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PARLIAMENTARY STANDING COMMITTEE ON PUBLIC WORKS MET IN COMMITTEE ROOM 2, PARLIAMENT HOUSE, HOBART, ON MONDAY 4 JULY 2011.

TASMANIAN MUSEUM AND ART GALLERY REDEVELOPMENT PROJECT

Sir GUY STEPHEN MONTAGUE GREEN AC KBE CVO, CHAIRMAN TRUSTEES TASMANIAN MUSEUM AND ART GALLERY; **Mr RICHARD FRANCIS-JONES**, DESIGN DIRECTOR, FRANCIS-JONES MOREHEN THORP; **Mr WILLIAM CRAIG BLEATHMAN**, DIRECTOR, TASMANIAN MUSEUM AND ART GALLERY; **Mr DAVID GUNDY**, ROOT PROJECTS AUSTRALIA; **Ms JENNIFER MAREE STORER**, REDEVELOPMENT PROJECT MANAGER, WERE CALLED, MADE THE STATUTORY DECLARATION AND WERE EXAMINED.

CHAIR (Mr Harriss) - Welcome, everyone. Before we hear the background to the submission, can we thank you for the site tour. It was most informative and we were privileged to see some places that people rarely get the opportunity to see. We appreciate that in terms of getting context around what is being proposed for the redevelopment. This committee has a history of being reasonably informal, so if you are happy with that informality we will proceed. We will hear your submission, rather than interrupt the flow of your presentation and we will then ask questions. With that, would you like to make your submission to us?

Sir GUY GREEN - Thank you, Mr Chairman. We are always glad to have the opportunity of taking interested people around the site. It's a pleasure for us and I am glad you found it interesting. I would like to give you a very broad and brief introduction to the redevelopment and then hand over to the architect, the project manager and the director.

I should start by giving you a brief thumbnail sketch of the steps which have brought us to this point in the process. By 2005 it was becoming increasingly apparent that if the museum was to be able to continue to properly fulfil its function, a major redevelopment of the site was essential. TMAG presented to the State Government a feasibility study and a business case and in early 2006 the then Premier announced a multimillion-dollar project for the full redevelopment of TMAG. In October of that year the State Government committed \$30 million to cover the initial work of the project, not for the whole redevelopment. We began the project with the cultural project management specialists, Root Projects Australia. We undertook a full site investigation and in September 2008 the architect Johnson Pilton Walker in association with Terroir, a Tasmanian-based firm, developed a master plan, which attracted overwhelming support from the public and stakeholders. Architects Francis- Jones Morehen Thorp then developed a full architectural concept design for the whole redevelopment, which was accepted by the Government and announced by the Minister for the Arts in October 2010.

The redevelopment has always been conceived as a single project and that remains our objective, but funding constraints have meant that we have now had to undertake a multi-staged delivery of the whole project. Accordingly, we have commenced stage 1 works

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within the State Government's existing \$30 million commitment. However, we have built as much flexibility as we can into all our planning so that we will be able to continue with the complete redevelopment as further capital funds become available. That is how we have arrived at the present stage.

I want to say something about why this redevelopment is important, why we are committed to the redevelopment and why we think that this investment is worthwhile. TMAG is a real national treasure; it is obviously a Tasmanian treasure. It is embedded in our history. Although it wasn't formally established as an institution in its present form until as recently as 1848, its origins go right back to Tasmania's first scientific society in 1828, so its roots are embedded deep in our history. TMAG has a huge collection of more than one million objects. Just to put that in perspective, the mighty Powerhouse Museum in Sydney has about 500 000 objects. More importantly than just quantity, TMAG's collections are seriously world-class and they are more comprehensive than the combined collections of any three other museums or galleries in Australia. It is an extraordinarily diverse collection. As I am sure you have appreciated from your visit this morning, the actual TMAG site itself is also unique. As you heard from Bill, it comprises buildings which go back over 200 years and it is a big thing in Australia to be able to say it has the most significant and diverse complex of Georgian, Victorian and Federation buildings in one site in Australasia. It also has considerable archaeological potential and has revealed some of that already but we are sure there is a lot more there.

