
WAGGA WAGGA FIRST NATIONS CULTURAL CENTRE



Riverside Stage 3 Business Plan

Cultural Centre
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1. INTRODUCTION

1.1 BACKGROUND

The need for a Cultural Centre in Wagga Wagga arises from a confluence of cultural, historical, and community-driven factors, through the development of numerous plans and strategies. The region has a rich cultural heritage, particularly that of the Wiradjuri culture, which requires preservation, celebration, and sharing.

Wagga Wagga is a strong and proud First Nations community, with more than 1 in 20 (5.6%) identifying as Wiradjuri or First Nations.

The Wagga Wagga City Council Cultural Plan 2020-30 is a coming together of people, artforms and traditions. The plan's development involved extensive community engagement, revealing a desire among residents to deepen their connections to Wiradjuri land, language, and culture.

Both the Cultural Plan, and the 2010 Riverside Strategic Masterplan identified the need for a significant cultural facility to be incorporated into the Riverside development, established alongside the Murrumbidgee River. This location holds great cultural importance, serving as a place of celebration and exchange for the Wiradjuri people for thousands of years. The city of Wagga Wagga itself is deeply connected to the river and its surrounding lands, making it an ideal site for cultural celebration and education.

Both plans identify the need for a cultural centre to facilitate sharing and preservation of Wiradjuri and First Nations culture and artefacts, while also providing space for:

- Teaching & sharing Wiradjuri culture and language;
- Cultural displays and a Keeping Place;
- Guest artists – artist in residence; and
- Performance space.

Cultural tourism is an activity in which the visitor's essential motivation is to learn, discover, experience and consume the cultural attractions/ products in a tourism destination. Wagga Wagga has a vision to be a cultural tourism destination, the gateway for cultural tourism into the region, strengthening the region's image and identity.

The Cultural Centre is to be an inclusive place to celebrate and share traditional and contemporary culture on country, with a safe keeping place on country, while also enabling a connection the city centre and the Riverside precinct.

1.2 PURPOSE OF THIS REPORT

The purpose of this Business Plan is to outline a plan to deliver a viable and sustainable Culture Centre that realises the vision established in the Cultural Plan and the 2010 Riverside Strategic Masterplan. The Business Plan outlines the strategic vision, key priorities and operational framework for the establishment, governance and sustainable operations of the centre.

It serves as a comprehensive roadmap, guiding decision-making, resource allocation, and stakeholder engagement, with the aim of fostering cultural preservation, celebration and community enrichment.

1.3 APPROACH

The inception of this Cultural Centre project embodies a partnership approach led by Indigenous Elders who initially approached Wagga Wagga City Council with the concept. This groundbreaking idea gained momentum during Cultural Awareness training provided to the Council, where Indigenous Elders shared their vision, passion, and dedication to preserving and promoting Indigenous culture. The Council wholeheartedly embraced this partnership, recognising the profound impact it could have on the community and the cultural landscape of the region. Council members were deeply inspired by the commitment and motivation of the Indigenous Elders who initiated the endeavour.

The development of the Business Plan followed an inclusive and consultative process, driven by extensive Engagement with key stakeholders and informed by thorough desktop research. The local Mawang Gaway Group, a Wagga Wagga based Aboriginal consultative group run by local elders and community members provided Wagga Wagga City Council with essential cultural advice and valuable community direction. The Mawang Gaway Group is made up of traditional owners, business owners, tourism operators, language educators, youth representatives and cultural educators, representing a diverse and knowledgeable collective with deep connections to the community.

As outlined further in this Business Plan, it is envisaged that the Mawang Gaway Group would be the parent entity that governs, controls, and manages the commercial operations of the Cultural Centre, as well as the ongoing consultation and collaboration with Wagga Wagga City Council for the integration and further development of the Cultural Centre within the broader riverside precinct, also to be known as Wagga Wagga's cultural precinct.

Representatives from Wagga Wagga City Council have commissioned and been key in the development of this Business Plan.

As the official name of the Cultural Centre is yet to be determined, the Business Plan will refer to the centre, simply as the "Cultural Centre".

The partnership between the Indigenous Elders, Mawang Gaway Group, and Wagga Wagga City Council represents a remarkable collaborative effort to celebrate and preserve Indigenous culture, and this Business Plan serves as a testament to their shared commitment to this important endeavour.

2. MISSION

The mission for the Cultural Centre is to celebrate and preserve the rich cultural heritage of the Wiradjuri people while fostering education, respect and appreciation. The aim is to achieve this by showcasing Wiradjuri culture and heritage, providing an educational environment, and creating sacred spaces for display of significant artefact – a network of places enabling the storage, controlled access and appropriate display of artefact - a "Keeping Place". Our goal is to become a vibrant, inclusive, and innovative hub that connects the past, present and future.

Every corner of Australia has a captivating story to tell, and Wagga Wagga wants to tell the world its story of the Wiradjuri culture.

“Together, we are on a journey to tell the story of who we are today, not just what we were in the past, and to inspire cultural awareness, and knowledge in all who visit the Cultural Centre.”

3. VISION

In pursuing the mission of the Cultural Centre, it is important to set a vision for the organisation. In setting the vision, this Business Plan is establishing an aspirational yet achievable desired future state for the organisation.

Our vision is for the Cultural Centre to become a vibrant and dynamic hub that continues to grow and evolve over the next 2, 5 and 10 years - from a locally recognised centre and destination to a regionally recognised centre and then becoming a nationally recognised centre and destination.

We envision a centre that is not only a place of cultural preservation, and education, but also a thriving community hub. Our vision and aspiration to develop the Culture Centre is as follows:

- **In two years** ... we aim to establish a prominent presence in the region by becoming a hub for cultural education and engagement. We will attract tourists and educational institutions by offering a wide array of workshops, focusing on various aspects of cultural significance. From our new facilities we will tell our story – displaying artefacts and artwork, running workshops, facilitating tourist groups, display our dancing and natural foods. The café will be a strong attraction, operating seven days a week, influenced by indigenous and traditional foods, as well as selling local Wiradjuri artwork and other products. We will have developed a best practice training in First Nation's archival processes. We will be committed to fostering inclusive professional growth and development through our trainee program and initiatives for tertiary education support, corporate

director development, and various avenues for skill enhancement and career advancement. A well-trained workforce will ensure the sustainability of our endeavours, both within the facility and through a strong online commercial presence.

- **In five years ...** we will expand our engagement with the community and broaden our horizons by integrating the Cultural Centre with a facility located in Wagga Wagga, offering a larger capacity for archiving, and providing Best Practice First Nation's archiving training. Additionally, we will have established a First Nation's Performing Arts Centre based at the existing Playhouse. While the Wagga Wagga Council will manage and control the Playhouse in the first two years, it is envisaged that the control and management of the Playhouse will transfer to the Cultural Centre management after two years. The First Nation's Performing Arts Centre will be a significant addition to the operations established in the first two years, producing contemporary performances that present the stories of Aboriginal people throughout Australia and internationally, while also providing a place for touring companies to perform at the Playhouse and expanding the commercial opportunities for the Cultural Centre.
- **In ten years ...** we envision the Cultural Centre as a nationally recognised institution, offering a comprehensive range of programs and services that celebrate Indigenous First Nation's culture and heritage while driving economic growth and promoting cultural understanding. We want others to see us as a beacon of Indigenous culture, knowledge, and pride, creating a more inclusive society.

4. KEY PRIORITIES

The establishment and ongoing success of the Cultural Centre in Wagga Wagga hinge on a set of key priorities that encapsulate our commitment to preserving, celebrating, and sharing Wiradjuri and First Nations culture. These priorities align with our mission to create a dynamic and inclusive cultural hub that enriches both the local community and visitors to the region.

4.1 SHARING AND PRESERVATION OF WIRADJURI AND FIRST NATIONS ARTEFACTS

A foremost priority is the preservation and exhibition of Wiradjuri and First Nations artefacts. Recognising the historical practice of these cultural items predominantly being preserved through the efforts of knowledgeable elders and community members on a voluntary basis. Our Cultural Centre acknowledges the significance of this grassroots approach, where elders and community members have played a pivotal role in safeguarding and transmitting cultural heritage.

As we move forward, our centre will continue to honour and build upon this tradition by serving as a modern custodian for these invaluable cultural artefact (which may include storage at other facilities). We will prioritise their preservation, which may include considerations such as the return to country, placement in a keeping place, or display in educational and cultural settings. Through our best practice training in Indigenous archiving, we will develop a comprehensive process that includes a decision-making framework, allowing for a thoughtful and culturally sensitive approach to the management of these artefacts.

The core aim of our centre is to ensure the safekeeping and accessibility of these artefacts for present and future generations. While we acknowledge the valuable contributions of national organisations like the National Gallery and the Australian Museum, we also recognise the importance of local, community-based efforts in preserving cultural heritage.

By combining traditional wisdom with contemporary best practices, our Cultural Centre seeks to contribute to the ongoing vitality and relevance of Wiradjuri and First Nations cultural artefact.

4.2 CULTURAL EDUCATION AND AWARENESS

We are dedicated to fostering cultural education and raising awareness about the rich heritage of the Wiradjuri and First Nations culture. Through a variety of educational programs, workshops, and initiatives, we aim to inspire a deeper understanding and appreciation of our culture.

