated technical infrastructure can adversely affect the quality of performances, potentially leading to subpar audience experiences with associated impacts on audience loyalty.

Touring shows, in particular, rely heavily on state-of-the-art sound and lighting systems, along with versatile staging options, to deliver their productions effectively. The absence of such amenities can deter promoters and producers from choosing these venues, further limiting the variety and quality of entertainment offerings available in the area.

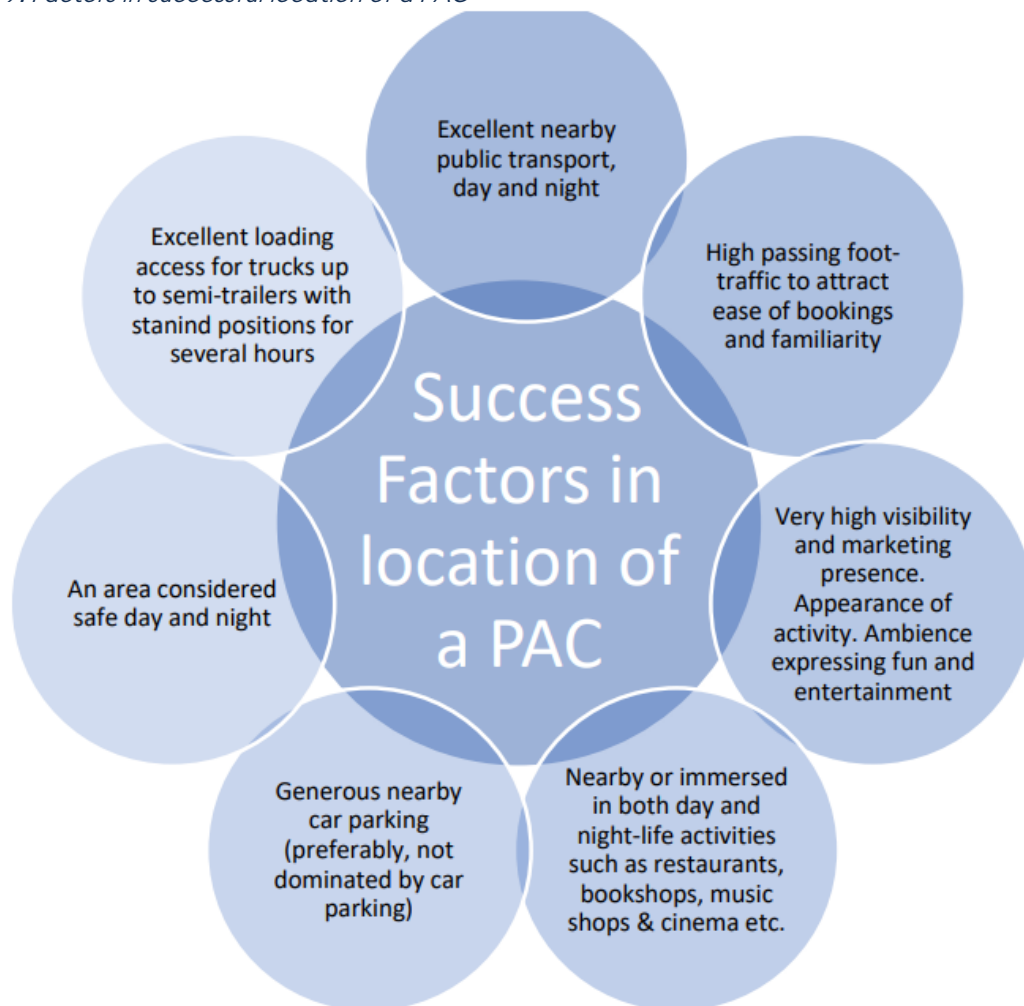
4. Consideration of Location

The optimal location for a new entertainment centre in a Local Government Area has been the subject of much discussion over a long period of time and is reflected both nationally and internationally. Outlined below are factors drawn from benchmark documents, guides and learnings from existing arts centre locations in proximity to their CBD.

Some of the research and experience in Australia is captured in 'Oh You Beautiful Stage!'- Australian Design and Technical Benchmarks for Performing Arts Centres by the Victorian Association of Performing Arts Centres.

A summary of key factors in the successful location of performing arts centres is outlined in the diagram below.

Figure 9: Factors in successful location of a PAC



The 'Oh You Beautiful Stage!' document also notably outlines reasons NOT to locate a performing arts centre in a particular location. These are listed below:

- A derelict or historic building no other use can be found for;
- A spare site next to the Council offices, or any other general community facility;



- The opportunity to make a ‘civic monument’ (civic pride syndrome);
- Cheap land (it’s cheap for a reason);
- The area is run down and the theatre will ‘regenerate’ it (more likely, the theatre will die with it);
- A developer’s package or land-swap (they seldom have much incentive to make sure the centre built is functionally appropriate);
- A contaminated or otherwise difficult site that no one else will touch (there will be substantial costs that will probably reduce functional scope);
- A site so isolated no one will object to the development.

The draft Urban Design Guide for Regional NSW produced by the NSW Government Architect outlines seven specific areas that enhance the built environment:

- Better fit - contextual, local and of its place;
- Better performance - sustainable, adaptable and durable;
- Better for community - inclusive, connected and diverse;
- Better for people - safe, comfortable and liveable;
- Better working - functional, efficient and fit for purpose;
- Better value - creating and adding value;
- Better look and feel - engaging, inviting and attractive.

It specifically outlines how cultural infrastructure has a role in ensuring good urban design in regional areas and how this can be achieved by leveraging the historic and cultural assets of places through effective urban design and brings a range of benefits:

- enhances the sense of place, identity, unique characteristics and defining qualities of towns and urban areas
- encourages increased economic activity by creating distinct and attractive places for businesses to trade and invest
- encourages increased tourism activity by creating distinct and attractive places for people to visit
- reinforces local identity and belonging by preserving assets of shared meaning and value - this in turn provides people and communities with sources of civic pride that inspire the continued care and protection of these assets
- improves the value of the building or space and the overall place
- allows future generations to be able to learn and benefit from significant buildings or spaces, their history and importance
- strengthens connections to place, which supports a sense of community.

In addition, revitalising main streets and regional town centres through effective urban design brings a range of benefits:

- makes towns more inviting, vibrant and interesting, which attracts people to visit and live in the area;
- creates new or improved places for people and communities to gather, meet and interact that are safe, enjoyable and equitable;

- encourages walking to get to, and around, the town centre, which reduces car dependence;
- creates a more diverse mix of uses and activities meeting the needs of locals and visitors;
- attracts businesses and visitation through improved building and shopfront presentation which boosts economic activity;
- leverages natural, historic and cultural assets, to reinforce the character of town centres;
- supports new development, employment, business opportunities and prosperity by concentrating density and commercial activity.

Table 7: Albury Entertainment Centre



The tradition of cultural infrastructure renewal in NSW has often been based on the redevelopment or conversion of Civic Centres and/or Town Halls into cultural infrastructure, mainly performing arts centres and theatres. This has meant that on most occasions the infrastructure is located in central positions.

The following table outlines the distance from the City Centre for the main regional theatres in NSW.

Table 8: NSW Regional Theatres by Distance from City Centre

Table 1: Table Title					
Venue	Distance from City Centre				
	0 km to 1 km	1km to 2km	2km to 3km	3km to 4km	4km to 5km
Orange Civic Theatre	X				
Bathurst Memorial Entertainment Centre	X				
Dubbo Regional Theatre and Convention Centre	X				

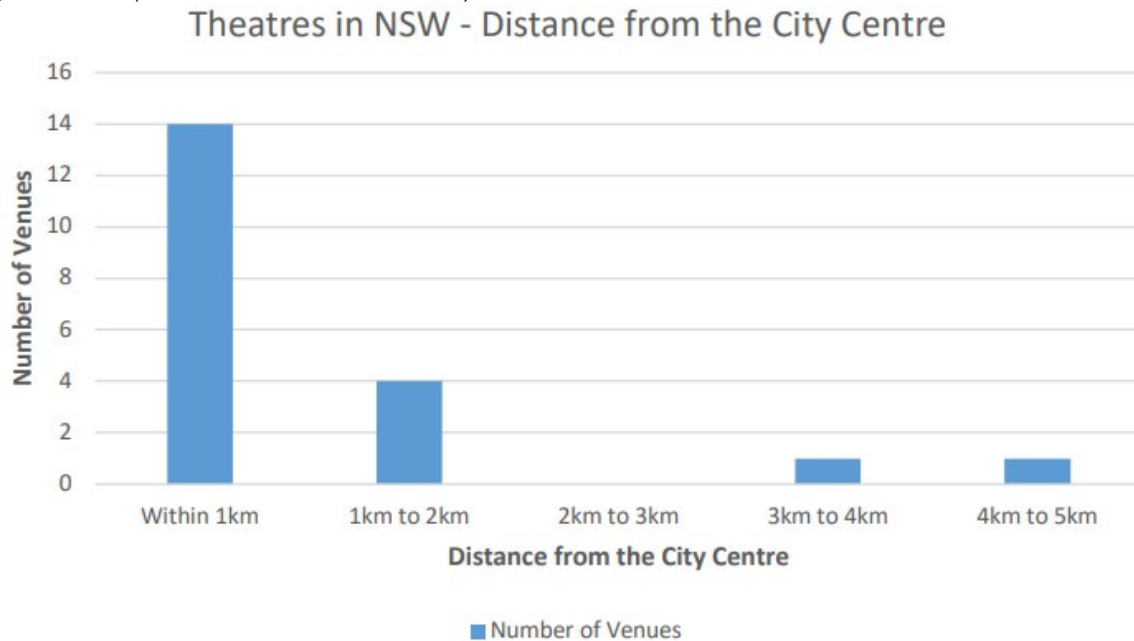


Table 1: Table Title					
Venue	Distance from City Centre				
	0 km to 1 km	1km to 2km	2km to 3km	3km to 4km	4km to 5km
Albury Entertainment Centre	X				
Cessnock Performing Arts Centre	X				
Capitol Theatre	X				
Wagga Wagga Civic Theatre	X				
Jetty Memorial Theatre			X		
Blue Mountains Theatre and Community Hub	X				
The Glasshouse	X				
Manning Entertainment Centre					X
Shoalhaven Entertainment Centre		X			
Civic Theatre Newcastle	X				
The Crossing Theatre Narrabri	X				
Griffith Regional Theatre		X			
Illawarra Performing Arts Centre	X				
Lismore City Hall		X			
Tweed Heads Civic and Cultural Centre		X			
Byron Theatre	X				
Saratton Theatre and Cinema Grafton	X				

The chart below summarises the location of the 18 venues analysed in relation to the distance the venue is from the Central Business District. As can be seen by the chart, 14 of the 18 venues analysed are located within 1km of the City Centre and only two venues are located outside of a 2km radius with one of those venues being the Jetty Memorial Theatre.



Figure 10: Comparison of distances from City Centre - Theatres in NSW



In consideration of the factors outlined above, the recommended location for the new entertainment and cultural centre is 25 Dalton Street. This is a gateway site for those entering the CBD from Bogan Street. Located next to Parkes Civic precinct and close to public parking, the lot redevelopment has the potential to become a driver for a broader urban renewal of the town centre.

This will reinforce the area as a focal point for cultural activity and entertainment, in alignment with the key objectives outlined in Council's strategic plans.

5. Alignment to state and federal government priorities

The following section provides a review and analysis of relevant existing strategic documentation that considers state and federal government priorities.

5.1. Central West and Orana Regional Plan 2041

The Central West and Orana Regional Plan 2041 provides a strategic framework for the region's ongoing prosperity. The plan addresses challenges such as drought, bushfire, mice plagues, the global pandemic, and flooding impacts. The plan is divided into five parts:

1. **Region-shaping investment:** This includes delivering the Parkes Special Activation Precinct and sharing its benefits across the region, supporting the state's transition to Net Zero by 2050, and managing extractive resource land and growing the critical minerals sector.
2. **A sustainable and resilient place:** This involves identifying, protecting, and connecting important environmental assets and supporting connected and healthy communities.
3. **People, centres, housing, and communities:** The plan aims to strengthen Bathurst, Dubbo, and Orange as innovative and progressive regional cities, provide well-located housing options to meet demand, and manage rural residential development.
4. **Prosperity, productivity, and innovation:** The plan leverages existing industries and employment areas and supports new and innovative economic enterprises. It also aims to protect and leverage the existing and future road, rail, and air transport networks and infrastructure.
5. **Local government priorities:** This part contains the planning priorities for each local government area.

The plan also includes various figures and maps illustrating the vision for the region, potential commuter catchment areas, employment resources, and proposed major projects, inter-regional connections, environmental values, and regional transport.

5.2. The New South Wales (NSW) Economic Development Policy

The New South Wales (NSW) Economic Development Policy is a comprehensive framework designed to drive economic growth, innovation, and regional prosperity across the state of New South Wales, Australia.

Enacted by the NSW Government, this policy outlines a strategic approach to foster a resilient and dynamic economy that benefits all communities and industries within the region.

Key Objectives:

- The policy aims to achieve sustainable economic growth that generates jobs, enhances living standards, and improves overall quality of life for residents. It places emphasis on fostering both metropolitan and regional development to ensure balanced progress.

- The policy encourages innovation and entrepreneurship by providing support for research, development, and commercialization of new ideas. It seeks to create an environment where businesses can thrive through technological advancements and innovative practices.
- Recognising the importance of a globalised economy, the policy promotes international trade, investment, and collaboration. It encourages NSW businesses to explore international markets and attract foreign investment to fuel economic expansion.
- The policy underscores the significance of infrastructure development to facilitate economic growth. This includes investing in transportation, communication, energy, and digital infrastructure to improve connectivity and accessibility across the state.
- NSW aims to diversify its economic base by supporting a range of industries, from traditional sectors like agriculture and manufacturing to emerging sectors like technology and creative industries. This diversification ensures resilience against economic fluctuations.
- The policy highlights the importance of a skilled workforce that meets the demands of evolving industries. It encourages investment in education, training, and professional development to equip the workforce with the necessary skills for future jobs.
- Acknowledging the unique strengths of different regions within NSW, the policy focuses on regional development. It seeks to create opportunities, encourage local innovation, and address economic disparities across the state.
- The policy integrates sustainable practices into economic development, promoting environmentally responsible growth. It emphasizes sustainable resource management and the adoption of green technologies to ensure long-term environmental health.
- The NSW Government collaborates with local communities, businesses, academia, and industry bodies to co-create and implement effective economic development strategies. This collaborative approach ensures a well-rounded and inclusive development process.

The NSW Economic Development Policy serves as a guiding framework to foster a robust and inclusive economy for the entire state. By aligning resources, investments, and strategies, it aims to create a thriving and resilient economic landscape that supports innovation, regional development, and the overall well-being of the NSW population.

Destination NSW Strategy (Visitor Economy Strategy)

The Destination NSW Strategy focuses on promoting the state as a premier tourism and events destination. It aims to attract domestic and international visitors, increase visitor spending, and support the growth of regional tourism. The strategy includes marketing campaigns, events promotion, and infrastructure development to enhance visitor experiences.

The New South Wales (NSW) Visitor Economy Strategy was designed to harness the potential of tourism as a driving force for economic growth and community development across the state. This comprehensive strategy aimed to enhance the visitor experience, foster sustainable tourism practices, and position NSW

as a premier destination for domestic and international travellers. The key priorities were as follows:

- The strategy recognised tourism as a powerful economic catalyst, capable of creating jobs, stimulating investment, and generating revenue for local communities. It highlighted the significance of tourism in diversifying regional economies and contributing to the overall prosperity of NSW.
- Sustainability was a cornerstone of the strategy. It emphasized the importance of responsible tourism practices that respect and preserve the natural environment, cultural heritage, and local communities. By integrating sustainable practices, the strategy aimed to ensure that tourism growth benefits both present and future generations.
- The strategy was committed to supporting regional development through tourism. It aimed to spread the economic benefits of tourism beyond major cities, promoting rural and regional areas as attractive destinations for travellers. By boosting tourism in regional areas, the strategy aimed to create employment opportunities and stimulate local economies.
- Acknowledging the role of technology in modern tourism, the strategy emphasized the integration of digital innovation. It aimed to leverage technology to enhance the visitor experience, streamline processes, and provide real-time information to travellers. This digital transformation aimed to make NSW a technologically advanced and visitor-friendly destination.
- The strategy placed visitors at the centre of its initiatives. It aimed to provide diverse and immersive experiences that catered to the preferences of different types of travellers. The strategy encouraged collaboration between industry stakeholders to deliver high-quality services and memorable experiences.
- Recognising the rich cultural heritage of NSW, the strategy highlighted the importance of cultural and Indigenous tourism. It aimed to showcase the stories, traditions, and art of Indigenous communities and diverse cultural groups. By promoting these unique experiences, the strategy aimed to attract a broader range of visitors.
- Events were seen as major drivers of visitation and economic activity. The strategy supported the development and promotion of events that celebrated local cultures, industries, and attractions. It aimed to create a diverse calendar of events that appealed to different interests and demographics.
- The strategy emphasised collaboration between government agencies, local councils, tourism operators, and communities. This partnership-driven approach aimed to align resources, expertise, and goals for the collective growth of the visitor economy in NSW.

Regional Tourism Strategy

The New South Wales (NSW) Regional Tourism Strategy aimed to strengthen and invigorate tourism in the regional areas of the state. This strategy recognised the unique attractions, cultures, and landscapes that regional NSW has to offer and sought to leverage these assets to drive economic growth, create jobs, and enhance the quality of life for local communities. The key strategies were as follows:

- The strategy prioritised the development of regional areas by promoting tourism as a catalyst for economic prosperity. It acknowledged that tourism can provide

significant economic benefits to regional communities, including increased employment opportunities, small business growth, and improved infrastructure.

- A key component of the strategy was collaboration among various stakeholders, including government agencies, local councils, tourism operators, Indigenous communities, and local residents. By engaging all parties, the strategy aimed to create a unified and comprehensive approach to regional tourism development.
- The strategy recognised the importance of sustainable tourism practices that protect the natural and cultural assets of regional areas. It aimed to balance tourism growth with conservation efforts, ensuring that the unique landscapes, wildlife, and heritage of regional NSW are preserved for future generations.
- A core element of the strategy was destination marketing. It focused on showcasing the diverse attractions of different regions to attract a wide range of visitors, including domestic and international tourists. The strategy aimed to position regional areas as must-visit destinations with their own unique experiences and stories.
- To support tourism growth, the strategy highlighted the need for infrastructure development. This included improving transportation links, accommodation options, and visitor facilities. Infrastructure enhancement aimed to enhance the overall visitor experience and encourage longer stays in regional areas.
- The strategy recognised the value of Indigenous culture and heritage in regional areas. It aimed to support Indigenous tourism experiences that educate visitors about traditional practices, stories, and art. This approach provided economic opportunities for Indigenous communities while enriching the overall tourism offering.
- Events played a vital role in attracting visitors to regional areas. The strategy encouraged the creation of events that celebrate local cultures, traditions, and industries. Well-planned events could help increase visitation and stimulate economic activity.
- Recognising the role of technology in modern tourism, the strategy emphasized the importance of digital innovation. This included promoting digital platforms for booking accommodations, accessing information, and sharing experiences. Digital tools were seen as essential for enhancing the visitor journey.
- The Indigenous Tourism Strategy aims to empower Indigenous communities to participate in and benefit from the tourism industry. It promotes cultural tourism experiences that share the rich Indigenous heritage of NSW. This strategy encourages collaboration between Indigenous communities, tourism operators, and government agencies.
- The Wine and Food Tourism Strategy capitalises on NSW's diverse culinary offerings and wine regions. It promotes food and wine experiences as a major draw for visitors. The strategy focuses on marketing NSW's food and wine experiences both domestically and internationally.
- The Events Strategy aims to attract major events to NSW, enhancing its reputation as a vibrant and exciting destination. It includes support for sporting, cultural, and entertainment events that drive visitation and economic growth.

In summary, key factors from the above documentation relevant to this study include:

- Supporting connected and healthy communities;
- Improving overall quality of life for residents;

- Diversifying the State's economic base (supporting emerging sectors like creative industries);
- Sustainable practices (environmentally responsible growth);
- Support the growth of regional tourism;
- Importance of cultural and Indigenous tourism (Showcase stories, traditions, and art of indigenous communities and diverse cultural groups);
- Position regional areas as must-visit destinations with their own unique experiences and stories; and,
- Importance of digital innovation.



6. Draft Functional Brief

The draft functional brief describes the various spaces and rooms that address the needs of users and enable Council to deliver the programmatic activities it prioritises, and the community benefit it aims to achieve.

The brief, outlining the required spaces including its key characteristics and the approximate size (sqm) requirements is located in Appendix 1.

The brief was determined based on the consultation and research outlined in this report. Key elements include:

Performance space

- 11 x 15m performance area
- 4m wing space both sides of stage
- 500 seat capacity;
- Flat floor with retractable seating;
- Flat floor to accommodate 300 pax (seated at 30 round tables);
- Designed to maximise flexibility, use, versatility, accessibility and functionality;
- Accommodates acoustic, amplified and spoken-word activities;

Support spaces

- One small office space (15sqm);
- Two Dressing rooms for soloists/artists with en-suites for 2 persons;
- Two large dressing rooms for 20 pax;
- One large Green Room (80pax) with kitchenette;
- Shared amenities for Back of House area;
- Back of House loading area with DDA access;
- Loading dock at the same level as the stage with all-weather cover over (servicing the performance space, kitchens and function space);
- Storage for Staging, Sound, Lighting and Audio/visual equipment;
- Storage for risers, chairs, tables, etc.;
- Circulation areas as appropriate;
- Gantry/elevated walkways - Access for rigging equipment;
- Foyers (including reception desk, bar and kiosk);
- Café (built into foyer and reception area);
- Amenities; and
- Kitchen and kitchenettes;

Meeting & rehearsal rooms

- 1 x 40sqm meeting room
- 1 x 20sqm meeting room
- Rehearsal room - 150sqm (able to be utilised as a small performance space)

Building services

- Cleaners and chemical storage cupboards with sinks.
- General storage
- Rubbish rooms, recycling ad bin store
- Garbage facilities should be located at a different location to the loading dock;

7. Preliminary Concept Design

The Parkes Regional Entertainment and Cultural Centre (PEC) Business Case aims to provide recommendations for a new indoor entertainment & performing venue for Parkes Shire. Scott Carver was engaged by Hawkridge Entertainment Services (HES) to develop a concept design to support the business case. The design options were informed by the functional brief developed by HES as a result of the input received through stakeholders' consultation.

The preliminary concept design and spatial assessment by Scott Carver (Architects) based on the functional brief is included in Appendix 2.

7.1. Site investigations

The project team undertook an inspection of a number of strategic sites, previously identified as potential location for the new PEC. A range of factors were considered when assessing the sites including:

The urban context and proximity to the town centre or other facilities like cultural buildings and parks;

- The potential of supporting existing businesses or favor new partnerships;
- Opportunities for street activation and drive for urban renewal;
- Access to infrastructure, including parking and public transport;
- Planning controls or other development restrictions that could impact the ability to deliver the project effectively or result in land use conflicts.

The general consensus among the project group was that the site at 25 Dalton Street best addressed the design criteria. This site had already been identified in the 2016 CBD Vibrancy Strategy as a priority area with opportunities for becoming the heart of a new civic hub: being just a short walking distance from the town centre and next to other key civic buildings like the Parkes Shire Library and the Small Theatre, 25 Dalton Street is considered to represent the most suitable location for the development of the PEC.

The design report outlines three planning options and explores some of the key design moves that will help organize the approach to the site in relation to access, circulation and 'points of focus'. With three street frontages, there are in fact a number of ways that service and delivery can be arranged, as well as a level of flexibility in the location of the entry points for patrons or staff. Equally important is the placement of points of focus that can entice the broader community to visit the venue, in particular the F&B offer and rehearsal space which can more openly interact with the street and contribute to its liveliness.

These planning scenarios have been developed to a schematic level to showcase the merits and constraints of each approach.

Option 1A tests the opportunity of preserving part of the existing building brick facade. Despite it not being heritage listed, the main frontage features some of the detailing that can be found in Parkes town centre. Its retention would add a layer of significance to the site re-development and create an interesting juxtaposition with its contemporary counterpart, providing an historical link for Parkes.

Option 1Bi is a variation of 1A, looking at a similar approach in terms of facade retention and overall layout. The key difference lies into the location of the rehearsal space - now proposed within the footprint of the existing building - and the new main entry via the contemporary addition. This provides a welcoming and attractive entrance to the venue, with a larger F&B offer facing Dalton Street.

Option 2 looks at the full demolition of the existing building. This approach allows for more flexibility in the facade design and provides an opportunity to strengthen the PEC identity and street presence in particular along Bogan Street.

The scheme also introduces the idea of a laneway separating the venue from the neighbouring hotel. The lane functionally links Dalton Street to the library and parking lots at the rear however could become a destination in its own right if activated with outdoor dining, artwork and landscaping.

In Option 3 the overall arrangement is 'mirrored' to have the main entry facing Parkes Shire Library and the loading off Dalton Street. The aim of this scheme is to explore whether the layout has merit, noting that this approach is not in alignment with Council's vision of prioritizing Dalton street activation.

All the design scheme are capable of addressing the core principles set in the functional brief in terms of providing a flexible and welcoming entertainment venue that can positively contribute to the revitalisation of the town centre.

Option 1.B is considered to represent an ideal arrangement for the new PEC:

- the layout principles are in alignment with Parkes CBD Vibrancy Strategy, prioritising the activation of Dalton Street with an expansive entry foyer and cafe spilling outside.
- the retention of the existing facade provides an additional layer of cultural interest and relevance to the development, offering great opportunities for creative design working in juxtaposition to the existing fabric.
- the movement of vehicles and people is organized so that the cross overs between back of house and front of house activities are minimal and discreet.
- the scheme allows for generous storage and services space at the rear to be able to cater for larger productions in the future.
- the meeting spaces are maximized in anticipation of higher demand of event spaces for local businesses, community groups and corporate entities.

8. Operational budget projections

8.1. Assumptions

The operational budget including revenues and expenditure has been developed based on the experience of the consultant team as well as substantial research. It has also been created based on the proposed size of the centre, its location and likely utilisation.

The following are the main assumptions utilised in the development of the financial operating model:

- Cost of Goods Sold – 34%
- Spends per head Theatre/Community - \$5, Concerts/Comedy - \$10
- Staffing component of four full-time staff + casual event staff
- Ticketing charges at industry standard
- Show purchases allowance of \$150,000
-

The table below provides a summary of assumptions made to project the annual utilisation of the proposed centre.

Table 9: Key Venue Utilisation Assumptions

Table 7. - Key venue utilisation assumptions					
Base Hire	Capacity	% attend	Rate	No. of Events	Total Attendance
Theatre/Comedy seated	350	50%	\$1,400	11	1,925
Concerts/Comedy GA standing	500	50%	\$1,400	12	3,000
Theatre Rehearsal	350	20%	\$500	44	3,080
Community/Subsidised Events	350	65%	\$500	32	7,280
Functions/Day conference	200	30%	\$800	12	720
Rehearsal Room	50	30%	\$1,400	192	2,880
TOTAL					18,885

8.2. Projected Income Streams

This analysis considers potential income streams associated with the development as well as opportunities for revenue generation. This analysis also considers the findings of the assessment of demand and the outcomes of the stakeholder engagement.

Ticket Sales

Ticket sales are a fundamental revenue stream for an entertainment and cultural centre. This involves selling tickets to various events hosted at the centre, such as concerts, performances and shows. The income generated is directly proportional to the number of tickets sold.

Venue Rental

Venue rental entails leasing out the performing arts centre's facilities to third-party event organisers. These organisers host a range of events like concerts, conferences, exhibitions, trade shows, and private functions. The centre provides the physical space, amenities, and basic technical support for these events. This stream diversifies income by accommodating a variety of external events that attract different audiences.

Food and Beverage Sales

Revenue is derived from selling a range of food and beverage before, during and sometimes after events. Attendees often expect access to refreshments while attending concerts, shows, or activities. This can include items like snacks, soft drinks and alcoholic drinks. By providing these services, the entertainment and cultural centre enhances the overall experience for attendees while generating additional income.

Catering

The entertainment and cultural centre can offer its facilities for private functions such as weddings, corporate events, and galas. These events often require catering services for larger groups. Offering in-house or out-sourced catering is a way of generating income for the venue in addition to the cost of hiring the venue.

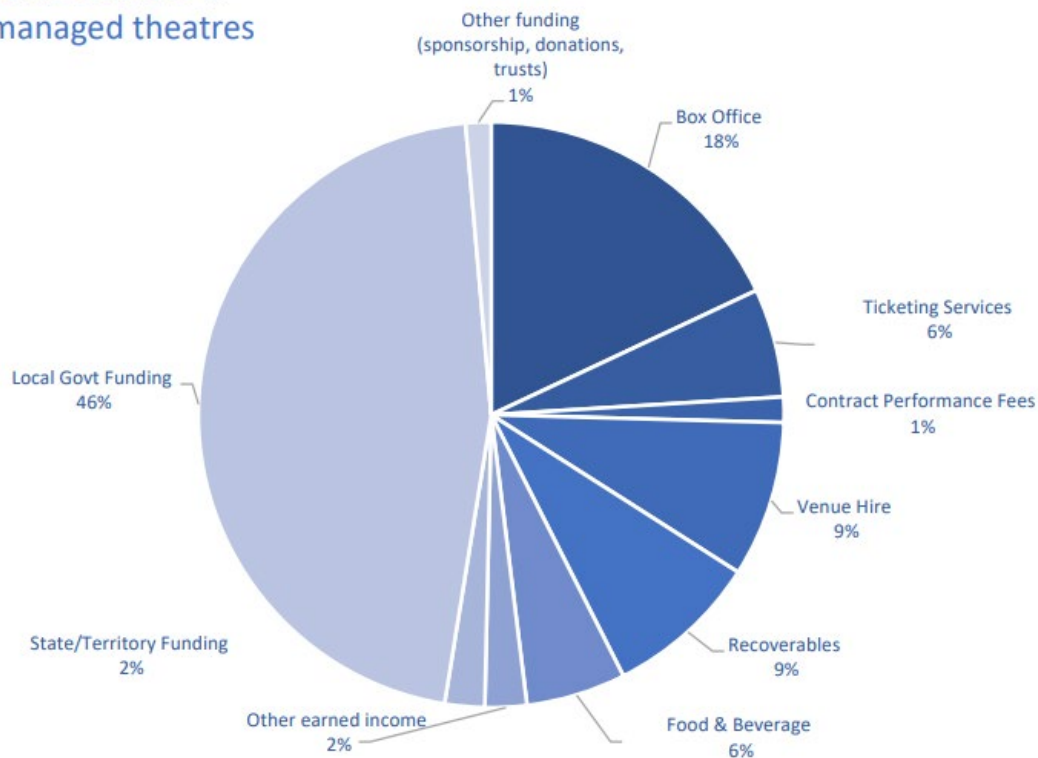
Technical and Production

Providing technical and production services beyond the base venue cost can be an attractive add-on for some hirers. Technical and production services encompass providing specialised technical and production support beyond the basic venue offerings. This includes aspects like advanced lighting, sound engineering, stage design, and other technical requirements for larger and more complex events. In particular, the venue can charge for any additional requirements for meetings and conferences such as live streaming or online meeting software.