But, of course, TMAG is not just a static organisation; it has played and continues to play a dynamic role in our society. You saw this morning that it is a major educational resource; over 30 per cent of the total school student population of Tasmania make organised visits to TMAG each year. It is also a major visitor attraction. We often have more than 1 000 people a day going through those doors and over the course of the year we average 340 000 to 350 000 visitors so we are a major visitor attraction. The TMAG program of scholarly research and publications is continually adding to our knowledge and our understanding of the world.

The significance of cultural tourism is being increasingly recognised and TMAG makes a major contribution to that increasingly important part of Tasmania's brand and market. I think everybody is recognising that is one of our differentiating features and TMAG is in the vanguard of that.

Finally, TMAG plays a prominent role in creating an intellectual climate, a vibrant culture which makes Tasmania attractive to the sort of creative, enterprising people whom we want to see come here and settle and set up innovative businesses and contribute to Tasmania. No other institution in the State crystallises and presents to Tasmania and to the world Tasmania's history and its built heritage and its cultural and intellectual qualities both past and present in the way that TMAG does and there are no other institutions in Australia which come near to having the unique combination of qualities which TMAG has.

We think the redevelopment of this magnificent complex of buildings with the collection which they house will create a national and international icon which I know will serve generations of Tasmanians and of which generations of Tasmanians will be immensely proud. That is what impels us to undertake this project. I would like to hand over now to Richard Francis-Jones, the architect.

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Mr FRANCIS-JONES - I might just direct your attention over to the screen here and I will take you through a presentation which really describes, first of all, the concept design which Sir Guy referred to and then I will take you through the details of stage one.

There is a great challenge in the master planning and concept design of this project: how to bring all of these different buildings from different moments in time together into one complex with a very public front and very invitational entrance and then it is quite difficult to know where you are getting into this complex, which buildings relate to what. So it has been necessary to take a comprehensive look at the project and also to address all of the issues of functionality, of back of house, loading dock facilities and so on if this institution is going to have a really sustained life into the future and meet the very stringent requirements for travelling shows. To try to describe to you in a nutshell, in about two-and-a-half minutes, the concept design I thought the best thing to do was to talk you through an animation of the concept design, so bear with me and I will do my best as we go through this.

Here you can see us flying in over Davey Street past Customs House and perhaps the first thing you can see here is a completely transformed Bond Place into a major public considered place related to the museum but also related to the waterfront. Incorporated in that are the landscaped areas and displays of the archaeology. You can also see a large great roof that unifies all the heritage buildings and a major new wing which is added where the 1966 building is, which includes major temporary exhibition spaces. Also there is a great window to the Secretary's Cottage, maintaining its relationship to the waterfront and a reorganisation of the front of the building to the Watergate, framed by the historic elements but also these new elements such as this great roof and these landscape spaces, to try to make this into a very public place where the boundaries between being in the museum and being in a public space are broken down.

There is a new building on Dunn Place here which incorporates an auditorium and a café on your right. So you can imagine now how we are moving through the Watergate with the vaults on the right and we would enter into a great courtyard which is roofed with glass and timber louvres which contains exhibition space, orientation spaces, information areas and so on. From here we would move directly through the Queen's Warehouse into the zone currently occupied by the link building where we enter from Macquarie Street.

But, from here, you can move directly into the Secretary's Cottage, parts of this cottage, which is under a glazed atrium roof. So it is like an exhibitions piece, a bit like the Metropolitan Museum in New York. From this space here, you can look straight out to the waterfront. So the historic relationship between the cottage and the waterfront is maintained.