4.3 CULTURAL TOURISM

Integrating Wiradjuri and First Nations culture into the tourism experience is pivotal. Guided tours, educative workshops, and culturally immersive events will not only attract visitors interested in indigenous heritage but also contribute to a deeper understanding of our local culture.

In 2019, 1.4 million international visitors (17%) participated in an Indigenous tourism experience while visiting Australia, a 6% year-on-year increase since 2010. For domestic travellers, the figure was one million, an increase of 13% each year since 2013.

We want to provide visitors with a window into what it means to be Australian by exploring the country's history and sharing its ongoing, contemporary, creative life. By offering a positive visitor experience centred around cultural immersion, we can contribute significantly to the city's prosperity and reputation as a cultural destination.

4.4 PARTNERSHIPS WITH INDIGENOUS COMMUNITIES

Collaboration and partnership with Indigenous communities are paramount. Building strong relationships with local Indigenous groups will enable us to authentically represent their culture and traditions within our centre.

4.5 TRAINING PROGRAM FOR FIRST NATIONS & THE WIDER COMMUNITY (INCLUDING TRAINEESHIPS)

We place a strong emphasis on empowering First Nations individuals and are firmly committed to fostering professional growth within these communities. Our trainee program stands as a cornerstone of this commitment, serving as a vital platform for nurturing talent not only within First Nations communities but also extending these training opportunities to benefit the broader Wagga Wagga community and the surrounding region.

Our dedication to empowerment goes beyond the trainee program and encompasses initiatives for tertiary education support, corporate director development, and various avenues for skill enhancement and career advancement. We take immense pride in our role as a provider of best practice training in Indigenous archiving. We recognise the importance of preserving Indigenous heritage and cultural knowledge and are committed to ensuring that our training in this field is of the highest quality.

We are dedicated to building a more inclusive, equitable, and prosperous society by ensuring that opportunities for growth and success, are accessible to individuals from all backgrounds and walks of life. This reflects our core values and unwavering mission to promote diversity, equality, and social progress within our community and beyond.

4.6 FIRST NATIONS LIVE THEATRE PERFORMANCE

Live theatre performances will serve as a vibrant platform for cultural expression and storytelling. These performances will capture the essence of Wiradjuri and First Nations culture, engaging and inspiring our audiences.

These key priorities underscore our dedication to cultural preservation, education, and community engagement. They guide our actions and decisions as we work tirelessly to bring the vision of the First Nations Cultural Centre to life, creating a legacy for generations to come.

5. GOVERNANCE ARRANGEMENTS

To ensure effective leadership, transparency, and accountability, the governance arrangements outlined in this Business Plan lay the foundation for the responsible and strategic management of our Cultural Centre.

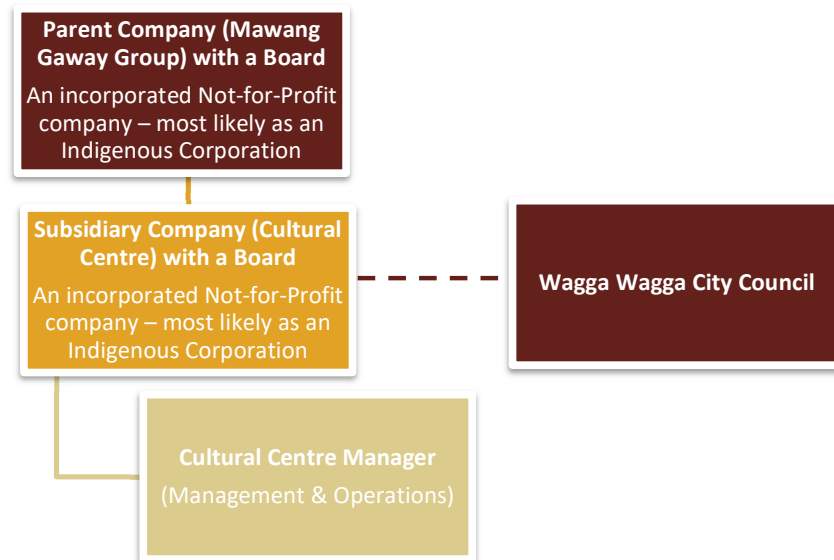
5.1 GOVERNANCE STRUCTURE

The Cultural Centre's governance will be established as a subsidiary company of the Mawang Gaway Group (parent company). The Cultural Centre will have a separate Company Board, inclusive of at least one Director appointed from the Wagga Wagga City Council.

The operational and managerial responsibilities of the Cultural Centre will be delegated to a Centre Manager responsible for the development and ongoing management of the centre operations. We envisages the Centre Manager will also be responsible for the Indigenous Performing Arts Centre, after two years of the centre being in operation.

The facilities, inclusive of new cultural facilities, the existing Playhouse and the surrounding land will be retained under the ownership of the Wagga Wagga City Council and leased to the Culture Centre.

Figure 1 Cultural Centre Governance Structure



5.2 COMPANY CONSTITUTION

A company constitution is to be developed, which is a legally binding agreement between the company and its internal members, that defines expectations related to corporate governance, performance, business activities, and rights and obligations of its internal members.

The Cultural Centre company constitution will include:

- the structure of the company as a Not-for-Profit;
- the conduct of board meetings (including quorum, proxy matters & meeting cancellation), including the passing of resolutions and the weight of votes, and company documentation (minutes & resolutions);
- the powers, duties, appointment and removal of company directors, number of directors, and maximum appointment term;

- remuneration of directors – As a not-for-profit organisation the Cultural Centre chooses not to pay their board members. Board members will volunteer their time, experience, and expertise without the expectation of payment. However, expenses and other benefits will be confirmed in the company constitution;
- appointment of company secretary and officers (if the company chooses to appoint a company secretary, what is their role and duties); and
- Conflicts of interest - How the company will address situations where a dispute arises between a director's personal interest and acting in the company's best interests.

The company constitution will be developed by the Mawang Gaway as the parent company, and the Board of Directors appointed in accordance with the constitution. Any future amendments to the company constitution will need to be adopted through a special resolution, with approval from at least 75% of Board members with voting rights.

5.3 BOARD COMPOSITION AND STRUCTURE

The Board shall be composed of diverse members who bring a wide range of skills, expertise, and perspectives relevant to the Cultural Centre's mission and objectives.

The Board shall consist of a Chairperson, Vice-Chairperson, Secretary, Treasurer, Indigenous Elder, and additional Directors as necessary. The additional directors may include an expert in cultural preservation; legal expert; education and Outreach Experts; Arts and Culture curation; Government representatives and/or philanthropy representatives.

Given the importance of integrating the Cultural Centre with the riverside precinct, and the vested interests that the Council has in the operations of the Culture Centre, it is envisaged that the Council would have at least one or two Directors within the Board of the Cultural Centre.

The number and composition of directors shall be determined based on the needs of the Cultural Centre, and may change over time as the centre evolves, for example there may be an initial requirement to have a Communications and Marketing Expert on the board, but once the centre is more established, this may be managed through the Cultural Centre management and operations.

5.4 BOARD ROLES & RESPONSIBILITIES

A high-level overview of the core roles and responsibilities of the board are identified in the following table.

Table 1 Cultural Centre Board Roles & Responsibilities – Core Roles

Role	Responsibilities
Chairperson	Provides leadership to the Board, presides over meetings, and ensures the board's effectiveness in carrying out its responsibilities. Represents the organisation to external stakeholders.
Vice-Chairperson	Assists the Chairperson and may assume their duties in their absence. Plays a crucial role in supporting the leadership of the board.
Secretary	Responsible for maintaining accurate records of board meetings, minutes, and other official documents. They assist with ensuring compliance with legal and regulatory requirements.
Treasurer	Oversees the financial matters of the Cultural Centre, including budgeting, financial reporting, and ensuring financial sustainability. They may chair the Finance Committee, if one is established and if this is required.
Indigenous Elder representative	Provide cultural guidance and representation.

Overtime the number and composition of directors may evolve as the centre evolves. Additional directors may have diverse skills and expertise that contribute to the Cultural Centre's mission. They often serve on various committees and provide valuable insights. Examples of the potential additional director roles represented in the following table.

Table 2 Cultural Centre Board Roles & Responsibilities – Additional Directors

Role	Responsibilities
Expert in Cultural Preservation	Individuals with expertise in cultural preservation, heritage, or related fields can provide valuable insights.
Legal or Governance Expert	Assist with navigating legal and regulatory complexities and ensure the organisation's compliance.
Education and Community Outreach Expert	Assist the Cultural Centre to fulfill its mission of promoting cultural awareness and engagement. Assist with the establishment of the Trainee Program, and future employment opportunities for Indigenous individuals.
Arts and Culture curator	Individuals with backgrounds in arts, culture, museum curation, or related fields can contribute to the development of cultural programming and exhibitions.
Government representatives	Government officials or representatives, such as from Wagga Wagga City Council or regional authorities, may serve on the Board, especially if the Cultural Centre receives public funding or support.
Philanthropy representatives.	If donor relations are essential for the Cultural Centre's sustainability, individuals with expertise in philanthropy can be valuable.