The following figure shows the distribution of revenue sources across local government managed theatres in Australia (PACA, 2019)

Figure 11: Revenue sources in LGA Managed Theatres

Revenue sources in LGA managed theatres



From the analysis the following revenue outlined in Table 7 has been developed. Key elements include the venues capability to attract audiences and generate Venue Ticketing Sales and the subsequent revenue that is derived from this activity – ticketing charges and F&B Sales.

Table 10: Potential Venue Income

Potential Venue Income	
Income Item	Amounts
Venue Income	
Venue Hire	\$96,600
Venue Ticketing Sales	\$199,969
Personnel Front of House (Recovered)	\$28,665
Total Venue Income	\$325,234
Food and Beverage Income	
Food and Beverage Sales	\$76,025
Catering Commission	\$4,320
Total Food and Beverage Income	\$80,345
Production - Event	



Potential Venue Income	
Income Item	Amounts
Ticketing Charges	\$35,438
Total Production - Event Income	\$35,438
Production - Technical	
Production Labour Recoveries	\$56,602
Production Income	\$11,000
Total Production - Technical Income	\$67,602
Total Income	\$508,618

8.3. Proposed operational costs

Building any type of infrastructure where the utilisation of that infrastructure is not clearly established carries great risk. In a performing arts context, the drivers are usually existing groups unable to perform or severely restricted in their performance activity. Issues to consider include:

- Entertainment and cultural centres are examples of social infrastructure and therefore cost significant amounts to operate every year.
- There is a cost to hire venues and some community groups are unable to meet that cost.
- One venue cannot be and will not be suitable for all types of hirers however there are options that are more flexible than others.
- On average it takes between 3 to 7 years for a centre to become an intrinsic part of the community and it only occurs if it operates successfully.
- Some community members will never attend the centre.

There are a limited number of commercial hirers and producers that would utilise the centre without Parkes Shire Council taking some element of the financial risk in delivering the performance. This means that Council will need to be prepared to undertake a degree of financial risk associated with some projects.

The ability for community hirers to pay hiring rates in Parkes is low. An entertainment and cultural centre will not necessarily be the single catalyst to drive economic development in the city. A suite of actions is required including the creation of additional jobs and associated workforce development, increased residential and commercial density in the city centre, continual improvement to the streetscape, initiatives that support small business and entrepreneurship, and more broadly a culture of innovation.

On average, a theatre in a regional area of NSW costs Council between \$600,000 and \$2,000,000 in operational costs every year. This is dependent upon factors such as:

- Proximity to another major city
- Venue capacity

- Operating/business model
- Capacity for the provision of 'add-on' services
- Existing and potential audience base
- Competition for other arts, culture, entertainment and leisure activities
- Socio-economic status of the community

The annual operating figure stated above includes all costs associated with staffing and managing the activities of the theatre. The primary sources of revenue for a theatre are:

- Hiring fees charged to the hirer;
- Any specific technical requirements additional to what is provided in the hire fee;
- Ticket sales – a fee charged for the cost of selling a ticket that is retained by the venue; and
- Bar and Kiosk sales.

It is impossible to predict exactly what the subsidy for a new performing arts centre will be each year; there are a vast number of assumptions, internal factors, external factors and unknown variables that will impact on the level of subsidy required each year. Key issues to consider are the nature of the income and costs, whether they are fixed or variable. This is due to the specific nature of these factors in a performing arts setting where the following may occur:

- The vast majority of the income is variable i.e. there is no guarantee that just by opening the facility that people will buy tickets, people will hire the spaces, eat or park there.
- The majority of the expenses are fixed (e.g. staffing), in that the expenditure will occur whether or not the venue is hired or ticketed events are presented.

Venues are often the focal point for the community for all of the civic and community events, performances and activity that takes place. They offer the opportunity for performers of all ages to access a professional standard of venue whilst at the same time give residents the ability to see professional touring productions. A professional venue also provides the opportunity to create productions specific to the local context.

Theatres throughout NSW are often required to pay to bring commercial artists /shows/performances (product) to their venues. In addition, the high amount of community use of the venue requires that the hire fees are affordable for local community groups. This results in all the venues operating at a loss or a cost to Council every year. Most Councils however see the venue as an intrinsic social offering to their community and focus on initiatives to reduce the subsidy that is required through strategies such as effective design, co-location of services/activities, additional commercial tenancies and artistic programming to ensure the consistent utilisation and visitation of the venue.

Table 8 outlines the nature of the loss for each venue as when as well as the number of performance spaces in each venue. It should be noted that individual Council's allocation of both depreciation and Life Cycle Costs changes significantly.

*Table 11: Regional Performing Arts Venues - Number of Performance Spaces and Yearly Operational Costs*

Regional Performing Arts Venues - Number of performance spaces and yearly operational costs			
Venue	Size (sq m)	performance Spaces (no.)	Operating loss (Yearly) 2018/19
Orange Civic Theatre	502	1	\$1,300,000
Bathurst Memorial Entertainment Centre	642	1	\$850,000
Dubbo Regional Theatre and Convention Centre	500	2	\$1,700,00
Albury Entertainment Centre	818	2	\$1,200,000
Cessnock Performing Arts Centre	466	1	\$568,000
Capitol Theatre Tamworth	402	1	\$1,300,000
Wagga Wagga Civic Theatre	491	1	\$772,235
Jetty Memorial Theatre	248	1	\$332,558
Blue Mountains Theatre & Community Hub	418	1	\$750,000
The Glasshouse (Includes Gallery and Tourist information)	590	2	\$2,100,000
Manning Entertainment Centre	495	1	NA
Shoalhaven Entertainment Centre	902	2	\$2,100,000



Table 9 below details projected revenue and is based on analysis of the above information and the social, economic and competitive environment. Key elements include the inclusion of four full time staff with further event assistance from a team of casual staff. In addition, a marketing budget of \$57,400 per year is included to ensure the centre can continuously advertise and promote the shows and activities that will occur in the centre. It also noted that an allocation of \$150,000 has been made for show purchases. This is to ensure that the centre can bring a range of Artists, productions and activity to the City.

Table 12: Potential Venue Expenditure

Potential Venue Expenditure	
Expenditure Item	Amount
Human Resources	
Venue Manager	\$141,119
FOH Manager / F&B	\$109,047
Tech Manager / Building Services	\$128,290
Marketing/Ticketing	\$115,461
Casual Labour FOH (casual FOH)	\$28,665
Casual Labour Bar (casual bar)	\$41,146
Casual Labour BOH (casual technicians)	\$37,294
Casual Labour Box Office (casual)	\$11,688
Casual Labour Cleaning	\$3,820
Casual Labour Security	\$23,520
Shoalhaven Entertainment Centre	\$640,049
Casual Labour Cleaning	\$141,119
Casual Labour Security	\$109,047
Total Human Resources	\$640,049
Production Technical	
Technical Consumable	\$3,000
Technical Repairs and Maintenance	\$3,000
Other technical (Yearly technical maintenance)	\$12,000
Total Production - Technical	\$18,000
Occupancy	
Electricity	\$60,000
Water	\$12,000



Potential Venue Expenditure	
Expenditure Item	Amount
Photocopy Leasing	\$4,800
Waste Removal	\$6,000
Repair and Maintenance	\$36,000
Gas	\$1,200
Cleaning supply	\$2,400
Cleaning major maintenance	\$2,500
Total Occupancy	\$124,900
Advertising and Marketing	
Functions Marketing	\$27,000
Events Marketing	\$14,400
Print Advertising	\$6,000
Internet Advertising	\$6,000
Artwork / Graphics Design	\$4,000
Total Advertising and Marketing	\$57,400
General and Administration	
Merchant Fees	\$1,200
Couriers and Postage	\$600
Office Supplies	\$2,400
Computer expenses	\$30,000
IT SLA and software subs	\$48,000
Phones	\$4,200
Internet	\$2,400
Public indemnity	\$16,000
Production purchases	\$150,000
Other Admin and General	\$6,000
COGS (Cost of Goods Sold)	\$27,369
Total General and Administration	\$288,169
Total Expenses	\$1,128,518



9. Operational Cost

Based on the proposed revenue and expenditure, the centre is likely to cost Council approximately \$619,000 to operate each year before any costs for depreciation and/or Life Cycle Costs are included. This is outlined in Table 10.

Table 13: Total Operational Cost

Total Operational Cost	
Item	Amount
Total Income	\$508,618
Total Expenses	\$1,128,518
Council subsidy before Depreciation/Life Cycle Costing	\$619,900
Depreciation/Life Cycle Costs	\$787,500
Total Council subsidy	\$1,407,400

10. Construction cost estimate

Development of cost estimates for construction and fit-out of the proposed development are based on structures and costs of similar scale facilities.

The cost of developing a performing arts centre varies significantly depending on several factors including size, location, design, number of venues within the centre – theatre, recital hall, black box theatre, studio etc., whether the facilities are co-located and the range of complementary and supporting commercial activity included. Table 11 outlines the cost of cultural infrastructure construction in the past 10 years.

Table 14: Significant Infrastructure Construction in the Past 10 Years

Significant infrastructure construction in the past 10 years				
Date	Centre Name	Venue Type	Seats	Cost
2008	Shoalhaven Entertainment Centre	Auditorium	1,200	\$27m
2009	Wangaratta Performing Arts Centre	Theatre	512	\$8.5m
2009	Melbourne Recital Centre	Recital Hall	1,000	\$128m
2009	The Glasshouse, Port Macquarie	Theatre & Studio	588	\$44m*
2010	Dubbo Regional Theatre & Convention Centre	Theatre	500	\$18m
2010	Albany Entertainment Centre	Auditorium	620	\$70.0m
		Studio	220	
2011	The Cube, Wadonga	Theatre (Flexible)	410	\$11.6m
		Standing	800	
		Indoor/outdoor	1,600	
2011	The Concourse, Chatswood	Theatre	500	\$171m


Significant infrastructure construction in the past 10 years

Date	Centre Name	Venue Type	Seats	Cost
		Concert Hall Events Centre	1,100	
			500	
		Rehearsal Rooms x 2	300	
		Library & Retail		
2012	Mildura Arts Centre	Theatre	444	\$8.7m
2015	Ulumbarra Theatre	Theatre	951	\$25.8m
2016	The Art House, Wyong	Theatre	500	\$12.7m
2016	SunPAC	Theatre (Flexible)	300	\$15m
2017	Red Earth Arts Precinct	Theatre (Flexible)	476	\$56m
		Amphitheatre	1,700	
		Rehearsal Rooms x 2		
		Library		
2017	Bunjil Place	Theatre	800	\$125m
		Studio	200	
		Function Space	350	
		Library, Art Gallery & Customer Service		
2018	Cairns Performing Arts Centre	Theatre	941	\$71.0m
		Studio	400	
2019	HEART (Hub of entertainment, arts & regional touring) Margaret River	Theatre	450	\$10m
2019	Sydney Coliseum Theatre	Theatre (Flex)	2,000	\$100m
		Standing	2,200	
		Banquet	600	
2022	Goulburn Performing Arts Centre	Theatre	400	\$19m
2022	Gippsland Performing Arts Centre	Theatre	700	\$42.1m
2023	Pavilion Performing Arts Centre	Theatre	686	\$42m
2023*	Whitehorse Performing Arts Centre Redevelopment	Theatre	600	\$68m
		Studio	200	
2024*	Wollondilly Performing Arts Centre	Theatre	350	\$22m
		Standing	550	
		Banquet	280	

*Programmed opening date



The previous table outlines a number of new performing arts centre infrastructure projects that have been completed in the past 15 years. The costs are for new infrastructure and does not include venues that have been upgraded or changed significantly from their original form which there are numerous examples throughout Australia. The list also does not include any theatres or studios that have been built by schools particularly private schools over the past ten years which are numerous, in the order of 100 across Australia.

Based on the previous table it is estimated that the cost of the proposed entertainment and cultural centre would be between \$26m – \$35m (\$2023) depending on the final scope. These costs have been based on the following:

Table 15: Cost Estimates

Cost estimate	
Item	Cost
Construction cost	\$20m
Project management, architects and consultants at 10%	\$2m
Allowance for front of house	\$2m
Back of house/rehearsal and smaller performance spaces	\$2m
Technical infrastructure	\$3m
FF&E	\$2.5m
Total	\$31.5

The construction cost includes an allocation of approximately \$3m for technical infrastructure including a flytower or theatrical rigging system and associated equipment for the delivery of productions including:

- Lighting;
- Sound;
- Audio-visual; and
- Staging.

11. Potential infrastructure funding sources

Infrastructure funding may be sourced at a federal, state and local level though both government and private avenues.

New South Wales (NSW) offers a variety of grant funding sources specifically designed to support cultural infrastructure projects. Here are some of the key grant programs:

11.1. State Government Grants

Create NSW Cultural Infrastructure Fund: This fund is aimed at enhancing the state's cultural venues and creative spaces. It provides financial support for the construction, renovation, and equipping of cultural infrastructure.

- **Regional Cultural Fund:** This fund is designed to support cultural infrastructure projects in regional NSW. It aims to strengthen regional arts, screen, culture, and heritage, and to support the employment of artists and cultural practitioners in regional areas.
- **Community Building Partnership Program:** This NSW Government initiative provides grants for community infrastructure projects, including cultural facilities, that will meet the needs of local communities.
- **Stronger Country Communities Fund:** This fund is aimed at regional areas and can be used for community amenity and local infrastructure projects, including cultural facilities.
- **Infrastructure Grants:** Provided by various departments of the NSW Government, these grants can be used for community infrastructure projects, including arts and culture.

11.2. Federal Government Grants

- **Building Better Regions Fund:** While not NSW-specific, this federal fund can be accessed for community infrastructure projects, including cultural facilities, in regional areas.
- **Community Development Grants Programme:** This federal program provides funds for critical infrastructure, including cultural projects that promote stable, secure, and viable local and regional economies.

11.3. Philanthropic and Private Sector Grants

Traditionally, foundations do not offer assistance for capital projects however over the past few years this has changed particularly for large regional infrastructure projects where all tiers of government are contributing.

- **Ian Potter Foundation:** This foundation offers grants for arts projects and has a focus on public benefit.
- **Sidney Myer Fund:** Provides grants for initiatives that aim to strengthen communities, including through the arts and culture.
- **Westpac Foundation Community Grants:** These grants are aimed at local, grassroots organisations and could be used for smaller cultural infrastructure projects.

11.4. Corporate sector sponsorships

Subject to the operating model of the centre and its relationship to Council, corporate/business sector sponsorships may be available. Further, this would be

dependent on existing businesses with a desire to reach a common audience, or businesses seeking new markets in Parkes and a desire to build goodwill in the community.



12. Cost benefit/feasibility analysis

The cost benefit analysis takes into consideration both the use benefits and non-use benefits that cultural infrastructure such as that proposed is likely to deliver. This includes the analysis of how increased cultural activity resulting from the project will enhance and develop civic and social benefits.

12.1. Why invest in an Entertainment and cultural Centre?

An entertainment and cultural centre can be the anchor facility for expanding the educational, cultural and economic growth of Parkes as a Regional City and become a destination that will draw a range of visitors to the region. A performance space in the Parkes region can enhance residents' quality of life by providing new cultural and entertainment options as well as fostering new and existing community arts groups.

A performance space in the Parkes region has the potential to:

- Enhance the quality of life for the residents and help to make it a great place to live;
- Provide exceptional experiences for children;
- Enhance economic development and provide new opportunities for local businesses while attracting employees to the area;
- Attract more visitors by providing more arts and entertainment opportunities;
- Ensure that performing arts companies across the region have a place to perform;
- Build a community of performing artists by providing learning experiences in an outstanding venue;
- Connect people of all ages and cultures through the experience of live performances.

As an industry, the arts contribute \$4.2 billion to Australia's Gross Domestic Product (GDP) and the wider cultural sector contributes \$50 billion to Australia's GDP.

In July 2011, the Arts Council England published a document entitled 'Supporting growth in the arts economy' that provided an evidence basis for the understanding of the economic value of public investment in Cultural Arts. The report underlined the mechanisms through which investment in Cultural Arts leads to positive impacts on the wider economy. The six headline mechanisms included;

1. Economic spillover effects from innovation in the arts;
2. Market development through the creation of new products that stem from artistic endeavours;
3. Capital formation that occurs in parallel with investment in arts infrastructure;
4. Business support network delivered through Cultural Arts organisations;
5. Professional development and general education;
6. Widening access and diversity.

Most important was the recognition that investment in cultural infrastructure in urban regeneration programs, and the role arts performs in transforming the perception of a place, has run in parallel or been a precursor for investment in the general economy. It also found that



arts institutions play a leading role in broadening and encouraging access into creative industries for groups such as; children, young people, disadvantaged, and the culturally diverse.

Arts experiences have a growing role as a driver for tourism in Australia and are increasingly part of visitors' itineraries. Research from the Australia Council for the Arts¹ outlined that the Central West region of NSW including Parkes was rank the 17th most-visited destination region for daytrips and 15th most visited for overnight trips.

12.2. The Economic and Cultural Impact of a new Entertainment and Cultural Centre in Parkes

The proposal for a new entertainment and cultural centre in Parkes is not just an investment in bricks and mortar; it's an investment in the cultural and social fabric of the region. This project aims to be a catalyst for cultural activity, providing both use and non-use benefits that extend beyond mere economic gains. A comprehensive cost-benefit analysis reveals that the centre will serve as a linchpin for community engagement, cultural development, social inclusion and civic pride.

Economic Stimulus

The immediate economic benefits are clear: job creation during construction and operation, increased tourism, and a boost to local businesses, particularly affecting the night-time economy. The centre will serve as a venue for concerts, exhibitions, and other events, attracting both locals and visitors. This influx of activity will have a ripple effect on local restaurants, hotels, and retailers.

Cultural Development

The centre will be a hub for cultural activities, from community activities to musical performances and theatre. It will provide a platform for local artists to showcase their talent, tell local stories, contribute to sustaining cultural heritage and in doing so nurture the arts and make Parkes a regional cultural landmark.

A purpose-built centre will provide the opportunity for the presentation of diverse, professional productions that promote cultural understanding and aesthetic growth.

Social Cohesion

Even those who may not directly use the facility stand to benefit. The existence of a cultural hub fosters a sense of community and belonging. It becomes a point of civic pride, a landmark that symbolises the town's commitment to social and cultural development.

Educational Impact

The centre will also serve as an educational resource, hosting workshops, lectures, and educational performances. These activities enrich the community's intellectual landscape, providing both young and old with opportunities for learning and growth.

Inclusivity

The centre will be designed to be accessible to all, thereby promoting social inclusion. Special programs could be developed for various community groups, including the elderly, the youth, and marginalized communities, ensuring that the centre is a space for everyone.

¹ *Domestic Arts Tourism – Connecting the Country*, Australia Council for the Arts, 2020



Mental Health and Well-being

Engagement with cultural activities has been shown to have a positive impact on mental health. The centre will provide a space for people to engage with the arts, whether actively participating, enjoying a performance, or simply gathering to meet, thereby supporting social connection and contributing to the overall well-being of the community.

Regional Cultural Development

The centre will not operate in isolation; it will be a node in a network of cultural activity across the region. Partnerships could be developed with schools, other cultural institutions, and community organisations to extend the reach of its programs. This will help in the diffusion of cultural activity, making the entire region a more vibrant place to live and visit.

The proposed entertainment and cultural centre in Parkes is more than just another infrastructure project; it's a strategic investment in the community's future. The cost-benefit analysis, when extended to include social and cultural benefits, presents a compelling case for its development. By fostering cultural activity and social cohesion, the centre will enrich the lives of both its immediate users and the broader community, increasing liveability and making it a cornerstone in the region's cultural and social landscape.

12.3. Document Review – plans, reviews and reports relevant to the project

The following section analyses seven relevant documents (reviews, plans and reports) and identifies the ways in which the proposed new entertainment and cultural centre might contribute to achieve outcomes stated in the documentation.

Dalton Street Masterplan

The Dalton Street Masterplan was developed with the view to:

- Revitalise the Dalton Street precinct in the zone between Clarinda Street and Bogan Street (Newell Highway).
- create potential links and connections between Dalton Street and Council's library and administration centre.
- Provide an appropriate delivery node, both operational and visual, from the main delivery route from the bypass/gateway to the CBD.
- renew potential links to Council Community buildings such as the little theatre and aquatic centre.
- incorporate expansion of Parkes Library (separately completed).
- create a vibrant public, commercial and community hub to promote business growth and community enjoyment of the Dalton Street Civic Precinct.
- foster partnerships and synergies with potential commercial developments on Dalton Street including potential hospitality, retail, and restaurant.

The Masterplan proposed three options (1, 2a and 2b) all of which outlined the conversion of the existing Picture Palace Building to a new auditorium.

Parkes City Centre Vibrancy Strategy 2016

The Parkes City Centre Vibrancy Strategy of 2016 aimed to revitalize and enhance the vibrancy of Parkes' city centre by fostering economic growth, improving public spaces, and creating an



engaging environment for residents and visitors. The strategy recognised the importance of a vibrant city centre not only for economic development but also for the overall quality of life in the community.

The strategy had several key components:

- The strategy recognised the city centre as a hub for commerce and economic activity. It aimed to attract new businesses, support existing ones, and create a diverse range of offerings to cater to different segments of the population.
- Improving the aesthetics and functionality of public spaces was a central focus. This included initiatives to enhance streetscapes, pedestrian walkways, lighting, seating, and landscaping. Creating attractive and well-maintained public spaces was intended to encourage people to spend more time in the city centre.
- The strategy aimed to leverage the city centre's potential as a gathering place for cultural events and community activities. This involved promoting local art, music, and cultural festivals to foster a sense of community and attract visitors.
- Recognising the role of retail and hospitality in creating a vibrant atmosphere, the strategy sought to support local businesses and encourage the establishment of new ones. Initiatives to promote shopping, dining, and entertainment options were designed to attract foot traffic.
- Enhancing connectivity within the city centre and improving accessibility for all residents and visitors were key goals. This included considerations for better parking facilities, walkability, and transportation options.
- The strategy aimed to create a distinct identity for the city centre by capitalizing on its unique characteristics. Placemaking initiatives focused on developing spaces that reflect the community's history, culture, and aspirations.
- The strategy recognised the potential of underutilized spaces in the city centre. Initiatives to activate these spaces through pop-up events, markets, and temporary installations aimed to add diversity and vitality to the area.

Overall, the Parkes City Centre Vibrancy Strategy of 2016 was a comprehensive approach to rejuvenating the city centre. By focusing on economic growth, enhancing public spaces, fostering cultural engagement, and supporting local businesses, the strategy aimed to create a vibrant and attractive environment that would benefit both residents and visitors alike.

Parkes Western Entry Report

The document is a report on the Parkes Western Entry Master Plan, prepared for the Parkes Shire Council. The purpose of the plan is to create an inviting, vibrant, and memorable town entry from the proposed new Newell Highway Bypass, connecting the Parkes Special Activation Precinct and other major developments and centres further west of the Highway to the Parkes urban area.

The report includes an analysis of relevant background documentation, land-use options review, civil and landscape improvements, community engagement, and a summary of recommendations. Key recommendations included improvements to Condobolin Road, new roundabouts on the corners of Bogan Street and Bushman Street, and Bogan Street and Dalton Street, centre median treatments in Bushman Street, a new Parkes entry sign, wayfinding and directional signage along Condobolin Road and Bushman Street, and improvements to the open space corridor between Condobolin Road and Page Street.



The report also suggests a potential change in land-use planning provisions for an area on the northern side of Condobolin Road, recommending consideration be given to rezoning an (approximately 11 hectare) parcel of (currently) R1 General Residential land to E3 Productivity Support Zone to enable a local employment zone that contributes to the western entry experience into Parkes.

The report concludes with a set of appendices including a master plan drawing set, a preliminary land-use options review, and the Parkes Western Entry Issues Paper from 2021. Outlined below are some of the potential impacts of a new entertainment and cultural centre in Parkes that directly relate to the Parkes Western Entry Master Plan.

1. **Economic Impact:** The new centre could stimulate the local economy by attracting more visitors and creating jobs. It could also increase spending in the local area, benefiting other businesses (Page 49, Page 53).
2. **Tourism Impact:** A new centre could enhance Parkes' appeal as a tourist destination. It could attract more visitors, particularly if the centre is unique or hosts events that draw people from outside the area (Page 49, Page 53).
3. **Community Impact:** The centre could provide a new gathering place for the community and could potentially host local events, contributing to the social fabric of Parkes (Page 60).
4. **Urban Development Impact:** The development of a new centre could lead to further urban development in the area, potentially changing the character of Parkes. It could also lead to improvements in local infrastructure, such as roads and signage (Page 60, Page 61).
5. **Traffic Impact:** Depending on its size and the events it hosts, the new centre could increase traffic in the area. This could lead to congestion, particularly during events, and might require improvements to local transport infrastructure (Page 61).

Economic Development Strategy

The Parkes Shire Economic Development Plan (2012) notes its purpose is to encourage greater levels of investment and job creation in the Parkes Shire community. It states the Shire is strategically located at the intersection of the Newell Highway and the transcontinental railway and has a diverse economy, with strong mining and agricultural sectors.

The plan includes strategies for economic development, such as supporting existing local businesses, promoting Parkes Shire, attracting investment, and lobbying. It identifies strategic projects like developing a mining hub, improving transport and logistics, expanding the regional airport, adding value to agriculture, improving residential amenities, and boosting tourism.

A new entertainment and cultural centre could assist in delivering on the Parkes Shire Economic Development Plan in several ways:

1. **Support Existing Local Businesses (Economic Strategy 1):** A new centre could provide opportunities for local businesses. For instance, local catering companies could provide food and beverage services for events. The centre could also host business events, seminars, and networking events that support local businesses.
2. **Promotion of Parkes Shire (Economic Strategy 2):** The centre could be used to promote Parkes Shire as an attractive destination for business and investment. It could host high-profile events that draw attention to the area, and its existence could be a selling point in marketing materials.



3. Investment Attraction (Economic Strategy 3): The development of a new entertainment and cultural centre represents a significant investment in the area. This could attract further investment from businesses that want to take advantage of the increased visitor traffic and visibility that the centre brings.
4. Lobbying (Economic Strategy 4): The centre could be used as a platform for lobbying activities. For example, it could host meetings and events with government representatives, providing opportunities to advocate for infrastructure development and service provision.
5. Tourism (Section 7.3.6): The centre could significantly boost tourism in the Parkes Shire. It could attract visitors who come specifically to attend events at the centre, and these visitors could also spend money at local businesses and attractions.
6. Business Expansion and Retention Program (Page 33): The centre could provide opportunities for local businesses to expand. For example, businesses could use the centre to host larger events than they could previously accommodate.

In summary, a new entertainment and cultural centre could play a key role in executing the Parkes Shire Economic Development Plan by supporting local businesses, attracting investment, promoting the area, and boosting tourism.

DRAFT Parkes Shire Bypass Strategy MAY 2023

The draft strategy for the Parkes Shire Bypass (which is expected to be completed in late 2024) aims to understand the impacts of the Newell Highway Bypass on local businesses and identify strategies to mitigate any negative impacts. Key points from the document include:

1. **Bypass Impacts:** The bypass is expected to reduce traffic to CBD businesses as 753,000 vehicles will be redirected from the CBD per annum. This could lead to reduced economic activity and increased CBD vacancies.
2. **Visitor Impact:** The bypass could impact businesses that rely on stopover visitors, including service centres, mechanics, retail, food, and accommodation businesses. A loss of 10% of visitor trade equates to a loss of \$7.2 million expenditure within Parkes.
3. **Strategy Objectives:** The strategy aims to understand current habits and triggers for travellers to stop in Parkes, how businesses are attracting passing traffic, and recommend strategies to prepare businesses for the impacts of the bypass.
4. **Market Summary:** Parkes Shire serves 312,000 visitors. The strategy identifies a need to draw visitors into Parkes township from the Bypass.
5. **Case Studies:** The document includes case studies of towns which have had a Bypass implemented and analyses the impacts of bypasses on the towns.
6. **Strategic Considerations:** The strategy identifies several challenges and needs, including foot traffic impacts, loss of incidental trade, businesses moving to the Bypass, national chain stores, development pressure along the Bypass, touring market accommodation facilities, and parking facilities.
7. **Action Plan:** The document outlines an action plan to enhance Parkes Shire's events calendar, undertake a feasibility study for an indoor entertainment and events complex, and encourage visitors to enter Parkes township from the Bypass through gateway treatments, wayfinding, and landscaping corridors.

As noted above, the document outlines the potential for an indoor entertainment and events complex as part of the strategies to mitigate the impacts of the Parkes Bypass (Page 20). The



document suggests undertaking a feasibility study for this complex, considering market demand, location, and management (Page 21).

The document also mentions the enhancement and activation of Clarinda Street to become a vibrant food, retail, and entertainment precinct as a key strategy (Page 20). This suggests that the development of new entertainment facilities could be part of the broader strategy to drive visitation and support local businesses.

DRAFT Parkes Shire Destination Management Plan MAY 2023

The Parkes Shire Destination Management Plan outlines a strategic plan for the development of a strong visitor economy in the Parkes Shire. The plan is based on significant research, including engagement with key stakeholders, a business and community survey, visitor surveys, and detailed product and experience assessments. The plan identifies six key themes for development:

1. Further Develop Parkes Shire's Events and Festivals Program
2. Grow Arts and Culture
3. Enhance Product and Infrastructure
4. Improve Visitor Experience
5. Facilitate Industry Growth
6. Strengthen Destination Marketing & Brand Awareness

Each theme includes specific projects and actions, such as developing an events strategy, improving event facilities, enhancing product and infrastructure, and strengthening destination marketing and brand awareness.

The plan also includes a detailed visitor profile, which shows that Parkes Shire primarily attracts visitors from New South Wales for holiday and leisure purposes. The majority of visitors stay overnight and spend on accommodation, takeaway/dining, and shopping. The document concludes with a list of priorities and actions for each theme, along with the responsible stakeholders and timeframes for implementation.

The document suggests that there is potential for the development of an indoor entertainment and events complex in Parkes Shire. This complex could facilitate large social events, conferences, performances, and shows (Page 46).

The feasibility study for this complex should consider the options and requirements for the complex, and it could be delivered by either the private or public sector. The development of such a complex could potentially drive significant visitation to the region, boost the local economy, and provide a venue for community events and gatherings.

Parkes Special Activation Precinct – Economic and Industry analysis – Final Report

The economic and industry analysis report for the Parkes Special Activation Precinct (SAP) provides context on the economic and demographic profile of the region, analyzes supply chain and industry linkages, and considers employment and land area projections. The aim is to identify potential industries and businesses that could be attracted to the Parkes SAP, assess the impact on the regional labor market and population, and provide guidance on the sequencing and drivers for industry establishment in the precinct.