This is a view, as we are moving down Macquarie Street, past the new addition, where the current entrance is turned into a great shop-front window where you look straight into the museum into the circulation space as the people are moving between those levels and then coming past Henry Hunter building, where we see the major new building on the site of the '66 building, on the corner of Argyle, which contains large and flexible temporary exhibition space to accommodate any temporary show that is visiting from overseas. This is designed, not just as a black box space, but also as a space which opens up a kind of curtain of timber louvres so that you can look out to the waterfront. This

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night view gives a sense of how all of these different parts of different scales and different materials are brought together and orchestrated through a new layer which is seen as a contemporary layer, equal in a sense to the ambition and drive that lies behind the earlier buildings.

That is very much the overall objective of the project. It has been realised in a series of stages, as Sir Guy mentioned, and I want to explain to you the scope that is in the first stage. There are primarily six elements to that. The first of those is works in the forecourt, as we went in, limited works but, nevertheless, very important. Then there are works in the courtyard itself, which include adjustment to alter the levels, to adjust access and improve amenity.

The four levels of the Bond Store have extensive work where it can deliver a significant amount of exhibition space. The Queen's Warehouse and Commissariat Buildings are reconfigured to accommodate front-of-house and visitor arrivals. Then the Link Building is reorganised with a new elevator to provide equitable access and much improved access to all levels.

Finally, the central gallery is created through raising the zoology roof and tying together all those beautiful rooms in the Henry Hunter building.

If you look at this plan of the complex with Macquarie Street at the top and Dunn Place over to my right, these colour zones show you the areas that are being affected by stage 1. In fact, it is a project where rather than concentrating stage 1 workers in one area of the site, we are performing works across a large area of the site to deliver as much as possible.

I will take you through these in a little bit of detail. First of all starting with the forecourt works, very important, given that the new entrance is going to be on Dunn Place and through the Watergate. So there are improved landscaped areas, pedestrian access and so on. This plan shows you in green there, the areas of improved landscape, areas that are grey are paved and this coding shows that the car park is reorganised with a new pedestrian mall that we have identified there, of a generous, wide, paved footpath, connecting Macquarie Street with Davey Street. From there, you move through a landscaped garden and paved entrance way up to the Watergate. There are also works to the garden areas that front onto Macquarie Street. So that is the first element of that stage 1.

Secondly, we move into the courtyard. There are some very important, although very light-touch adjustments that are proposed in that courtyard. The courtyard at the moment has quite a strong slope across it and it is difficult to access. You have to go up a very sharp ramp to get onto the deck at the moment and you arrive on the Bond Store higher than the ground level or first level of the Bond Store, so all these things need to be adjusted. We also need to improve the way that the cafe and retail area as an entrance is configured in this courtyard. We are doing this by inserting a sculptural deck into the courtyard which divides it into two levels, an upper level related to the levels of the Queen's Warehouse and the Commissariat Store and a lower level of bonded gravel which relates to the level of the historic Bond Store. This deck is seen as an opportunity to exhibit the craft, quality and natural timber of Tasmania. It becomes a kind of sinuous timber sculpture which creates seating, display areas, ramped access and an upper-level

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deck for the cafeteria and retail areas to open out onto, as well as a very clear and direct framing of the entrance into the museum, with the bonded gravel giving you level access into the Bond Store. Through the two-level arrangement it allows for gatherings and events to take place in the courtyard.

There are some very important works in the commissariat and Queen's Warehouse that are related to the front-of-house activities, where people are welcomed and invited into the museum and the way in which the museum opens out into the courtyard. The entry comes straight through from the Watergate directly into a reception and cloak area, from where you move into the Link Building and then there is a retail area which opens out onto the deck and courtyard, a members' lounge and the cafeteria, which also has a very generous deck. Potential access into these areas is established on Macquarie Street.

At the upper level of these two buildings there is a Friends' office created. The existing conservation area is retained and there is a public programs and activities space provided on the upper level.

Another very important element of the stage 1 works is what is taking place to the Bond Store. Something like 1 200 square metres of exhibition space is being created as a result of these works. Access is being delivered for equitable access to all levels and safe access for all events and functions. Most importantly, a very direct access is provided from the courtyard itself, so this can be one of the major exhibition spaces that you enter into first.