5.5 GOVERNANCE REQUIREMENTS

In addition to the requirements outlined in the Company Constitution, the Board has established the following governance requirements:

- The Business Plan is to be reviewed annually prior to the adoption of the Annual Operational Plan and Budget.
- The Centre Manager is to prepare and present for Board approval an annual Operational Plan and Budget, which must be prepared in line with the Business Plan. The Operational Plan and Budget requires Board approval by 31st July each financial year.
- The Centre Manager is to prepare and present a Quarterly Performance Review, outlining achievements delivered in the past three months and planned activities for the following three months. Reporting to include a project update for each active project.
- The Centre Manager must maintain the Board's Governance and policy manual.
- Centre Manager is to maintain a risk register identifying and assessing the threats to the achievement of the Business Plan.
- Performance planning and review of the Centre Manager by the Board Chairman every 12 months.
- Performance planning and review of other company staff by the Centre Manager every 12 months.

6. KEY FUNCTIONS & INITIATIVES

In the pursuit of our mission to celebrate and preserve the rich cultural heritage of the Wiradjuri people, the Cultural Centre sets forth a comprehensive roadmap in the "Key Functions & Initiatives" section of this Business Plan.

These functions and initiatives form the essence of our commitment to enriching lives through cultural immersion, awareness, and engagement.

Table 3 Cultural Centre Key Functions & Initiatives

Key Priority Area	Program or Initiative	Planned Delivery	Resource Allocation
Sharing and preservation of Wiradjuri and First Nations artefact	Keeping Place	Men's keeping place. Women's keeping place. Catalogue of artefacts and items within the Cultural Centre, permanent and temporary. Volunteer resources to be used were feasible.	<ul style="list-style-type: none"> Separate storage spaces. Climate control for preservation of items. Workshop for repairing items obtained through safe and respectful repatriation of artefacts. Annual repair budget of \$12,000. Catalogue development and maintenance.
	Artefacts Display & Gallery	Assumed 6 display changeovers (the periodic rotation or change of selected artefacts and/or items on display) per year in cultural centre, and 4 in café (seasonal).	<ul style="list-style-type: none"> Experienced curator / artefact preservation specialist (Research, Source, Installation & Shipping/ Transport etc.), assumed \$10,000/ display.
	Best practice training in Indigenous archiving process.	Develop process including decision making framework, for example, return to country, store in keeping place or display. Develop best practice training program. Train candidates (nationally).	<ul style="list-style-type: none"> A Knowledge holder (University Placement), and/or trainer may be required; however, this will be determined once the process and decision-making framework has been developed. Resource requirements will be completed for the next update of this Business Plan. Volunteer approach will also be a consideration.
	Digitisation of artefacts & history	Digitisation of artefacts: Data Preparation, Selection & Prioritisation, Pilot/ testing, Scanning & Capturing data, Quality Assurance, Presentation, and Storage. Assumed 3 Digital Collections to be completed annually.	<ul style="list-style-type: none"> Equipment – may range from a digital camera (even a smartphone) and scanner to a laser scanning kit and controllable lighting. Estimated at \$5,000. Annual software fee - Collections Management Systems (CMS), estimated at \$10,000, & data storage estimated at \$5,000. Resource 3 days per week, estimated at \$42,000 per year (based on \$70,000 salary including oncosts).
Cultural Education and Awareness	Tours	Daily River front tours, showcasing the traditional ceremonial sites, and the spectacular and fragile ecosystems of the Murrumbidgee River, including the	<ul style="list-style-type: none"> Resource based on \$85,000 salary, plus 11% Super (\$94,350)

Key Priority Area	Program or Initiative	Planned Delivery	Resource Allocation
		<p>wildlife reserves and fish traps. (Weekdays, 5 days per week).</p> <p>Daily tours of the Cultural Centre. (6 days per week).</p> <p><u>Revenue assumption:</u> Annual attendances of 11,000 (medium demand) of which 70% attend a tour. 60% of attendees are adults at \$25 each, 40% are children at \$10 each.</p>	
	Art Workshops via Artist in residence	<p>4 x residences/ year for a month each. Examples include indigenous line painting, weaving, pottery, carving eggs etc. (Workshops are to be in the traditional modes of practice associated with the Wagga Wagga area of Wiradjuri country).</p> <p><u>Revenue assumption:</u> 3-workshops per week, maximum of 10 people for 2 hours at \$50/ hour.</p>	<ul style="list-style-type: none"> • \$5,000 artist fee/ month • \$500 contribution towards materials/ month
	Language workshops	<p>Partnership with CSU (Graduate Certificate in Wiradjuri Language, Culture and Heritage) and/or TAFE NSW (Certificate I in Fundamental Aboriginal Languages for Personal Use), to deliver weekly Wiradjuri language courses for students on site.</p> <p><u>Revenue assumption:</u> 8-week course at \$240/student, assume 10 students, growing to 20 students, running 2 programs per annum.</p>	<ul style="list-style-type: none"> • Profit share 40% Cultural Centre, 60% partner (language course delivery) (Agreements need to be established with CSU to enable this).
Cultural Tourism	Advocacy	<p>Ongoing advocacy to Tourism and Events stakeholders including government for increased investment in the Cultural Centre and the region.</p> <p>Inaugural Annual National First Nations Cultural Conference to be held at Wagga Wagga Entertainment / Convention Centre and Cultural Centre.</p> <p>Advocacy with the National Indigenous Australian Agency NIAA for financial support.</p>	<ul style="list-style-type: none"> • \$5,000 annual allocation for design and production of materials • Internal resources allocated to advocacy and assisting development of business cases (if approved by the Board) • Staff time and travel costs \$5,000
	Dance Groups	<p>Celebration & Dance performances, 4 annual events.</p> <p><u>Revenue assumption:</u> Adults \$25.00 & Children \$15.00 - attendance starts at 150, (60% adults and 40% children), growing by 10 each year to reach 200 capacity.</p>	<ul style="list-style-type: none"> • Dancers & Performers assumed to be \$10,000 per annum (80% of revenue).
	Café (Bushtucker style)	<p><u>Revenue assumption:</u> It is assumed the café and retail space will be a commercial lease, for which a rate of \$286 / sqm has been applied (see</p>	<ul style="list-style-type: none"> • Lease agreement

Key Priority Area	Program or Initiative	Planned Delivery	Resource Allocation
		Appendix B for details), charging 262sqm (Café kitchen, servery and café/ gallery space), at a total of \$74,932 per annum.	
	Retail shop	Sale of artwork and souvenirs, profit share arrangement with artist, café (20%) and cultural centre (20%). Based on average spend per visitor at VIC of \$10.35, 11,000 visitors. Growth projected at 5% every 3 years.	<ul style="list-style-type: none"> Commission agreements
Partnerships with Indigenous Communities	Bi-monthly dinner & dance (6 per annum) Wagga Wagga translation: Many Dances or Place of Celebrations.	In partnership with Café. Marketing and performance arrangements to be completed by Cultural Centre. Catering by café. <u>Revenue assumption:</u> \$60/ticket, 100 tickets, 6 events per annum, 50% revenue share with cafe	<ul style="list-style-type: none"> Dancers & Performers assumed to be \$15,000 per annum, based on celebration and dance performers. Marketing of events through Council (In kind support)
Training Program for First Nations & the wider community (including traineeships)	Traineeships Tertiary education support Corporate Director development Skill enhancement and career advancement	Development of trainee programs, including: <ul style="list-style-type: none"> Business Administration Tourism & tour guides Hospitality (Café) (In the future this may also include theatre production and performance) Establish partnerships with local educational institutions. Offer mentorship programs. Organise workshops, seminars, and information sessions to help students access resources and navigate the challenges of tertiary education. Partner with experienced directors and industry experts to provide mentorship and coaching to aspiring corporate leaders. (Involvement of the board is key). Best practice training in Indigenous archiving.	Further program planning is required to determine the resource allocation requirements, which will be completed for the next update of this Business Plan.
First Nations Live Theatre Performance	To be developed once program is developed and offerings are well understood (Planning to be completed in year 2 of operations).		
Other (Business Tourism, only assumed in both the Entertainment/ convention Centre & cultural Centre are constructed at the same time)	Meeting room hire	<u>Revenue assumption:</u> MICE Demand assumes 20 events days (500-800+ size events), 60% requiring additional meeting space at a rate of \$200/day.	<ul style="list-style-type: none"> Regular building maintenance and cleaning
	Indigenous dance performances for MICE.	<u>Revenue assumption:</u> MICE Demand assumes 20 events days (500-800+ size events), 30% requesting an indigenous dance performance as part of their event at \$10,000/day.	<ul style="list-style-type: none"> Dance group performance at \$2,500.

7. MEASURING SUCCESS

In addition to continually monitoring the success of the Cultural Centre, the Chairperson will lead an annual assessment by the Board, based on measures of success in the categories of performance, effectiveness, and impact. The assessment will be completed based on annual results as well as comparing the results to prior years.

7.1 PERFORMANCE

Performance will be assessed based on the following measures and metrics.

Table 4 Measures of Success - Performance

Measure	Details	Metric
Delivery of Key Programs and Initiatives	The successful execution of the programs and initiatives outlined in our Business Plan is a primary measure of our performance. We will closely monitor and evaluate the progress and outcomes of these initiatives to ensure alignment with our objectives.	<ul style="list-style-type: none"> • % of Programs and initiatives complete.
Annual Visitor Numbers	Tracking the number of annual visitors to our centre is crucial to assessing our reach and appeal. This metric will help us gauge the overall interest in our offerings and the impact of our marketing and promotional efforts.	<ul style="list-style-type: none"> • Number of visitors to the Cultural Centre. • Demographic data on visitors (e.g., age, geographic origin). • Repeat visitation rates.
Financial Performance	Our annual financial outcomes will be rigorously compared to our budget. This financial assessment will provide insights into our fiscal responsibility and the efficiency of our resource allocation.	<ul style="list-style-type: none"> • Revenue generated by source, compared to prior year. • Program and initiative spend versus budget. • Operating surplus/ deficit result (and result excluded grant and subsidiary income and expenditure)
Staffing Management	Our management of staffing, including trainees, will be consistent with our Workforce Plan. Effective staff recruitment, development, and retention practices will be monitored to ensure that our human resources support our strategic objectives.	<ul style="list-style-type: none"> • Headcount, including Trainee headcount. • Staff turnover. • % of Indigenous staff. • Revenue per employee.