The report identifies three key economic narratives that will underpin the SAP's development and attraction to industry:

1. A major freight and logistics hub.
2. An advanced agribusiness precinct.
3. A leading waste transition precinct.

The growth of the Parkes SAP will occur incrementally and be instigated by first movers who take advantage of the Inland Rail and establishment of the SAP streamlined planning process.

The report also provides detailed projections for both land area and employment under three growth scenarios for the Parkes SAP and wider Parkes LGA. The long-term growth of the SAP will be influenced by those operations that initially establish in the area and the competitive advantage that they draw from the access to nationally significant freight networks. In turn, this will attract second and third phase businesses seeking to support these catalyst precinct functions. The SAP has a significant potential to create a cluster of industries that will drive long term employment and economic opportunities for the Central West and Regional NSW more broadly.

The document does not provide specific information on the potential impact of a new entertainment and cultural centre in Parkes. However, it does mention that the Parkes Special Activation Precinct (SAP) is expected to attract a number of different industries and businesses over the next twenty years, which could potentially include entertainment and cultural venues. The SAP is anticipated to generate between 2,147 and 3,016 jobs in the precinct by 2041, which could have a significant impact on the regional economy and population. This could potentially increase demand for entertainment and cultural venues in the area.



Key Themes Across Documents

Analysis of the documents outlined above identifies consistent themes. These are outlined by the figure below.

Figure 12: Key themes from analysis of Council strategies



1. **Economic Growth and Development:** All the documents highlight the need to attract new businesses while supporting existing ones. This is seen as a way to diversify the economic base and ensure long-term sustainability. The focus on economic growth naturally extends to job creation, with several documents mentioning the potential for new projects to create both short-term and long-term employment opportunities.
2. **Urban and Infrastructure Development:** Whether it's Dalton Street, the city centre, or the western entry, the documents consistently talk about revitalizing different parts of Parkes to make them more attractive and functional. The development of public spaces, including parks, seating areas, and pedestrian walkways, is a recurring theme. These amenities are seen as essential for improving the quality of life and attracting visitors.
3. **Community Engagement and Quality of Life:** Documents like the Dalton Street Masterplan and the Parkes City Centre Vibrancy Strategy discuss the importance of cultural spaces like theatres and libraries, emphasizing their role in community engagement. The focus isn't just on economic metrics but also on the overall well-being of the community. This includes creating spaces and opportunities for social interaction, cultural expression, and recreational activities.
4. **Tourism and Visitor Attraction:** Strategies to attract more visitors and tourists are highlighted, including the development of events, festivals, and potentially new entertainment venues. Several documents, including the Destination Management Plan, emphasize the role of events and festivals in attracting tourists. The need to offer a diverse range of attractions to cater to different segments of the population and types of visitors is a common theme.



5. **Transport and Accessibility:** With the introduction of new routes like the Newell Highway Bypass, there's a focus on managing traffic flow to ensure minimal disruption to local businesses. Improving public transport options to make the city more accessible is a recurring theme, especially in the context of new developments that might attract more visitors.
6. **Cultural and Arts Promotion:** Growing the local arts scene is a theme in some of the documents, aligning with the idea of community engagement and quality of life. There is also a focus on leveraging the unique history and culture of Parkes to create a distinct identity, which is crucial for both community pride and tourism.

12.4. Venue Management in a Theatre Context

The need for the proposed centre to provide its own curated program of activities and shows (i.e. taking on the financial risk for those events) arises from several considerations:

- By curating a unique program of activities and shows, venues gain greater control over the content and scheduling of events. This control allows them to align their offerings with their target audience, mission, and vision. It ensures that events are well-suited to the venue's facilities and capabilities and minimises the likelihood of competition for audiences.
- Offering unique and diverse programming sets a venue apart from competitors. It enables venues to establish a distinct identity and brand within the local cultural and entertainment landscape. This differentiation can attract a broader and more loyal audience.
- Managing their programming allows venues to be nimble and responsive to changing market dynamics and audience preferences. They can adjust their schedules, themes, and content quickly based on real-time feedback and market trends.
- While there are financial risks involved, venues also have the potential to generate substantial revenue through ticket sales, concessions, merchandise, and ancillary services (e.g., catering). Successful events can be lucrative and contribute significantly to the venue's financial sustainability.
- Local venues have a unique opportunity to engage with and enrich their communities. Telling local stories and offering a mix of cultural, educational, and entertainment events can foster community participation and pride. These events can become integral parts of the local social fabric.
- Venues can support and showcase local talent, including artists, performers, and cultural groups. This not only promotes the arts and culture within the community but also builds goodwill and connections with local stakeholders.
- Many venues have a broader mission to promote culture, education, or community engagement. Managing their own programming allows them to fulfill these missions directly and create a positive impact on society.

However, it's essential to acknowledge the financial risks associated with programming events:

- There's always a risk that events may not attract enough attendees to cover expenses, resulting in financial losses. Venues must carefully manage budgets, pricing, and marketing to mitigate this risk.
- The entertainment and cultural market can be highly competitive. Venues need to stay informed about local and regional events to avoid scheduling conflicts and to ensure they offer compelling programs.



- Economic downturns, unforeseen events (e.g., pandemics), and changes in consumer spending can affect attendance and revenue. Venues must have contingency plans in place.
- Booking performers, production crews, and securing rights/licenses can be expensive. Venues need to balance the desire for high-quality events with budget constraints.

To navigate these challenges, venues often employ skilled event managers, marketers, and financial planners. They may also explore partnerships, sponsorships, and grants to help mitigate financial risks. Ultimately, the decision to manage their own programming reflects a commitment to offering unique and meaningful experiences while embracing the responsibility of ensuring financial viability.

In summary, the potential economic impact of this venture is significant, with the creation of jobs, stimulation of local businesses, and attraction of investments. Furthermore, the centre has the potential to become a tourist attraction, foster community engagement, contribute to urban revitalisation, and play a pivotal role in mitigating the impact of the nearby bypass.

Economic Impact

- **Job Creation:** A new entertainment and cultural centre could create numerous jobs, aligning with the economic development strategies outlined in the documents. The construction phase would generate temporary jobs in various sectors like construction, logistics, and planning. In addition, permanent roles in management, operations, and customer service would be created, contributing to local employment rates.
- **Business Synergy:** The centre could foster partnerships with local businesses, including retail, hospitality, and cultural institutions, as suggested in the Dalton Street Masterplan and Economic Development Strategy. Retail: The centre could drive foot traffic to nearby retail stores, potentially revitalising underutilised commercial spaces. Local restaurants, cafes, and bars could see increased patronage, especially during events. The centre could source locally for food, equipment, and services, thereby boosting local businesses.
- **Investment Attraction:** The centre could act as a magnet for further investment, including hotels or additional entertainment options like cinemas or bowling alleys.

Tourism and Community

- **Tourist Attraction:** The entertainment and cultural centre could serve as a new tourist attraction, aligning with the Parkes City Centre Vibrancy Strategy and Destination Management Plan. If the centre includes cultural events, it could attract a different demographic of tourists interested in arts and culture.
- **Community Hub:** The centre could host local school events, community theatre, and local sports events, becoming a focal point for community activities. If designed with public spaces, it could offer locals a place to gather, fulfilling a key objective of community engagement.

Infrastructure and Urban Development

- **Urban Revitalisation:** The centre could act as a catalyst for further urban development, especially if located in areas highlighted for revitalisation like Dalton Street or the city centre. Any development could potentially increase property values in the surrounding area.



- *Connectivity:* Depending on its location and scale, the centre could enhance the city's connectivity, aligning with the Western Entry Report and Bypass Strategy.

Mitigating Bypass Impact

- *Drawing Traffic:* The entertainment and cultural centre could help draw visitors into Parkes township from the Bypass, as suggested in the Bypass Strategy.
- *Special Events:* Hosting special events that coincide with peak travel times could attract travelers into the town, mitigating the impact of reduced through-traffic.

Special Activation Precinct

- **Industry Diversification:** The centre could add to the diversity of industries in the Special Activation Precinct, potentially attracting more businesses and residents.
- **Talent Attraction:** A thriving entertainment and cultural centre could make Parkes more attractive for skilled workers in various sectors, supporting the broader economic goals of the precinct.
- **Conferences and Expos:** The centre could be designed as a multi-use facility capable of hosting business events, aligning with the Economic Development Strategy's focus on business tourism.
- **Educational Programs:** The centre could also serve as a venue for educational programs and workshops, contributing to community development.

The factors detailed above not only align with existing masterplans and strategies, they also hold the potential to leverage a wealth of social and cultural benefits to the Parkes community.

13. Summary – Feasibility of a New Entertainment and cultural Centre

The proposal for a new entertainment and cultural centre in Parkes holds great promise for the region, aligning closely with several key strategic initiatives and objectives outlined in various documents throughout this report. It serves to support multiple objectives from economic development through to community cohesion and increased livability.

The analysis considers the diverse aspects of the proposed entertainment and cultural centre's impact, and notes the extensive opportunities it offers for Parkes and its residents. This is supported by consultation undertaken throughout the project.

Assessment of socio-economic data, competition and benchmarking has identified current gaps in entertainment and cultural service delivery in Parkes, determined potential demand for a new cultural facility and noted a preferred location.

Based on the needs to service potential demand a functional brief has been proposed accompanied by a concept design. Operational and capital costs have been estimated which suggest an annual operating expense (excluding depreciation) of \$619,910 and a construction and fit out cost of \$31.5m.

In summary, a new entertainment and cultural centre in Parkes would serve to support existing masterplans and strategies, provide a significant venue that would be the centerpiece for community gathering, activity and events and provide economic and social benefits consistent with the sought ambition and outcomes identified throughout the project.



14. Appendix 1 – Draft Functional Brief



ELVIS AARON PRESLEY
8 January 1935 - 16 August 1977
'THAT'S THE WAY IT IS'
Officially unveiled by
His Excellency General The Honourable Donald Hurley AC DSC (Ret'd)
Governor of New South Wales
on 12th January 2008
Sculptor
Bernard Ponsford

Design Brief - Parkes Entertainment Venue

29 July 2023



Parkes Shire Council

Design Brief

**Design Brief for the Parkes Entertainment Venue
Parkes Shire Council**

Final Draft

Friday, July 29, 2023

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Disclaimer

This report (Paper) has been produced independently by HawkrIDGE Entertainment Services (HES) on the request of Parkes Shire Council. The information, statements, statistics and commentary (together the 'Information') contained in this Report have been prepared by HES from publicly available material and from discussions held with stakeholders. HES does not express an opinion as to the accuracy or completeness of the information provided, the assumptions made by the parties that provided the information or any conclusions reached by those parties. HES have based this Report on information received or obtained, on the basis that such information is accurate and, where it is represented to HES as such, complete. The Information contained in this Report has not been subject to an audit.



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Introduction

The Design Brief for the Parkes Entertainment Venue has been written to assist in the development of the formal architectural brief. The spaces outlined in the report have either been given specific square meter (sqm) space allocation or a desired size description such as *a space able to accommodate 200 seated patrons on round tables at ten to a table*. Where the later has been stated, as much information has been provided as possible to outline the operational outcomes required.

The brief does not outline the sqm floor requirements of all areas within the venue including but not limited to spaces such as airlocks, passageways, wall thickness, ceiling spaces and circulation spaces.

The report documents the main design principles that have been developed following community consultation and analysis of the current venues available in Parkes. The report outlines four main design principles:

- Flexibility;
- Sustainable;
- Inclusive;
- Community Hub.

These principles are discussed in detail with specific regard to the Centre and its proposed design elements.

Discussion then occurs of the main deliverable components that are proposed to be included in the Centre. The infrastructure that has been outlined in this report includes the following:

- Performance Space;
- Meeting Rooms;
- Support Spaces;
- Building Services (General).

Tables are then outlined with a range of measurement items to assist with the planning of spaces by architects.



1. Part A - General

1.1. Design Principles

As will be detailed in the brief, the Entertainment Venue building will comprise a number of different elements, each having a distinct major function:

- Performance Space;
- Rehearsal studio; and
- Meeting Rooms.

In addition to their varied purposes, the sections differ from each other by the type of public they serve – users, visitors, or employees – the conditions of access, the means of security and supervision, the technology requirements, the support spaces and how they interact with each other and the lighting and climatic conditions.

These differences will require the use of various means of separation and differentiation between the diverse areas. At the same time, it is most important that the concept underlying the design consider the building as one harmonious structure, all of whose parts serve the same vision, integrate well with each other, facilitate convenient passage to the other parts, and are visible to each other at certain points. This should allow even performers who will not enter the areas outside of the performance space to feel that they are in the Entertainment Venue and grasp the potential that its services have for them.

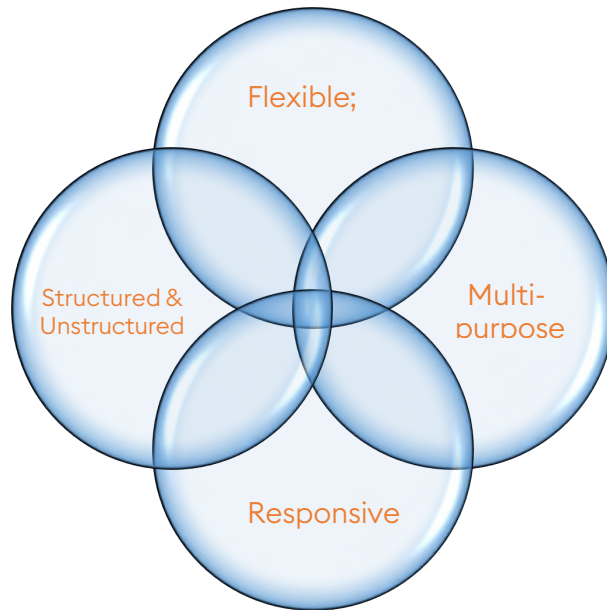
Furthermore, the centre should encourage and stimulate visitors to become participants within the centre. The outdoor areas should be perceived as an integral part of the overall conception of the building. It is assumed that users who may spend long hours in the indoor areas, will choose to spend some of their time outside – resting, socialising, and engaging in discussions with colleagues. Moreover, the outdoor areas play a large part in the initial impression the Entertainment Venue makes on people coming to it, or even passing. Therefore, these areas should be designed so as to arouse the desired feelings and convey the required messages, in accordance with the requirements detailed below regarding the building.

The overall design philosophy is to provide a centre that achieves best practise outcomes of universal access for the entire built environment. Universal access, which accommodates the needs of all people regardless of age and ability, benefits the whole community and is, therefore, a community responsibility.

The four main design principles outlined in the document are:

- Flexibility;
- Sustainability;
- Inclusivity;
- Community Hub.

Principle 1 - Flexibility



The new entertainment venue envisions itself as a contemporary interpretation of a bustling town, with adaptability and flexibility at its heart. Much like a thriving hub, this entertainment destination is designed to evolve and cater to a diverse range of needs and preferences. It offers a versatile landscape that can seamlessly transform to host an array of events, from high-energy live concerts and cultural exhibitions to community gatherings and conferences. This adaptability ensures that the venue remains a relevant and engaging destination for both locals and visitors alike. By embracing a flexible approach, the entertainment centre aims to be a modern cultural nexus, reflecting the ever-changing nature of entertainment, leisure, and business in today's dynamic world.

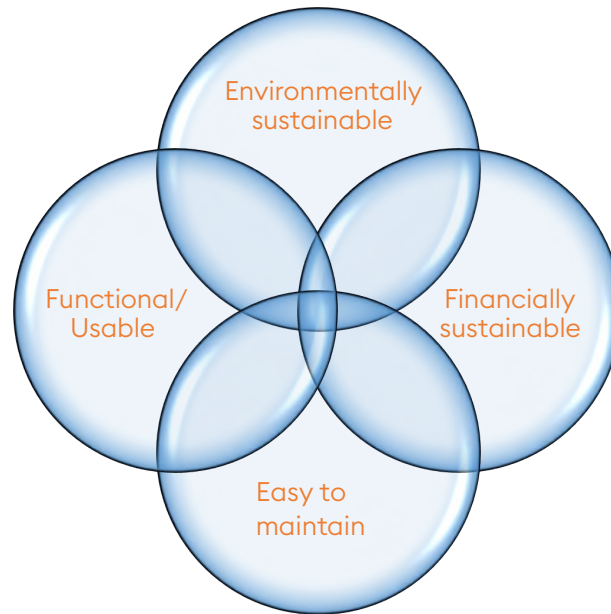
The building design must strike a balance. It needs to meet the different needs of all the activities it will deliver, but it should also be easy to change when needed. The design should also reflect the recurrent need to replace technological infrastructures as well as the high probability that in the not-too-distant future changes may be required in the internal division of the building, and even in the designation of some of the spaces.

In the digital revolution era, technology plays a dominant role in many of the activities that are undertaken by the users, visitors and creative personnel of community and cultural centre both in terms of the resources and services that are required for users, and in terms of the processes taking place to support the activities delivered. Therefore, the manner of integrating the technology in the building should comprise a major element in its conception.

Moreover, technology is developing at a very rapid pace and it is very difficult to foretell what developments the future holds and how these developments will affect the ways information is produced, distributed, consumed, and preserved. The design should incorporate the functional understanding that major technical changes with significant consequences can happen every few years, requiring updates to infrastructure and alterations to the building's internal layout.



Principle 2 - Sustainable



The principles of sustainable (green) building should be taken into account so that the building may comply with the relevant Australian and international standards. The planning should facilitate maximum savings in energy and water for lighting, air-conditioning, ventilation, maintenance, etc., and should strive for maximum exploitation of natural resources (such as sunlight, rainwater, and wind). The following principles should also be taken into consideration;

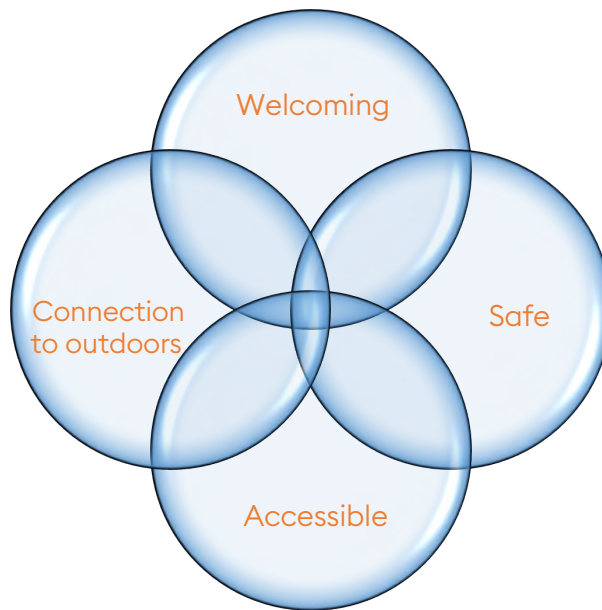
- Solar technology where possible;
- Utilisation of recycled water as far as possible;
- Management systems that effectively manage peak and off-peak loadings;
- Environmentally friendly materials and recycled materials; and
- Combining traditional building methods with innovative technologies of green building.

The design of the building should take into account its future operation and maintenance and strive for choices that will reduce costs and facilitate easy and rapid execution of all the required actions, including preventive and corrective maintenance and cleaning. It is advisable to select materials and installations readily available on the market to facilitate the obtaining of spare parts, to give preference to components with a long-life expectancy and to place the installations and systems so that they can be conveniently reached for operation and maintenance.

It may be expected that in quite a few instances, the considerations concerning the ease of operation and maintenance and their costs will come into conflict with other considerations, such as aesthetics. Each case will need to be carefully examined, and an attempt be made to arrive at the correct balance, however the preference is to give priority to ease of operation and maintenance, so as to reduce operational expense.

The functional efficiency of the building should aim to ensure the centre can be financially viable now and into the future through effective design, and the ability to provide a range of community and commercial hirers at different price access points.

Principle 3 - Inclusive



The values of openness and accessibility are an essential part of the vision of any community focused venue. This includes all members of society regardless of class, nationality, faith, gender, cultural background or ability of body or mind. The new building should reflect the aim of being a welcoming, safe and inclusive space providing activities to as broad and diverse a population as possible.

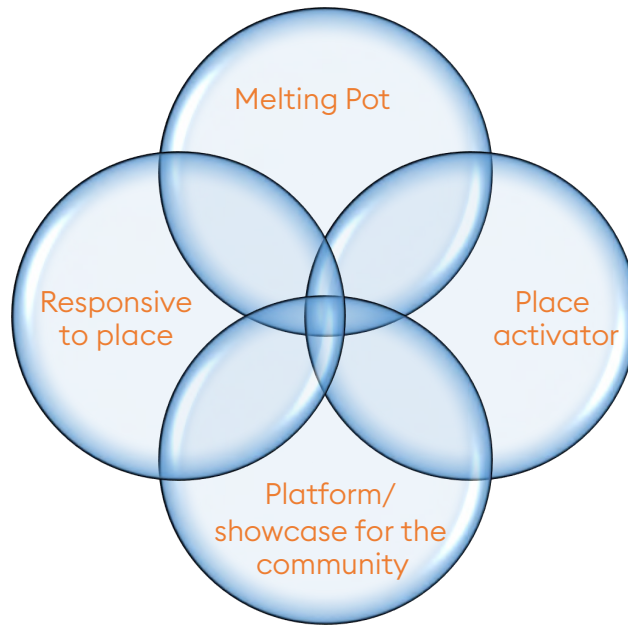
It is desirable that the symbolic openness to all members of the community be evident in the physical details of the design, for example, by the use of means that open up the building to the outdoors such as natural light and the positioning to take advantage of any views. Furthermore, the wish for maximum accessibility of the Centre should be part of the general conception of the building. Not only appropriate solutions for people with disabilities, but the desire to give all users, visitors, and employees the feeling of easy access to the building and within it.

It is essential that the building be perceived by users, visitors and employees as friendly and accessible. Among other things, this objective demands meticulous planning that will enable people to orient themselves easily in the building and to move comfortably and efficiently between and within its various parts.

In planning the circulation in the building, design should take into account the different functions of the sections and the various needs of the major population groups that will use them, as well as the connections to support spaces required. There is also specific congregating that is expected to occur at certain times and around various events such as before and after events in the performance space.

All possible means to facilitate orientation should be utilised inside the building, including clear wayfinding. It is desirable however that the architectural logic on which the building is based and the method of positioning and indicating the circulation elements (foyers, intersections, passages, staircases, etc.) should be sufficiently logical to enable easy orientation without the constant need to rely on substantial wayfinding and directional signage.

Principle 4 - Community Hub



The design of the sections intended for users and visitors, including the outdoor areas, should facilitate and encourage communication between people. Interaction opportunities are particularly important for creating communities of frequent users. Many of these users are drawn to community centres not only because of the activities that occur within it, but also the opportunity to communicate with like-minded people. Such functioning of the Centre as a meeting place is essential for realizing the goal of turning it into a major, influential community and cultural institution.

The Centre should aim to become the primary facility within the community for the creation, rehearsal, production, performance and exhibition of creative, cultural and artistic activity and provide the architectural and programmatic functionality to deliver this with ease.

The design and location of this project should encapsulate the quintessential spirit of Australian town halls. These historical landmarks were for a long time, symbolic of community unity, democratic values, and civic engagement. To echo this essence, the design should exude a sense of inclusivity and openness, inviting all members of the community to gather, celebrate, and deliberate. The location should be central, accessible, and integrated into the fabric of the town, ensuring it remains a focal point for civic activities. Just as traditional town halls were spaces where residents came together to shape the future of their communities, this modern interpretation should foster a sense of belonging and empowerment for all residents.

2. Part B - Details of the Brief

2.1. Major Components

"People and not buildings make good performances. Nevertheless, good buildings can give full reign to the creativity of those who use them and can enhance the experience of those who come to watch and listen"

Roderick Ham - Theatres, Planning Guidance for Design and Adaptation

The major components of this brief are the various spaces and rooms that will assist Council to deliver the programmatic outcomes it prioritises. It is proposed that the individual components described in the following brief are designed with patron service delivery as the key driver.

It is critical that the centre provides a complete entertainment and social experience for the attendees. It is not only however the design of the main components that enhances the experience but all aspects of the facility from the entrance to foyers, amenities, bars and ancillary spaces, the performance and gallery spaces as well as the conditions for artists and technical staff backstage.

The facility should provide staff, volunteers, performers, artists and technicians with an environment that is safe, comfortable and conducive to creativity and efficiency. Design and construction of the centre needs to address projected demands over the next 30 years. Building infrastructure and services need to be designed with the ability to be upgraded and expanded over time as the demands of production and new technology develop as well as community needs, tastes and expectations change. Building materials and finishes need to be of a type and quality to remain attractive and serviceable over this time frame.

Design of the centre should address efficiency and effectiveness of operation of the building. Consideration of energy efficient and environmentally friendly design of the building - both passive energy efficiency and active energy efficiency is important.

The design needs to be conducive to operational efficiency for staff both backstage and front of house. Foyers and front of house facilities should be intimate enough to be vibrant, and generous enough not to restrict the use of the building. Backstage and performers facilities should be adequate to support the core activity in an efficient and effective manner.

The design of foyer and ancillary areas need to deal adequately with the peak load of up to 580 patrons, 500 in the performance space, 50 in the rehearsal studio and 30 in the Meeting rooms.

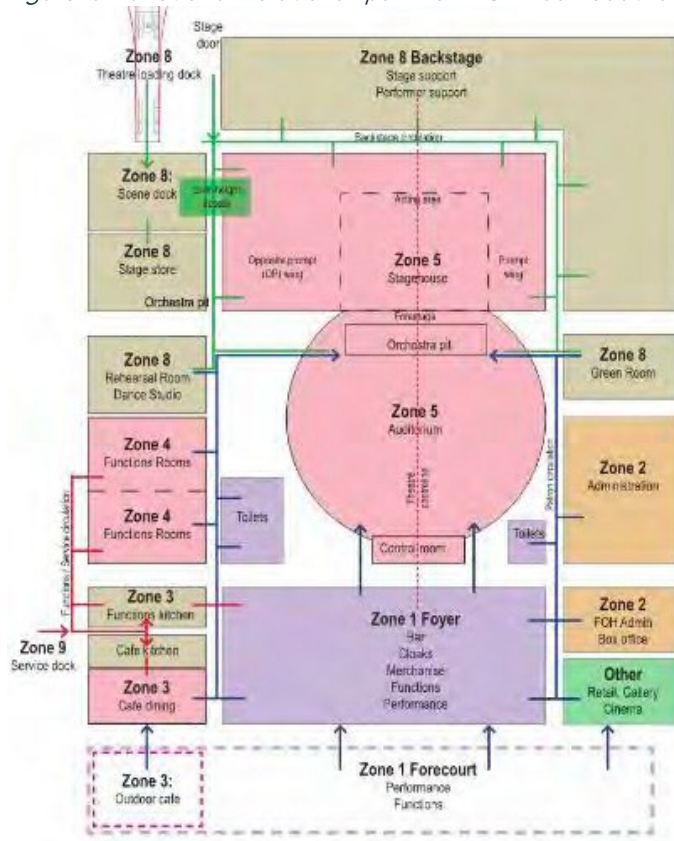
The infrastructure that has been outlined in this report includes the following:

- Performance Space;
- Meeting Rooms;
- Support Spaces;
- Building Services (General).

2.2. Functional Relationships

The functional relationship diagram from “Oh You Beautiful Stage - Guidelines for Performing Arts Centres” produced by the Victorian Assoc. Performing Arts Centres 2019, illustrates further the functional relationships between the various spaces of a single or principal venue auditorium, hall or theatre. The Parkes Entertainment Venue project can be successfully delivered with adequate front of house facilities and backstage/performer support facilities that are separable portions adjoining each other.

Figure 13: Functional Relationships - From “Oh You Beautiful Stage”



2.3. Performance Space

The performance space will become the main performance venue within the Parkes Shire Council and beyond for a broad range of hirers and activities. Contemporary performance spaces demand that their design allows the audience to complete with their imagination the images invoked by the words and actions of the stage.

In the heart of our envisioned entertainment centre lies a dynamic and adaptable space designed to bring people together, fostering a sense of community and enabling a diverse array of events. This versatile internal area with its flat floor layout, offers an expansive canvas that can comfortably accommodate up to 500 seated individuals. The design of this space is rooted in the principles of versatility, accessibility, operational effectiveness and modern functionality.

The main uses in the space have been identified as:

- Dance performances;

- Jazz, rock and popular music;
- School events and graduation ceremonies;
- Community Events;
- Culturally diverse performances;
- Conferences and corporate events
- Dinners, weddings and catered events;
- Civic functions and public lectures.

The space should provide an atmosphere to allow the audience to feel comfortable and free to abandon themselves in performance. It should aid public gathering, providing contact with fellow audience members as well as the performer. The space should heighten the atmosphere and the attention before any aspect of the spectacle has been expressed. The space should feel special but not by using conventional codes of the theatre or the rich furnishings that artificially create a sense of location out of the ordinary. It should feel contemporary and relevant to young and old alike.

There is a range of sound activity that will occur in the performance space whilst events are being conducted however these have been loosely divided into three main types of activity:

- Acoustic;
- Amplified; and
- Speech.

For the purposes of this brief the activities have been described as follows:

- **Acoustic** - events that require no amplification – some school band performances, orchestral performances, choral performance etc.
- **Amplified** - the use of equipment that needs amplification such as microphones, speakers, amplifiers – contemporary band performances, school band performances, dance performances requiring background/recorded music etc.
- **Speech** - activities that require a single microphone - presentations, speeches etc.

The following table outlines the individual activities that are likely to occur within the performance space and the type of sound response that is required to assist in the delivery of the activity.

Table 16: List of Activities and type of sound response

Table 1: List of Activities and type of sound response	
Item	Type of Activity
Children's concerts	Amplified
Contemporary church group events	Amplified
Dance performances	Amplified
Symphony & chamber music	Acoustic
Jazz, rock and popular music	Amplified
School Concerts	Acoustic
Events and Graduation ceremony	Speech

Table 1: List of Activities and type of sound response

Item	Type of Activity
Dinners, weddings and catered events	Amplified
Civic functions and public lectures	Speech

Amplified performances and speech audibility are important in the space and will serve a high proportion of the potential hirers in the venue. The acoustic performance of the space must likewise be made to function well without amplification in any configuration. The natural acoustic of the room should feel comfortable from the moment the audience walks into the space.

It is envisaged that the auditorium will be rectangular with a length and width to suit the effective operations of a retractable seating system whilst maintaining good sight lines to the stage. Access for all abilities should be provided to the auditorium with appropriate access to lifts and amenities. It is considered essential to have a direct connection between the stage, greenroom, at least one bedroom and auditorium for equity of access.

Image 4: Retractable Seating System



The performance space has the dual use as a flat floor venue providing the opportunity for events such as conferences, dinners, gala events, cabaret shows and luncheons to occur within the venue. These events would be serviced by a kitchen located in close proximity to the venue.

