



LEETON
SHIRE COUNCIL

**LATE ITEM – ENDORSEMENT FOR A
NEW OPERATIONS / GOVERNANCE MODEL FOR
THE ROXY COMMUNITY THEATRE**

**26 JUNE 2024
7:00 PM**

TO BE HELD IN THE COUNCIL CHAMBERS
23-25 CHELMSFORD PLACE
LEETON NSW 2705

Authorised for release: Jackie Kruger General Manager

GENERAL MANAGER'S MATTERS

ITEM 8.11 ENDORSEMENT FOR A NEW OPERATIONS / GOVERNANCE MODEL FOR THE ROXY COMMUNITY THEATRE

RECORD NUMBER	24/139
RELATED FILE NUMBER	EF24/88
AUTHOR/S	Manager Community Development & Cultural Services
APPROVER/S	General Manager

SUMMARY/PURPOSE

This report seeks Council's endorsement for a new operations / governance model for The Roxy Community Theatre.

RECOMMENDATION

THAT Council:

1. Agrees to implement MODEL 2b – being the establishment of a not-for-profit organisation, constituted as a public company limited by guarantee (with Council as one of 3 Founding Members) under the *Corporations Act 2001* (Cth), and in accordance with section 358 of the *Local Government Act 1993*, with the company having primary responsibility for operating The Roxy Community Theatre optimising their social, cultural and economic value.
 2. Authorises the Roxy Redevelopment Committee (RRC) to recommend to Council 2 of the 3 Members required in the above model, with Council being the founding and first Member.
 3. Authorises the General Manager to prepare an application to the Office of Local Government seeking the consent of the Minister for the formation of such a company for further resolution by Council.
-

REPORT

(a) Background

Leeton Shire Council is at a very important and exciting point in history. The Roxy Community Theatre is due to reach its long-awaited practical completion in July and then commissioning in August / September 2024. This has created an exciting precipice for the local community and Council alike.

The next milestone is to decide the best operational / governance model for The Roxy Community Theatre that can leverage the minimum level funding required to effectively operate a performing arts facility.

The operational objectives have been informed by ongoing consultation with RRC and key stakeholders.

Before making such an important decision, it is necessary to remind ourselves of how we arrived at this point.

i) Past Operations

Before redevelopment, The Roxy Community Theatre was directly managed by Council. It had 1.5 FTE staff dedicated to it: a number that restricted functional capacity and made it difficult to produce programs that met community needs and aspirations as outlined in Table 1. below.

ii) Community Voice

The Roxy Redevelopment Committee (RRC) has voted NOT to return to the past with a clear mandate that the “Roxy be open for business in new and exciting ways”. The RRC voted for and prioritised key operational objectives derived from extensive user group and community consultation. These RRC operational objectives have informed the design and functional / operational outcomes of the Roxy Community Theatre’s redevelopment. (See **Appendix A: RRC – Project Priorities Informing Design Solution**).

The Roxy Redevelopment Committee (RRC) has also been very clear with regard to its expectations of this major investment. Whilst ensuring the building is functional and compliant, their objectives also extend to meeting operational requirements set by the community. Consequently, extensive community consultation has also stipulated types of uses, and events required, as well as programs earmarked for growth. Additionally, entirely new program opportunities that cater to all sectors have been requested by our community.

Table 1. The Roxy Community Theatre Program Streams

Feedback from user groups informing function & operations of The Roxy Community Theatre.

Program Stream	User Group / Presenter	Type of Event	Venue	Grow / New
ROXY AS AN ARTS AND ENTERTAINMENT VENUE				
Cinema	Roxy Presents	Commercial Films	Roxy 1 & 2	Grow
	Community Hire	Arthouse / Specialist Films	Roxy 1 & 2	New
	Schools Hire	Children and Families	Roxy 1 & 2	Grow
		Combination Cinema and Live Music	Roxy 1	New
		Short Films	Roxy 2	New
		Streaming – Arts and Sport	Roxy 1 & 2	New
Live Theatre	Roxy Presents	Drama	Roxy 1	New
	Community Hire	Music	Roxy 1 & 2	Grow
	Commercial Hire	Musicals	Roxy 1	Grow
		Dance	Roxy 1	Grow
		Comedy	Roxy 1 & 2	New
		Spoken Word	Roxy 2	New
		Children and Families	Roxy 1	Grow
		Seniors	Roxy 1 & 2	New
		Cabaret	Roxy 1 Flat Floor	New
	Education	Schools	Performances / concerts	Roxy 1
		Speech nights / Graduations	Roxy 1	Grow
		Short Films & Video	Roxy 2	New
		Training eg Content, Technical Skills & Event Management	Whole Building	New

Table 1. The Roxy Community Theatre Program Streams (contin.)

Program Stream	User Group / Presenter	Type of Event	Venue	Grow / New
ROXY AS A TOWN HALL				
Civic Events	Council Hire	Citizenship Ceremonies	Roxy 1	Grow
	Community Hire	Awards Ceremonies	Roxy 1	Grow
	Corporate / Government	Fundraising Events	Roxy 1 & 2	Grow
	Government Hire	Commemorations – eg ANZAC Day	Roxy 1	Grow
		Information / Consultation Sessions	Roxy 1 & 2	Grow
Functions	Council Hire	Dinners / Lunches / Breakfasts	Roxy 1 Flat Floor	Grow
	Community Hire	Cocktails / Stand Up	Whole Building	Grow
	Corporate / Government Hire			
Conferences	Council Hire	Plenary Sessions	Roxy 1	New
	Community Hire	Breakout Sessions	Whole Building	New
	Government and Corporate Hire	Industry Dinners	Roxy 1 Flat Floor	Grow
		Awards Ceremonies	Roxy 1 or Flat Floor	Grow
		Industry Development Events	Whole Building	New