7.2 EFFECTIVENESS

Effectiveness will be assessed based on the following measures and metrics.

Table 5 Measures of Success - Effectiveness

Measure	Details	Metric
Communications and Engagement Activity	We will assess the effectiveness of our communication and engagement efforts in reaching and resonating with our target audience. This includes evaluating the reach and engagement of our marketing campaigns and community involvement initiatives.	<ul style="list-style-type: none"> • # participants at cultural events. • # participants at cultural activities (including workshops, tours etc). • # of partnerships with indigenous communities and organisations. • Public awareness and perception of centre's mission and impact.

Measure	Details	Metric
Recognition and Awards	This measure assesses the Cultural Centre's success in garnering external recognition, awards, and commendations in acknowledgment of its contributions to the preservation and education of cultural heritage. It serves as an indicator of the centre's positive impact.	<ul style="list-style-type: none"> • # recognitions. • # awards.
Preservation and Collection Management	We will assess the effective management and expansion of the Cultural Centre's collection, ensuring the enduring legacy and accessibility of cultural heritage for future generations.	<ul style="list-style-type: none"> • Size of collection. • # artefacts restored. • # digitised records.
Digital engagement	This measure evaluates the Cultural Centre's online presence and its effectiveness in engaging the audience through website traffic and social media interactions. It also assesses the accessibility and utilisation of cultural resources and virtual exhibitions available on the centre's digital platforms.	<ul style="list-style-type: none"> • Growth in website statistics: total # visits, # unique visits, # returning visitors, # page views. • # social media posts, comments, tags and likes. • Online access to cultural resources and virtual exhibitions. • # of online retail sales.

7.3 IMPACT

Impact will be assessed based on the following measures and metrics.

Table 6 Measures of Success - Impact

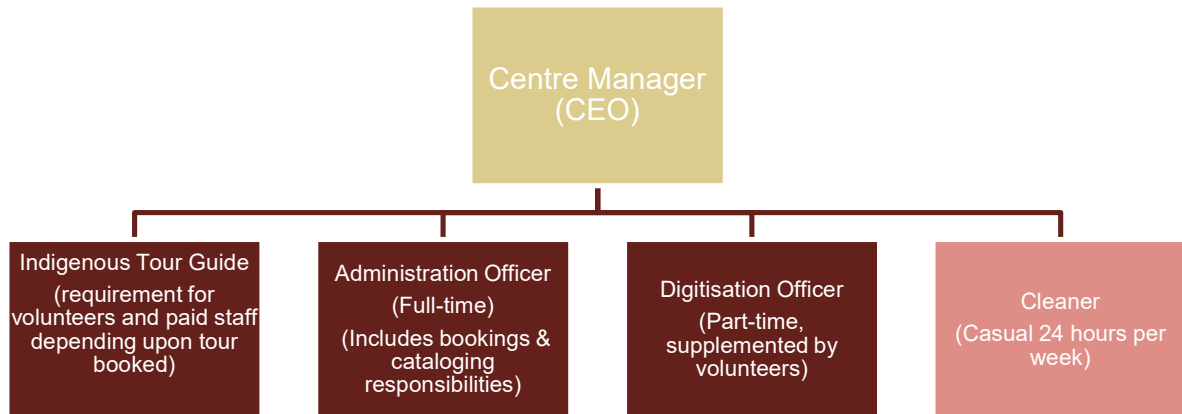
Measure	Details	Metric
Increase in Cultural Tourism	We aim to measure our impact on cultural tourism in Wagga Wagga and the wider region. This includes assessing the growth in cultural tourism activities, the number of cultural tourism events hosted, and the feedback from cultural tourists.	<ul style="list-style-type: none"> • # of visitors to Wagga Wagga • # jobs created, directly and indirectly. • Increased economic activity in the region.
Exhibition, Program & Educational Impact	This measure encompasses a multifaceted evaluation of the Cultural Centre's exhibitions, programs, and educational initiatives to gauge the extent to which these offerings resonate with the audience, reflect the centre's commitment to education and cultural enrichment. The centre's impact lies in its capacity to continually enhance the quality, relevance, and effectiveness of exhibitions, programs, and educational efforts.	<ul style="list-style-type: none"> • Evaluation of the impact and relevance of exhibitions and programs. • Survey feedback from visitors and program participants. • # of educational programs and workshops conducted. • Number of educational resources developed and distributed. • Educational program effectiveness, including student learning outcomes.
Increased Employment Opportunities	Our traineeship program will be assessed based on the number of employment opportunities it generates. This includes tracking the number of trainees who successfully transition to permanent positions within our organisation or related industries.	<ul style="list-style-type: none"> • Trainee-to-permanent employment conversion rate. • Placement rate in related industries.
Long-Term Impact	Measurement of the Cultural Centre's impact on future generations' awareness, appreciation, and engagement with cultural heritage.	<ul style="list-style-type: none"> • # and quality of partnerships with cultural organisations, schools, universities, and other community entities.

8. WORKFORCE PLAN

8.1 TEAM STRUCTURE

The following figure identifies the Cultural Centre Team Structure.

Figure 2 Cultural Centre Team Structure



8.1.1 Centre Manager

The delivery of the Business Plan and company administration will be lead and managed by the Centre Manager (who also may be identified as the Chief Executive Officer). (For the purposes of this version of the Business Plan, this role is referred to as the Centre Manager).

The Centre Manager is responsible to the Board for:

- Leading the delivery of the Business Plan and the Annual Budget and Operational Plan.
- Preparation of the Annual Budget and Operational Plan.
- Preparation of quarterly and annual reviews for consideration of the Board.
- Approving company expenditure consistent with the Annual Budget and Operational Plan.
- Recruiting and appointing staff consistent with the Annual Budget and Operational Plan.
- Performance of the staff and engaged contractors and consultants.

8.1.2 Administration Officer

The Administration Officer is responsible to the Centre Manager and other team members to:

- Manage administrative tasks efficiently to support the smooth operation of the Cultural Centre.
- Oversee booking processes, ensuring reservations for events, programs, and initiatives are accurately recorded and coordinated.
- Implement an effective cataloguing system for cultural artefact and resources, maintaining comprehensive records.
- Assist in budget tracking, invoice processing, and financial record-keeping.
- Handle inquiries from visitors, community members, and staff, providing timely and helpful responses.
- Collaborate with other team members to facilitate seamless communication and workflow within the organisation.

- Maintain organised files and documentation, ensuring accessibility and compliance with data protection regulations.
- Contribute to the development and improvement of administrative procedures and protocols.
- Support the development and distribution of promotional materials and newsletters.
- Manage and maintain the centre's website and social media accounts, and posts.
- Assist in event planning and coordination, including logistics, scheduling, and attendee management.

8.1.3 Digitisation Officer

The Digitisation Officer is responsible to the Centre Manager and will:

- Lead digitisation efforts within the Cultural Centre, preserving and digitising cultural artefact and resources.
- Implement digitisation best practices and standards to ensure high-quality digital reproductions.
- Oversee the management of digitisation equipment, ensuring its proper functioning and maintenance.
- Collaborate with the Administration Officer to document and catalogue digitised materials effectively.
- Organise and manage digital files, metadata, and databases, maintaining accurate and accessible records.
- Monitor and assess the progress of digitisation projects, meeting established deadlines and quality standards.
- Collaborate with colleagues to identify priority items for digitisation, aligning with the Cultural Centre's goals and objectives.
- Provide training and guidance to staff and volunteers involved in digitisation projects.
- Support the development of online exhibitions and digital resources to promote cultural heritage and engage with the digital audience.

8.1.4 Volunteers

Wagga Wagga are a city with strong connections – over 1 in 5 of us carry out volunteer work, and the Cultural Centre plan to tap into these strong connections through the development of a volunteer program to support the operations of the centre, with a focus on cataloguing, digitisation and supporting events the centre holds.

8.2 TRAINEE PROGRAM

As a regional centre serving a catchment of more than 185,000 people across the Riverina, Wagga Wagga is also home to a high number of cultural establishments that drive cultural output. These include Wagga Wagga City Council, Charles Sturt University, and TAFE NSW's Wagga Wagga campus. The Cultural Centre will engage with these key establishments to develop trainee programs across the areas of Business Administration, Tourism & tour guides, and Hospitality (to support the Café).

8.3 WORKFORCE CHALLENGES

8.3.1 Ageing Workforce

As experienced employees retire, there may be a risk of losing valuable cultural knowledge and skills if there is no effective knowledge transfer process in place.

8.3.2 Succession Planning for Key Positions

Identifying individuals within the organisation or the community who are qualified and willing to step into key leadership roles can be challenging.

Developing a structured succession plan that includes mentorship and training for potential successors is essential but may require additional resources.