The space may also be utilised for dance events or concerts where there is standing room only.

Once the retractable seating has been removed, the space will need to be efficiently changed into an event function venue with the capacity to accommodate 300 people on round tables of 10 per table. This will require 300 chairs and 30 tables to be stored in close proximity to the performance space.

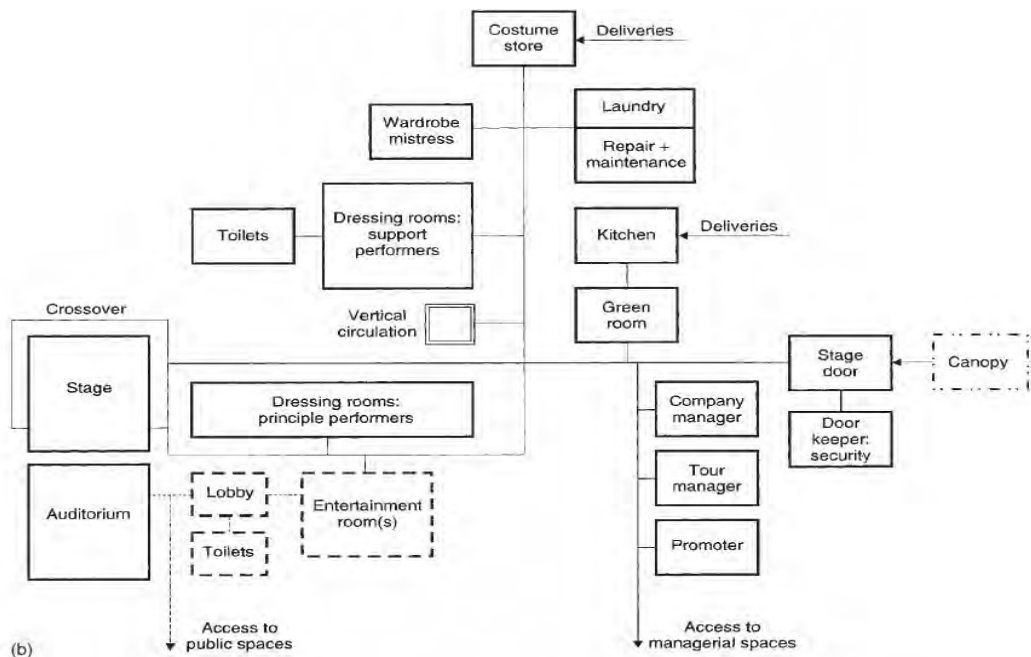
This also means that the type of retractable seating system that is proposed needs to be functionally efficient and able to change the room from mode to mode with minimal intervention from operational staff. Retractable systems can be manual, semi-automatic and fully automated and in this circumstance the preferred system is a fully automatic system in order to maximise use of the space and its affordability for users. The floor of the flat floor area will be timber to allow for dance performances to occur on the floor if required.

An Audio, lighting and projection control room should be provided at the rear of the auditorium. Given the potential size of the retractable seating system this may assist in providing for an additional emergency exit point at the rear of the performance space. A Sound Control Porch should be provided inside the auditorium with the option for locating a temporary sound mixing desk on the front floor section of the seating. Sound and light locks are required at all entrance points to the auditorium.

2.4. Back of House

The relationship between performers spaces and the back of house (BOH) areas in a theatre is outlined in the following figure. This outlines the requirements for proximity of various operations in relation to the performance space of a stage and auditorium area. It should be noted however that this is reflective of a proscenium arch theatre and in the case of the Parkes Entertainment Venue, the infrastructure required is for a flexible performance space. Whilst the principles remain the same some of the rooms such as costume store and wardrobe are not required.

Figure 2: The relationship between performer and performance space



The BOH areas of the venue are an important part of the operations and need to be directly adjacent to the performance facilities. In the case of the Performance Space a significant number of the users will be schools and community groups that can potentially have substantial quantities of students both on stage and in the back of house areas. It is important to ensure that the design of the space considers these users and their requirements as the project develops.

The Back of House (BOH) area is required to support management, technical crew, front of house staff, performers and musicians with their work. The BOH supports the activities presented on stage and needs to be planned and designed taking into account all necessary material handling, OH&S, and circulation requirements so that the process of loading and unloading of production equipment, instruments, the assembly and the management of productions and events is undertaken in an efficient and safe manner.

There is a need to provide facilities that accommodate holding large numbers of performers, especially children, close to the stage for Performances, dance schools and school performances. The following rooms should be provided:

- One small office space;
- Two Dressing rooms for soloists/artists with en-suites for 2 persons;
- Two large dressing rooms for 20 pax;
- One large Green Room (80pax) with kitchenette;
- Shared amenities for BOH area;
- Back of House loading area with DDA access;
- Loading dock at the same level as the stage with all-weather cover over the loading area to be utilized by the performance space, kitchens and function space. Garbage facilities should be located at an alternate location;
- Storage for Staging, Sound, Lighting and Audio/visual equipment;
- Storage for risers, chairs, tables, etc.;

- Circulation areas as appropriate;
- Access for rigging equipment; and
- Cleaners and chemical storage cupboards with sinks.

2.5. Stage

The stage should be designed to be suitable for the varied range of performances that will occur within the performance space. These include both dance activity which require curtaining as well as substantial wing areas and concert performances which occur on a broad platform. It is essential that the presentation of music performances maintains a high level of reproduction and the sound does not diffuse upwards instead of towards the audience. This may be through utilisation of a sound shell or reflective panels in the grid above the stage.

The decision to have a flat-floor stage within the entertainment centre marks a commitment to versatility and adaptability. This feature will enable the space to cater to a wide array of events, providing a canvas where creativity knows no bounds. Whether it's a theatrical production, a corporate presentation, an exhibition, or an intimate performance, the flat-floor stage can seamlessly transform to meet the unique demands of each event.

The flat-floor stage concept is ingeniously simple yet incredibly powerful. When needed, it can be converted into a traditional raised stage with the addition of modular staging elements. This facilitates grand performances, ensuring that every member of the audience has an optimal view. Conversely, when a more intimate or open-floor setting is desired, these staging elements can be removed, allowing the entire floor to become the stage.

The stage can be masked with a system of leg and border curtains rigged on tracks and winch line sets to create traditional stage masking with mid and rear traveller curtains and white cyclorama. Winch line sets over the stage will allow scenic elements to be rigged and suspended over the stage area although there is no fly tower.

2.6. Seating

The performance space will be a flexible multifunctional space with a seating capacity of a minimum of 500 seats. The majority of seats should be raked and retractable to allow for the space to become a flat floor venue when required. Seats should be in the continental style where there is no centre aisle.

An allowance of seating may need to be kept between the stage area and the first row of retractable seating. This area in front of the retractable seating system can also be utilised to satisfy any DDA requirements for wheelchair seating positions. It may also be utilised as a false orchestra pit where there are performances of dance and theatre on stage that require accompaniment.

The retractable seating should comply with current BCA seating requirements including the provision of aisle lighting. Seats should be upholstered, to provide consistent room

acoustics regardless of the audience numbers. Seat row centres should be a minimum of 900 mm and a maximum of 1000 mm. Standard seat width is required to be a maximum of 550 mm millimetres and a minimum of 500 mm.

The seating should utilise a fully automated system that allows for seating to not require any physical handling to be put into operational readiness.

2.7. Technical

Technical infrastructure in a performance space includes the following items:

- Technical infrastructure (bridges and bars);
- Staging equipment;
- Control Room;
- Sound equipment; and
- Lighting equipment.

Technical infrastructure

There is a range of technical infrastructure elements that are required to appropriately service the performances that will occur in the performance space. These include:

- Electric winch hoisted flown battens for lighting, stage masking or scenic elements over the stage area;
- Various stage drapes or other deadhung over stage;
- Left, Centre and Right hung speaker clusters, dead hung either side and on centreline of the proscenium;
- Any surround sound or delay speakers required in the auditorium;
- Lighting bridges over the auditorium; and
- Side lighting bars in the auditorium.

The following table outlines the various required elements, their condition or requirements and their weighting load provision.

Table 17: Technical Infrastructure, condition and load

Table 2: Technical infrastructure, condition and load		
Element	Condition	Load
Winch support beams (mounted to roof structure over stage) as part of over stage rigging system	Winch support beams extend the full depth of stage Beams designed for dead weight of winches, when no load applied, Beams to be designed for load acting horizontally. Beams to be UB with 75mm clearance on bottom flanges.	25 x 600kg x .8 x .8 + 25 x winch weight (approx. 100kg each) + shock load at start up and stop
Stage suspension beams (loft beams)	Loft beams extend the full depth of total stage; i.e downstage to upstage and over auditorium Beams designed for dead weight of winches, when no load applied, and	WLL as above equation

Table 2: Technical infrastructure, condition and load

Element	Condition	Load
(5 beams approx. 3.5m spacing as part of over stage rigging system	<p>maximum load of 25 x 500kg flown battens and any dead hung loads <500kg total</p> <p>Beams to be designed for load acting vertically and horizontally</p> <p>Beams to be UB with 75mm clearance on each side of bottom flanges.</p>	<p>+ proportional loadings subject to number of loft beams</p> <p>+ Dead hung loads (as below)</p> <p>+ shock load at start up and stop</p>
Flown over stage lighting and scenery bars	<p>Flown internally wired lighting bars x 4</p> <p>Attached to pile windr hoists</p>	<p>Allowed for in above beam loadings (500kg WLL)</p> <p>Length approx. 17m</p>
Projector Screen	Dead Hung off loft beams 2, 3 & 4	<p>150kg distributed inc batten</p> <p>50mm x 75mm RHS x 3.5mm</p> <p>Length approx. 7m</p>
House curtain track and motor	Dead Hung off loft beams 1, 2, 3, 4 & 5	<p>200kg distributed inc batten</p> <p>17m long x 50mm x 75mm RHS x 3.5mm</p> <p>30kg point loads at ends when fully opened</p>
Speaker clusters	Deadhung forward of proscenium	<p>250kg each (3 off)</p> <p>Inc. rigging frames</p>
Stage	Distributed floor load, Point load	7.5kPa, 10kN
Stage teaser drape	Deadhung from loft beams 1, 2, 3, 4 & 5 above stage.	<p>155kg dead hung distributed inc battens</p> <p>16m long x 50 x 75 RHS x 3.5mm)</p>
Stage tormentor panels	3 of spanning entire room (approx. 24m long)	<p>Each</p> <p>450kg pm2 for catwalk</p>
Front of House Lighting Bridges	<p>2 x lighting rails per bridge</p> <p>Rails to be 48mm OD, adjustable height</p>	<p>2 x lighting rails per bridge each to support 50k per lineal meter,</p> <p>75kg point load mid span</p>

Table 2: Technical infrastructure, condition and load

Element	Condition	Load
		Max. deflection of lighting rails 8mm at mid span
Auditorium side lighting bars	48mm OD Lighting bar loading per bar 2 off each side of auditorium	Vertical mounting 50kg/m x 3.6m
Auditorium floor	Additional loads applied due to retractable seating system	TBA by seating contractor

The brief requires lighting bridges over the auditorium which all require multiple stage lighting outlets and other technical cabling. In addition to the over auditorium lighting positions, side lighting positions are required for lighting the forestage area and over stage lighting positions will be on flown (suspended) lighting bars.

Fixed bridges provide safe access for staff to the performance and presentation lighting and other technical equipment over the auditorium area. These bridges will require secure access preferably from backstage and will add height and structural loads to the building. Alternatives to these fixed lighting bridges include:

- Individual flown bars;
- Flown truss grids, or a
- Tension wire grid (AKA trampoline grid) system installed over the entire space.

stage lighting bars, stage draperies and backdrops etc. This will allow safe rigging of stage lighting, AV and any event specific scenery / backdrops and better facilitate training and education sessions and community use of these facilities.

Over stage rigging should allow for:

- The house curtain to be variable speed motor driven system with controls in prompt corner and the control area;
- All lighting bars to be on electric winches enabling them to be lowered for rigging and
- maintenance purposes;
- All over stage lighting bars should be industry standard internally wired sections provided with adequate number of stage lighting outlets and DMX lighting control;
- All stage masking and draping should be flown however for cost reasons these could be dead hung (non-flyable) noting that this will impact on the venue's functionality; and
- The cyclorama should be installed on a track system for easy storage and reduced maintenance.

Stage Management

Stage Management and production CCTV operations shall be from an industry standard mobile stage management control console. Infrastructure cabling will be provided for a

simple two ring intercom system to allow two groups of talkback, to points at all strategic areas within backstage and front of house.

Simple foyer paging and audience recall chimes should be included with these systems operable from either prompt corner or the foyer House Managers Panel. Backstage paging to dressing rooms and backstage area should be provided. Suitable microphone and cabling (by others) should be provided to allow programme relay input to hearing assistance systems in each major space.

Sound Equipment

The location of loudspeakers for the amplification of music, voices or special effects, especially for those performances relying on amplification such as musicals and pop/rock concerts is important in the context of the overall performance space. The aim is to locate the main loudspeaker to distribute sound across the whole of the audience and can be:

- over the platform/stage along the setting line or above the opening;
- at the sides of the platform/stage as the traditional position for pop/rock/jazz concerts (often touring groups providing their own equipment);
- various positions within the auditorium to supplement main loudspeakers and for sound
- effects on side and rear walls, ceiling to auditorium and balconies and, possibly, under the floor.

The location of sound reinforcement equipment generally requires an uninterrupted line of sight from speakers to members of the audience.

Lighting

Lighting within the auditorium covers the following:

- *Auditorium lighting* - for illumination of circulation routes and seating areas for the audience to move around the auditorium, ability to read programmes and decorative lighting emphasizing architectural features within the auditorium. Auditorium lighting is usually dimmed and out during the actual performance for all types of production except for classical and choral music, where the tradition is to dim the lights only.
- *Performance lighting* - lighting positions within the auditorium at ceiling level, on side and rear walls, balcony fronts and at low level within the seating; the lighting direction is towards the platform/stage with clear projection; each position requires ease of access for technicians to change and adjust, with lighting bridges at ceiling level and ladder access to wall locations; follow spotlights require a location at the rear of the auditorium or from a lighting bridge at ceiling level. Lighting is an integral part of the staging of all types of production, except orchestral and choral music, and is subject to changes within a performance controlled by operatives at the rear of the auditorium.
- *Emergency lighting* - An illumination of the circulation routes within the auditorium during a performance, with the luminaires located at ceiling level or/and at a low level incorporated into the design of the gangways; exit signs and

emergency directions at points of egress in the auditorium; lighting of the auditorium at times of emergency.

- *Working lights* - general illumination of the auditorium for cleaning and maintenance as a separate system during times when the auditorium is not used for performance and rehearsals.
- *Director's desk lighting* - supply of power within the auditorium to serve temporary location of director's desk during rehearsals. This is not usually applicable for classical music.
- *Cue lights* - at entry points into the auditorium.
- *Blue lights* - areas within the auditorium which will be accessed during the performance by technicians and performers require lighting but at a low level with a blue light to avoid distraction to the audience. This covers lighting bridges and entry points into the auditorium. Ease of access is required to service all luminaires.

Control room

A control room for the operation of both lighting and sound desks at the rear of the seating should be provided and have an unencumbered visual sight line to the stage. The room should have a securable glass sliding window at the front. In addition, a floor position with access to a technical floor box should be located within the front section of the seating area to benefit from being in the acoustic volume of the auditorium. In general, as a minimum the following should be provided:

- A system of stage lighting bars and lighting ladders on line sets over the stage;
- A full surround sound speaker system shall be provided, and the speakers should be integrated into the architecture of the auditorium interior.
- A Dimmer Room and Communications Room are required;
- Infrastructure wiring and outlet panels for all theatre technical systems shall be provided with dedicated audio power supply and temporary power connection points including power supply of 3 phase and 240v;
- All requisite stage lighting, sound system, audio-visual, stage management, paging and other technical equipment should be provided;
- A control room including audio/visual, lighting and observation should be provided at the rear of stalls level;
- Technical Data (Ethernet) infrastructure;
- Single and multi-mode fibre optic cable, ethernet hubs and cabling will provide additional production capability and functionality for users;
- Three technical bridges should be provided within the main auditorium above the retractable seating; and
- Projection facilities will be provided for data projection to a large format motorized projection screen.

Further technical briefs would be required through the process of concept design to ensure the performance outcomes are able to be delivered.

2.8. Meeting Rooms

Meeting rooms are proposed to accommodate a wide range of traditional meeting purposes with tables and chairs provided in a square or rectangular room. There are three meeting rooms proposed in the centre with the following sizes:

- Meeting room 1 – 20sqm;
- Meeting room 2 – 20sqm;

The meeting room will be utilised as break out rooms, for meetings and workshops in a multitude of configurations as well as additional flexible office space if required. Provision should also be made for the following:

- Bench space and storage cupboards;
- Ceiling height minimum of 3.0m;
- Carpet floor, glazed external walls, plasterboard internal walls and suspended plasterboard ceiling;
- Recessed services fixtures;
- Acoustics and building services/lighting to suit meeting function;
- Power/data outlets.

The rooms would require appropriate technology such as a projector and screen as well as appropriate lighting fixtures to ensure the ability to be able to service the potential users of the space.

Where possible, the meeting rooms should be located in relatively close proximity to the kitchen to enable the efficient delivery of catering.

2.9. Rehearsal Studio

The Activity/Rehearsal Room is a 150sqm space that is fully enclosed with its main purpose being for performing arts hirers in rehearsal mode. The room should contain mirrors and dance barres around the external walls with a curtain traversing the entire room. Ceiling height should be approximately 4.5m. The room will be also able to be utilised as a small performance space or black box. The room does not require natural light.

Image 5: Rehearsal Room Example



2.10. Support Spaces

The following spaces have a direct influence on the operational efficiency of the performance

space. It is critical therefore that the design takes into consideration the direct and indirect links between each space. The following spaces are described below:

- Foyers;
- Café;
- Amenities;
- Kitchens; and
- Loading dock.

Foyers

The foyers should be welcoming and designed to embrace and enliven the performance experience. They will provide a link between the external plaza area and the activities within the Centre including the performance space, the meeting and activity rooms.

The foyer areas should be of sufficient volume to provide a sense of occasion and have sufficient sound absorption in the ceiling plane to reduce noise build-up during high levels of occupancy. The foyer should also provide the opportunity for passive waiting and gathering areas in close proximity to the meeting and activity rooms.

The Foyer on Ground Level is a large important public space shared between all spaces in the Centre. This should ideally be an attractive space for the community during the day. Its main function is to provide a gathering space during the day, including before, during and after performances. The foyer should have an obvious connection to the café. Included in the foyer area should be reception desk area of approximately 15sqm that operates as an information point for all elements of the Centre. Linked with the reception area should be an office area of 60sqm which will accommodate the community and cultural Centre office staff. The office area should also have a small kitchenette. It may also be appropriate to house the comms room in this location.

FOH areas should be fully separated from BOH areas by access control mechanisms as well as a distinction in the finishes of the infrastructure elements.

The additional levels of foyer should be able to be isolated from the ground floor when not in operation. A lockable screen or gate system should be employed at ground level to stop patrons from being able to access Level 1 when not in use. It will also contain a bar/kiosk that services the performances in the performance space.

The bar and kiosk area with refrigeration and dry/cool stores for a stand-alone operation should be located adjacent or within the footprint of the foyer. This will also provide an efficient position for the sale of tickets if required and any cloakroom and should have sufficient space to allow for this to occur. Other requirements in the bar and kiosk area should include:

- Rubbish rooms, recycling and bin store;
- Cleaner cupboards and storage area; and
- General Storage.

The following table outlines the approximate number of patrons in normal operation as well as at maximum capacity.

Table 18: Number of Patrons in Normal and Maximum Operation

Table 3: Number of Patrons in normal and maximum operation			
Area	Normal number of PAX	Max. number of PAX	Comment
Meeting Room 1	12	15	Meetings
Meeting Room 2	20	25	Meetings
Meeting Room 3	30	40	Meetings
Rehearsal Room	30	100	Occasional performances (12 per year)
Main Foyer entrance	-	-	As per BCA requirements
Foyer - Ground level	-	-	As per BCA requirements
Office area	6	8	
Kitchen - Ground Floor	-	-	As per BCA requirements
Foyer - Level 1	-	-	As per BCA requirements
Performance Space	500	700	
Stage	-	-	
Kitchen - Level 1	15	20	
Office area	3	6	
Dressing Rooms	-	-	As per BCA requirements
Green Room	60	150	As per BCA requirements

Cafe

It is proposed that a café space be built into the foyer and reception area to create a natural connection between the outside streetscape and the venue.

Amenities

It is proposed that the FOH amenities be provided to a minimum of twice the BCA requirements noting that the allocation for female toilets in a performance space environment is generally considered lower than what is required to achieve a satisfactory customer service outcome.

The design should also include a parenting room to accommodate baby change facilities as well as areas for Mothers to breastfeed.

A general description of requirements is as follows:

- Male, female and unisex accessible facilities including wc, urinal, hand basin, hand dryer, etc to be centrally located on each floor for use by staff and visitors;
- Ceiling height of approximately 2.7m;
- Vitrified tile floor and walls, with painted plasterboard ceiling;
- Building services/lighting to suit amenities function.

2.11. Kitchens

Main Kitchen

The Kitchen space has the primary purpose of serving the functions and events that will occur in the performance space when it is in flat floor mode. These events may have up to 300 patrons seated in tables of 10 requiring catering service. A full-service kitchen would be required to be able to deliver this level of event occurring.

Kitchenettes

The kitchenettes will service the meeting rooms. Kitchenettes should contain the following as a minimum:

- Zip boil;
- Area for fridge/microwave oven;
- Small sink;
- Small utensils draw;
- Small cupboards for plates/cups.

Green Room

The Green Room should also have the provision for a small kitchenette to include the following:

- Zip boil;
- Area for fridge/microwave oven;
- Small sink;
- Small utensils draw;
- Small cupboards for plates/cups.

FF&E requirements

There are a range of FF&E requirements within the venue, in particular there is a requirement to provide a number of chairs and tables for the effective operation of the activities occurring in each space. These requirements may change throughout the course of the design. They may include:

- Floor coverings;
- Chairs;
- Tables;
- Portable staging (2.4m x 1.2m);
- Couches; and
- Misc. kitchen/bar equipment (Cutlery, plates etc.).

2.12. Building Services (General)

Environmental Noise Egress

- To satisfy Noise Policy for Industry (NPFI) and Office of Liquor, Racing and Gambling (OLRG) requirements;
- The building requires a performance-based fire engineering design approach to vary deem to satisfy provisions of the BCA the fire engineering design strategy should be established at the outset of the design stage project.

Mechanical – Auditorium

The performance space and associated spaces will need to be fully air-conditioned and provide a suitable level of comfort for audience, artists and technical staff. All spaces, side stages and instrument storage will require humidity control to protect musical instruments. Stage supply and exhaust systems will require to be separately isolated to allow the use of stage smoke and haze effects. Individual temperature adjustment should be provided in all dressing rooms.

Provision for the following should be made:

- 21-23 temperature range desirable;
- Nominal 50 % humidity desirable;
- Air conditioning essential for performance space. Consistent distribution across audience, FOH and backstage is important;
- Heating/ventilation, or passive ventilation acceptable to non-performance areas (ie meeting rooms, foyer, gallery etc) subject to noise level ingress/egress control;
- Smoke control system to BCS requirements;
- It is desirable to consider provision of energy efficient systems.

General Mechanical

- 20.1 to 21.1° temperature range desirable;
- Humidity 55% RH. +/- 5% RH;
- Air conditioning essential using ceilings ducted, supply it system designed to give continuous distribution of air regardless of the way in which the space is subdivided.

Electrical

Stage and technical positions within the performance spaces will require significant power supplies for lighting and stage equipment. Stage lighting and power systems will be designed to have sufficient capacity to meet the demands that may be placed on the systems by performances.

A separate stable “clean” power supply or “green power” will be provided for sensitive sound and audio/visual systems. This will consist of dedicated switchboards and sub-circuit wired to strategic technical positions.

Provision for the following should be made:

- Integrate Emergency Warning Intercommunication System (EWIS) with public address system. System to be intelligible to AS2220.2;
- Standby power supply connection point essential;

- Provide separate power reticulation with technical work system for audio and communications equipment - approximately 200 Amps;
- Allow 400 Amps per phase for performance lighting.

Fire Protection/Evacuation

The fire services systems in the Centre will be part of a complete fire engineering solution. Fire systems within the performance spaces will consist of automatic detection systems. A safe system of isolating the fire/smoke detector systems on stage will be developed to enable smoke and fire detectors to be isolated from the fire brigade in circumstances where stage smoke, haze or pyrotechnics are being used.

Provision for the following should be made:

- Smoke and/or thermal detectors (with local isolation) EWIS system;
- Sprinkler systems, Hydrants, Hose Reels and Extinguishers Fire Doors;
- Building design to take into account the containment of a fire outbreak;
- Maintain access and egress conditions to code, with unobstructed paths of travel.

2.13. Floor Area Tables

The following tables outline the proposed space allocations for the main areas in the Entertainment Venue. It does not account for all areas required and should not be utilised to estimate the total space required.

Each area has been listed individually based on the outline in the previous section of the report.

Table 19: Performance Space Area Requirements

Table 4: Performance Space Area Requirements	
Description	Room Area (Minimum)
Performance Space	
Main Hall	
Seating for minimum 500 pax	Retractable
Storage – Floor seating	100 chairs
Storage - Chairs and Tables (Flat floor mode)	300 Chairs/30 tables
Back of house	
One small office space	15sqm
Two Dressing rooms (30sqm x 2)	60sqm
One large Warm up/Green Room with kitchenette	100 pax/120sqm
Shared amenities for BOH area (Male and Female)	120 pax
Back of House Goods Lift with DDA access	20sqm
Loading dock	TBA
Storage for Staging, Sound, Lighting and Audio/visual equipment	40sqm
Storage for risers, chairs, tables, etc.	30sqm
Circulation areas	TBA

Table 4: Performance Space Area Requirements

Description	Room Area (Minimum)
Performance Space	
Cleaners and chemical storage cupboards with sinks	20sqm
Dimmer room	12sqm
Control room - Technical	45sqm
Stage	
Acting area (11m x 15m)	165sqm
Wings (4m each side of stage)	80sqm
Rear stage (3m)	45sqm

Table 20: Meeting Rooms Area Requirements

Table 5: Meeting Rooms Area Requirements

Description	Room Area (Minimum)
Meeting Rooms	
Meeting room 1	20sqm
Meeting room 2	40sqm

Table 21: Studio Area Requirements

Table 6: Studio Area Requirements

Description	Room Area (Minimum)
Rehearsal Room	
Room	150sqm
Storage	10sqm

Table 22: Support Service Requirements

Table 7: Support Services

Description	Room Area (Minimum)
Support Spaces	
Foyers	Peak load at 600 pax
Bar/Kiosk	32sqm
Reception/Centre offices	75sqm
Loading Dock	TBC
Amenities	Peak load of 600
Kitchen	To service 300 pax
Kitchenettes	Approx. 20sqm

15. Appendix 2 - Preliminary Concept Design and Spatial Assessment

CONCEPT DESIGN REPORT

31 OCTOBER 2023

PARKES REGIONAL ENTERTAINMENT & CULTURAL CENTRE

DRAFT

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INTRODUCTION

INTRODUCTION

The positive impacts of cultural infrastructure to societies and economies has been studied and documented extensively over the years.

The added value deriving from these facilities may seem intangible, however a successful venue has the potential to boost local attractiveness and overall competitiveness of a region.

Enhanced sense of place and identity, increased economic activities and tourism are only some of the benefits that cultural assets can bring to a city and its community.

PURPOSE

The Parkes Regional Entertainment and Cultural Centre (PEC) Business Case aims to provide recommendations for a new indoor entertainment & performing venue for Parkes Shire.

Scott Carver has been engaged by Hawkrige Entertainment Services (HES) to develop a concept design to support the business case.

The design options to follow are informed by a functional brief developed by HES as a result of the input received through stakeholders' consultation.

SITE INVESTIGATIONS

The project team undertook an inspection of a number of strategic sites, previously identified as potential location for the new PEC.

A range of factors were considered when assessing the sites including:

- + The urban context and proximity to the town centre or other facilities like cultural buildings and parks;
- + The potential of supporting existing businesses or favour new partnerships;
- + Opportunities for street activation and drive for urban renewal;
- + Access to infrastructure, including parking and public transport;
- + Planning controls or other development restrictions that could impact the ability to deliver the project effectively or result in land use conflicts.

The general consensus among the project group was that the site at 25 Dalton Street best addressed the design criteria.

This site had already been identified in the **2016 CBD Vibrancy Strategy** as a priority area with opportunities for becoming the heart of a new civic hub: being just a short walking distance from the town centre and next to other key civic buildings like the Parkes Shire Library and the Small Theatre, 25 Dalton Street is considered to represent the most suitable location for the development of the PEC.



01

CONTEXT

SCOTT CARVER

1.1 PARKES TODAY

COMMUNITY PROFILE

Parkes Shire is a regional centre located in the cross roads of the national rail network in Central West of NSW. The shire benefits from its connection to Canberra, Sydney and closer regional centres including Bathurst, Dubbo, Cowra, Forbes, Orange & Condobolin.

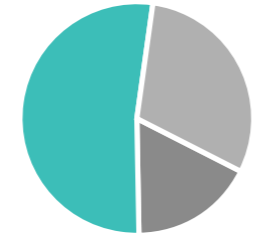
The town provides health care, emergency services and education facilities to the Central West. Agriculture comprises 40% of total businesses, with mining, manufacturing and transport making strong contributions to Parke's economy.

There is a vibrant commercial centre & significant public sector presence in Parkes with over 200 community, sporting events & celebrations. Most notably the Parkes Elvis Festival, ABBA Festival, Astrofest & Parkes Picnic Races are held annually which support a variety of local business.