ROXY AS A HUB FOR BUILDING SOCIAL CAPITAL

Roxy Presents	Festivals	Whole Building & Leeton Spokes	New
Council Presents	Touring Exhibitions	Roxy 1 Flat Floor	New
Community Hire	Installations / large scale Artworks	Roxy 1 Flat Floor & Leeton Spokes	New
	Light & Projection installations	Whole Building & Leeton Spokes	New
Roxy Presents	Commissioned Theatre Works	Roxy 1	New
Council Presents	Large Scale Music Works	Roxy 1	New
Community Driven	Installations / Visual Arts	Whole Building	New
	Special Festivals (eg Art Deco Festival)	Whole Building & Leeton Spokes	New
	Expos / Information Sharing	Whole Building	New
	Fashion and Design	Whole Building	New
Roxy Presents	Rehearsals	Studio	New
Council Presents	Creative Development	Studio	New
Community Hire	Training & Skills Development	Studio, Roxy 1	New
	Workshops	Studio	New

iii) February 2023 Council Meeting

Last year a paper was tabled at the Ordinary Council Meeting on Wednesday 22 February, "Item 7.3 – Roxy Community Theatre – Future Operations Model – 23/006" which sought to explore the outsourcing of the day-to-day operations and programming of The Roxy Community Theatre having regard to the needs of the traditional user-groups and on the basis that Council will contribute in the order of \$245 per annum for day-to-day program operations, which will be separate to utilities (electricity, water, security, cleaning, and maintenance) at \$43,000, depreciation at \$324,000 and Council sponsorship for touring shows and special events at \$35,000.

iv) May 2024 Council Workshop

The Roxy Redevelopment Committee (RRC) members accompanied by Council employees and contractors presented Councillors with various operating / governance models.

(b) Discussion

What Makes a Successful Theatre or Performing Arts Centre?

In addition to our community's voice via the Roxy Redevelopment Committee (RRC)'s operational objectives and program stream requirements, the general success of theatres can also be measured by industry specific criteria as follows:

i) Industry Specific Measures of Success for Theatres / Performing Arts Centres

- Effective industry led leadership.
- High capacity to secure philanthropic funds.
- High level of flexibility to respond to community needs around management, programming, and marketing.
- Effective delivery of a competitive operating and service culture through service level and funding arrangements with Council.
- Competitive pricing, responding to community needs – due to a staff award that comes from industry (eg. Live Performance Award [MA000081]).

(See **APPENDIX B**: What does a high performing arts centre look like? Table 5 - Summary of critical success factors)

ii) Sample Operational Expenses and Benchmarking

To operate The Roxy Community Theatre at a level that meets Community requirements, Council, and industry standards, a minimum of \$1.1Mill would be required as outlined in the February 2023 Council paper. This paper also benchmarked other facilities and identified that Griffith and Wagga Council contributed \$950K to their theatres (excluding depreciation) in FYE2023.

Operational Item	Description	Cost
Staffing	Minimum of between 3-5 people to operate the venue	\$600 - \$800K
Administration	Including Oncosts	\$200k
Public Programs	Regular activation of the spaces within The Roxy Community Theatre as well as through community outreach	\$100K
Community Access	Regular and ongoing access to spaces within The Roxy Community Theatre	\$100-\$200K

iii) Closing the Operational Funding Gap

With the above operational expenses exceeding Council's proposed annual subsidy of \$280K, The Roxy Community Theatre's future operating / governance model will need to allow the organisation to close the gap between Council's annual subsidy and actual operating costs. Access to funding from alternative sources (other than Council) is critical to financial sustainability and success. To that end, alternative funding can come from three main sources:

- i. Bums on Seats and Venue Hire
- ii. Government (ie. State and Federal)
- iii. Private Funding ie. Philanthropic and Corporate Sponsorship

While alternative funding from *i. Bums on Seats and Venue Hire* is achievable, and an expected outcome, from any model, The Roxy Community Theatre will need a specifically designed governance structure / operating model to be able to access *ii. Government*, and *iii. Private Funding* for theatres and arts programs. Only an operating model with Deductible Gift Recipient (DGR) and Charitable Status can attract philanthropic funding from donors (a Charitable organisation is more attractive to donors and philanthropists especially when sponsorship is also accompanied by a level of philanthropic funding - due to major tax benefits passed onto donors).

(c) Options

The Options - MODELS

The Roxy Community Theatre requires an operating model / governance structure that will enable it to leverage the significant capital investment made to it, and to be able to operate "in a new and exciting way". To ensure success, the Roxy Redevelopment Committee (RRC) is determined NOT to return to 'business as usual' (the past), Research and extensive community consultation has provided us with excellent examples and measures of success.

The following are the operating models that the Roxy Redevelopment Committee (RRC) and Council staff and contractors have reviewed, along with their benefits (or lack thereof) to The Roxy Community Theatre and Leeton Shire Council.

i) MODEL 1 - Directly Managed by Council (the Past)

The Council direct line management model is typically implemented through appointment of a council officer as the venue manager within normal line management procedures. This model (based on an operational budget of \$280K) was implemented in the past and it consisted of the following:

- 1.5 FTE (under the Local Government Award)

Under this model, Council is responsible for all operations, maintenance, and depreciation.