8.3.3 Recruitment & Retainment

The Cultural Centre faces the challenge of recruiting and retaining a workforce that seamlessly blends traditional cultural knowledge and expertise with modern skills in technology, education, and museum management. Maintaining a harmonious equilibrium between these elements is crucial to fulfilling our mission while adapting to evolving cultural and operational demands.

8.3.4 Development & Training

Ensuring that all staff members are culturally competent and respectful of Indigenous traditions and values will be achieved through ongoing training and awareness for all employees. In addition to this regular training will be provided relevant to the roles of employees within the organisation and is budgeted at 5% of the salary costs.

9. FINANCIAL PLAN

The financial plan has been built on the assumption that the Cultural Centre is co-located with the proposed Entertainment/Convention Centre, which is anticipated to increase Centre attendance by 10%. The appendix includes the corresponding financials if the Entertainment/Convention Centre is not constructed simultaneously with the Cultural Centre.

The financial plan estimates the profitability of the centre, and the projected cashflows. A project income statement and cash flow statement are provided, including the anticipated operating revenues and expenditures, and the projected average annual subsidy required.

9.1 BUDGET ASSUMPTIONS

The general assumptions made and applied within the financial modelling are:

- Annual indexation of 3.50% is applied to asset values and depreciation once constructed.
- Annual indexation of 2.50% is applied to operating revenue and costs post construction.
- Prior to construction, an annual indexation of 3.50% is applied to operating revenue and costs, to reflect today's value, due to the recent inflationary trends.
- A discount rate of 4.025%, (rounded to 4.03%), has been used based on iPART published long term forecast rate, has been applied to calculate the net present value of future cashflows. This rate is calculated from adding the following:
 - 2.5% Risk Free Rate (long term) for Commonwealth 10-year bond yield
 - 1.4% Debt margin (long term) for Corporate A rated margins
 - 0.125% debt raising costs.

These assumptions are summarised in the following table.

Table 7 General Financial Modelling Assumptions

General Inputs	Value
Base Year (yyyy)	2024
Debt Rate (% pa)	3.50% ¹
Debt Term (years)	10
Interest Rate on Negative Cash Balances (% pa)	3.50%
Indexation of Asset Values & Depreciation Once Constructed (% pa)	3.50% ²
Pre-Tax Discount Rate (% pa)	4.03% ³
Cost escalation allowance (%/month)	1.50% ⁴
Operating revenue & costs indexation, post construction	2.50%

Ground maintenance, including the court yards, native gardens, dance pit and seating area, are assumed to be completed by Wagga Wagga City Council as an "In kind" contribution to the Cultural Centre.

¹ This is a fixed rate for a semi-annual repayment, 10-year term, based on Council's published LTFP.

² Based on an assumption that indexation will slow, estimating 3.5%.

³ Discount rate of 4.025%, based on iPART published long term forecast rate.

⁴ Cost escalation allowance of 1.5% per month applied for 15 months in total.

9.2 10 YEAR PLAN

9.2.1 Profit & Loss

The profitability of the centre is evaluated considering the Earnings Before Interest, Taxation, Depreciation, and Amortisation (EBITDA), as well as the Operating Surplus/Deficit or NPBT (Net Profit Before Tax).

EBITDA, after excluding non-cash depreciation, amortisation, taxes, and borrowing costs, assesses the cash profit generated solely from the operational activities, without factoring in financing and assets. As the facilities, inclusive of new cultural facilities, the existing Playhouse and the surrounding land will be retained under the ownership of the Wagga Wagga City Council and leased to the Culture Centre (through a Peppercorn lease arrangement), with asset replacements, and therefore depreciation expenses being the responsibility of Wagga Wagga City Council.

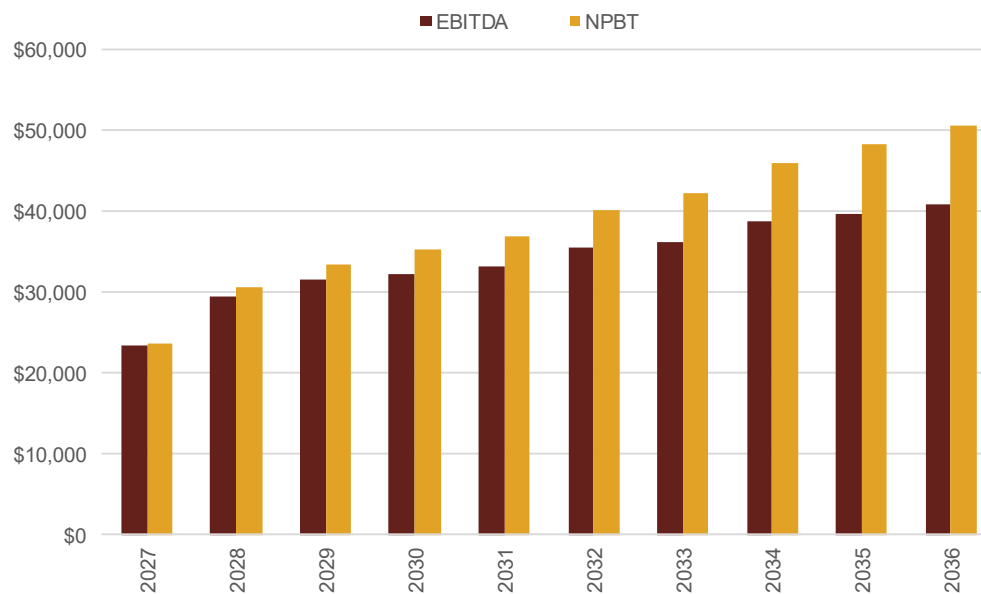
It is assumed that the facility will be maintained by Council, and the Cultural Centre will only be responsible for replacing consumables and smaller equipment.

This is demonstrated in the following table and figure.

Table 8 Cultural Centre Projected Profit & Loss over 10 years, 2027-2036

Project Profit & Loss	2027	2028	2029	2030	2031	2032	2033	2034	2035	2036
Operating Revenue	\$ 727,213	\$ 745,394	\$ 765,317	\$ 784,450	\$ 804,061	\$ 825,619	\$ 846,259	\$ 869,023	\$ 890,748	\$ 913,017
Labour, Materials and Services Costs	\$ 703,802	\$ 715,878	\$ 733,775	\$ 752,119	\$ 770,922	\$ 790,195	\$ 809,950	\$ 830,199	\$ 850,954	\$ 872,227
EBITDA	\$ 23,412	\$ 29,516	\$ 31,542	\$ 32,331	\$ 33,139	\$ 35,424	\$ 36,310	\$ 38,824	\$ 39,795	\$ 40,790
Depreciation Charges	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
EBIT	\$ 23,412	\$ 29,516	\$ 31,542	\$ 32,331	\$ 33,139	\$ 35,424	\$ 36,310	\$ 38,824	\$ 39,795	\$ 40,790
Interest Expense (borrowings)	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Interest Revenue/(Expense) on Cash Holdings	\$ 320	\$ 1,051	\$ 1,913	\$ 2,837	\$ 3,808	\$ 4,848	\$ 5,959	\$ 7,148	\$ 8,416	\$ 9,746
Operating Surplus/(Deficit) (or NPBT)	\$ 23,731	\$ 30,567	\$ 33,455	\$ 35,168	\$ 36,947	\$ 40,272	\$ 42,269	\$ 45,972	\$ 48,211	\$ 50,535

Figure 3 Cultural Centre Projected Profitability - 10-Year Graph, 2027-2036



While the project produces a positive EBITDA result, this is largely due to the assumption that an annual operating subsidy will be received. For the first 10 years of the assessment period this is identified as \$245,000. Reviewing the subsidy requirement for the subsequent years is advisable once the Centre has established historical financials to validate its operating performance. If successful in enhancing demand through increased Centre attendance and service offerings, the necessity for the operating grant or subsidy should reduce.

With the proposed operating grant or subsidy, the facility will produce a small surplus each year, to reinvestment in future development and expansion of the business offerings. While the provider of this is yet to be determined there are numerous options.

In the 2021-22 Budget, the Australian Government allocated \$5.7 billion to the Indigenous Advancement Strategy (IAS), over four years to 2024-25, for grant funding to support efforts that address the objectives of the IAS. The Australian Government has three clear priorities to make sure efforts are effectively targeted:

- The positive impact that education has on the future success of individuals, families and communities is clear. Children who go to school have better life outcomes.
- Employment, economic development, and social participation improve the lives of families and communities. The right conditions and incentives need to be in place for Indigenous Australians to participate in the economy and broader society.

- Growing up in a healthy and safe home and community is essential for families to thrive and reach their full potential. In particular, the violence that too many women and children face must be addressed.

The Cultural Centre will look at applying for such funding and other available options through the advocacy program identified in this Business Plan.

9.2.2 Cashflow

Projected cashflows for the Cultural Centre are positive, however this would not be the case without the projected annual subsidy (\$245,000), resulting in \$2.5 million over the 10-year period. With this subsidy the Centre will have a healthy cash position at the end of the 10-year period, currently projected to be \$387,127. As indicated in the previous Profit and Loss analysis, the cash surplus generated allows capacity for the organisation to reinvest in the new commercial offerings in a timely manner, (the opportunity, which is highly likely given the ground-breaking nature of the business offerings), without having to seek additional grant funding.

This is demonstrated in the following cashflow projections.