You can see the four levels of the Bond Store are shown and the plan of the store is shown also. The elements in red show you some of the new and very important pieces that have to be able to make this a functional space. They include a fire egress stair for safety reasons - the only reason it is there is as an egress in the event of an emergency; a new elevator and spiral stair which will connect every level of the Bond Store and give good and safe access. The courtyard has been taken down to the lowest level to give natural light and ventilation to the space. That means that all four levels of this Bond Store will become available for exhibition or function spaces. They will be interconnected in a very safe and accessible way. The floors on level 2, you may have noticed they are in quite bad condition, so local repairs will be needed there but there is a very light and careful touch being taken to the introduction of new surfaces and maintaining the very significant heritage value of this building. This is going to be major delivery of stage 1.

There are also some works taking place in the existing Link Building from the 1980s. This is not a particularly significant piece of architecture and ultimately goes as part of the concept plan but it is important that some of those access areas are improved. This includes, on the ground level, works to the amenities, improvement of those paved areas and stairways, and the introduction of the new elevator, so when you come in from the courtyard and take the elevator, you will probably be able to move up in a very similar path to that which you currently take. The upper level of the link it is broadened out to create an exhibition space and introduction into the Henry Hunter galleries, or out into the courtyard.

This image shows you how that space is being refurbished and adjusted. Again, it is a fairly modest and light touch, but it means that we will be putting a new floor through

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here, a folded timber stair and balustrade ornaments relating to the sculptural timber works out in the courtyard, and simplifying that space so it functions as an exhibition space. When we come up that link building and move through, we go through to the right, and move into the Henry Hunter building and into the central courtyard. Looking straight through here we look through a window on to Macquarie Street.

Finally, and perhaps the most dramatic element in the stage one works is the raising of the zoology roof. This image here shows you a plan of the Henry Hunter galleries - a series of rooms around this central atrium space which is a result of the new works - which will be connected via a gallery or a walkway that is gently pinned to the existing structure. That means that when one of these rooms is being refitted for an exhibition, you can still walk past it through the gallery space and it also means that the lower level and upper level galleries are united by one entrance space. There will be much clearer circulation and you would probably notice, walking through the museum, that it is quite difficult to know exactly where you are.

In this historic photograph on the right, and the architectural drawing on the left, you can see the positioning of this roof structure at the first floor level of the Henry Hunter building. We are lifting that up to the second floor, so that this space has a greater scale to it and unifies all these galleries. And, these roof structures and clear storey glazing and all this iron work will not only be preserved, but will be displayed for the first time in many years. This is an image which shows you the roof lifted up, and roof structure that you can see through there and the walkway that is wrapped around and then a view from that upper level walkway. We have not put exhibition or display areas in these images, but you can get a sense of the majesty of that space - of it being filled with light from the clear storey, allowing people to look from one level to another. It is a very important quality when you are walking around an art gallery or a museum to get a sense of where you are and to look into other exhibitions when you are looking at one.

As a result of stage one works, there are six areas that have been affected and a great deal is being achieved in terms of access for everyone throughout all levels, in terms of new exhibition space, and a sense of revitalisation and new life for the museum.

Mr GUNDY - Importantly, it is good to go back to where we have been. This project has had a long period of gestation so we have been through the phase of a full site master plan. That site master plan also went through a long period of community consultation and, as Sir Guy spoke about and I am sure Bill will talk about, there was a great response from the public all the way through. We have also - as you would expect with a project of such importance - had a lot of engagement with Heritage Tasmania and the Sullivans Cove Waterfront Authority and also the Hobart City Council. All of those bodies have been project targets for quite some time and there has been a lot of conversation about this project.