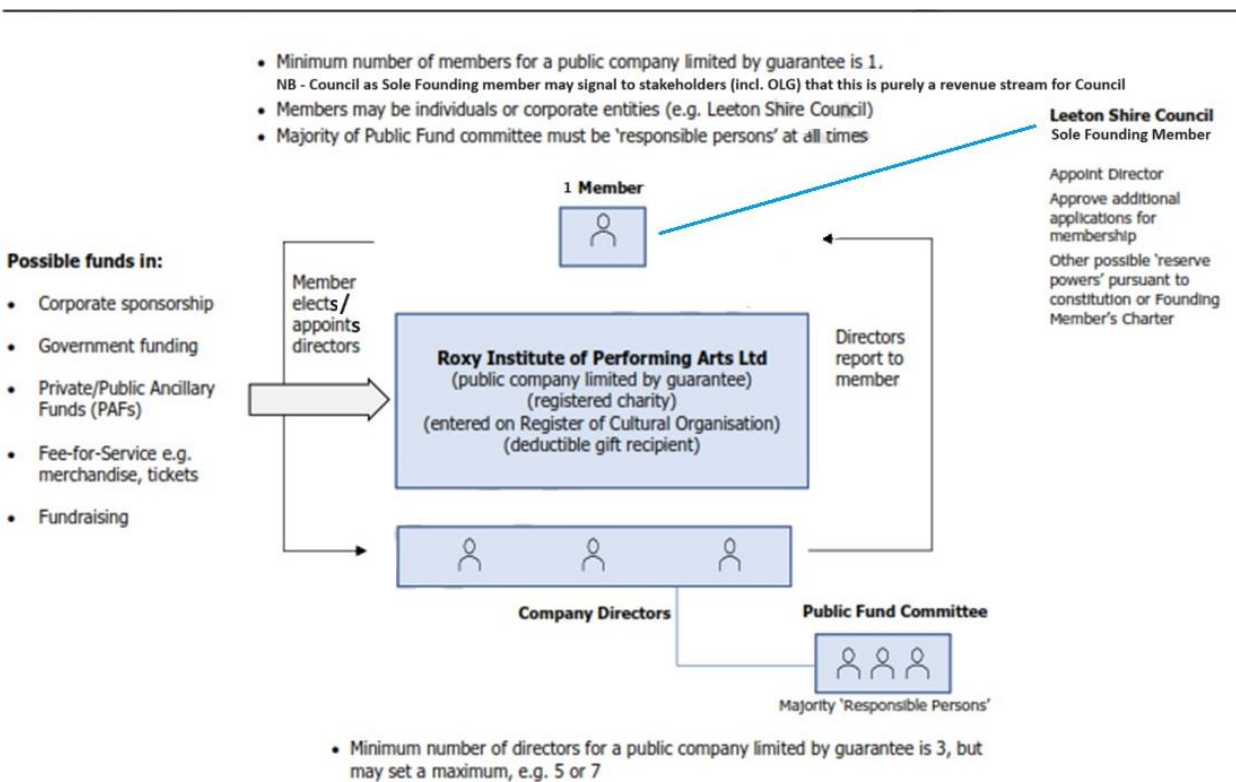
Historically, the operating budget provided by Council to create cultural activity at The Roxy Community Theatre was only partially expended due to the limited capacity of very small staffing numbers and a building that was not fit for purpose.

Below: excerpt from Council's budget 2014 - 2016

Roxy Theatre			
Recurrent income			
Total Recurrent income:	114,605	116,840	171,083
Less Expenses			
Total Recurrent Expenses:	390,270	374,644	446,054
Year-To-Date Deficit	-275,665	-257,804	-274,972

This model did not/will not be able to attract alternative funding through philanthropic donations. Therefore, it does not rate highly on the industry measures of success and will not allow The Roxy Community Theatre to operate in the “new and exciting way” that our Community requires. Past performance demonstrates that the existing local government structure results in poor community outcomes.

ii) MODEL 2a – Company Limited by Guarantee – Council is Sole Founding Member



This model has been the preferred model of Council owned theatres / performing arts centres across Australia, due largely to the overall positive evaluation through cross-industry research of the following criteria:

- Effective industry led leadership.
- High capacity to secure philanthropic funds.
- High level of flexibility to respond to community needs around management, programming, and marketing.
- Effective delivery of a competitive operating and service culture through service level and funding arrangements with Council.
- Competitive pricing, responding to community needs – due to a staff award that comes from industry (e.g. Live Performance Award [MA000081]).

In **Model 2a**, where a Company Limited by Guarantee (CLG) is established, Council supports and retains control through a services agreement. Staff and operations are engaged and managed under the new company and an industry specific employment award such as the Live Performance Award (which is more cost effective than the Local Government Award). Council can continue to exercise control at arms-length through being the sole member, with control over Board appointments specified in the organisation's Constitution, and through the services agreement.

An excellent example of this model is The Art House Wyong www.thearthousewyong.com.au

(See **APPENDIX C: Where's Wyong?** [case study])