Table 9 Cultural Centre Projected Cashflow over 10 years, 2027-2036

Project Cash Flow Statement (after financing)	2027	2028	2029	2030	2031	2032	2033	2034	2035	2036
Cash Flows from Operational Activities										
Operating Revenue	\$ 727,213	\$ 745,394	\$ 765,317	\$ 784,450	\$ 804,061	\$ 825,619	\$ 846,259	\$ 869,023	\$ 890,748	\$ 913,017
Capital Revenue	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Labour, Materials and Services Costs	\$ (703,802)	\$ (715,878)	\$ (733,775)	\$ (752,119)	\$ (770,922)	\$ (790,195)	\$ (809,950)	\$ (830,199)	\$ (850,954)	\$ (872,227)
Interest Expense	\$ 320	\$ 1,051	\$ 1,913	\$ 2,837	\$ 3,808	\$ 4,848	\$ 5,959	\$ 7,148	\$ 8,416	\$ 9,746
Net Cash Flows from Operations	\$ 23,731	\$ 30,567	\$ 33,455	\$ 35,168	\$ 36,947	\$ 40,272	\$ 42,269	\$ 45,972	\$ 48,211	\$ 50,535
Cash Flows from Investing Activities										
Purchase of Infrastructure, Property, Plant & Equipment	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Net Cash Flows from Investing Activities	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Cash Flows from Financing Activities										
Working Capital Contribution	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Proceeds from Borrowings	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Repayment of Borrowings	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Net Cash Flows from Financing Activities	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Net Increase/(Decrease) in Cash & Cash Equivalents	\$ 23,731	\$ 30,567	\$ 33,455	\$ 35,168	\$ 36,947	\$ 40,272	\$ 42,269	\$ 45,972	\$ 48,211	\$ 50,535
Opening Cash Balance	\$ -	\$ 23,731	\$ 54,298	\$ 87,753	\$ 122,921	\$ 159,868	\$ 200,140	\$ 242,409	\$ 288,381	\$ 336,591
Closing Cash Balance	\$ 23,731	\$ 54,298	\$ 87,753	\$ 122,921	\$ 159,868	\$ 200,140	\$ 242,409	\$ 288,381	\$ 336,591	\$ 387,127

Figure 4 Cultural Centre Projected Net Change in Cash Holdings After Financing - 10-Year Graph

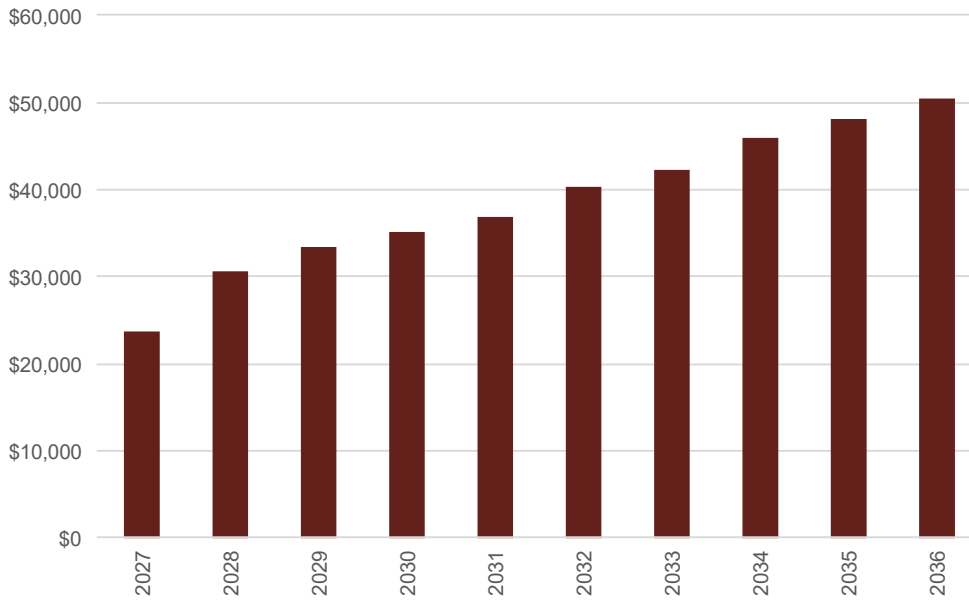
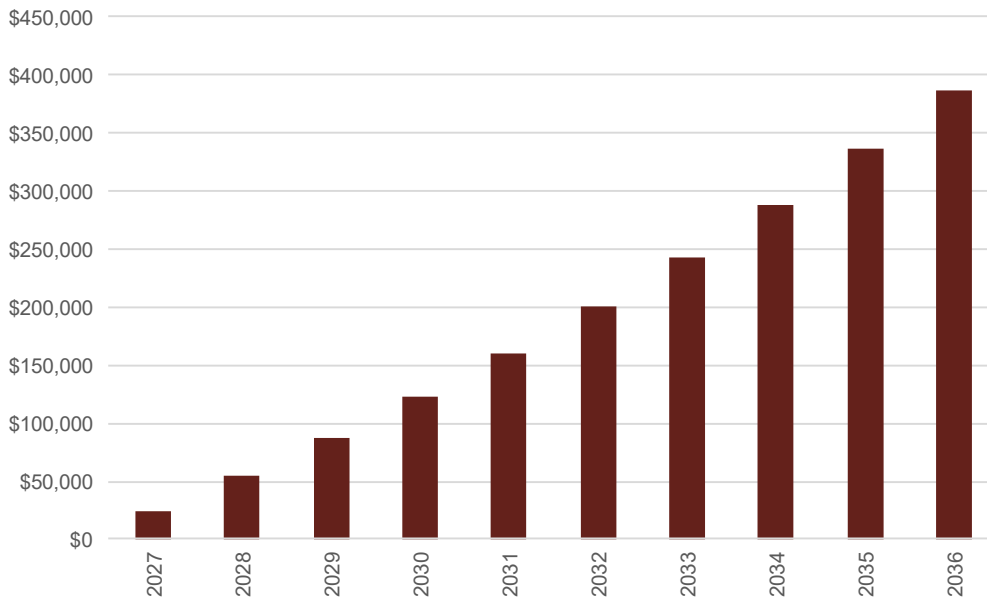


Figure 5 Cultural Centre Closing Cash Balance After Financing - 10-Year Graph



10. RISK MANAGEMENT & INSURANCE

10.1 RISK MANAGEMENT FRAMEWORK

The Centre Manager is responsible to the Board for the maintenance of a strategic risk register. Strategic risks are defined by the Board as any threat to the business that would impact on the Cultural Centre's ability to deliver the company objects as outlined in the Company Constitution or the Business Plan.

The Centre Manager must provide a quarterly report to the Board on the strategic risks and updates will be provided in briefing notes at regular meetings.

The following assessment tool must be used in the assessment of strategic risks.

Table 10 Cultural Centre Risk Management Framework

Likelihood	Consequence				
	Negligible	Minor	Moderate	Major	Extreme
Almost Certain	Medium	Medium	High	Very High	Very High
Likely	Low	Medium	High	High	Very High
Possible	Low	Medium	High	High	High
Unlikely	Low	Low	Medium	Medium	Medium
Rare	Low	Low	Low	Low	Medium

The Board has established the following appetite for risks:

- Risks that are assessed as high or very high must have a planned mitigation and reported by the Centre Manager to the Board on a quarterly basis.
- Risks that are assessed as medium must be monitored by the Centre Manager and reported to the Board on an annual basis, or if the assessment of the risk increases to a high or very high risk.
- Risks that are low shall be assessed on an annual basis, but do not require ongoing monitoring.

10.2 STRATEGIC & OPERATIONAL RISKS

The following risks are considered a threat to the successful achievement of the Business Plan. The planned mitigation of the risks shall be the responsibility to the Centre Manager, and the Centre Manager must provide a quarterly report to the Board, including and updated assessment of the risks, addition of new strategic risks identified, the implementation of the planned mitigation and the effectiveness of the planned mitigation.

Threat/ Opportunity	Likelihood	Consequence	Assessment	Treatments
A significant risk to the Cultural Centre is the potential for financial instability, including budget shortfalls or revenue fluctuations.	Possible	Major	High	Careful financial planning, regular budget reviews, diversification of revenue streams, and the pursuit of grant funding and partnerships to ensure financial sustainability.
The Cultural Centre's success relies on community & tourist engagement and participation. A lack of interest or engagement from either could impact its viability.	Possible	Moderate	High	Implement comprehensive community programs, cultural awareness initiatives, and feedback mechanisms to ensure continuous community involvement and support.
The Cultural Centre must navigate complex cultural sensitivities and ensure that all activities, exhibitions, and programs are culturally appropriate and respectful.	Unlikely	Major	Medium	Establish a Cultural Advisory Board comprising Indigenous Elders and cultural experts to guide and oversee all cultural aspects, programs, and

				exhibitions to maintain cultural authenticity and respect.
Inadequate operational efficiency, including limited staff capacity or logistical challenges, can hinder the Cultural Centre's ability to deliver programs and services effectively.	Possible	Moderate	High	Regularly assess operational processes, invest in staff training and development, and consider partnerships to enhance capacity and streamline operations.
There is a potential risk that the Cultural Centre's activities may adversely impact local, existing cultural tour operators. The competition between the Cultural Centre and these operators could lead to a decline in their market share and overall business viability. This poses a threat to the existing cultural tour ecosystem, potentially resulting in strained relationships within the local cultural tourism industry.	Possible	Moderate	High	The center will focus on specialising in tour offerings where there are gaps in the market or areas where the existing offerings may not be robust. By identifying and concentrating on niche segments, the Cultural Centre aims to minimise direct competition with local tour operators, fostering collaboration instead of competition. This approach is intended to create a symbiotic relationship within the local cultural tourism landscape, ensuring that the Cultural Centre's growth aligns with the overall prosperity of the existing operators. Regular communication and collaboration forums will also be established to maintain an open dialogue with local tour operators, fostering a cooperative environment and addressing concerns proactively.
Dependence on external collaborators and partners for exhibitions, funding, or support exposes the Cultural Centre to potential disruptions or challenges from these stakeholders.	Possible	Moderate	High	Diversify partnerships, maintain open communication, and establish contingency plans to address any potential issues with external collaborators, ensuring the Cultural Centre's operations remain resilient and uninterrupted. Achieving a multi-year agreement in advance to the grant funding / annual subsidy required.