Population

Shire: 14,608
Parkes: 12,102
Male: 49.2%
Female: 50.8%
Median Age: 41 years
Aboriginal & Torres Strait Islander: 10.1%



Community

Families: 3,668
Couples with children: 39.7%
Average People per Household: 2.4
Country of Birth Australia: 84.5%



Dwellings

Households: 5,837
Dwellings: 6,750
Occupied private dwellings: 87.9%
Separate House: 90.1%

Employment

Labour force: 6,303
Full-time workers: 3,644
Part-time workers: 2,065
Undertake voluntary work: 24.3%
Technicians & trades workers: 14.7%



1.2 PARKES STRATEGIC VISION

COMMUNITY STRATEGIC PLAN 2035+

Parkes Shire 2035+ is a document that embraces the priorities and objectives identified by the NSW Government and the Central West and Orana Regional Plan, which is centred on four themes:

- + **Sustainability and resilience**
supporting a growing community, active and healthy, and ensuring that the natural, social and built environment is maintained and preserved for future generations
- + **People, housing and communities**
promoting social connection and inclusiveness
- + **Prosperity, productivity and innovation**
investing in infrastructure and education to boost local economy
- + **Location specific responses**
promoting the Parkes Shire as an attractive destination to live, work, visit and invest

COMMUNITY PRIORITIES

The more detailed breakdown for each theme was developed through consultations and community engagement activities. The feedback received identified as core priorities for Parkes Shire residents:

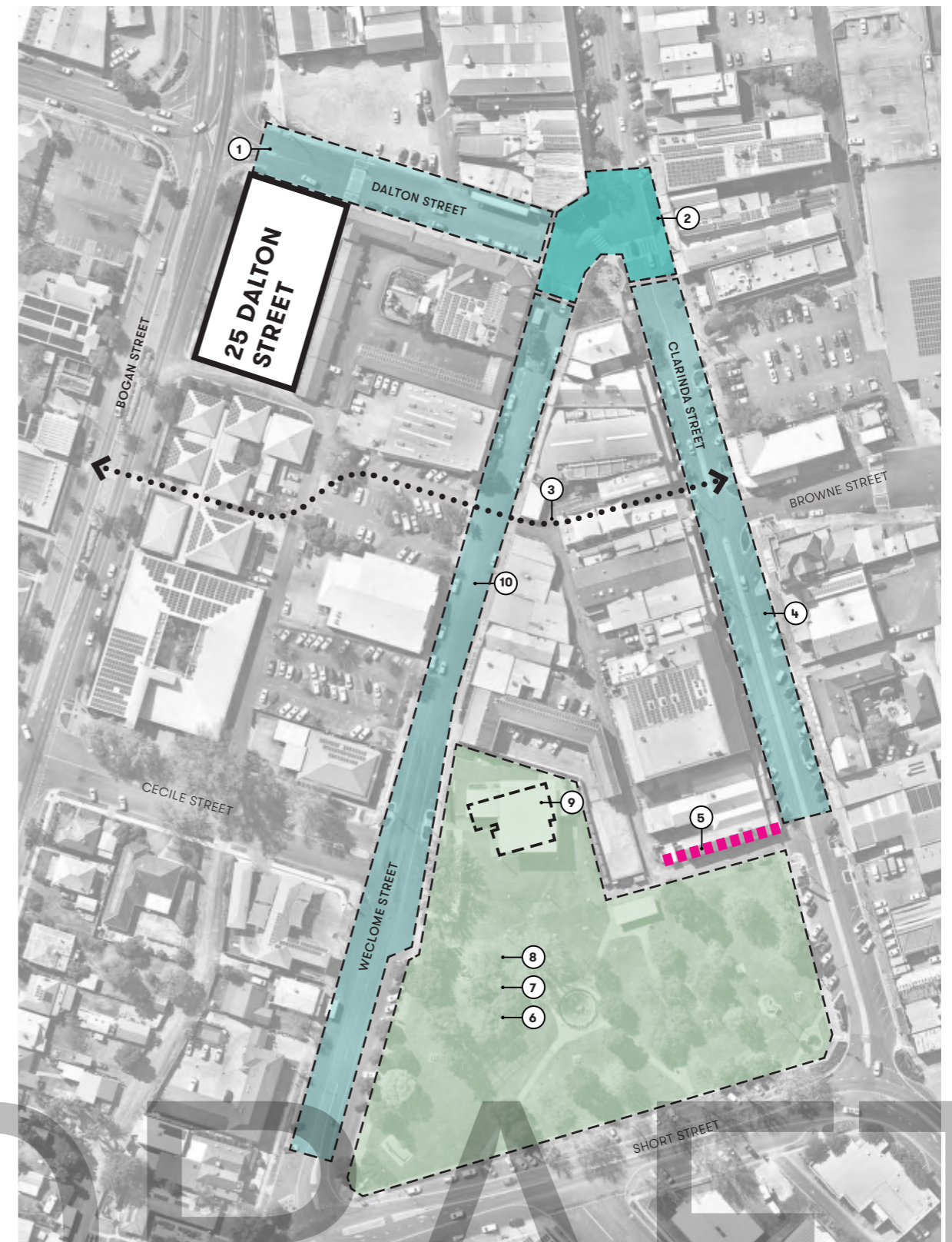
- + Economic development, including tourism, business development, employment, retail activity
- + Additional and improved services, facilities and activities
- + Roads and supporting infrastructure

In this spirit of growth and renewal, the new Parkes Entertainment Centre (PEC) provides a great opportunity to expand and diversify Parkes Shire cultural offer: the potential value add that PEC could bring to the community is not limited to the tourism and retail sectors, but can indirectly contribute to all local economy.

CBD VIBRANCY STRATEGY ACTIONS



1. The long term transformation of Dalton Street to a calmed traffic environment by improving the civic shared space & redeveloping properties in the precinct
2. Create a shared calm traffic space as Chamberlain Plaza with more tree plantings, enhanced pedestrian facilities and opportunity for market and general event functions.
3. The potential to provide a continuous pedestrian link from Bogan Street to Brownie Street.
4. Upgrading Clarinda Street between Dalton and Short Street with street trees, new furniture and footpaths.
5. Encourage existing buildings to redevelop and provide an active southern frontage to Cooke Park with outdoor dining space.
6. In Cooke Park additional tree plantings, seating, tables shelter and BBQ facilities.
7. The addition of a generous water feature as a strong visual focus and area for water play.
8. Providing generous open grassed spaces for a variety of uses: event gathering, markets and active play.
9. New multi-use community building which can be used as an event stage, function centre and community group venue
10. Upgrading Welcome street between Dalton and Short Street by retaining parking formats and adding street tree planting, new footpaths and furniture.



1.3 25 DALTON STREET

SITE LOCATION

25 Dalton Street is a gateway site for those entering the CBD from Bogan Street.

Located next to Parkes Civic precinct and close to public parking, the lot redevelopment has the potential to become a driver for a broader urban renewal of the town centre. This will reinforce the area as a focal point for cultural activity and entertainment, in alignment with the key objectives outlined in Council’s strategic plans.

The size of the lot offers ample space for the functional requirements of the PEC and has 3 street frontages:

- + Dalton Street to the north, connecting the lot to the town centre, being identified as a strategic link that could be revitalised to offer enhanced pedestrian experience and public amenity;
- + Bogan Street, a larger artery running along the edge of the CBD, which separates the site from other facilities available to the west, like The Little Theatre, Parkes Swimming Pool and Sports Club
- + a rear lane wrapping around Parkes Shire Library and Council chambers

On the eastern side, the site abuts a single storey hotel with small commercial offers overlooking Dalton st.

- Site

Parks & Green Infrastructure

Hotels

Commercial Buildings

Civic Buildings

Entertainment & Culture

Active Streetfronts

Local Centre (B2 Land Zoning)
1. The Little Theatre

2. Parkes Shire Library

3. Coventry Room & Cultural Centre

4. Australia Post - Parkes Post Shop

5. Parkes Shire Council

6. Parkes Swimming Pool

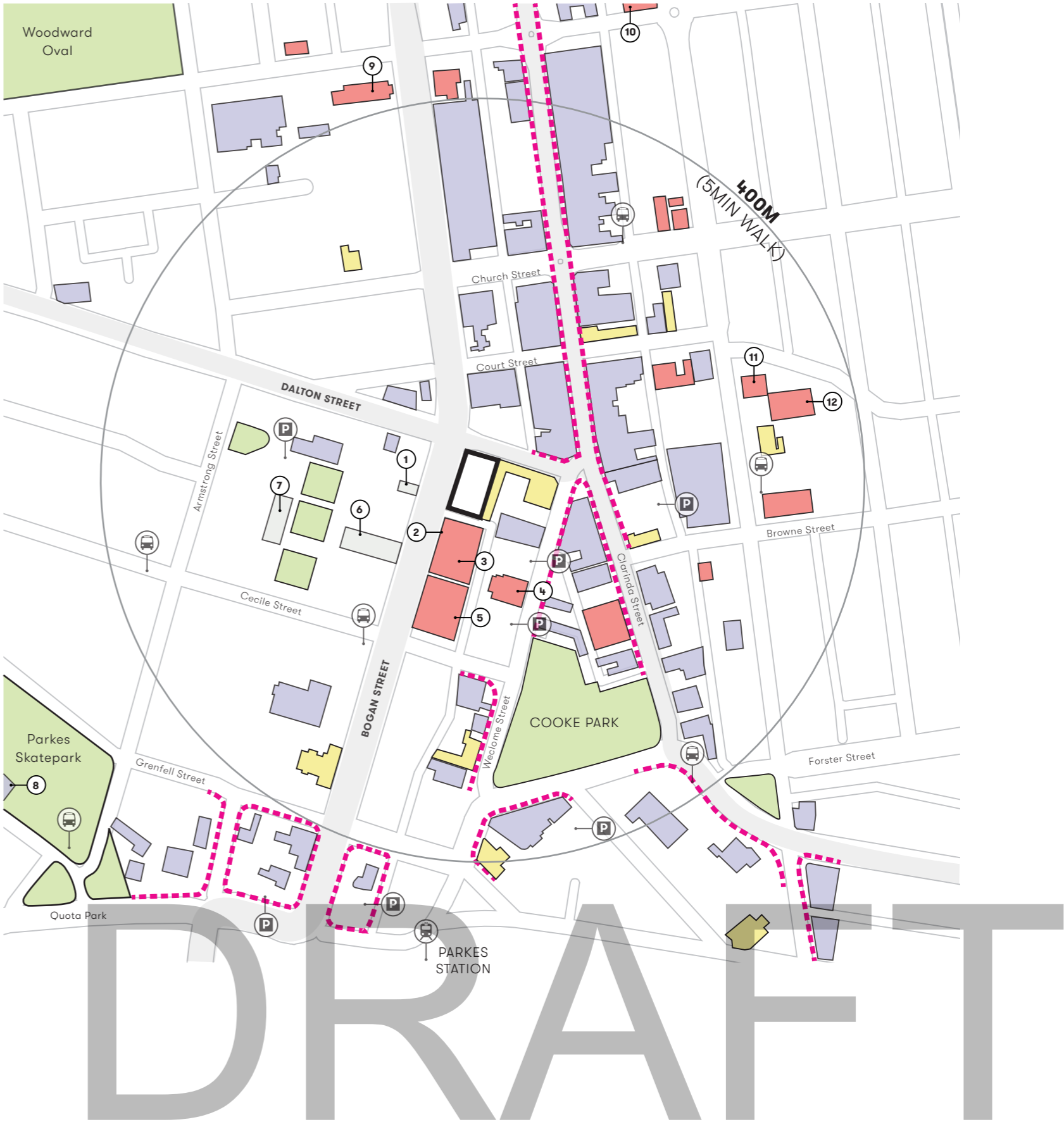
7. Parkes Bowling and Sports Club

8. Parkes Railway Bowling Club

9. TAFE NSW - Parkes

10. Parkes Local Court

11. Parkes Police Station



1.3 25 DALTON STREET

OPPORTUNITIES & CONSTRAINTS

TITLE	10/DP1289249 1/DP1218752
TOTAL AREA	2,397 m ²
OWNERSHIP	COUNCIL OWNED (currently occupied by a charity organization)

KEY PLANNING CONTROLS

ZONE	E1 Local Centre
HEIGHT CONTROL	n/a
FLOOR SPACE RATIO	n/a
GROSS FLOOR AREA	n/a

KEY DCP REQUIREMENTS

- Streetscape DCP - E.1.3
- (b) Attractive street elevations towards the primary street frontage
 - (c) Corner lot to address both streets frontages
- Setbacks DCP - E.1.4
- (a) Buildings are constructed with frontages that extend to the street alignment

OBJECTIVES OF ZONE

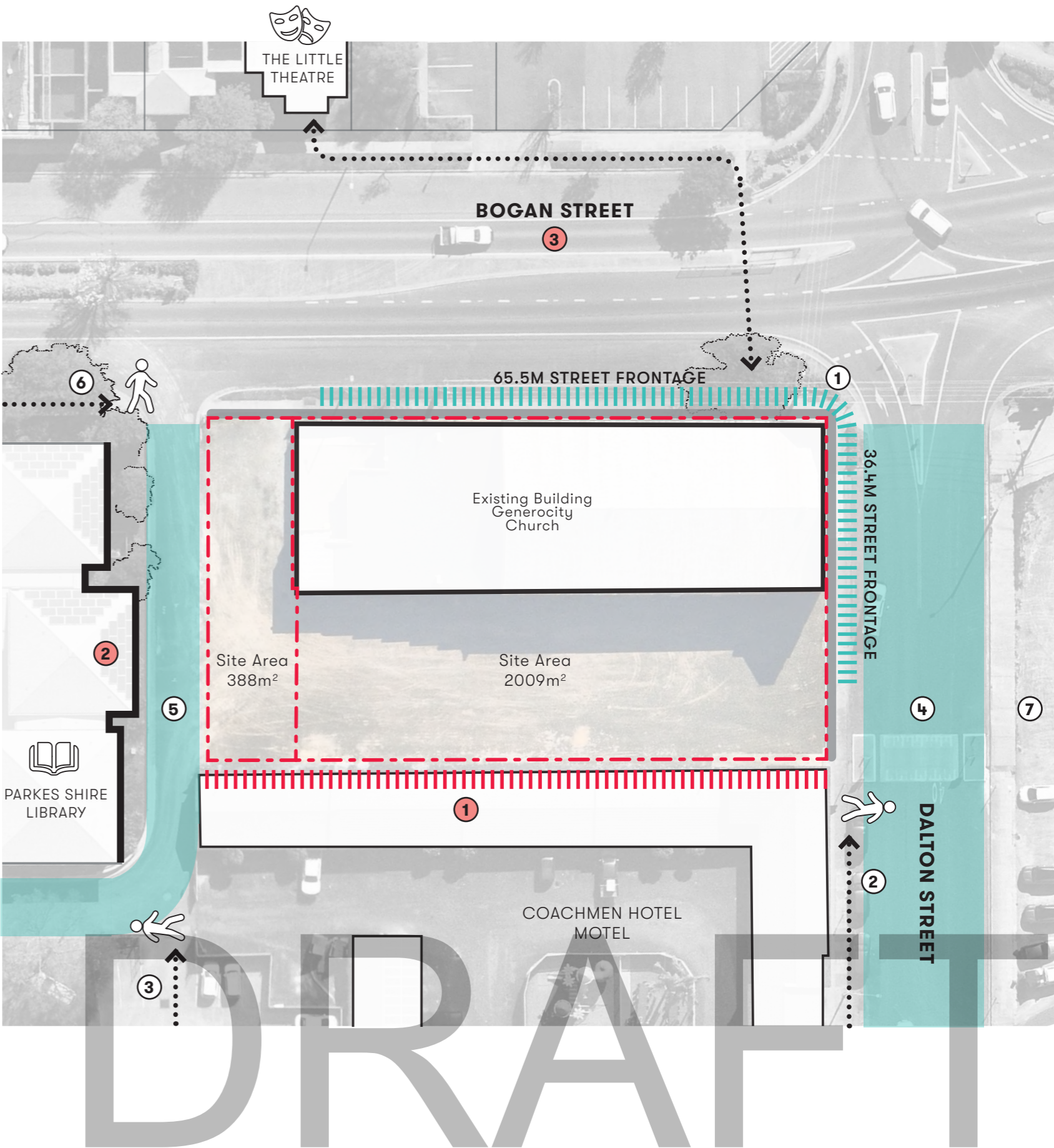
- + To provide a range of retail, business and community uses that serve the needs of people who live in, work in or visit the area.
- + To encourage investment in local commercial development that generates employment opportunities and economic growth.
- + To enable residential development that contributes to a vibrant and active local centre and is consistent with the Council's strategic planning for residential development in the area.
- + To encourage business, retail, community and other non-residential land uses on the ground floor of buildings.
- + To preserve the dominance of the town centre of Parkes as the key subregional retail and commercial centre in Parkes.
- + To support the consolidation of commercial and retail development in the town centre of Parkes.
- + To encourage the expansion of post-secondary education and training facilities within the town centre of Parkes to service the education needs of the region.
- + To improve the quality of urban design in the town centre of Parkes to ensure that the pedestrian environment is attractive and safe.
- + To minimise conflict between land uses within the zone and land uses within adjoining zones.

OPPORTUNITIES

- ① Corner site with good street presence on both Dalton & Bogan St
- ② Proximity to town centre for improved pedestrian connectivity and relevance to the CBD activities
- ③ Proximity to public parking for improved services and access
- ④ Potential to integrate Dalton st upgrade with the venue design for an enhanced arrival experience
- ⑤ Potential to upgrade the rear lane and strengthen the connections from Bogan St to the town centre
- ⑥ Proximity to Parkes Shire Library, with opportunities for an integrated cultural offer
- ⑦ Connection to existing surface parking

CONSTRAINTS

- ① Proximity to established Coachmen Hotel Motel (privacy & noise separation to be addressed)
- ② Limited engagement with the library, with the site overlooking the rear of the building
- ③ Main artery that will limit the opportunity to expand west and link to the facilities across the road



02

CONCEPT DESIGN

SCOTT CARVER

2.1 FUNCTIONAL BRIEF

Theatres have the ability to capture our collective imagination and reflect the community’s cultural strive within.

Whilst the concept of theatre is timeless, the types of cultural pursuits are continually changing.

The traditional stage show or drama has been complimented by a broad array of performances – from digital shows, spoken word and creative thinking festivals, educational events to dance performances. These all demand a highly flexible back bone to the venue in terms of spatial allocation addressing operations, technology, bump in and bump out logistics, acoustics, as well as providing rehearsal and performers’ areas.

The biggest challenge is to balance these needs with the public expectations of having access to a more dynamic entertainment precinct rather than a pure performing venue.

F&B offers and other supporting facilities can boost the success of a theatre, and become effectively a form of entertainment in their own right as wells as a serious contributor to the local day and night economy.

DESIGN DRIVERS



INCLUSIVE

Theatres must be universally accessible. This relates to not only the physical aspects of accessibility but more holistically to the experience of going to the theatre – from purchasing a ticket online to being able to enjoy a drink in the foyer or an evening stroll to the venue.

In terms of broader community ‘accessibility’, PEC must aim to reach the largest and most diverse audience as possible. A space available for all age groups and creative types, attracting also those who would not traditionally go to the theatre. Ultimately, a space that is relevant to all.



FLEXIBLE

As a truly public building, theatres must be designed to be resilient and flexible over time. The design should account for adaptable use (plug and play) and be capable to adjust to future trends and changing technology.

Flexibility plays a big part in right sizing a theatre, the selection of equipment and its capacity to quickly change to accommodate different uses. This principle applies both to the foyers and auditorium, which should be able to accommodate a variety of events, seated or standing.

This business case explores a new Entertainment and Cultural Centre for Parkes Shire Council.

The design brief has been informed by the research conducted by Hawkridge Entertainment Services, which has identified a series of key offers to be included in the new venue:

- + a 500-seat auditorium with retractable seating
- + a rehearsal space / black box
- + meeting rooms and supporting spaces
- + 80 ppl cafe and amenities
- + staff & performers amenities

The schedule provided in the following pages outlines the spatial requirements for each use. These are nominal and have been used as a guideline only.



TAILORED

The venue design must aim for a seamless integration of back of house and front of house activities. This is addressed through careful planning of circulation patterns and routes, starting with the location of the main entry points, stage door and loading dock.

The final users’ experience should be at the core of the PEC planning strategy, equally important when dealing with patrons, staff members or performers.



INSPIRING

PEC is envisaged as community focused venue where visitors, performers and artists should feel welcome at all times in a space that promotes social engagement and interaction.

The architecture is to reflect this social liveliness, be exciting and connected to its surroundings.

This openness towards the public domain is a key factor that helps redefine the traditional perception of theatres. Often seen as introverted and inaccessible buildings for most part of the day, the new PEC should aspire to greater dynamism and social engagement.

2.2 AREAS SCHEDULE

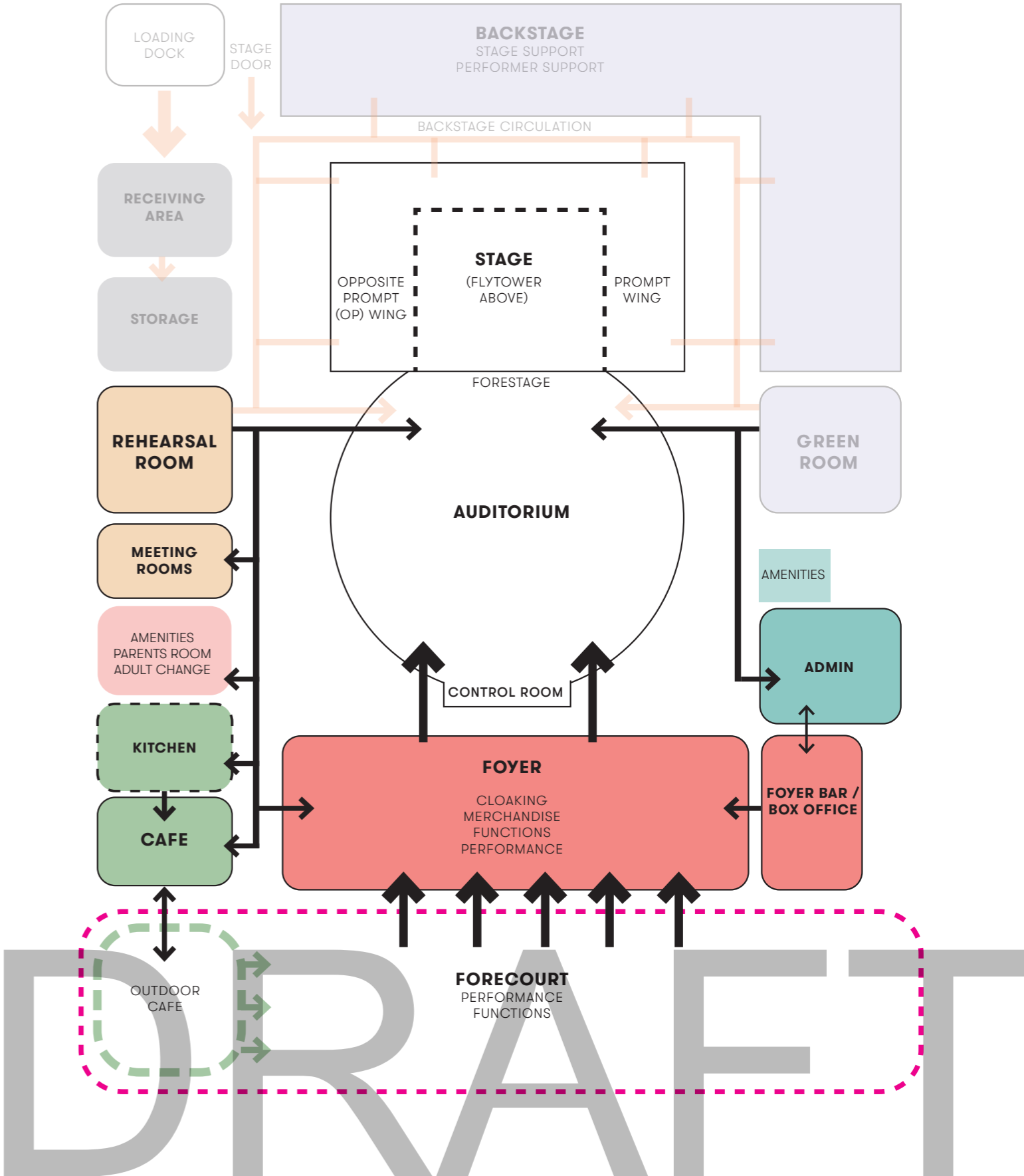
Note: Areas are indicative and subject to detailed planning. Amenities and support spaces to be validated (to NCC requirements).

	NET AREA (M²)	NO OF ROOMS	TOTAL AREA (M²)	POPULATION	COMMENTS	BRIEF DESCRIPTION
FRONT OF HOUSE (FOH)						
PUBLIC ENTRANCE/S			incl.			Public Entrance/s to the Foyer space
FOYER	145	1	145	580	0.25m²/person	Foyer space (excluding stairways and concession areas) must be provided on the basis of at least 0.25 m² for each person that the auditorium accommodates
AMENITIES	82	1	82	500	1 toilet per 20 patrons - 3m² per pan	Include provision for male, female, unisex accessible amenities with 1 toilet per 20 patrons (2/3 of the toilets allocated for female and 1/3 for male)
PARENTS ROOM	12	1	12		Nominal Allowance	
ADULT CHANGE ROOM	14	1	14			NCC (BCA) 2019 requires an Adult Change Room (Changing Places) for Theatres > 1500 patrons. As a public Council facility though we would recommend including it in the venue facilities
FOYER BAR	32	1	32	1		
BOX OFFICE ALLOWANCE	20	1	20	1		Multi-purpose customer service counter, suitable for box office ticket sales, cloakroom, general information and merchandise sales. 1x point of service. Could be integrated into the foyer bar
SUB TOTAL (m²)			305			

500 SEAT AUDITORIUM						
VESTIBULES	5	4	20			Sound and light lock vestibules to the auditorium
AUDITORIUM	500	1	500	500	1m²/patron - seated	Flat floor auditorium with 500x operable seats including DDA spaces. Opportunity for an increased standing capacity @ 0.5m²/person for a max of 700 people (Note: additional amenities will be required to cater for higher occupancy)
CONTROL ROOM / BIOBOX	15	1	15	2	3m x 5m	Sound proofed room at the rear of the auditorium for audio, lighting and projection control
SOUND MIXING AREA			incl.		Within the auditorium	Sound control porch in front of the Control room for temporary sound mixing desk
LIGHTING BRIDGE			incl.		Within the auditorium	
FOLLOWSPOT ROOM	15	1	15	2	3m x 5m	Primary location for followspot operation in the theatre
STAGE	165	1	165		Stage of 11x15m	Flat floor stage area
STAGE - WINGS	40	2	80		4m each side	
BACKSTAGE - CROSS OVER	45	1	45		3m wide	
FLYTOWER			incl		Over the stage	For flying scenery, including loading galleries, grid etc.
SUB TOTAL (m²)			840			

REHEARSAL AND MEETING						
MEETING ROOMS	30	2	60			
REHEARSAL ROOM	150	1	150			
STORAGE	10	1	10			
KITCHENETTE	20	1	20			
SUB TOTAL (m²)			240			

F&B	(OFFER MAY VARY DEPENDING ON EXISTING ONSITE F&B)					
KITCHEN	25	1	25			the primary purpose is to serve functions and events in the auditorium, catering for up to 300pax
CAFE OFFER	160	1	160	80	Min.2 m² pp	Theatre café . Ideally located in close proximity to the ground foyer with a direct internal connection. Space pp allows for seating + kitchen
F&B DOCK (BOH)	-					Utilise main dock
F&B GARBAGE ROOM	10	1	10			Adjacent to loading dock
AMENITIES	-					Utilise theatre facilities
SUB TOTAL (m²)			195			

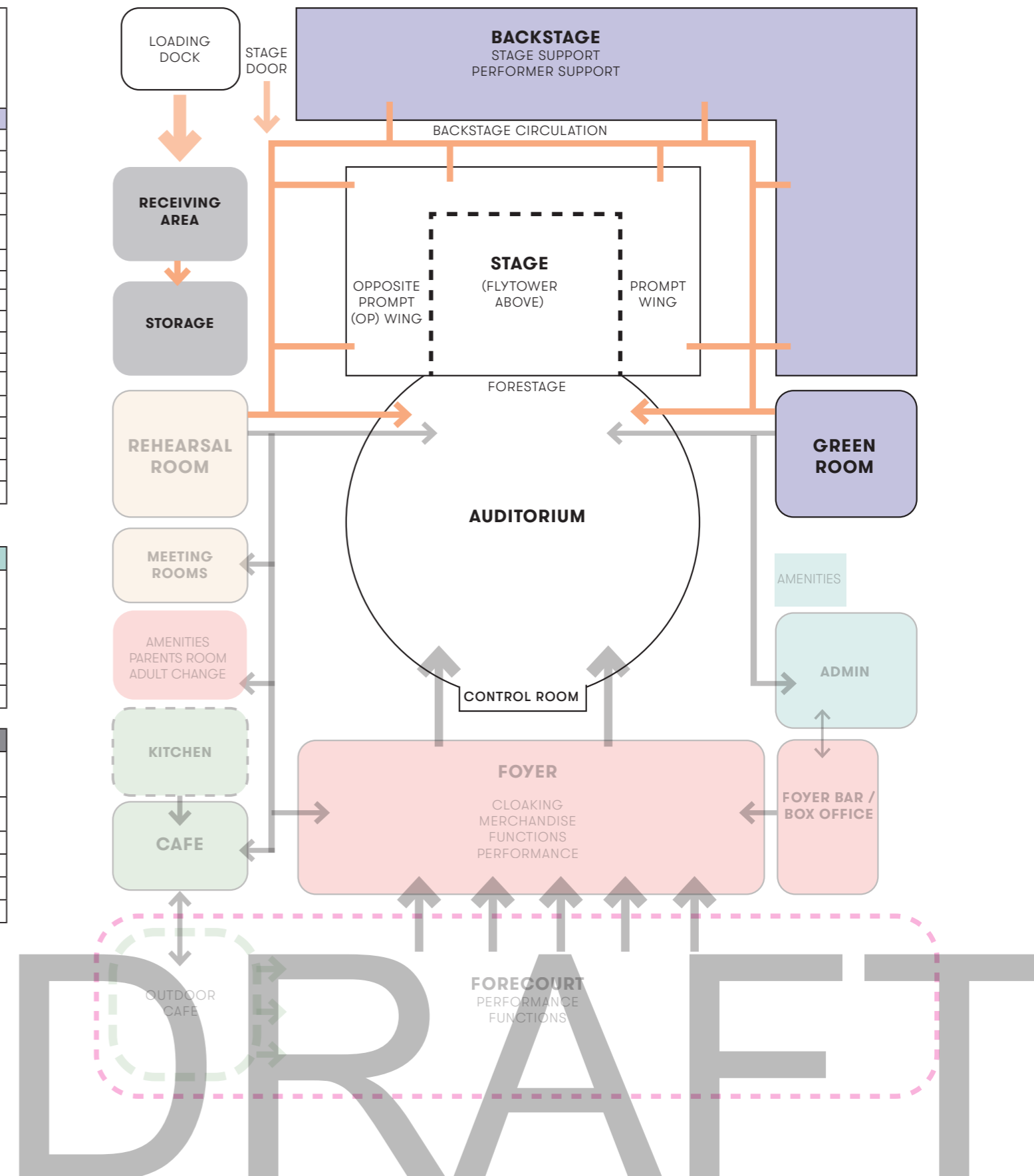


	NET AREA (M ²)	NO OF ROOMS	TOTAL AREA (M ²)	POPULATION	COMMENTS	BREIF DESCRIPTION
THEATRE BACK OF HOUSE (BOH)						
STAGE DOOR	30	1	30			Stage Door and reception
DRESSING ROOMS - MEDIUM	30	2	60	40		Medium scale dressing rooms (max 20pax each)
DRESSING ROOMS - SMALL	15	2	30	4		Small dressing rooms with ensuite (max 2 pax each)
GREEN ROOM	120	1	120	80		Breakout space for performers with lounge area and kitchenette
BOH AMENITIES	19	1	19	80	1 toilet per 20 patrons - 3m ² per pan	Include provision for male, female and DDA WC, including showers facilities
STAFF LOCKERS ROOM	20	1	20			Locker room for staff
GENERAL STORAGE	40	1	40			Storage for staging, sound, lighting and AV
FURNITURE STORE	30	1	30			Storage for Risers, Chairs and Tables
CLEANER STORE	20	1	20			Cleaners and Chemical Store
TECHNICAL OFFICE	45	1	45			
GENERAL OFFICE - SMALL	15	1	15			
DIMMER ROOM	15	1	15			A sound isolated room to house dimmer racks & stage electrical panels.
COMMS ROOM	20	1	20			
RACK ROOM	15	1	15			A sound isolated room to house theatre electro-acoustic & data racks
SUB TOTAL (m²)			479			