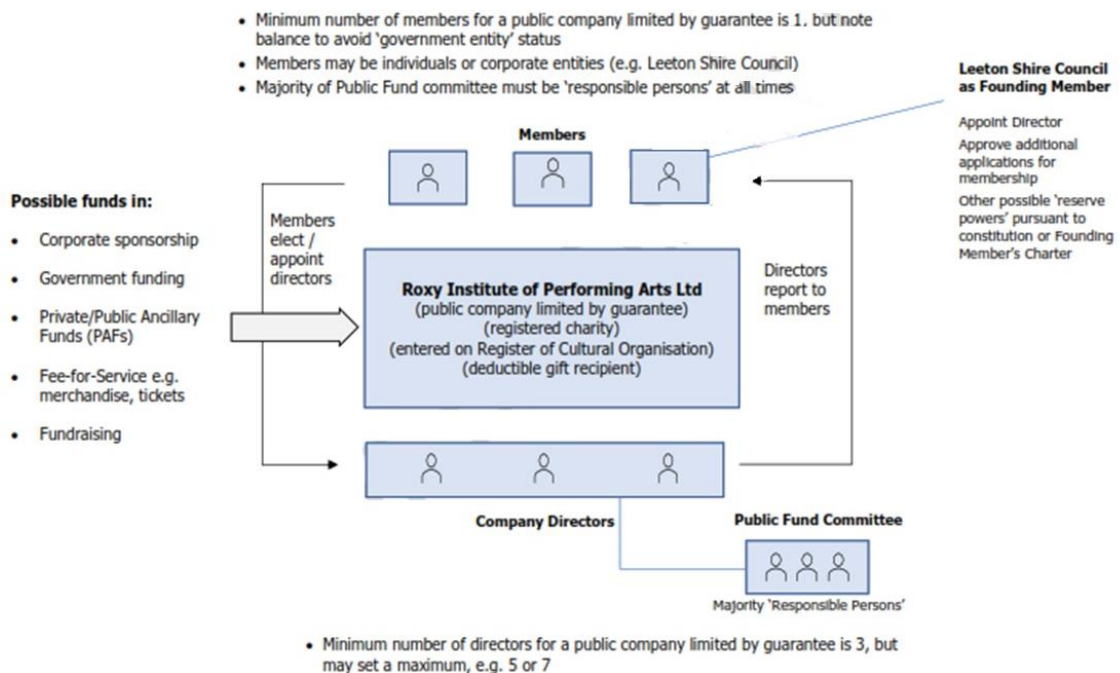
The Art House Wyong

Overview of case study + further points from Executive Director Anne-Marie Heath...

- The Art House Wyong – 500 seat theatre | 130 seat studio | foyer exhibition space | meeting facilities | café / bar
- Located in a town of 4,530 people.
- Built in 2015
- Became a Company Limited by Guarantee (CLG) in May 2016
- Began with 3 staff | In 2024 has 13 staff members.
- Building is owned by Central Coast Council, NSW
- Next closest town, Gosford, is 21km away (whose theatre is owned and still operated by Central Coast Council but is about to transition to fall under The Art House's operations)
- Named Performing Arts Centre of the Year in 2022 by PAC Australia, "against the capital city juggernauts".
- Named Wyong Business of the Year in 2022.
- The Art House has helped position Wyong as a thriving hub and feeds current data regarding social and economic impact on their community back to Council (55% of audience now comes from outside the Wyong postcode).
- The venue is championing its local artists to become the next big names on stage.

In 2022 the Office of Local Government (OLG) in NSW changed the Guidelines to section 23A of the Local Government Act 1993 which outline matters that councils need to address when making an application to the Minister (when the application is to create a Company Limited by Guarantee [CLG] as the model for their theatre / performing arts centre).

iii) **MODEL 2b – Company Limited by Guarantee – Council is Founding Member (of 3 Members) THIS IS THE RECOMMENDED OPTION**



With the new Guidelines introduced by the Office of Local Government (OLG) in NSW in 2022, The Roxy Community Theatre needs to find a way to continue to pursue its major goal of delivering on our community's requirements whilst not letting go of examples of best practice across Australia (such as in the case of The Art House Wyong). Therefore, with legal advice, **MODEL 2b** was designed.

MODEL 2b is very similar to **MODEL 2a**. The only difference is that in **MODEL 2b** there are 3 Members rather than 1. In the case of The Roxy Community Theatre, Leeton Shire Council would be the Founding Member. The other 2 members need to be people who embody the meaning and vision of the organisation.

MODEL 2b, with 3 Members, gives The Roxy Community Theatre an advantage when it comes to requesting approval from the NSW State Government's Office of Local Government (OLG). This number of members is sufficient to ensure that Leeton Shire Council retains special powers outlined in the Constitution, but with community representation at a member level **MODEL 2b**. Such a structure demonstrates that The Roxy Community Theatre will have majority Council control, but with non-governmental membership as well. The formation of a separate entity from Council with membership extended beyond Council for revenue raising and more effective management will overcome the limitations of the existing local government structure and produce better outcomes for the community.

Not only does **MODEL 2b** ensure that The Roxy Community Theatre can deliver on everything that the Roxy Redevelopment Committee (the voice of the community) has requested, it also still allows for an overall positive evaluation of the industry specific criteria.

The Options – Associated Financials

There are major financial differences between Model 1 and Models 2a and 2b.

iv) MODEL 1 – Associated Financials

This operating model did not allow for large philanthropic donations; nor did it allow for the old Roxy to benefit from industry grants for the performing arts that lay outside of the reach of theatres / performing arts centres managed by Councils.

	2013/14	2014/15	2015/16
	Actual	Actual	Actual
	\$	\$	
155 - Roxy Theatre Recreation and Culture			
Recurrent income			
Lease Rentals Received	-	-	-
Theatre Sales - Box Office	71,148	79,401	76,852
Theatre Sales - Special Events	25,061	16,204	76,964
Theatre Income - Advertising	-	-	-
Theatre Income - Theatre Hire	16,523	20,121	16,683
User Fees and Charges	112,732	115,726	170,499
Grant Capital - Roxy Restore	-	-	-
Grants and Contributions Capital			
Donations Received	250	1,000	150
Theatre Income - Poster Sales	-	-	-
Sundry Income	1,623	114	434
Other Income	1,873	1,114	584
Total Recurrent income:	114,605	116,840	171,083

v) MODELS 2a and 2b – Associated Financials

As Models 2a and 2b are both Companies Limited by Guarantee (CLG), they are both perfectly positioned to attract and receive large philanthropic donations as well as to benefit from industry grants for the performing arts that lay outside of the reach of theatres / performing arts centres managed directly by Councils. The pink arrows below show how Model 2a allows Illawarra Performing Arts Centre (Merrigong Theatre Company) to attract approximately 30% in extra revenue via philanthropic funds and industry specific grants.