10.3 INSURANCE

The Board requires the Centre Manager to maintain the following insurance policies:

- Public Liability Indemnity \$20million
- Professional Indemnity \$20million
- Workers Compensation Not Applicable

11. COMMUNICATION & ENGAGEMENT PLAN

In an era defined by the rapid exchange of ideas, cultures, and information, effective communication and community engagement stand as the cornerstones of our Cultural Centre's mission.

As we embark on our journey of cultural preservation, celebration, and education, this plan serves as a guide to ensure that every message we convey, every story we share, and every engagement we cultivate resonates with authenticity and purpose.

11.1 COMMUNICATION TOOLS

Communication and engagement will be managed by the Centre Manager. The following communications tools are required to be maintained:

- Branding manual (including updated logo, colour scheme, letterhead, and document layout).
- Website, media releases etc.
- Facebook, Instagram, Twitter, and Linked-in accounts, to share and promote activity at the centre (which can be subsequently re-shared by regional and internal stakeholders).
- Annual Report, outlining achievements and future focus areas.
- Regular Centre Manager communique, outlining the key activities and good news stories relating to the centre.
- Networking event with key partners, stakeholders, and friends. This will be held towards the end of the year to provide an "end-of-year/ traditional break for Christmas" narrative.

11.2 MEDIA ENGAGEMENT

All media enquiries are to be managed by the Centre Manager and responses provided by the Chair – unless otherwise directed by the Chair. Proactive media engagement will be project dependant.

11.3 ADVOCACY PLAN

The following planned advocacy outlines the type of stakeholders, the frequency of engagement with the stakeholders, preferred engagement method and who is the lead/ responsible for the advocacy. The Centre Manager is responsible for the implementation of the advocacy plan and for reporting to the Board on the successful implementation of the plan and the effectiveness of the advocacy.

Key to the advocacy plan is the preparation of the message. Prior to any of the following planned engagements it is the responsibility of the lead advocate to prepare and plan the messaging for the stakeholder. This may include canvassing the key messages and potential seeking direction from the Board on the key messages.

Table 11 Cultural Centre Advocacy Plan

Type of Stakeholder	Frequency of Engagement	Method of Engagement	Lead Advocate
Regional Stakeholders			
Regional Indigenous Communities and Elders - Cultural and community representatives.	Ongoing and regular consultations.	In-person meetings, cultural events, and workshops.	Cultural Liaison Officer or Community Engagement Coordinator. (This could be a board member of the Centre Manager/ CEO).
Local Schools and Educational Institutions - Teachers, students, and educational leaders.	Regular collaborations for educational programs.	School visits, curriculum development partnerships, and training sessions.	TBA
Internal Stakeholders			

Board of Directors - Governing body members and key decision-makers.	Regular board meetings and strategy sessions.	Board reports, presentations, and strategic planning discussions.	Centre Manager/ CEO or Board Chair.
Cultural Advisory Board - Indigenous Elders, cultural experts, and community leaders.	Periodic advisory meetings.	Face-to-face consultations and participation in cultural program planning.	Centre Manager/ CEO, Knowledge Holder and/or Curator.
External Stakeholders			
Government Agencies and Funders - Local, state, and federal government representatives.	Periodic grant applications and reporting.	Grant submissions, meetings with funding bodies, and progress reports.	TBA
Local Businesses and Corporations - Corporate sponsors, donors, and local businesses.	Periodic partnership discussions and fundraising events.	Partnership proposals, fundraising campaigns, and sponsorship agreements.	Centre Manager/ CEO or Board Chair.
Cultural Institutions and Indigenous Organisations - Museums, Indigenous advocacy groups, and cultural institutions.	Occasional collaborative exhibitions and programs.	Joint projects, exhibitions, and cultural exchanges.	Cultural Program Coordinator.
Community Members and Visitors - Local residents, tourists, and cultural enthusiasts.	Ongoing through events and activities.	Public events, exhibitions, and feedback mechanisms.	Centre Manager/ CEO.

APPENDIX A: TRAINEESHIP PROGRAM

CULTURAL CENTRE APPRENTICESHIPS AND TRAINEESHIPS

Apprenticeships and traineeships combine on-job practical training with an employer, and formal training with a training provider.

People learn new skills while working, leading to:

- a nationally recognised qualification for work in a specific job role and industry
- a Certificate of Proficiency.

Apprenticeships last around 3 to 4 years and traineeships around 1-3 years. They can be part-time, full-time, or school-based. They're regulated by government and established under a Training Contract.

Training Services NSW regulates apprenticeships and traineeships in NSW. It also provides support and services to apprentices/trainees and employers.

The Cultural Centre intends to create various trainee positions, although not necessarily all simultaneously, and these are detailed in the following table.

Lead	Program	Program Details	Estimated Length of Program	Estimated Hourly Rate	Estimated Annual Employment Hours	Estimated Cost of Program
Cultural Centre	Aboriginal and/or Torres Strait Islander Cultural Arts Certificate III	Comprehensive training in Indigenous cultural arts.	36 months	\$15 per hour	1,200 hours per year	\$54,000
	Tourism Certificate II	Training focused on tourism industry fundamentals.	12 months	\$14 per hour	600 hours per year	\$8,400
	Theatre Traineeship	Training in various aspects of theater production.	24 months	\$16 per hour	960 hours per year	\$30,720
	Business Administration Certificate III	Office and administrative skills development.	24 months	\$15 per hour	960 hours per year	\$28,800
Commercial kitchen and café leasee	Hospitality	Commercial Cookery Certificate III	36 months	\$18 per hour	1,200 hours per year	\$64,800

Source: Training Services NSW & AEC (unpublished).

APPENDIX B: COMMERCIAL LEASE

Commercial lease rates have been sourced via PRD in Wagga Wagga, who are backed by a national research department, and have a combined 100yrs of Real Estate experience in Wagga Wagga. The results from this research are summarised in the following table.

Table 12 Commercial Lease Rates in Wagga Wagga

Address	Property size	Price (excl. GST)	Rate
3/56-60 Forsyth Street, Wagga Wagga NSW 2650	112sqm	\$43,200 per annum	\$385/ sqm
238 Baylis Street, Wagga Wagga NSW 2650	88sqm	\$33,375 per annum	\$378/ sqm
72 Baylis Street, Wagga Wagga NSW 2650	502sqm	\$167,450 per annum	\$334/ sqm
38A Bourke Street, Wagga Wagga NSW 2650	200sqm	\$26,000 per annum	\$130/ sqm
65 Baylis Street, Wagga Wagga NSW 2650	398sqm	\$80,000 per annum	\$201/ sqm

Source: www.prdwagga.com.au on 03/10/2023, and AEC (unpublished).

From the above table, the average rate is \$286 / sqm, which has been used for the lease income relating to the café and retail space.

APPENDIX C: FINANCIALS – REDUCED DEMAND

The following financials have been built on the assumption that the Cultural Centre is not constructed simultaneously with the proposed Entertainment/Convention Centre, removing the 10% increase previously applied to the Centre demand.

10 YEAR PLAN

Profit & Loss

The profitability of the centre is evaluated considering the Earnings Before Interest, Taxation, Depreciation, and Amortisation (EBITDA), as well as the Operating Surplus/Deficit or NPBT (Net Profit Before Tax).

EBITDA, after excluding non-cash depreciation, amortisation, taxes, and borrowing costs, assesses the cash profit generated solely from the operational activities, without factoring in financing and assets. As the facilities, inclusive of new cultural facilities, the existing Playhouse and the surrounding land will be retained under the ownership of the Wagga Wagga City Council and leased to the Culture Centre (through a Peppercorn lease arrangement), with asset replacements, and therefore depreciation expenses being the responsibility of Wagga Wagga City Council.

It is assumed that the facility will be maintained by Council, and the Cultural Centre will only be responsible for replacing consumables and smaller equipment.