At the end of the site master plan, it was resolved that we would continue with the full redevelopment as the single goal and do a concept design for the full redevelopment. We could have diverted and gone straight to stage one, but it was believed more appropriate that we should understand all the intricacies of this project and get to a level of detail that this scale of project requires. That has meant we have done geotechnical surveys, contamination surveys, archaeological surveys, and various surveys. The body of work that currently exists for this project is exemplary. We have recently completed design

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development and we're currently in contract documentation. We have a large consultant team made up of engineers, architects, archaeologists, heritage specialists and our team at TMAG. We're moving through the first phase of procurement, and we'll talk about that in a minute. We are currently out for expressions of interest for the main works contract - that is subsequent to the outcome of this discussion today. The program considers that we will be out to RFT by mid-August. We would seek to have contract negotiations complete by mid-October to start this side of Christmas, with a construction period of a bit over 12 months - a construction that will be delivered in multiple stages because we need to hand spaces back to TMAG to start their work, which is as large a scale project as our own. The planned opening will be December 2012.

Procurement undertakes a whole range of initiatives. At the moment we are proceeding through some early works. Those early works are focused on the Bond Store, so the boron treatment we saw in place today commenced about three weeks ago and is in the final stages of its completion. We've recently completed work getting prices for a basement floor repair work, which is a stick-by-stick or floor piece-by-floor piece replacement. We are also looking to do some repairs to the structural elements in the Bond Store and, importantly, we need to create a new entry - a new temporary entry that will focus on Argyle Street while these works take place. That entry also has to have equitable access and delivering that within a heritage environment has been quite an interesting exercise.

The main works will be a two-stage process - expressions of interest, followed by request for tender. We are seeing quite a strong response right now, which is fabulous. There will also be some further specialist contracts relevant to the exhibition product, exhibition lighting and also graphics associated with the project.

The project budget - and this shows a budget that is run from day one right through to now. Commencement of the project - includes all our investigations, master plans, scope of work, and a budget relevant to the TMAG team, which encompasses the project management team, the delivery team, curators et cetera.

Stage one - includes our full consultant team, and a budget for exhibition design and fit-out. With such an increase in exhibition product - 1 200 square metres - there is a whole new team developing our exhibition product. There is a construction budget of \$13.9 million, which gets us to our total of \$30 million. Just breaking this down, our cost planners have created numerous cost plans at each phase of the project - master plan and concept design. We have also done numerous cost plans relevant to alternative staging models. There are a range of allowances for our heritage works, and similarly a range of allowances for engineering or infrastructure works. We have a new substation coming in to this project, external services and landscape works, allowances for preliminaries and contractors' margin and, importantly, reasonable allowances for risk - design contingency, construction contingency and escalation allowances - which as you can see give us a reasonable amount to deal with in a building that will give us some surprises as we progress.

Mr BLEATHMAN - I hope the presentation today has given you a bit of an overview of exactly what has occupied a great portion of our lives since 2005-06. Certainly Sir Guy's overview of the journey to date, Richard's presentation of the architectural uniqueness of the project and David's demonstration of the financial rigour we are working towards, all

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indicate a project that, to our way of thinking, is long overdue for the people of Tasmania.

We are one of the rare institutions in the Commonwealth that combines art, science and history in the one space. We are charged with inspiring the scientists, artists and historians of the next generation coming through. As well as that, we are a central piece for much of the activity that happens within Hobart of a cultural nature. We have an ideal location - an under-utilised location in terms of its potential - but also a unique opportunity to influence what we're going to be doing in Hobart and Tasmania for upcoming generations. From our perspective, we see this project as benefiting Tasmanians. It will benefit tourists, yes, but ultimately our grandchildren and their grandchildren will benefit from the investment of capital in this project now.

From the museum's perspective, we hope that you look at the project in a similar light and see the opportunity that we have lived and breathed for the last four-and-a-half years. Thank you very much for listening to us.

CHAIR - Thank you.

Mr BOOTH - Do you have all your planning approvals and so forth, in place?

Mr GUNDY - Absolutely. We currently have approval from Sullivans Cove and approval from Heritage Tasmania.

Ms WHITE - It says, with conditions. Are you going to be able to meet the conditions?

Mr GUNDY - Yes. The main condition was location of the substation. Importantly and I think our engagement in Heritage Tasmania has been quite -

Ms WHITE - Advantageous.