Illawarra Performing Arts Centre (Merrigong Theatre Company)

Notes to the Financial Statements

For the Year Ended 31 December 2022

4 Revenue and Other Income

	2022	2021
	\$	\$
Revenue from contracts with customers		
Trading revenue		
Theatre services	3,299,905	2,021,762
Sale of goods	636,293	329,230
Venue hire	618,668	244,611
Government grants		
Local government grants	1,254,765	1,235,395
→ Create NSW - Multi year funding	149,000	55,500
→ Create NSW - Rescue and restart funding	-	750,000
→ Create NSW - Auspice funding	25,050	9,720
→ RISE Funding	337,732	-
→ Australia Council for the Arts	35,000	21,443
Other grants		
→ Foundations	46,000	46,000
	6,402,413	4,713,661
Other revenue		
Government COVID-19 stimulus income	-	557,320
→ Donations	43,036	90,590
Interest received	22,025	3,842
Sundry income	15,691	24,551
	80,752	676,303

Philanthropic as a % of Non-Trading revenue



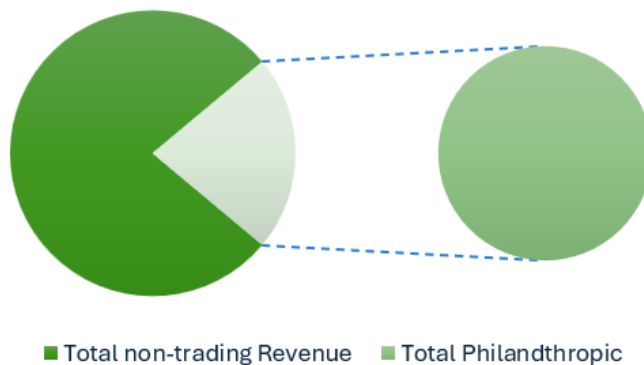
Dandenong Ranges Community Cultural Centre (Burrinja) is also a Company Limited by Guarantee (CLG), and this company's financials again show how their operating model attracts philanthropic funding and industry specific grants that lay outside of the reach of theatres / performing arts centres directly managed by Councils. The

green arrows below point to philanthropic funding which then translate to a percentage of this CLG's non-trading revenue in the diagram adjacent (again approximately 30%).

Dandenong Ranges Community Cultural Centre (Burrinja)

	2023	2022
	\$	\$
2 OPERATING SURPLUS		
Included in operating surplus are the following revenues:		
Funding income (a)	884,322	715,908
➡ Creative Victoria Funding income	100,000	54,920
➡ Gallery Income	9,138	7,345
➡ Government pandemic assistance	649	44,093
➡ Performing Arts Income	98,345	46,619
➡ Venue income	286,049	158,802
➡ Other Income	99,112	69,418
	1,477,615	1,097,105
Included in the operating result are the following items of operating expenses:		
Remuneration of auditor	6,000	10,000
Stannards Accountants and Advisors (2022: McBain McCartin & Co.)		
Funding income and the surplus achieved by the Association for the year include the below amounts received for the acquisition of assets. While the income is captured in the 2023 financial year, under the guidance of AASB 1058 - Income of Not-for-Profit Entities, the benefit is realised over the asset's life.		
(a)		
➡ - Grant for acquisition of dehumidifier	140,356	
➡ - Grant for acquisition of projector	20,000	
	160,356	
7 INCOME RECEIVED IN ADVANCE		
Funding in advance - Yarra Ranges Shire Council	148,240	148,240
➡ Project Funding in advance	114,207	259,519
➡ Deposits on ticket sales/ Unearned income	42,832	86,430
	305,279	494,189

Philanthropic as a % of Non-Trading Revenue



vi) MODELS 1, 2a, and 2b – Financial Commonalities Across All Models

Under any of the operating / governance models outlined in this report, the following is true:

The Roxy Community Theatre is an asset owned by Leeton Shire Council

The following diagram outlines the financial responsibilities pertaining to each operating Model. It also shows Council's financial responsibility no matter which model is chosen.

	Model 1	Model 2a	Model 2b
All Operations	Leeton Shire Council	Company Limited by Guarantee	Company Limited by Guarantee
Asset Maintenance	Leeton Shire Council	Leeton Shire Council	Leeton Shire Council
Asset Depreciation	Leeton Shire Council	Leeton Shire Council	Leeton Shire Council

Financial Responsibility lies with...

Leeton Shire Council
Company Limited by Guarantee

vii) MODELS 2a and 2b – Operational 'Proof of Concept'

In 2021, our community came together and proved that they were the heart of a vibrant and successful week of community driven performances. HENRY V was produced, rehearsed, and delivered to sold out audiences (4 nights in a row) all within 4 months. Working closely with community, accessing the help of a few key professionals, and

bringing our town's beloved theatre to life, we gave Leeton a taste of what it would be like if The Roxy Community Theatre were to operate as a Company limited by Guarantee (CLG). This was our 'Proof of Concept' for a model such as 2b that would have attracted even more funding and offered businesses a tax deduction for their support (often requested by sponsors of the event). (See **Appendix D: Henry V – Example of Sponsorship**).

viii) **Additional Benefits – Supporting the choice of MODELS 2a or 2b**

Leveraging the Community efforts that produced Henry V in 2021 and the partnerships and networks developed throughout redevelopment period ensures, The Roxy Community Theatre, operating under **MODEL 2b**, has the support of many notable organisations and people across the arts and entertainment industry including and not limited to;

National Institute
of Dramatic Art

NIDA



Australian
Chamber
Orchestra



ix) **Next Steps**

If **MODEL 2 (a or b)** is chosen, a transitional phase of operations from July 2024 to March 2025 will see the development and undertaking of the following:

In simultaneous mode, Council will provide operational oversight while the company is being established. Emma Di Muzio (Manager Community Development & Cultural Services) is best placed within Council to facilitate Council's role to establish the Company. Steps will include:

- Constitution developed
- Members selected (for Model 2b)
- Board recruitment
- Service Agreement – developed between Theatre operations and Council
- Strategic Plan – the document that will guide all staff and stakeholders toward organisational goals
 - highlighting national partnerships ie. NIDA, SOH, ACO, Bell Shakespeare, ATYP, State Theatre Company SA and collaborative programming and leverage of philanthropic platforms/opportunities
- Operational Plan
 - incl. Annual Budgets and organisational systems /policies and procedures)

IMPLICATIONS TO BE ADDRESSED

(a) Financial

The funding needed to deliver MODEL 2 (a or b) is within the 2024/25 proposed budget.