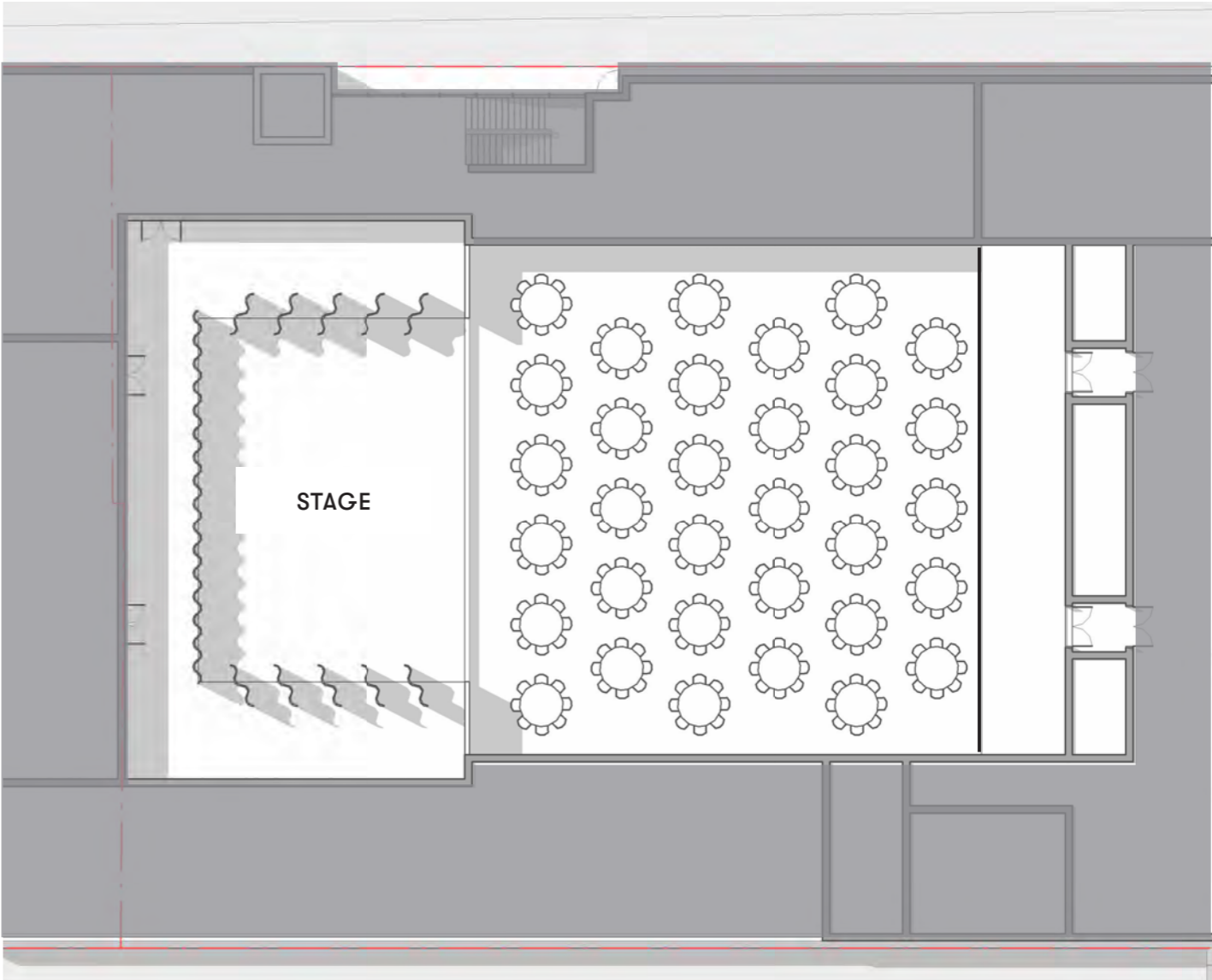
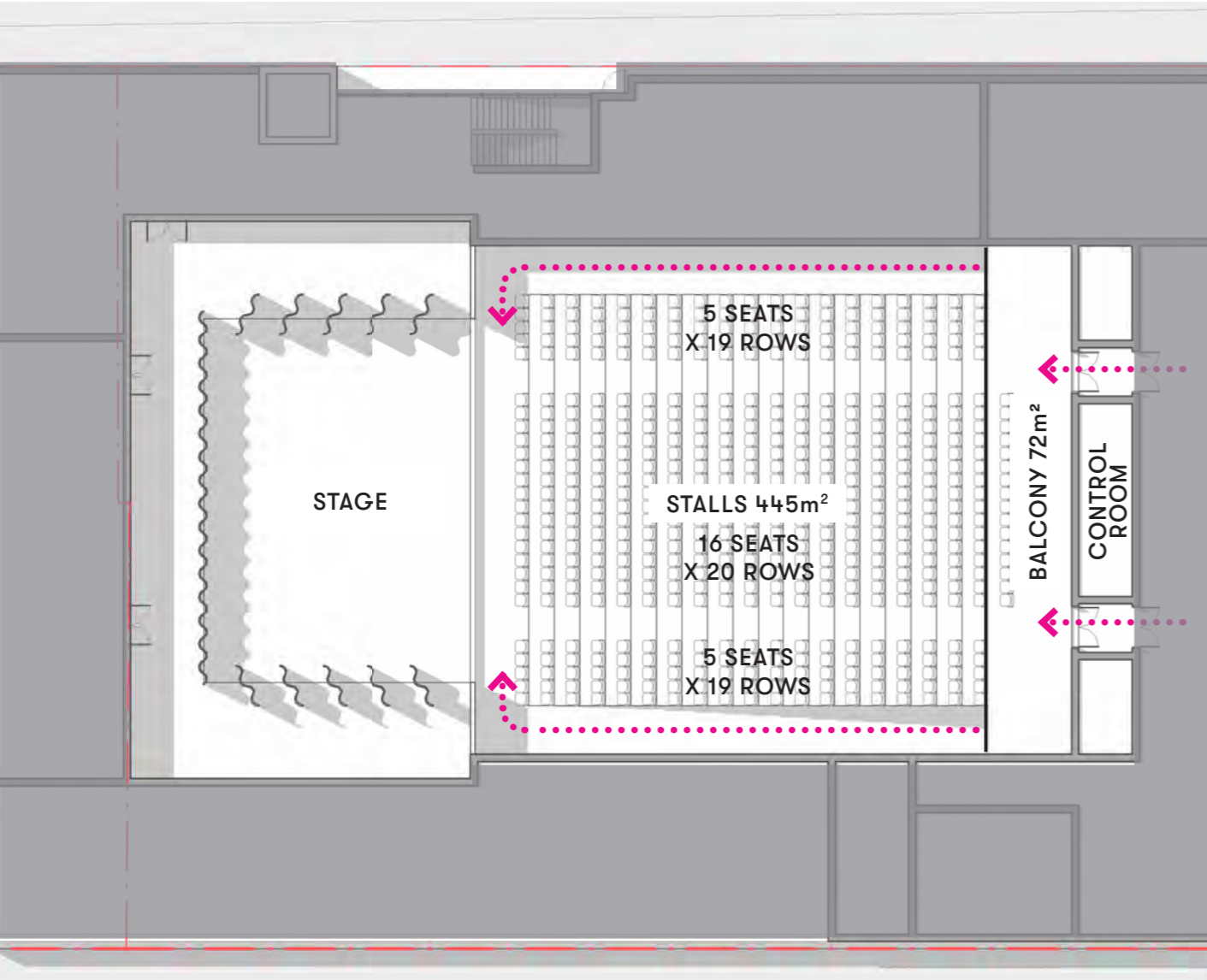
ADMINISTRATION						
ADMINISTRATION	60	1	60	6	Allowance of 10m²/ person	Administration / office space for PAC including executive office, programming, marketing/development, presenter services, venue operations management, facilities management. Include storage and meeting room
ADMINISTRATION AMENITIES	4	1	4	6	1 toilet per 5 patrons - 3m² per pan	
STAFF END OF TRIP FACILITIES	12	2	24			Allowance, M + F
SUB TOTAL (m²)			88			

DOCK AND STORE AREA						
MAIN LOADING			EXT.			The main loading dock is to allow for all Theatre Production Loading. Assumed external. Where built within the building envelope, 4.5m height required and circulation to HRV
THEATRE RECEIVING AREA	50	1	50			8m clear ceiling directly within the Loading Dock area for the receiving and packing of goods and materials.
TALL STORAGE	40	1	40			Double height storage space for tall items
WORKSHOP	20	1	20			Workshop area for set production and maintenance
WASTE ROOM	15	1	15			
SUB TOTAL (m²)			125			

TOTAL		
TOTAL INTERNAL AREAS	2,272	
CIRCULATION & SERVICES AREAS	341	estimated +15%
TOTAL AREA	2,613 m²	
GROSS BUILDING AREA	3,266 m²	Internal area to GBA (target 80% efficiency)



2.3 THEATRE CAPACITY



510
retractable tiered seating



890 stalls
140 balcony (optional)

rate: 1 person per 0.5m²



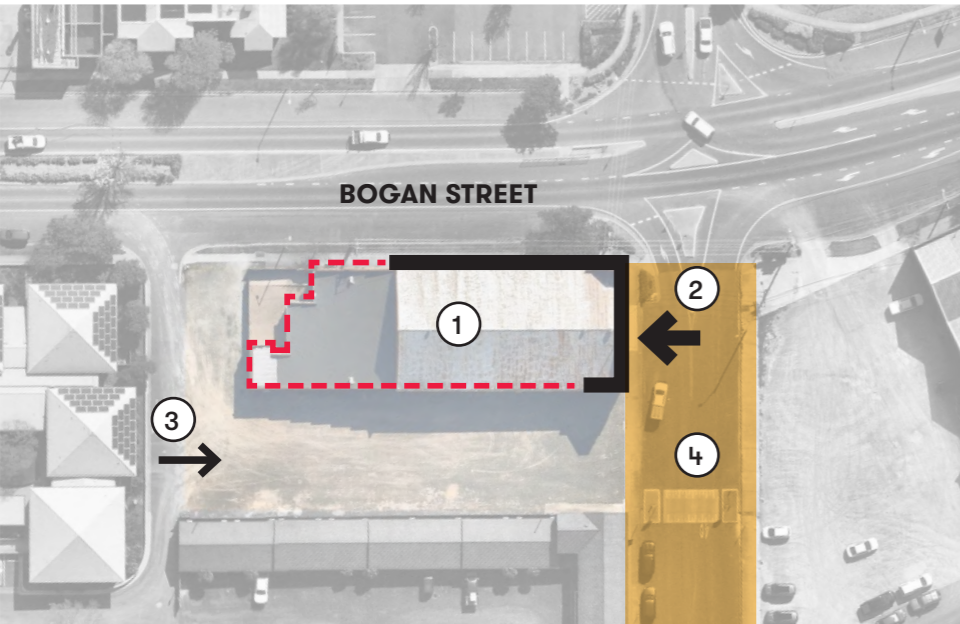
260-330
up to 33 table (8-10 pax per table)

2.4 PLANNING APPROACH

The planning options below explore some of the key design moves that will help organize the approach to the site in relation to access, circulation and ‘points of focus’.

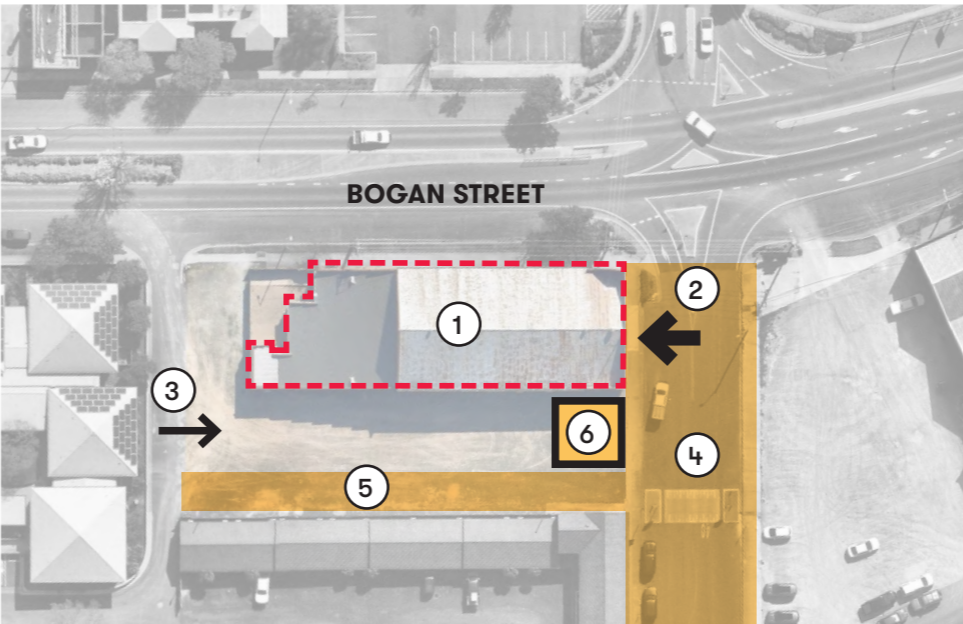
With three street frontages, there are in fact a number of ways that service and delivery can be arranged, as well as a level of flexibility in the location of the entry points for patrons or staff. Equally important is the placement of points of focus that can entice the broader community to visit the venue, in particular the F&B offer and rehearsal space which can more openly interact with the street and contribute to its liveliness.

These planning scenarios have been developed to a schematic level to showcase the merits and constraints of each approach.



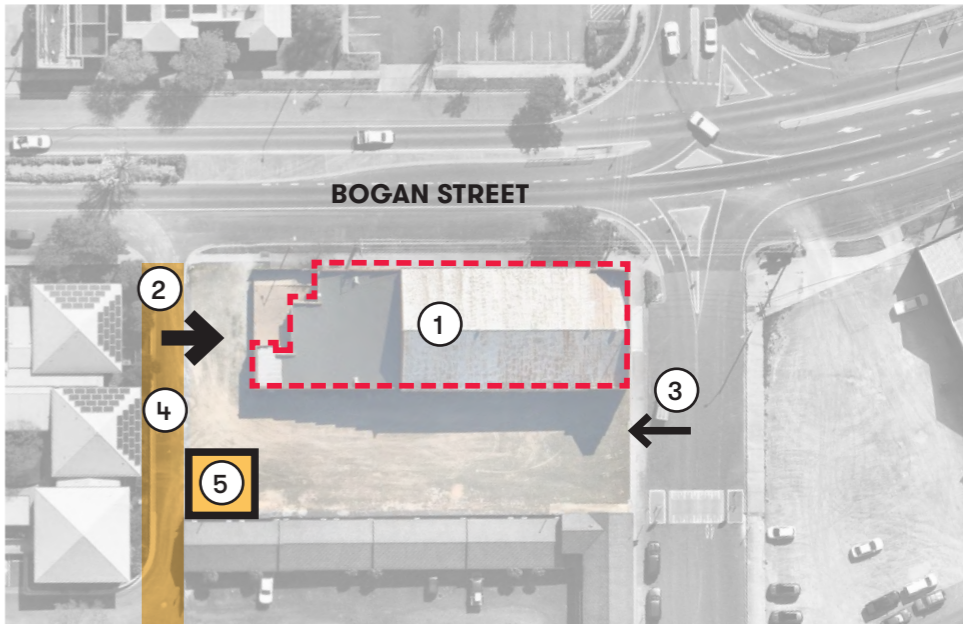
OPTION 1

- ① Existing building envelope partially retained
- ② Main access from Dalton Street
- ③ Loading access from rear lane
- ④ Enhanced streetscape for improved connectivity with the town centre



OPTION 2

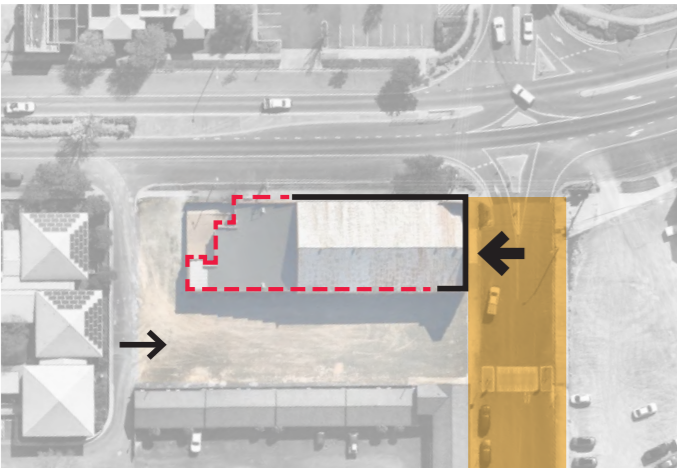
- ① Full demolition of the existing building
- ② Main access from Dalton Street
- ③ Loading access from rear lane
- ④ Enhanced streetscape for improved connectivity with the town centre
- ⑤ New lane connecting Dalton Street to the library
- ⑥ Corner cafe for street and lane activation



OPTION 3

- ① Full demolition of the existing building
- ② Main access from the library side
- ③ Loading access from Dalton Street
- ④ Street upgrade with opportunity to connect with the library
- ⑤ Cafe for street activation throughout the day

2.5 OPTION 1.A



Option 1A tests the opportunity of preserving part of the existing building brick facade.

Despite it not being heritage listed, the main frontage features some of the detailing that can be found in Parkes town centre. Its retention would add a layer of significance to the site re-development and create an interesting juxtaposition with its contemporary counterpart, providing an historical link for Parkes.

LAYOUT

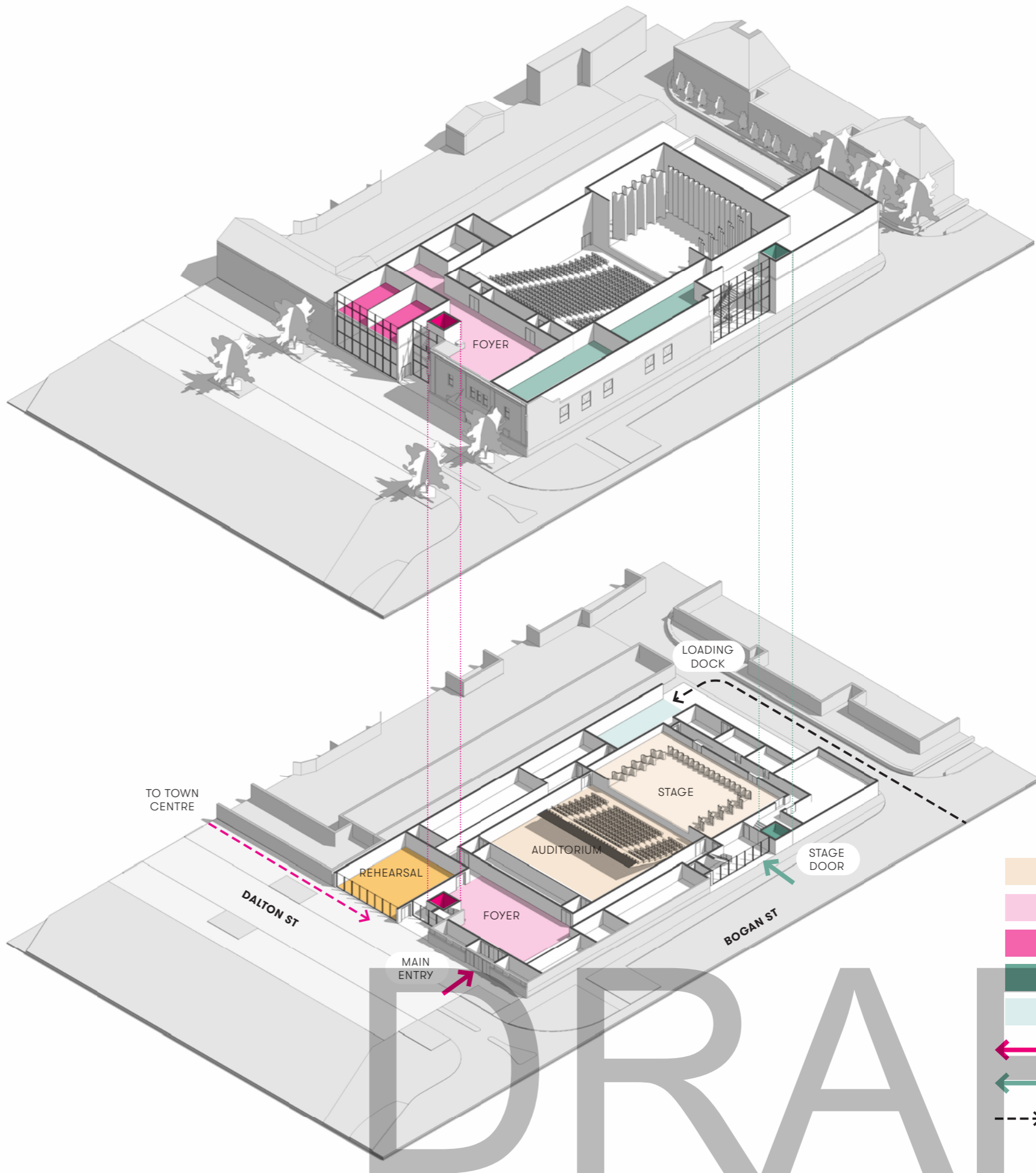
The main entry is proposed in the same location as the original, opening onto the ground floor foyer activated throughout the day by a small bar / cafe.

The foyer has direct access to the rear of the auditorium and a rehearsal space / black box. The black box placement - directly overlooking Dalton Street - will allow access from the public domain with opportunities to operate the space independently from the rest of the venue.

The main auditorium features a retractable tiered seating that can be stored at the back of the room, under a balcony connected to the control room. This section is linked to level 1 foyer, that can double up as a function / events space.

A series of facilities, including a kitchenette, storage and amenities, make the space on level 1 ideal to host corporate events, conferences or other events.

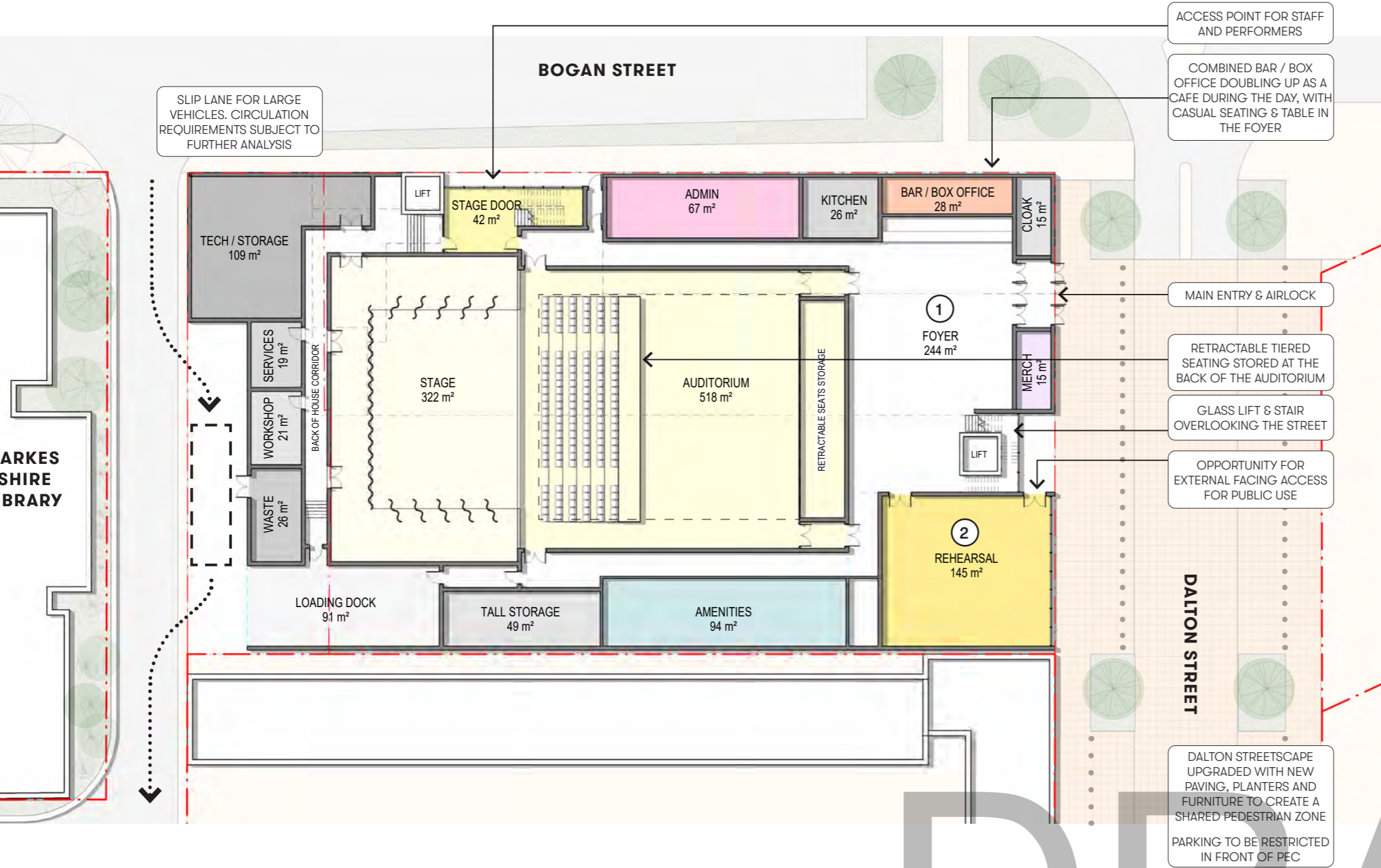
Performers and staff can access the venue from a stage door on Bogan Street. Dressing rooms, green room and other staff amenities are proposed at level 1 in order to free up space on ground floor for uses that require a direct link to backstage, like storage for AV equipment, furniture, services etc.