Mr GUNDY - Yes. We have had a great relationship. They certainly want to be part of the journey, so they are there for all of the phases of documentation. They wish to continue the review and we encourage them to do so because their advice is important. But it is all in place. The substation location has now been resolved. Originally we had it sitting in front of the Private Secretary's Cottage. That was at the request of Aurora. We have now negotiated a different position with Aurora.

Mr BOOTH - I was going to ask whether you have factored in the increase in building costs? I know, at the moment, it is quite competitive and it could be cheaper. But I was just intrigued how you have arrived at those guesstimates in projected costs?

Mr GUNDY - Through a large body of work done by our cost planner. We have also done exercises in testing the market here in Tasmania, so conversations with local contractors, looking at the scale of contractor relevance of this scale of project. So it is a local contractor environment. Escalations factored, it is percentage, again, watching the indexes move and we have kept a fairly healthy escalation index all the way through the cost planning exercise.

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Mr BOOTH - So you are confident then that you can construct within the \$30 million available?

Mr GUNDY - Extremely confident.

Mr BROOKS - I obviously would be keen to see local contractors used, where possible, for obvious reasons. But I had a question about the construction time frame. In your major project plan, in the yellow, you have design starting in August 2009 but then the yellow does not finish until June 2013. But then the construction on the other projects finish effectively in December 2012. You mentioned the year 2012. Why does the overall design program go on until 2013?

Mr GUNDY - That is reflecting TMAG's exhibition products. So, TMAG continues to develop exhibition works. A consultant team will complete in mid-July this year. So they will have documented it but TMAG, in fact, continues to develop exhibition products and they have a team now of two exhibition designers, graphic designers and consultants as well.

Mr BLEATHMAN - As part of stage 1, we put new exhibitions in the top three floor of the Bond Store. We put a public programs area through the Queen's Warehouse building where the little café now is, on the next floor up. All of the exhibitions that wrap around that central gallery, on both floors, will be redone. So there is probably about 2 500 to 3 000 square metres of exhibitions that are being developed to open, when the museum re-opens in December 2012.

Mr BOOTH - So the whole thing will shut down for the works, will it?

Mr BLEATHMAN - We are trying not to. We are really committed to maintaining our presence in Hobart because, when we are closed, you really only have David Walsh's museum in terms of the Museum and Art Gallery perspective.

Mr BOOTH - Especially with 350 000 visitors.

Mr BLEATHMAN - Yes and so we would swing the entrance around to Argyle Street and the 1966 building, both floors of that will remain open and so we will run programs. There will be a lot more intensive programs, as opposed to exhibitions, during that period, with a view to opening up the exhibitions in December 2012.

Sir GUY GREEN - It is specifically planned to be staggered, in a sense. We have been open since 1848 and we really do not want to close.

Mr BOOTH - No. That would be a retrograde step.

Sir GUY GREEN - It is problem. It would be easier to shut it down but we do not want to.

Mr GUNDY - Importantly, we have done a programming work around construction sequencing to make sure that TMAG can stay open and dust-free. Because of art work space, we have to separate the sites quite clearly and cleanly but in fact there will be a lot of interest in the construction program as well, especially when we lift that roof. So how do we get some opportunity to show that? In previous works with TMAG we have had

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time-lapse cameras, we have had it on the web and we would like to think there must be some mechanisms to continue to show what we unearth as we progress through the project.

Mr BROOKS - It is a very good training opportunity as well for the next generation of builders. I just want to talk about the whole project, what is the time frame to finish the other stages?

Mr BLEATHMAN - If it was a single project of \$200 million it would be four years and then you probably would close the entire site to do that - well, you definitely would, because we are pulling the 1966 building down - but when we have developed through this process we have now developed a series of different size stages, everything from \$90 million down to \$10 million, depending on where we are able to get the next tranche of funding from. They are like a set of building blocks, it depends on the funding and it could take us at least four or five years.

Mr BROOKS - I think it looks fantastic on your overall completion project. I think that investing in things like that will put Tasmania as a whole on the next level. Whether or not we have \$200 million is a different story, but I like it!