(b) Policy

Legislative Compliance Policy
Financial policies

Revenue Policy
Volunteering Policy

(c) Legislative/Statutory

Consideration to be given the following:

- Corporations Act 2001 (Cth)
- Section 358 Formation of Corporations and Entities – guidelines pursuant to section 23A of the Local Government Act 1993 (the Act).

(d) Risk

Risk	Mitigation
Community Acceptance of Change to a new Model	<ul style="list-style-type: none"> - Transparent governance framework which allow for active communication and consultation about the benefits to community. - Assurance The Roxy Community Theatre will offer affordable options
Council Reputation if Refurbished Roxy is not optimised	<ul style="list-style-type: none"> - Choice of Model 2 (which leverages the Council subsidy to an outcome greater than Council could deliver)
Insufficient Income from funding sources	Staff and volunteers plan for, submit, develop, and negotiate; <ul style="list-style-type: none"> - grant applications - philanthropic papers - sponsorship arrangements
Lack of suitable applicants	<ul style="list-style-type: none"> - Active board recruitment to fulfil the required skills matrix - Liaising with appropriate stakeholders to promote the vision - Use of arts sites to ensure appropriate staff recruitment
Model 2 doesn't deliver as anticipated	Members to recruit an effective Board which will then be underpinned by the following documents (with their specific deliverables) <ul style="list-style-type: none"> - Service Agreement - Constitution - Strategic Plan - Operational Plan

CONSULTATION

(a) External

The Roxy Redevelopment Committee has been at the heart of all external consultations with Council. Frequent meetings of the full committee as well as sub committees have occurred. Research and development of relevant operational / governance models has been the main topic at many of these meetings.

Council and the Roxy Redevelopment Committee have also taken advice from Peter Barakate of HWL Ebsworth Lawyers and Hundt Lawyers

Various CEOs and Directors of Performing Arts Organisations including Illawarra Performing Arts Centre (Merrigong Theatre Company), The Art House, The Pavillion, and Empire Theatre.

(b) Internal

Various Council Staff have been consulted across Governance, HR, Finance, IT, and the current Roxy PMO Departments as well as the GM.

LINK/S TO THE DELIVERY PROGRAM/OPERATIONAL PLAN (DPOP)

Under the Key Priority Area CSP FOCUS AREA 1 - A connected, inclusive and enriched community within Council's adopted Delivery Program/Operational Plan – DELIVERY PROGRAM FUNCTIONAL AREA 2 - Museum, Arts and Cultural Services - DELIVERY PROGRAM ACTIVITY 2.5 - Operate the Roxy Theatre, including: Completing the facility redevelopment; Setting up RIPA (Roxy Institute of Performing Arts); Collaborating with NIDA (National Institute of Dramatic Arts) - OPERATIONAL PLAN ACTIVITY 2.5.1 - Complete the refurbishment of the Roxy Theatre both internally and externally".

Delivery Program 2022–2025

Outcome Cc3. We are rich in arts and culture

Cc3.2	Provide a program of theatre, dance, music and cinema that caters to a range of audiences	Council – Roxy Community Theatre, Dance and music teachers, hotels, Roxy Institute of Performing Arts (RIPA), the Yanco Cultural and Arts Hub	Roxy Community Theatre
-------	---	---	------------------------

2. Museum, Arts and Cultural Services					
<p>As your Council we understand that you, our residents, would like us to invest time and resources into the arts, heritage and other cultural services.</p> <p>You said that cultural services, such as the provision of the Leeton Museum and Gallery and the Roxy Community Theatre, are among the Council services with which you are most satisfied. You also said you want more – only 67% of you feel there is a good range of cultural and artistic activities in Leeton Shire.</p> <p>During the period 2022 to 2025, our promise to you is that we will undertake the following activities.</p>				<p>Responsible Group: Shire Activation</p> <p>Cost 2022/23 – Capex: \$3.15M Opex: \$666K</p>	
DP Ref.	Activity	CSP Links	Years	Tracking success	
2.5	Operate the Roxy Theatre , including <ul style="list-style-type: none"> • Completing the facility redevelopment • Setting up RIPA (Roxy Institute of Performing Arts) • Collaborating with NIDA (National Institute of Dramatic Arts) 	CC3 L3	2022/23 2023/24 2024/25	Redeveloped theatre officially opened 22/23	✓
				Audience patronage	↑
				Student patronage	

ATTACHMENTS

- APPENDIX A _RoxyReport_RRC - Project Priorities Informing Design Solution

- 2** APPENDIX B_RoxyReport_What does a high performing arts centre look like?
Table 5 - Summary of critical success factors
- 3** APPENDIX C_RoxyReport_TheArtHouseWyong_CaseStudy
- 4** APPENDIX D_RoxyReport_Henry V - Example of Sponsorship

APPENDIX A

Roxy Redevelopment Committee - Project Priorities informing Design Solution

Priorities are ranked as follows:

- Ranking: **1 = Top Priority**
2 = Second order of priority
3 = Third order of priority
4 = Forth order of priority
5 = Fifth order of priority