- Performing spaces
- Foyer
- Conference
- Artists' amenities
- Loading
- Patrons
- Staff / performers
- Deliveries

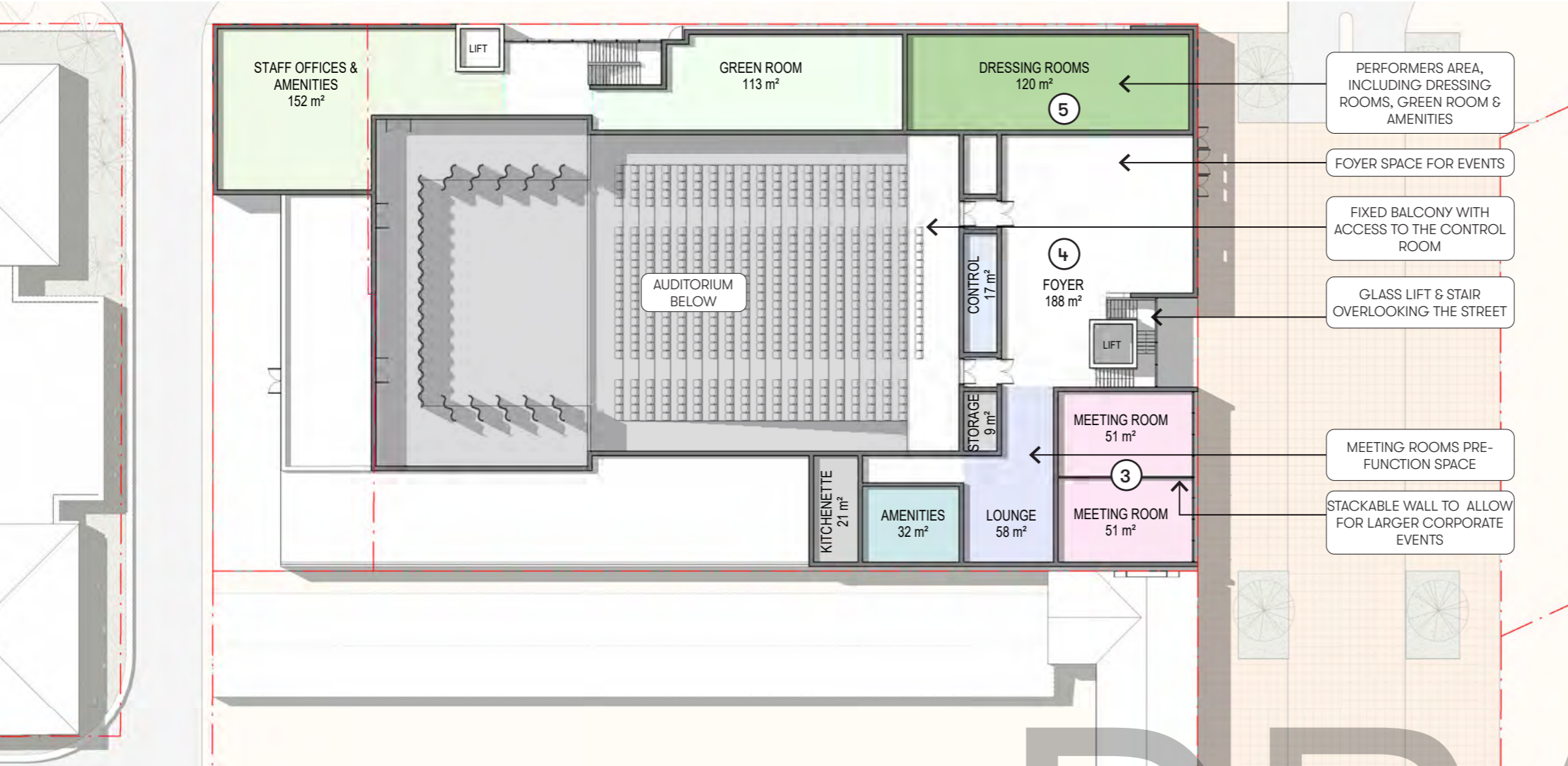
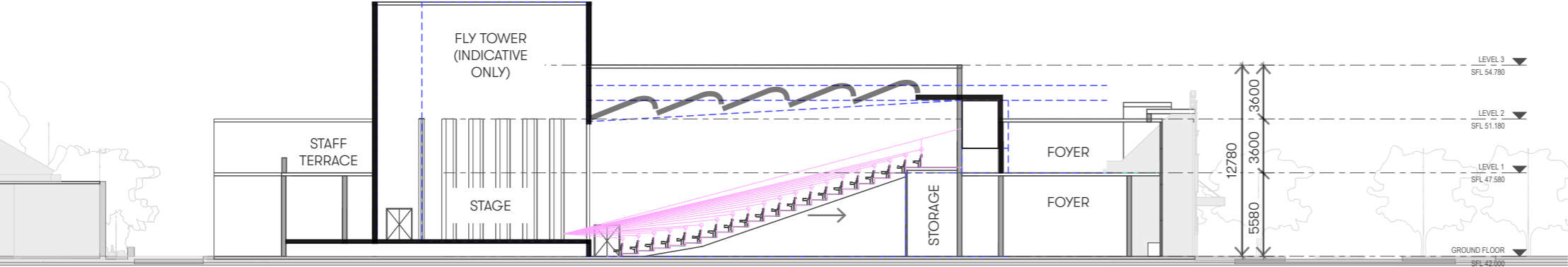
2.5 OPTION 1.A

GROUND FLOOR



2.5 OPTION 1.A

LEVEL 1 & SECTION



2.5 OPTION 1.A

FACADE PRINCIPLES & INSPIRATION



GLAZED OR TRANSLUCENT BOX FOR VISUAL CONNECTION TO THE STREET. PROVIDES GLIMPSES OF THE INTERNAL ACTIVITY AND CAN BE AS OPEN OR SCREENED AS NEEDED

EXISTING RENDERED FACADE AND ENTRY RETAINED (UPGRADED WITH NEW LIGHTING & SIGNAGE)

EXISTING BRICK FACADE RETAINED WITH NEW POP OUT WINDOWS

CONTEMPORARY EXTENSION WITH LIGHT WEIGHT CLADDING IN JUXTAPOSITION WITH THE ORIGINAL BRICK FACADE



2.5 OPTION 1.A

	FUNCTIONAL BRIEF AREA (M ²)	OPTION 1.A	BRIEF DESCRIPTION
FRONT OF HOUSE (FOH)			
FOYER GROUND FLOOR	145	208	Larger foyer space combined with cafe offer
FOYER LEVEL 1	n/a	188	function/ event space
AMENITIES	82	106	
PARENTS ROOM	12		
ADULT CHANGE ROOM	14		
FOYER BAR	32	93	Integrated box office / theatre bar and cafe for day and night activation
BOX OFFICE ALLOWANCE	20		
SUB TOTAL (m ²)	305	595	
500 SEAT AUDITORIUM			
VESTIBULES	20	518	Stalls 445m ² Balcony 72m ²
AUDITORIUM	500		
CONTROL ROOM / BIOBOX	15	17	
STAGE	165	322	incl. follow spot room, flytower etc
STAGE - WINGS	80		
BACKSTAGE - CROSS OVER	45		
SUB TOTAL (m ²)	840	857	
REHEARSAL AND MEETING			
MEETING ROOMS	60	160	includes pre-function space
REHEARSAL ROOM	150	145	
STORAGE	10	9	
KITCHENETTE	20	21	
SUB TOTAL (m ²)	240	335	
F&B			
KITCHEN	25	26	
CAFE OFFER	160	-	incl. in foyer bar
SUB TOTAL (m ²)	195	26	
THEATRE BACK OF HOUSE			
STAGE DOOR	30	42	
DRESSING ROOMS - MEDIUM	60	120	
DRESSING ROOMS - SMALL	30		
GREEN ROOM	120	113	
STAFF OFFICES & AMENITIES	39	217	
STORAGE & TECH ROOMS	200		
SUB TOTAL (m ²)	479	492	
ADMINISTRATION			
ADMINISTRATION	60	67	
ADMINISTRATION AMENITIES	4		incl in staff amenities
STAFF END OF TRIP FACILITIES	24		incl in staff amenities
SUB TOTAL (m ²)	88	67	
DOCK AND STORE AREA			
MAIN LOADING	EXT.	EXT.	
THEATRE RECEIVING AREA	50	91	
TALL STORAGE	40	49	
WORKSHOP	20	21	
WASTE ROOM	15	26	incl. retail waste
SUB TOTAL (m ²)	125	187	

2,272m² 2,578m²



4,073 m²
GROSS BUILDING AREA



3,066 m²
OVERALL INTERNAL AREA (75% EFFICIENCY)

THEATRE CAPACITY



510
retractable tiered seating



890
1 person per 0.5m²



260-330
up to 33 table (8-10 pax per table)

BUSINESS



102m²
Meeting rooms

58m²
Lounge

OTHER



118m²
L1 foyer / event space



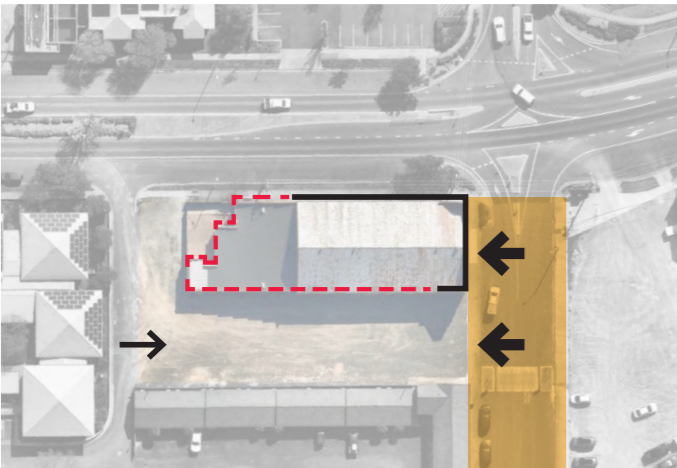
145m²
Rehearsal Space / Blackbox



N/A
Cafe (included in main foyer)

DRAFT

2.6 OPTION 1.B



Option 1B is a variation of 1A, looking at a similar approach in terms of facade retention and overall layout.

The key difference lies into the location of the rehearsal space - now proposed within the footprint of the existing building - and the new main entry via the contemporary addition. This provides a welcoming and attractive entrance to the venue, with a larger F&B offer facing Dalton Street.

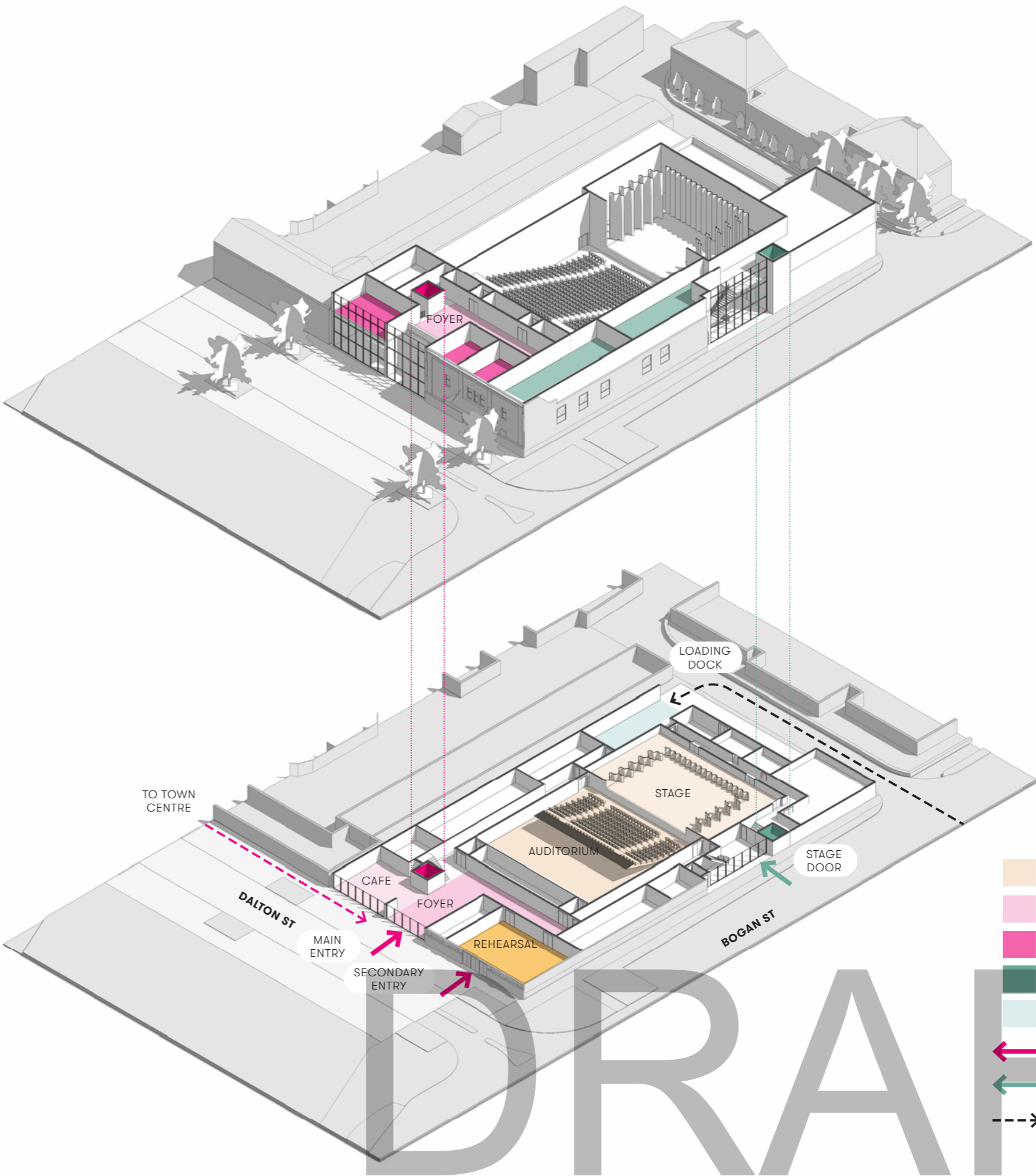
LAYOUT

The main entry through the new extension leads to a relatively smaller foyer with box office and theatre bar to the side. In this scenario the cafe is connected to the foyer, yet able to be sectioned off from the rest of the venue and operate independently due to its direct link to the street.

A similar principle can be applied to the rehearsal space, located at the corner with Bogan St and accessible from both the foyer and the street, via the existing entry doors.

The facilities at level 1 have been re-arranged to suit the revised core location. For this option, level 1 foyer has been tweaked to maximize the number of meeting spaces rather than the open space.

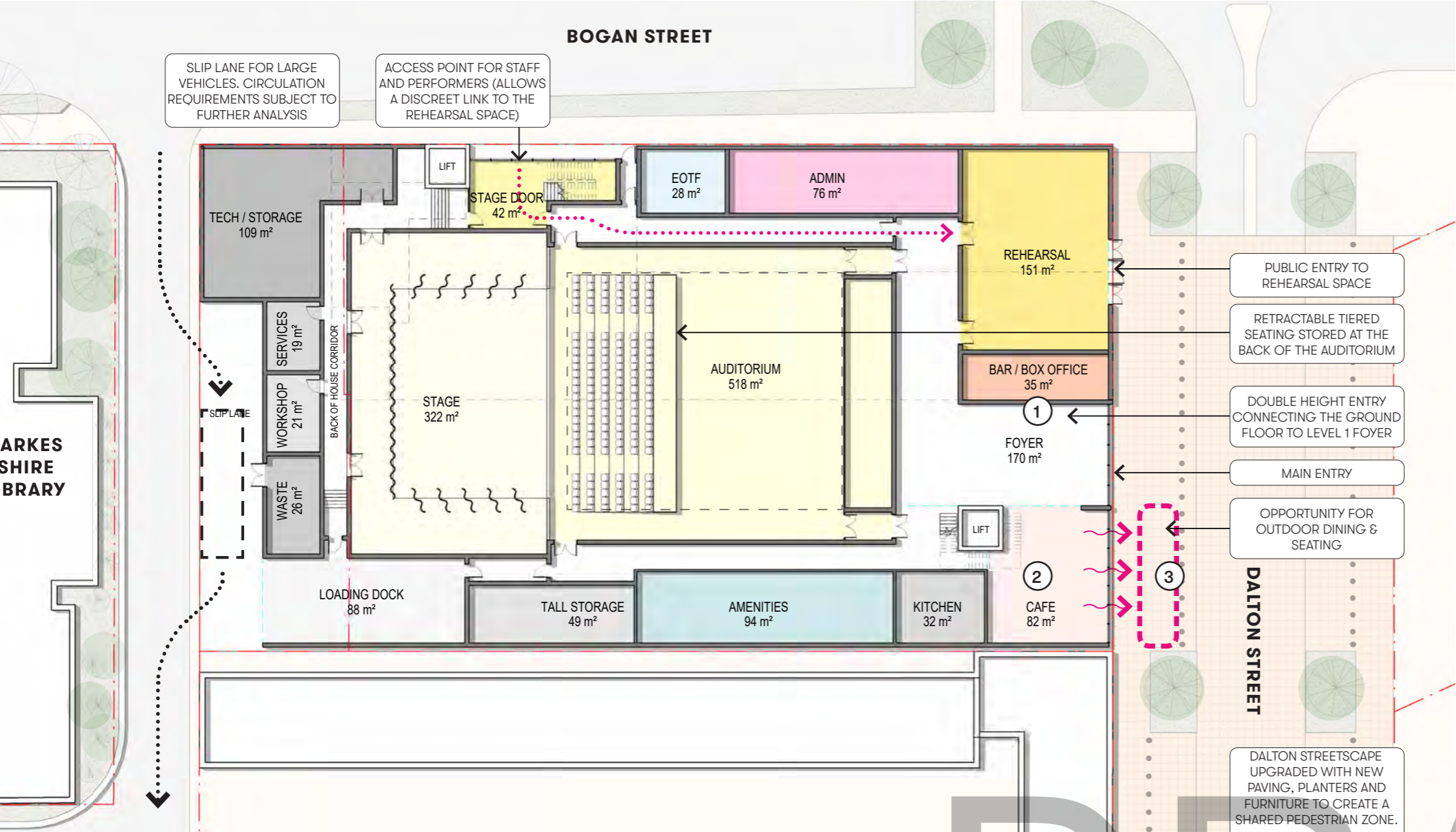
The auditorium, stage, backstage and performers' space layout are consistent with Option 1A.



- Performing spaces
- Foyer
- Conference
- Artists' amenities
- Loading
- Patrons
- Staff / performers
- Deliveries

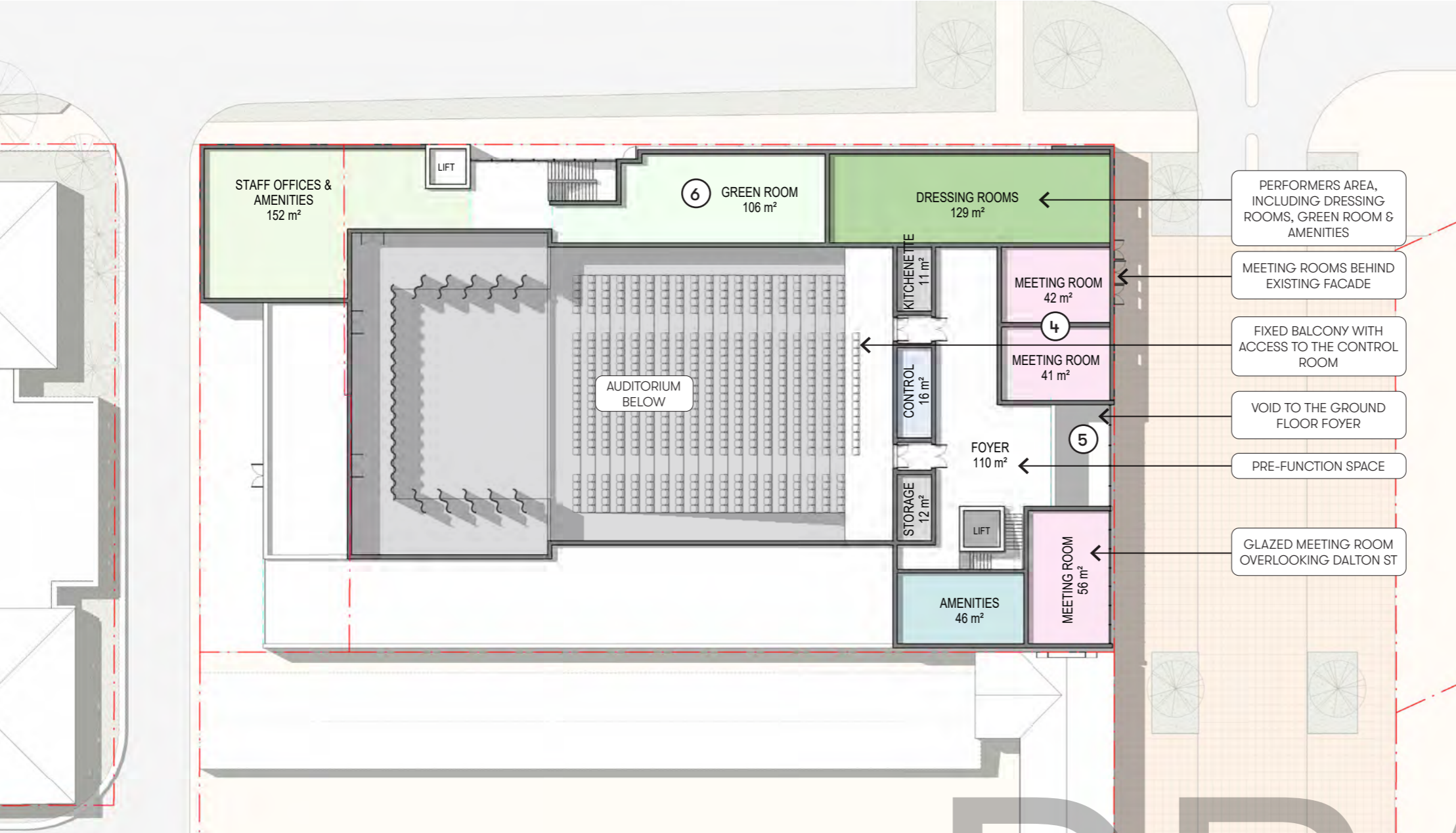
2.6 OPTION 1.B

GROUND FLOOR



2.6 OPTION 1.B

LEVEL 1



2.6 OPTION 1.B

FACADE PRINCIPLES & INSPIRATION



GLAZED OR TRANSLUCENT BOX WITH OPERABLE WALL AT STREET LEVEL FOR IMPROVED STREET ACTIVATION

MAIN ENTRY THROUGH DOUBLE HEIGHT GLAZED FOYER

EXISTING RENDERED FACADE RETAINED (SECONDARY ENTRY TO REHEARSAL SPACE)

EXISTING BRICK FACADE RETAINED WITH NEW POP OUT WINDOWS

CONTEMPORARY EXTENSION WITH LIGHT WEIGHT CLADDING IN JUXTAPOSITION WITH THE ORIGINAL BRICK FACADE



2.6 OPTION 1.B

	FUNCTIONAL BRIEF AREA (M ²)	OPTION 1.B	BRIEF DESCRIPTION
FRONT OF HOUSE (FOH)			
FOYER GROUND FLOOR	145	170	
FOYER LEVEL 1	n/a	110	function/ event space
AMENITIES	82	94	
PARENTS ROOM	12		
ADULT CHANGE ROOM	14		
FOYER BAR	32	35	Integrated box office / theatre bar
BOX OFFICE ALLOWANCE	20		
SUB TOTAL (m ²)	305	409	
500 SEAT AUDITORIUM			
VESTIBULES	20	518	Stalls 445m ² Balcony 72m ²
AUDITORIUM	500		
CONTROL ROOM / BIOBOX	15	17	
STAGE	165	322	incl. follow spot room, flytower etc
STAGE - WINGS	80		
BACKSTAGE - CROSS OVER	45		
SUB TOTAL (m ²)	840	857	
REHEARSAL AND MEETING			
MEETING ROOMS	60	139	3x meeting rooms
REHEARSAL ROOM	150	151	
STORAGE	10	12	
KITCHENETTE	20	11	
SUB TOTAL (m ²)	240	313	
F&B			
KITCHEN	25	32	
CAFE OFFER	160	82	
SUB TOTAL (m ²)	195	114	
THEATRE BACK OF HOUSE			
STAGE DOOR	30	42	
DRESSING ROOMS - MEDIUM	60	129	incl. circulation
DRESSING ROOMS - SMALL	30		
GREEN ROOM	120	106	incl. circulation
STAFF OFFICES & AMENITIES	39	152	
STORAGE & TECH ROOMS	200	128	
SUB TOTAL (m ²)	479	557	
ADMINISTRATION			
ADMINISTRATION	60	76	
ADMINISTRATION AMENITIES	4	-	incl in admin area
STAFF END OF TRIP FACILITIES	24	28	
SUB TOTAL (m ²)	88	104	
DOCK AND STORE AREA			
MAIN LOADING	EXT.	EXT.	
THEATRE RECEIVING AREA	50	88	
TALL STORAGE	40	49	
WORKSHOP	20	21	
WASTE ROOM	15	26	incl. retail waste
SUB TOTAL (m ²)	125	184	

2,272m² 2,538m²



4,042 m²
GROSS BUILDING AREA



3,037 m²
OVERALL INTERNAL AREA (75% EFFICIENCY)

THEATRE CAPACITY



510
retractable tiered seating



890
1 person per 0.5m²



260-330
up to 33 table (8-10 pax per table)

BUSINESS



139 m²
Meeting rooms
n/a
Lounge

OTHER



110 m²
L1 foyer / event space



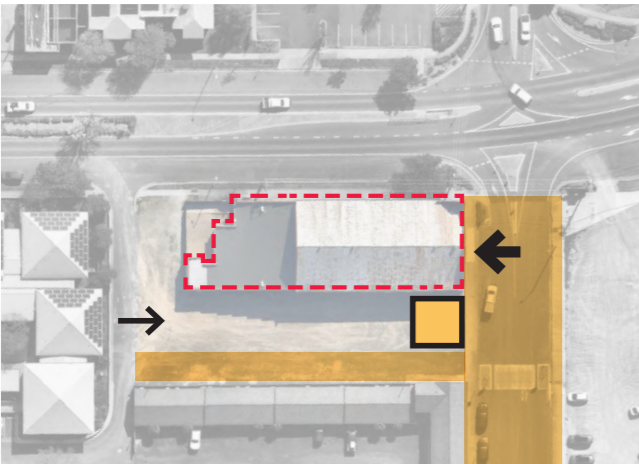
151 m²
Rehearsal Space / Blackbox



82 m²
Cafe

DRAFT

2.7 OPTION 2



Option 2 looks at the full demolition of the existing building. This approach allows for more flexibility in the facade design and provides an opportunity to strengthen the PEC identity and street presence in particular along Bogan Street.

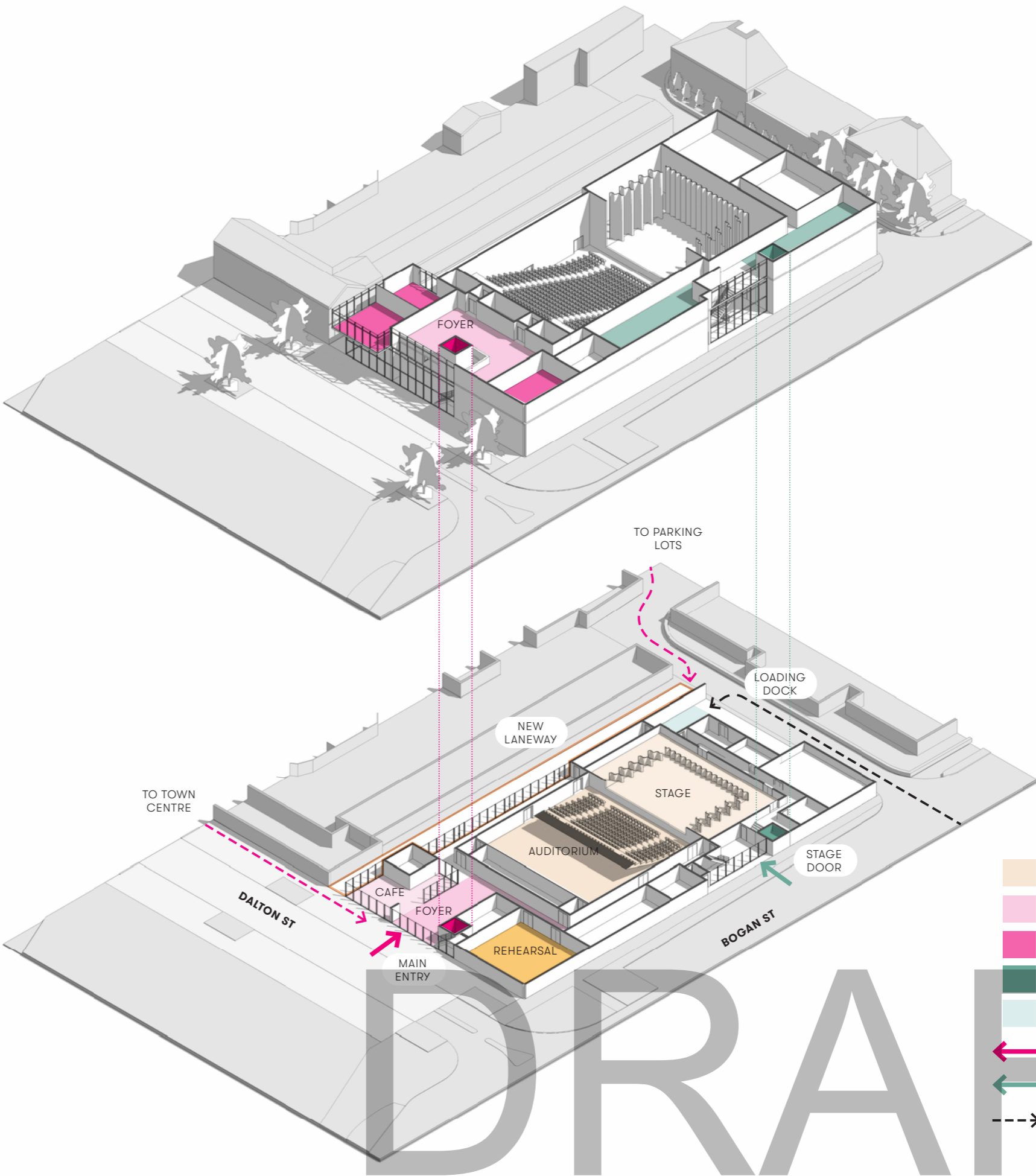
The scheme also introduces the idea of a laneway separating the venue from the neighbouring hotel. The lane functionally links Dalton Street to the library and parking lots at the rear however could become a destination in its own right if activated with outdoor dining, artwork and landscaping.

LAYOUT

As per option 1B, the main entry and foyer are sandwiched between the rehearsal space and cafe, which spills on the street and new laneway.

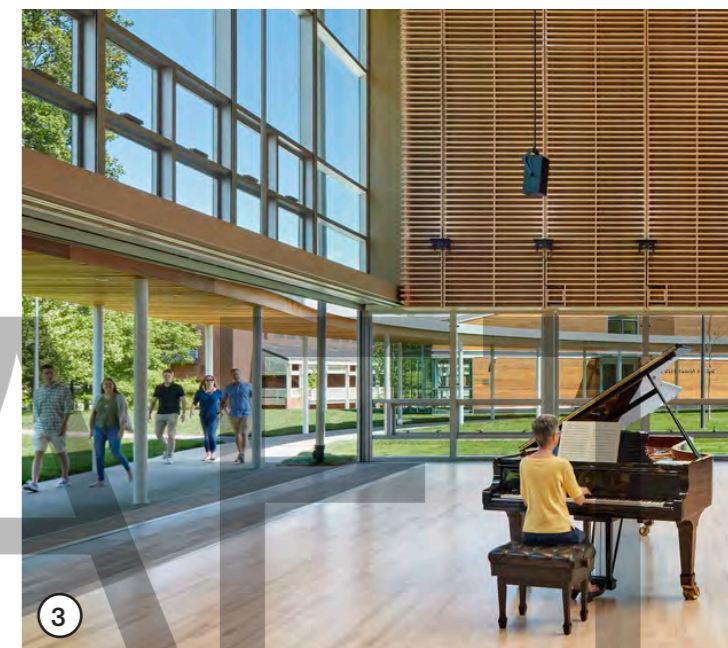
Access to the auditorium is provided from the rear of the stalls as well as from a linear lobby along eastern side. When walking down the lane, the lobby glazed facade will allow a sneak peek to the venue activity, enticing passersby to come in and explore.

In order to make up for the loss of usable area on ground floor, the admin offices had to be moved to level 1 and are proposed on the back road, overlooking the library. Further tweaks to level 1 layout have resulted in a larger foyer with 3x generous meeting rooms, one of which jutting over Dalton Street.