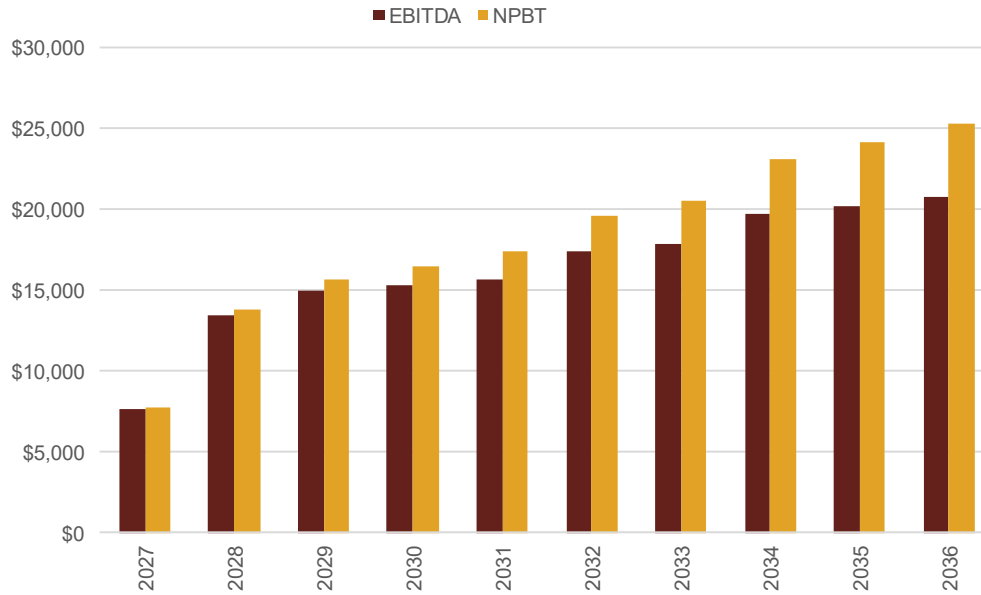
The projected revenue and associated costs are anticipated to decrease due to the absence of the Entertainment/Convention Centre, resulting in reduced demand. Anticipated attendance is expected to be 10,000. The decrease in revenue is attributed to a reduction in gallery sales, and walking tours, both assumed to be a percentage of Centre attendance, as well as dance performances and meeting room hire, assumed to be a percentage of larger MICE (Meetings, Incentives, Conferences and Events) events projected to be held at the proposed Entertainment/Convention Centre.

This is demonstrated in the following table and figure.

Table 13 Cultural Centre Projected Profit & Loss over 10 years, 2027-2036 – No Entertainment/Convention Centre

Project Profit & Loss	2027	2028	2029	2030	2031	2032	2033	2034	2035	2036
Operating Revenue	\$ 642,120	\$ 658,173	\$ 675,798	\$ 692,693	\$ 710,010	\$ 729,085	\$ 747,312	\$ 767,455	\$ 786,642	\$ 806,308
Labour, Materials and Services Costs	\$ 634,414	\$ 644,755	\$ 660,874	\$ 677,396	\$ 694,330	\$ 711,689	\$ 729,481	\$ 747,718	\$ 766,411	\$ 785,571
EBITDA	\$ 7,706	\$ 13,418	\$ 14,924	\$ 15,297	\$ 15,680	\$ 17,396	\$ 17,831	\$ 19,737	\$ 20,231	\$ 20,737
Depreciation Charges	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
EBIT	\$ 7,706	\$ 13,418	\$ 14,924	\$ 15,297	\$ 15,680	\$ 17,396	\$ 17,831	\$ 19,737	\$ 20,231	\$ 20,737
Interest Expense (borrowings)	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Interest Revenue/(Expense) on Cash Holdings	\$ 105	\$ 396	\$ 794	\$ 1,228	\$ 1,685	\$ 2,182	\$ 2,723	\$ 3,310	\$ 3,946	\$ 4,613
Operating Surplus/(Deficit) (or NPBT)	\$ 7,811	\$ 13,814	\$ 15,718	\$ 16,526	\$ 17,365	\$ 19,578	\$ 20,553	\$ 23,047	\$ 24,176	\$ 25,349

Figure 6 Cultural Centre Projected Profitability - 10-Year Graph, 2027-2036 - No Entertainment/Convention Centre



While the project produces a positive EBITDA result, this is largely due to the assumption that an annual operating subsidy will be received. For the first 10 years of the assessment period this is identified as \$245,000. Reviewing the subsidy requirement for the subsequent years is advisable once the Centre has established historical financials to validate its operating performance. If successful in enhancing demand through increased visitation and service offerings, the necessity for the operating grant or subsidy should reduce.

With the proposed operating grant or subsidy, the facility will produce a small surplus each year, to reinvestment in future development and expansion of the business offerings. While the provider of this is yet to be determined there are numerous options.

Cashflow

Projected cashflows for the Cultural Centre remain positive, however this would not be the case without the projected annual subsidy (\$245,000), resulting in \$2.5 million over the 10-year period. With this subsidy the Centre will have a healthy cash position at the end of the 10-year period, currently projected to be \$183,938. As indicated in the previous Profit and Loss analysis, the cash surplus generated allows capacity for the organisation to reinvest in the new commercial offerings in a timely manner, (the opportunity, which is highly likely given the ground-breaking nature of the business offerings), without having to seek additional grant funding.

It should be noted that the projected cash available for future investment is nearly 50% of that available in the scenario where the Entertainment/Convention Centre is built simultaneously, with a projected cash balance of \$387,127 by the tenth year of operations.

This is demonstrated in the following cashflow projections.

Table 14 Cultural Centre Projected Cashflow over 10 years, 2027-2036 - No Entertainment/Convention Centre

Project Cash Flow Statement (after financing)	2027	2028	2029	2030	2031	2032	2033	2034	2035	2036
Cash Flows from Operational Activities										
Operating Revenue	\$ 642,120	\$ 658,173	\$ 675,798	\$ 692,693	\$ 710,010	\$ 729,085	\$ 747,312	\$ 767,455	\$ 786,642	\$ 806,308
Capital Revenue	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Labour, Materials and Services Costs	\$ (634,414)	\$ (644,755)	\$ (660,874)	\$ (677,396)	\$ (694,330)	\$ (711,689)	\$ (729,481)	\$ (747,718)	\$ (766,411)	\$ (785,571)
Interest Expense	\$ 105	\$ 396	\$ 794	\$ 1,228	\$ 1,685	\$ 2,182	\$ 2,723	\$ 3,310	\$ 3,946	\$ 4,613
Net Cash Flows from Operations	\$ 7,811	\$ 13,814	\$ 15,718	\$ 16,526	\$ 17,365	\$ 19,578	\$ 20,553	\$ 23,047	\$ 24,176	\$ 25,349
Cash Flows from Investing Activities										
Purchase of Infrastructure, Property, Plant & Equipment	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Net Cash Flows from Investing Activities	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Cash Flows from Financing Activities										
Working Capital Contribution	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Proceeds from Borrowings	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Repayment of Borrowings	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Net Cash Flows from Financing Activities	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Net Increase/(Decrease) in Cash & Cash Equivalents	\$ 7,811	\$ 13,814	\$ 15,718	\$ 16,526	\$ 17,365	\$ 19,578	\$ 20,553	\$ 23,047	\$ 24,176	\$ 25,349
Opening Cash Balance	\$ -	\$ 7,811	\$ 21,626	\$ 37,344	\$ 53,870	\$ 71,234	\$ 90,812	\$ 111,366	\$ 134,413	\$ 158,589
Closing Cash Balance	\$ 7,811	\$ 21,626	\$ 37,344	\$ 53,870	\$ 71,234	\$ 90,812	\$ 111,366	\$ 134,413	\$ 158,589	\$ 183,938

Figure 7 Cultural Centre Projected Net Change in Cash Holdings After Financing - 10-Year Graph - No Entertainment/Convention Centre

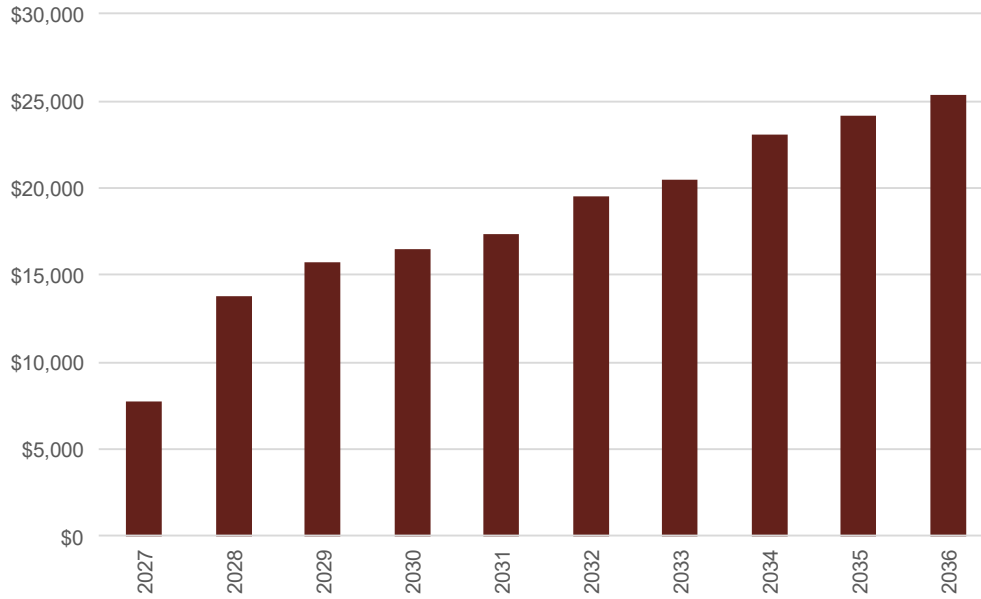


Figure 8 Cultural Centre Closing Cash Balance After Financing - 10-Year Graph - No Entertainment/Convention Centre