RCC Member including Staff (BL&SW)												
MATRIX – Prioritising Roxy Requirements	RCC 1	RCC 2	RCC 3	RCC 4	RCC 5	RCC 6	RCC 7	RCC 8	RCC 9	RCC 10	TOTAL	Ranking
* A venue that provides high quality theatre experience from performances given by the local community to professional touring groups; music, comedy, dance and other	1	1	1	1	1	1	1	1	1	1	10	1
* Roxy, at the heart of the town connecting young and old audiences generating high quality cultural activity from local talent, bringing a hive of activity that overflows into the town.	2	2	2	2	2	1	1	3	2	2	19	2
* Special events for example travelling Art and Science Exhibition or traveling Antique Road Show that provides alternative community access and revenue generation opportunities.	4	3	3	4	3	3		2	4	4	30	3
* The Roxy is a general-purpose civic hall that caters for functions, community use and fund raisers	5	4	4	3	4	2		4	3	3	32	4
* Roxy, is a venue for hire and open for cinema not dissimilar to how it operates now.	3	5	5	5	5	3	5	5	5	5	46	5

Roxy Redevelopment Committee - Project Priorities informing Design Solution

Priorities are ranked as follows:

- Ranking: **1 = Top Priority**
2 = Second order of priority
3 = Third order of priority
4 = Forth order of priority
5 = Fifth order of priority



RCC Member Excluding Staff (BL&SW)											TOTAL	Ranking
MATRIX – Prioritising Roxy Requirements	RCC 1	RCC 2	RCC 3	RCC 4	RCC 5	RCC 6	RCC 7	RCC 8	RCC 9	RCC 10	TOTAL	Ranking
* A venue that provides high quality theatre experience from performances given by the local community to professional touring groups; music, comedy, dance and other	1	1	1	1	1	1	1			1	8	1
* Roxy, at the heart of the town connecting young and old audiences generating high quality cultural activity from local talent, bringing a hive of activity that overflows into the town.	2	2	2	2	2	1	1			2	14	2
* Special events for example travelling Art and Science Exhibition or traveling Antique Road Show that provides alternative community access and revenue generation opportunities.	4	3	3	4	3	3				4	24	3
* The Roxy is a general-purpose civic hall that caters for functions, community use and fund raisers	5	4	4	3	4	2				3	25	4
* Roxy, is a venue for hire and open for cinema not dissimilar to how it operates now.	3	5	5	5	5	3	5			5	36	5

Note: Recent discussions highlighting the suitability of The Roxy Community Theatre to serve our Community as a *Registered Evacuation Centre* will add to the civic centred functionality of this venue.

APPENDIX B - What does a high performing arts centre look like?

Table 5 Summary of critical success factors

Critical Success Factor	Description
Governance	<ul style="list-style-type: none"> • Develop and approve strategic plan • Approve annual budget • Recruit, terminate, motivate and compensate direct reports • Develop resources • Serve as ambassadors
Strategic and business planning and monitoring	<ul style="list-style-type: none"> • Long, medium and short-term planning • Plans show an understanding of, and contribution to community outcomes, such as: <ul style="list-style-type: none"> - Community identity - Social cohesion - Liveability - Economic development • Aligns marketing, programming, financial, utilisation and artistic objectives • Informed by evidence (e.g. SWOT analysis, empirical data) • Details the purpose/mission, goals, strategies and actions in a way that is time based and details responsibility for delivery • Includes long term financial plan • Includes an artistic statement or vision and cultural development objectives • Includes an asset management plan • Ability to respond to opportunities • Enables performance monitoring and impact evaluation: <ul style="list-style-type: none"> - System for collecting data - Impact evaluation framework in place - Results are communicated and used for continuous improvement
Attractive, fit for purpose and well looked after facility	<ul style="list-style-type: none"> • Good vibe • Highly functional, well equipped • Accessible • Maintained and renewed
Diverse funding sources	<ul style="list-style-type: none"> • Audience • Public sector • Private sector • Philanthropists
Financial management	<ul style="list-style-type: none"> • Financial controls • Transactions (timely payment of creditors etc) • Reserves
Enough people with the right skills	<ul style="list-style-type: none"> • Staff • Volunteers • Staff wellbeing • Professional development • Skilled management • Retention and succession planning

What does a high functioning performing arts centre look like?

Critical Success Factor	Description
Innovation	<ul style="list-style-type: none"> • Encourages risk and exploration whilst managing exposure • Adopts tools, systems and leadership skills that support innovation
Partnerships	<ul style="list-style-type: none"> • Invests resources in identifying and enabling partnerships • Collaborative initiatives • Partnerships for cultural leadership
Appropriate authority	<ul style="list-style-type: none"> • Authority to decide, act and be accountable commensurate with the needs of effective operations and programing
Program	<ul style="list-style-type: none"> • Program Plan that sets out: <ul style="list-style-type: none"> - quality/great art - aims of the program over a multi-year period (3 to 5 years) - links to community outcomes, education and cultural development objectives - types of events that will be programmed - balance of local work versus work from elsewhere, and new versus established work - community segments for which the events are chosen, reflecting diversity of community - links to community engagement and audience development, partnerships etc - A balance of commercial hires and entrepreneurial presentations - Connections to the objectives of the Council • Developed in collaboration with other departments (particularly marketing) • Complements existing community and/or industry programs • Programs delivered beyond the boundaries of the facility
Risk management	<ul style="list-style-type: none"> • Investment decisions and risk • Integration with enterprise risk process – clear understanding of risk appetite and expectations around risk, which includes: <ul style="list-style-type: none"> - Financial risk - Artistic risk - Reputational risk • Empowered to balance 'business' and 'arts' to ensure financial viability while delivering on relevant community outcomes • Effective management of WHS Risks. • Business operation outside/beyond normal business hours.

What does a high functioning performing arts centre look like?