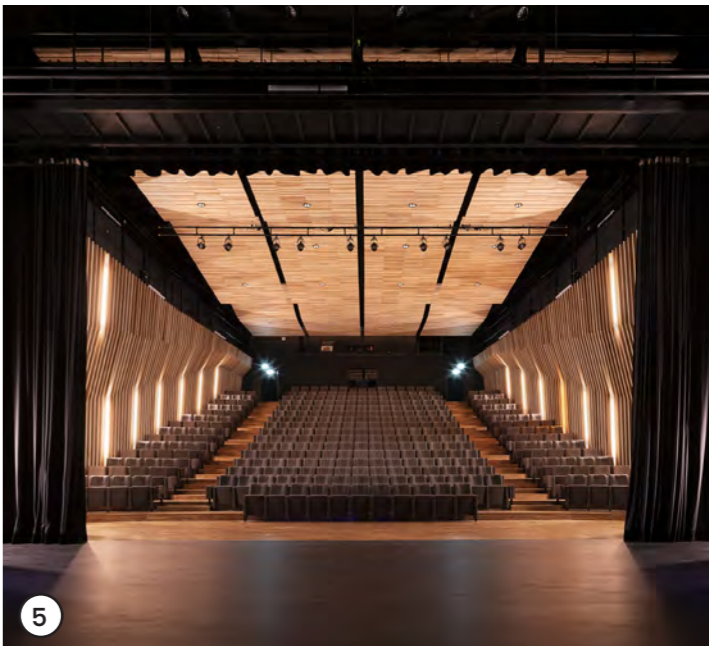
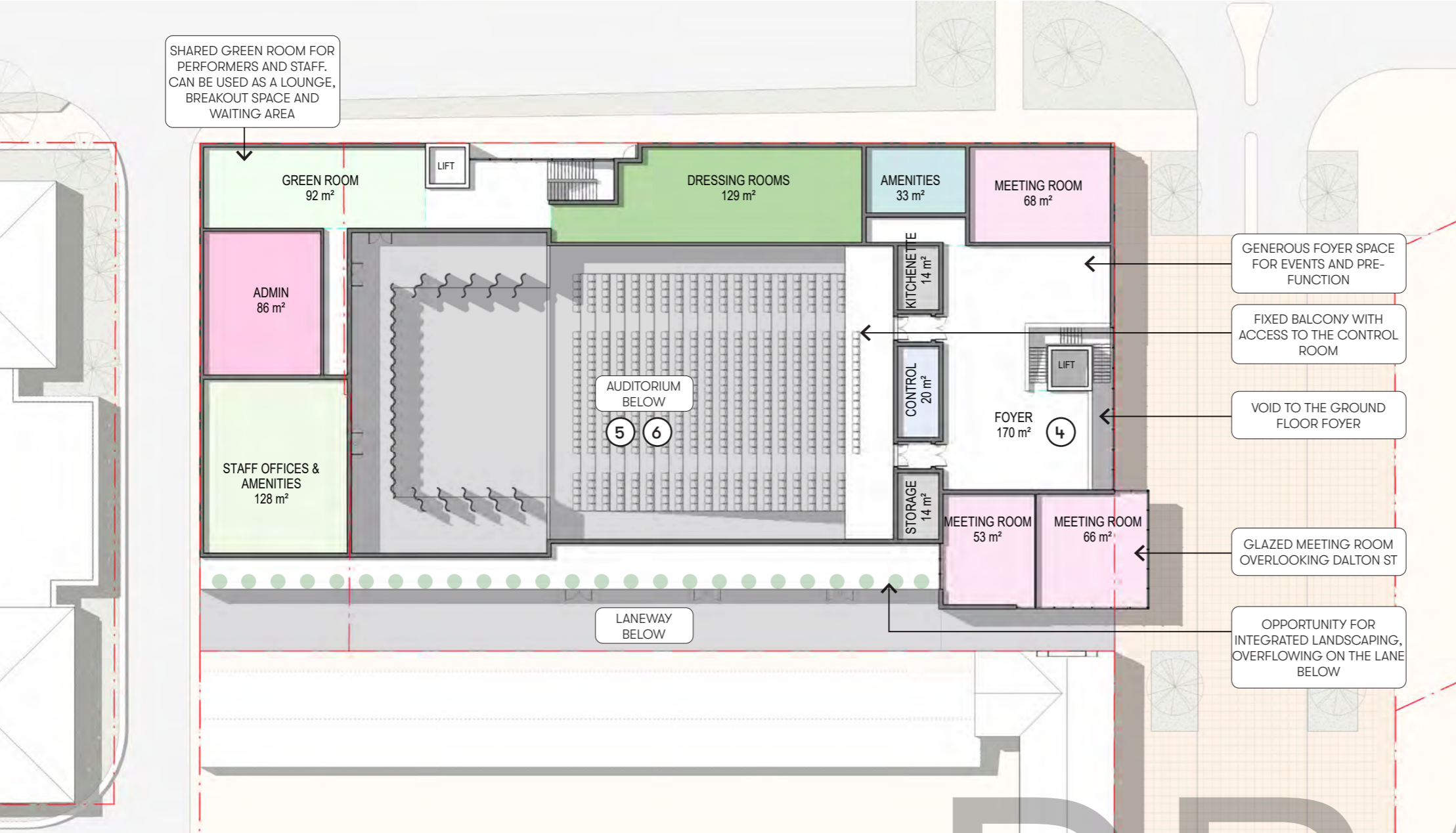
- Performing spaces
- Foyer
- Conference
- Artists' amenities
- Loading
- Patrons
- Staff / performers
- Deliveries

GROUND FLOOR



2.7 OPTION 2

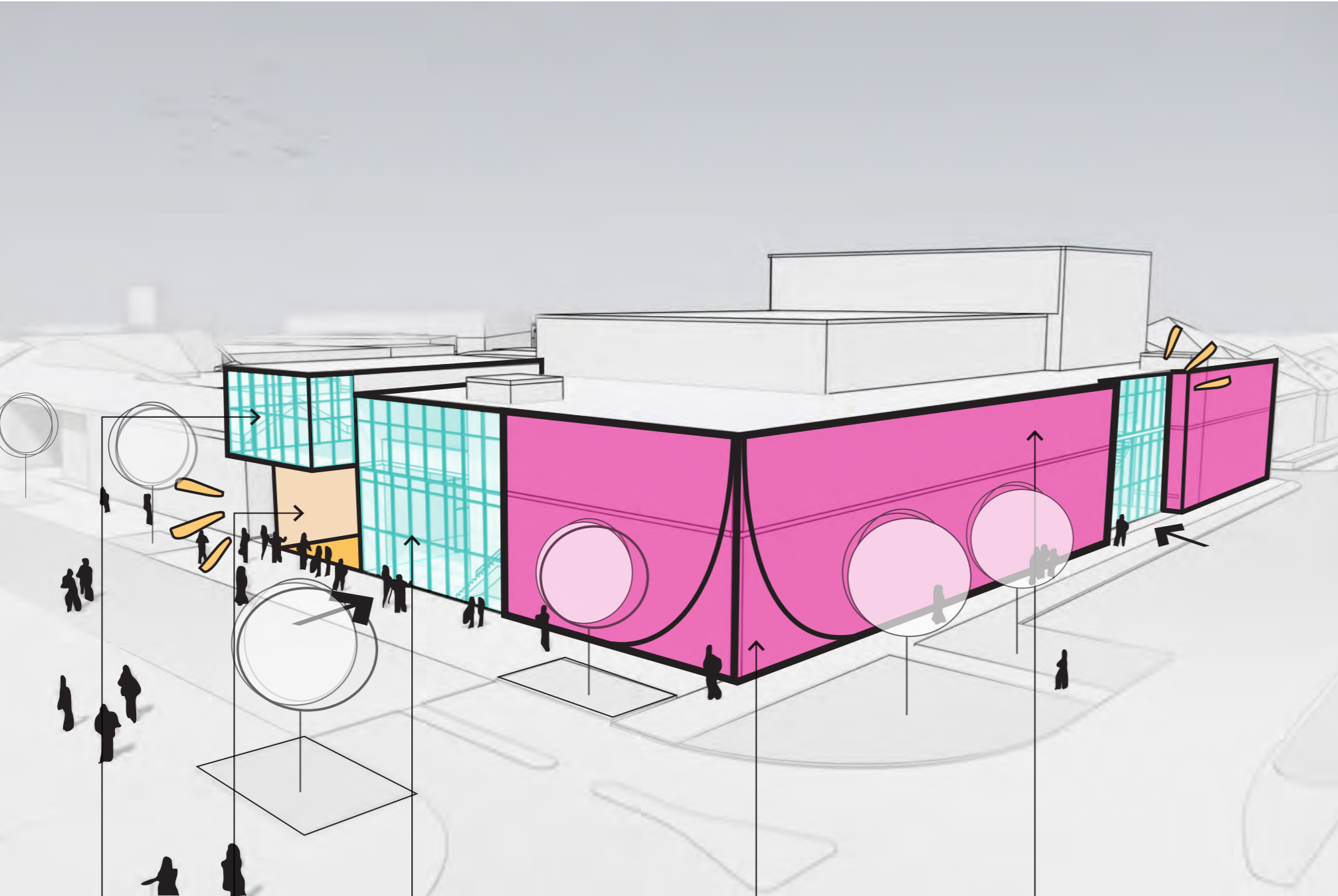
LEVEL 1



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2.8 OPTION 2

FACADE PRINCIPLES & INSPIRATION



GLAZED BOX
JUTTING OVER
DALTON STREET

CORNER CAFE WITH
ACCESS FROM DALTON
STREET AND THE NEW
LANEWAY

MAIN ENTRY THROUGH
DOUBLE HEIGHT
GLAZED FOYER

FEATURE CORNER
TREATMENT TO REVEAL
INTERNAL ACTIVITY

FEATURE SCREEN / CLADDING
WITH OPPORTUNITY FOR
SUPERGRAPHICS



2.7 OPTION 2

	FUNCTIONAL BRIEF AREA (M ²)	OPTION 2	BRIEF DESCRIPTION
FRONT OF HOUSE (FOH)			
FOYER GROUND FLOOR	145	170	
FOYER LEVEL 1	n/a	170	function/ event space
AMENITIES	82	100	
PARENTS ROOM	12		
ADULT CHANGE ROOM	14		
FOYER BAR	32	32	Integrated box office / theatre bar
BOX OFFICE ALLOWANCE	20		
SUB TOTAL (m ²)	305	472	
500 SEAT AUDITORIUM			
VESTIBULES	20	518	Stalls 445m ² Balcony 72m ²
AUDITORIUM	500		
CONTROL ROOM / BIOBOX	15	17	
STAGE	165	322	incl. follow spot room, flytower etc
STAGE - WINGS	80		
BACKSTAGE - CROSS OVER	45		
SUB TOTAL (m ²)	840	857	
REHEARSAL AND MEETING			
MEETING ROOMS	60	187	includes pre-function space
REHEARSAL ROOM	150	151	
STORAGE	10	14	
KITCHENETTE	20	14	
SUB TOTAL (m ²)	240	366	
F&B			
KITCHEN	25	22	
CAFE OFFER	160	77	
SUB TOTAL (m ²)	195	99	
THEATRE BACK OF HOUSE			
STAGE DOOR	30	42	
DRESSING ROOMS - MEDIUM	60	129	incl. circulation
DRESSING ROOMS - SMALL	30		
GREEN ROOM	120	92	
STAFF OFFICES & AMENITIES	39	128	
STORAGE & TECH ROOMS	200	107	
SUB TOTAL (m ²)	479	498	
ADMINISTRATION			
ADMINISTRATION	60	86	
ADMINISTRATION AMENITIES	4		incl in staff amenities
STAFF END OF TRIP FACILITIES	24		incl in staff amenities
SUB TOTAL (m ²)	88	86	
DOCK AND STORE AREA			
MAIN LOADING	EXT.	EXT.	
THEATRE RECEIVING AREA	50	55	
TALL STORAGE	40	-	
WORKSHOP	20	19	
WASTE ROOM	15	26	incl. retail waste
SUB TOTAL (m ²)	125	100	

2,272m² 2,478m²



3,985 m²
GROSS BUILDING AREA



3,048 m²
OVERALL INTERNAL AREA (76% EFFICIENCY)

THEATRE CAPACITY



510
retractable tiered seating



890
1 person per 0.5m²



260-330
up to 33 table (8-10 pax per table)

BUSINESS



187 m²
Meeting rooms
n/a
Lounge

OTHER



170 m²
L1 foyer / event space



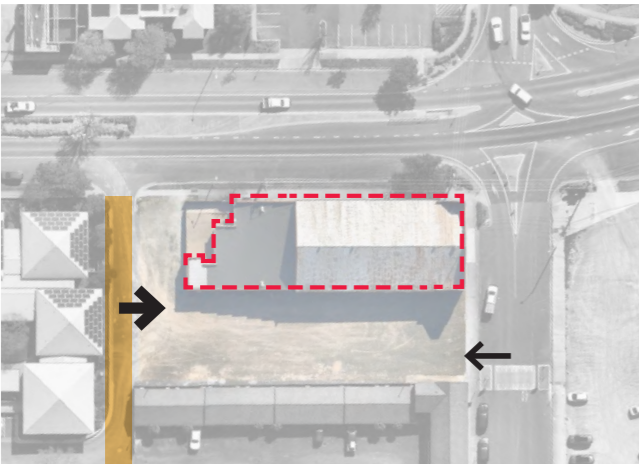
151 m²
Rehearsal Space / Blackbox



77 m²
Cafe

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2.9 OPTION 3



In option 3 the overall arrangement is ‘mirrored’ to have the main entry facing Parkes Shire Library and the loading off Dalton Street.

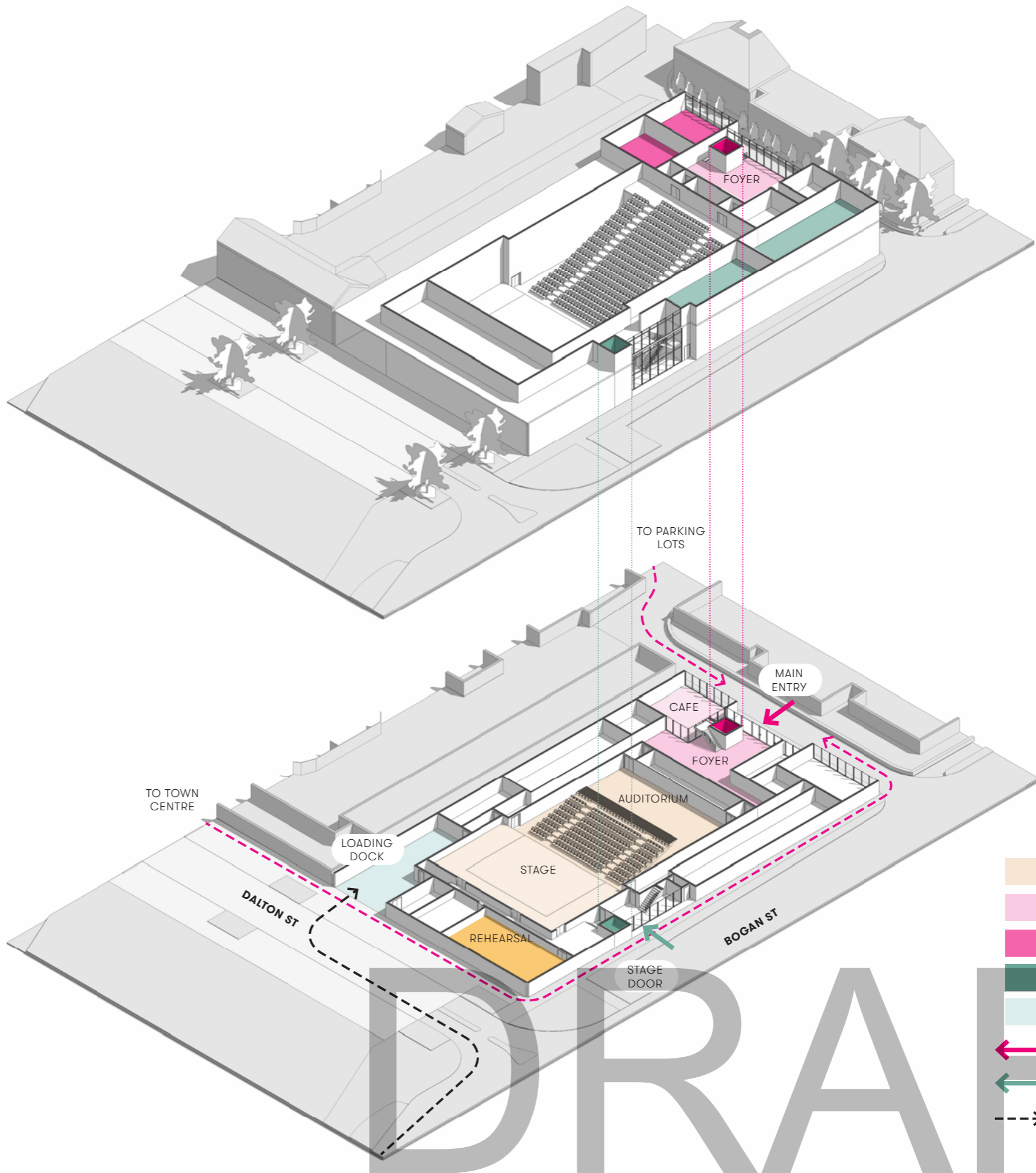
The aim of this scheme is to explore whether the layout has merit, noting that this approach is not in alignment with Council’s vision of prioritizing Dalton street activation.

LAYOUT

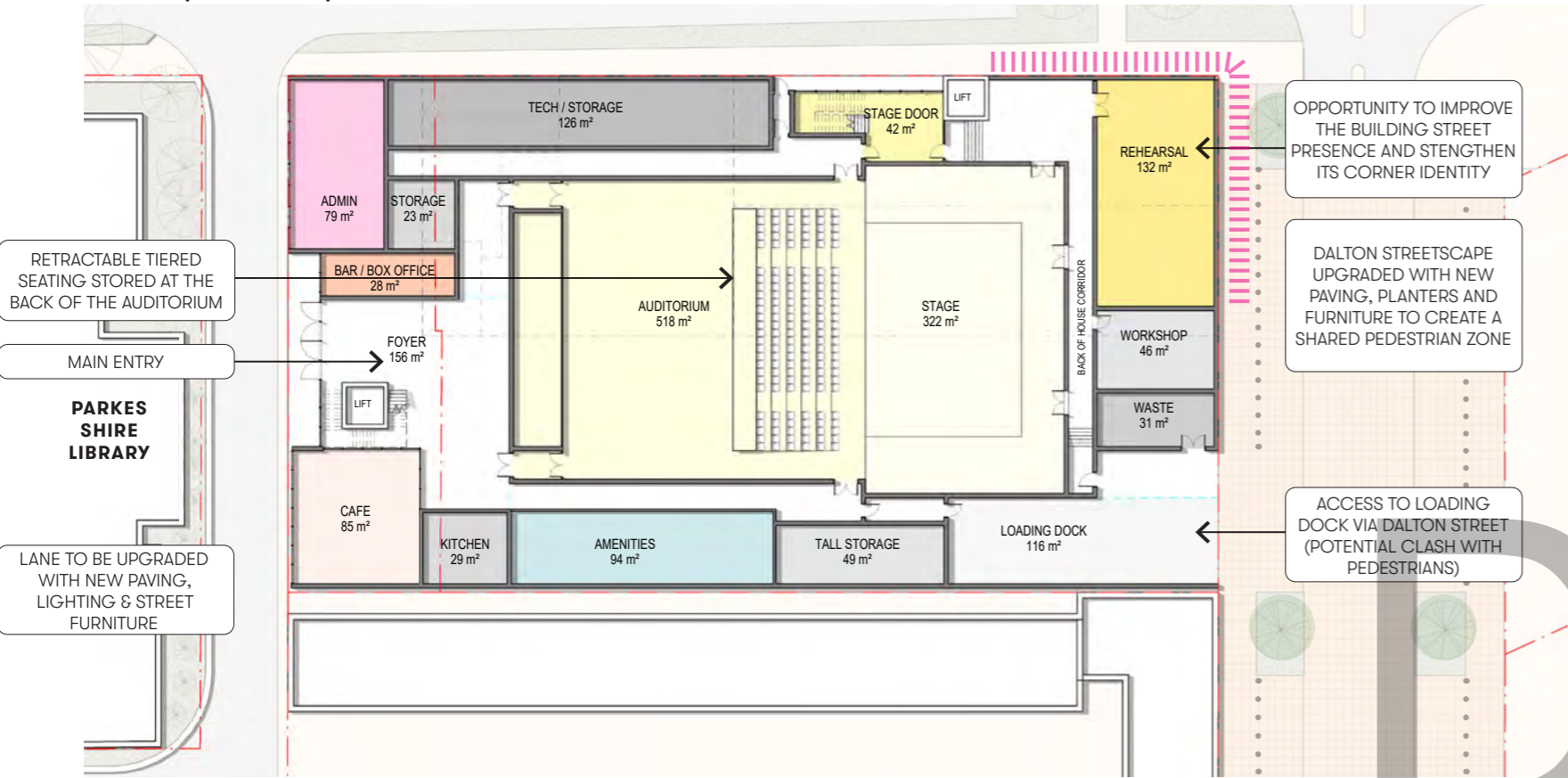
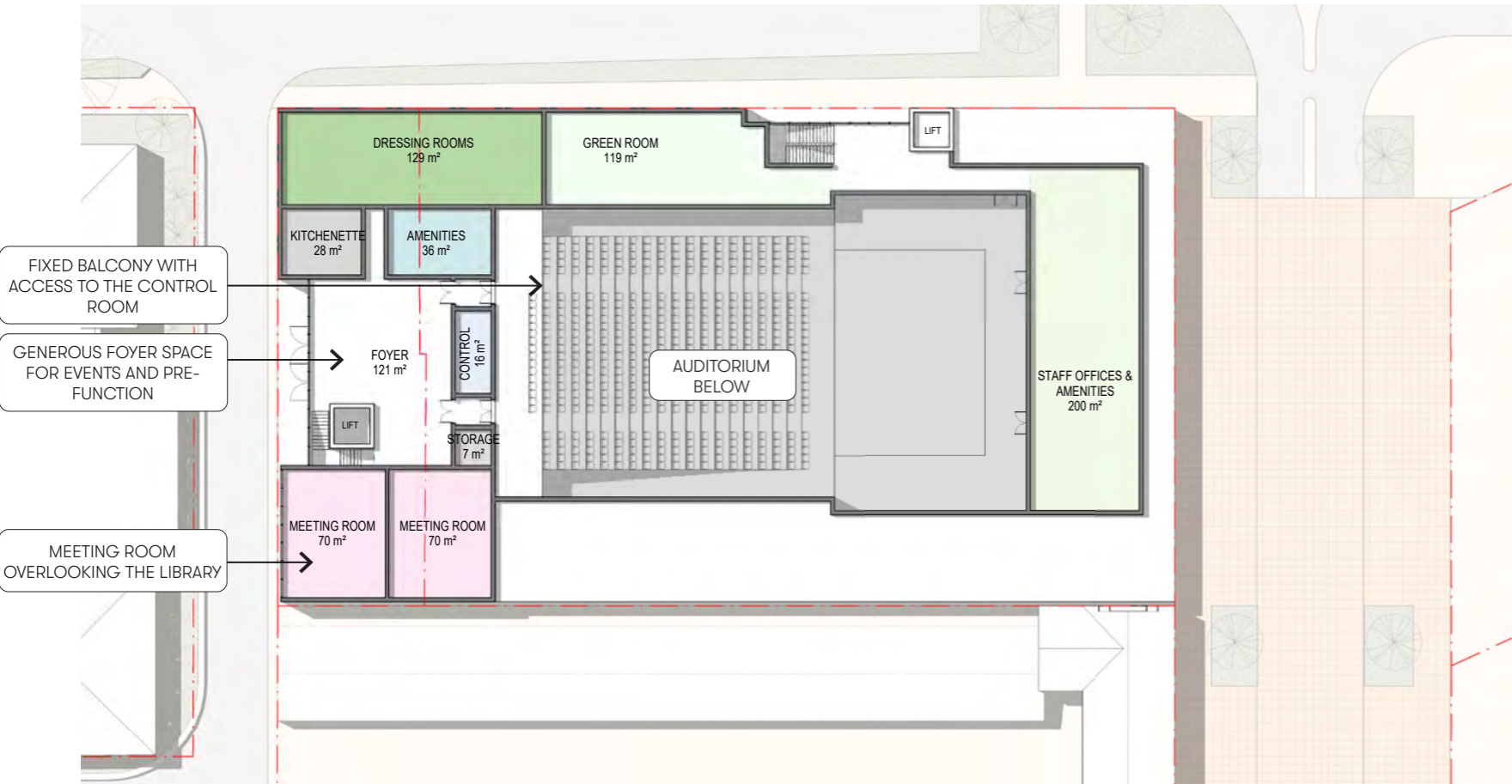
The main entry is located off the lane adjoining the library. Being a secondary road with low foot traffic in comparison to Dalton Street, access to the venue will be less intuitive and likely fail to attract passersby into utilising the building’s facilities.

A well curated F&B offer and potential upgrade of the lane could positively transform the area into a more dynamic and appealing destination, however the disconnect from Dalton Street feels like a missed opportunity and inferior arrival experience altogether. Patrons coming from the town centre will, in fact, have to walk past the loading dock (not recommended) and around the block in order to access the PEC.

The overall arrangement, albeit being mirrored, is generally consistent with the previous options with exception for the rehearsal room, which has been relocate to the corner facing the main road to retain a more public aspect.



2.9 OPTION 3



	FUNCTIONAL BRIEF AREA (M ²)	OPTION 3	BRIEF DESCRIPTION
FRONT OF HOUSE (FOH)			
FOYER GROUND FLOOR	145	156	Larger foyer space combined with cafe offer
FOYER LEVEL 1	n/a	121	function/ event space
AMENITIES	82	94	
PARENTS ROOM	12		
ADULT CHANGE ROOM	14		
FOYER BAR	32	28	Integrated box office / theatre bar and cafe for day and night activation
BOX OFFICE ALLOWANCE	20		
SUB TOTAL (m ²)	305	399	
500 SEAT AUDITORIUM			
VESTIBULES	20	518	Stalls 445m ² Balcony 72m ²
AUDITORIUM	500		
CONTROL ROOM / BIOBOX	15	17	
STAGE	165	322	incl. follow spot room, flytower etc
STAGE - WINGS	80		
BACKSTAGE - CROSS OVER	45		
SUB TOTAL (m ²)	840	857	
REHEARSAL AND MEETING			
MEETING ROOMS	60	140	includes pre-function space
REHEARSAL ROOM	150	132	
STORAGE	10	7	
KITCHENETTE	20	28	
SUB TOTAL (m ²)	240	307	
F&B			
KITCHEN	25	29	
CAFE OFFER	160	85	
SUB TOTAL (m ²)	195	114	
THEATRE BACK OF HOUSE			
STAGE DOOR	30	42	
DRESSING ROOMS - MEDIUM	60	129	
DRESSING ROOMS - SMALL	30		
GREEN ROOM	120	119	
STAFF OFFICES & AMENITIES	39	200	
STORAGE & TECH ROOMS	200	126	
SUB TOTAL (m ²)	479	616	
ADMINISTRATION			
ADMINISTRATION	60	79	
ADMINISTRATION AMENITIES	4	-	incl in admin area
STAFF END OF TRIP FACILITIES	24	-	incl in staff amenities
SUB TOTAL (m ²)	88	79	
DOCK AND STORE AREA			
MAIN LOADING	EXT.	EXT.	
THEATRE RECEIVING AREA	50	116	
TALL STORAGE	40	49	
WORKSHOP	20	46	
WASTE ROOM	15	31	incl. retail waste
SUB TOTAL (m ²)	125	242	

2,272m² 2,614 m²



4,083 m²
GROSS BUILDING AREA



3,114 m²
OVERALL INTERNAL AREA
(76% EFFICIENCY)

THEATRE CAPACITY



510
retractable tiered seating



890
1 person per 0.5m²



260-330
up to 33 table (8-10 pax per table)

BUSINESS



140m²
Meeting rooms
N/A
Lounge

OTHER



121m²
L1 foyer / event space



132m²
Rehearsal Space / Blackbox



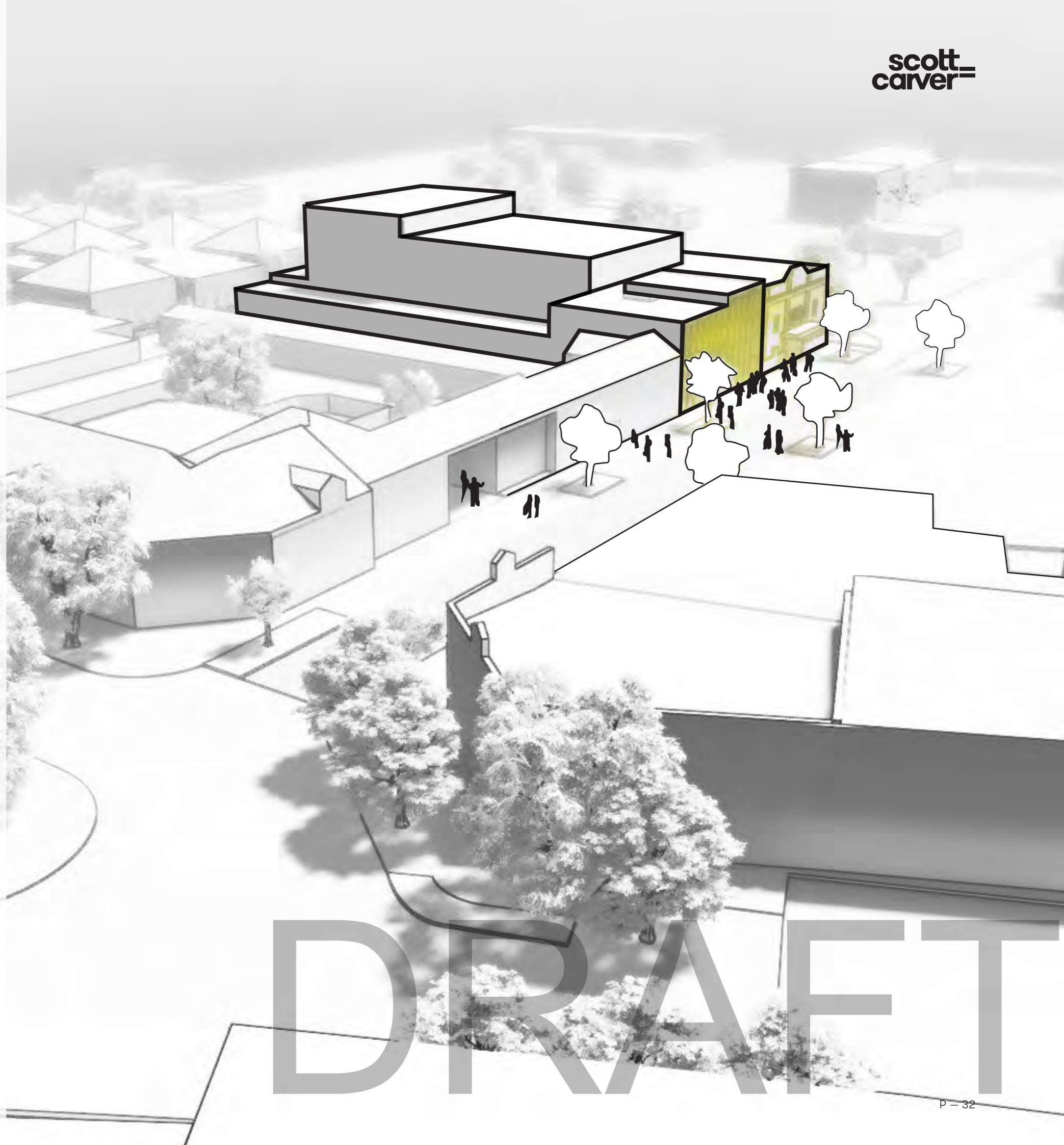
85m²
Cafe

RECOMMENDATIONS

All the design scheme are capable of addressing the core principles set in the functional brief in terms of providing a flexible and welcoming entertainment venue that can positively contribute to the revitalisation of the town centre.

Option 1.B is considered to represent an ideal arrangement for the new PEC:

- + the layout principles are in alignment with Parkes CBD Vibrancy Strategy, prioritizing the activation of Dalton Street with an expansive entry foyer and cafe spilling outside
- + the retention of the existing facade provides an additional layer of cultural interest and relevance to the development, offering great opportunities for creative design working in juxtaposition to the existing fabric
- + the movement of vehicles and people is organized so that the cross overs between back of house and front of house activities are minimal and discreet
- + the scheme allows for generous storage and services space at the rear to be able to cater for larger productions in the future
- + the meeting spaces are maximized in anticipation of higher demand of event spaces for local businesses, community groups and corporate entities



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