Critical Success Factor	Description
Community engagement	<ul style="list-style-type: none"> • Creates value with and for the community • Closing the gap between art and audience
Marketing and audience development	<ul style="list-style-type: none"> • Has appropriate connected plans - audience development, marketing, community engagement • Well-researched • Consistently high standards of promotion for shows in an effective and timely manner
Connected to the industry	<ul style="list-style-type: none"> • Locally, regionally, state national and international • Community resource offering services that increase the capacity of the arts and cultural organisations within and around them • Connected to other centres - not working in isolation • Contributes to sector development
Good to deal with	<ul style="list-style-type: none"> • Customer service • Liaison with producer/tour coordinator • Reputable engagement with funding bodies, donors, partners etc
Operating procedures and policies	<ul style="list-style-type: none"> • Procurement • Competitive neutrality • Advance deposits • Gifts • Travel • Policies are in place e.g. workplace policies, reconciliation action plan, disability action plan, etc

Performing Spaces: Local Government Guide to Growing Community Wellbeing through the Performing Arts (2019), Performing Arts Connection's Australia, pp 38-41

Where's Wyong? Home to regional performing arts with national impact

As a leading centre of performing arts and innovation, The Art House puts the Central Coast on the national map

8 Aug 2023

Gina Fairley



THEATRE

The Art House, Central Coast. Photo: Craig Abercrombie.

SHARE

UNLOCKED Member Content

Your Membership directly supports this content.

Looking up its itinerary, a touring company typed "The Art House, Wyong" into Google Earth. 'All we see is cows,' was their response. But seven years on, this 500-seat theatre is not only firmly planted on the map, but is

leading the way in how innovative thinking can shape a regional venue's operations.

Testament to its fresh approach, The Art House was named Performing Arts Centre of the Year in 2022 by PAC Australia, against the capital city juggernauts. For a young, regional theatre to win against city venues with decades of history, is a huge achievement.

'When we first opened, companies didn't even know where Wyong was! Our model means we're always open and available to have conversations,' says Executive Director Anne-Marie Heath. 'We're not interested in just what's on tour, but rather we want to be in the game to do things differently in a regional context. This is what makes The Art House such an exciting addition to the Central Coast.'

The venue on the NSW Central Coast is a not-for-profit entity with an independent Board of Directors. And thanks to its non-subscription model, it has had the freedom to go out on a limb and work in a new way. While it has hosted a plethora of notable names and national favourites on its mainstage, it has also shown that it's far more than just a receiving house.

The Art House has brought in shows that may not otherwise have found themselves in Wyong. Most notably, it co-produced the remount of *In the Heights* with Sydney Opera House, and was a producing partner on the national tours of *Hair* and *Rent*.

The organisation has also co-commissioned new works with Circa (*Wolfgang's Magical Musical Circus*), Richard Carroll (*Every Musical Ever*), Christine Dunstan Productions (*Tim*) and, most recently, Legs on the Wall (*Beetle*). Wyong even found itself the unlikely venue on a capital city international tour of *Everybody's Talking About Jamie*.

Rising tall despite scale, knockbacks and perception

While the venue was forced to close for 13 months over two years of COVID lockdowns, it has managed to cement itself as a venue of national significance. Additional to Australia's Performing Arts Centre of the Year, it was named Wyong Business of the Year in 2022.

Historically, Wyong has been a relatively unnoticed and low socioeconomic town of the region, overshadowed by seaside holiday destinations, like Terrigal and Killcare. Now it is bustling, and the nightlife has reawakened with restaurants and cocktail bars. The Art House has helped position Wyong as a thriving hub of the Central Coast.

'The Art House has provided something very special for the Central Coast and we have acknowledged the contribution it is making to the economy, visitation and social fabric of the area,' says Paula Martin, Regional Director Business NSW. 'It is a great example of a business driving prosperity, creating employment and building a better community in the region it represents.'



Welcoming in every way, The Art House, Central Coast. Photo: Syl Marie Photography.

Our House is your house

The venue opens its doors to performers and creatives as one would a home. 'The Art House is your house,' is its motto, when welcoming visiting companies into the building.

Hayes Theatre co-Artistic Director, Richard Carroll, says: 'We have an incredible time at The Art House. [The team] are welcoming, highly capable and are doing some innovative things for performing arts outside the city.'

A direct transfer from Hayes Theatre has become a mainstay of The Art House program. 'We always feel creatively supported there and it's fun to perform for audiences who are so excited to have us in their local venue,' says Carroll.

Now, the venue is championing its local artists to become the next big names on stage. [The Art House Creatives Program](#) is unlike anything previously available in the area.

'As a professional independent artist for more than 25 years, I know all too well the complexities of finding support and a community of like-minded people,' says The Art House Creative Producer Craig Bary. 'Providing a program to keep our local artists practising in their own backyard is invaluable.'

Support for creatives was minimal in the past, forcing many to leave the Coast to create. In the first six months of the program, The Art House has given financial assistance, in-kind venue space and mentoring/feedback opportunities to 21 projects, involving over 130 individual creatives.

It's clear there's much more to The Art House than cows, and more still than simply the four walls that host shows.

To learn what's on at The Art House or get involved.

The Art House is located at 19-21 Wyong Street, Wyong (NSW).

Share this:

- [Facebook](#)
- [LinkedIn](#)
- [X](#)
- [Email](#)
-



Gina Fairley

Gina Fairley is ArtsHub's National Visual Arts Editor. For a decade she worked as a freelance writer and curator across Southeast Asia and was previously the Regional Contributing Editor for Hong Kong based magazines Asian Art News and World Sculpture News. Prior to writing she worked as an arts manager in America and Australia for 14 years, including the regional gallery, biennale and commercial sectors. She is based in Mittagong, regional NSW. Twitter: @ginafairley Instagram: fairleygina

Appendix D

Henry V – Example of Sponsorship