Ms STORER - It is over a time frame.

Mr BROOKS - Yes. The question I had was about inclusion within the construction phase based on training and you mentioned recording that construction phase. Is there anything that can be done to include more trainees through the construction phase and tying in with the unis?

Mr GUNDY - It is an important part of your tender document. The Tasmanian Government tender document requires the contractors to state exactly what they are doing and how they are bringing along their team. Even with an expression of interest, they need to give us a formal response on training and development of a team. That is very much part of what we are focused on in the criteria for assessment so I think we will pick some of that up through that. We have not had to be so overt because the document does it itself.

Mr BLEATHMAN - Certainly, from the museum's perspective, with our staff it is a once-in-a-lifetime opportunity for training - specifically in handling objects, moving objects, working with people with disabilities during the construction. There are enormous opportunities from the museum side in addition to the construction side.

Mr FRANCIS-JONES - We are actually getting input and advice from the university at the moment on how we are going to build that sculptural timber element in the courtyard and other important timber technology issues associated with the project. We are trying to work very closely with local industry and also the university. There is enormous expertise there.

Mr BOOTH - You have a business plan presumably for the development - have you said anything or have you analysed the likely increase in visitations as a result of it?

Mr BLEATHMAN - Certainly, we have done a lot of work in terms of visitor projections. If the full \$200 million was realised, visitor numbers would go from approximately

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340 000-350 000 a year to 620 000-630 000 a year. That is based on the fact that there are quite a lot of interstate and overseas tourists that visit Sullivans Cove, that do not visit the other side of the cove where the museum is, as well as a combination of the museum with MONA because you get that increased cultural visitation through that.

Mr BOOTH - Those figures have been calculated since MONA?

Mr BLEATHMAN - We have factored in MONA for a while because originally when Premier Lennon said go with the one-stage project we were due to open that four months after MONA opened and so the opportunity is there for that double-bang, if you like, with the tourists and the public. The good thing with ours is that it is year-in, year-out, day-in, day-out, seven days a week, so we are providing that service for the public continually.

Sir GUY GREEN - That estimate was first made with our first discussion with Peter Root and Associates and I understand you would be thinking those first estimates, which were about 600 000, is probably on the conservative side. Is that right, David?

Mr GUNDY - Yes, and based on what we have seen out there at MONA.

Sir GUY GREEN - That was the original one and then we have reviewed that and are continuing to review it.

Mr BOOTH - It is a huge, isn't it?

Sir GUY GREEN - It is colossal, more than the population of Tasmania.

CHAIR - On the visitor numbers - what's the overarching reason why they would almost double? Is it because of the visual presentation - it's an exciting building, so people at Sullivan's Cove will be attracted to it?

Mr BLEATHMAN - I think it's a number of things. The building will feed off itself in terms of raising the profile of the museum. A lot of people who tour Tasmania don't necessarily know the museum is there, or go to see it. With MONA, and the raising of cultural tourism awareness, there is a far greater opportunity to know of its existence. Also, if you're doubling the exhibition space at the end of the project and you have more of the treasures on display, the profile is raised and more people will want to come and see it. We've been very conservative with visitor numbers because we all remember the Antarctic Adventure, which was going to revolutionise tourism numbers, and it didn't. I think our numbers are quite conservative, because it will be a much more major offer.

Sir GUY GREEN - There will be more for them to see.

Mr FRANCIS-JONES - There are a few aspects to it, as Bill mentioned. You are creating an iconic structure in the very centre of the city, at the waterfront, which includes the finest heritage buildings as well as innovative new buildings. I think it's going to make a major statement in terms of the visual impact of the city. And, not only are we increasing the amount of exhibition space, but we're also creating world's-best-standard exhibition spaces and materials handling, which means we can get any international show here. That will mean we have a rolling series of not only international travelling

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shows, but also more of the collections on display. I think the numbers probably are conservative, because it will make a huge difference. If that is combined with Dunn Place being made into an energising public space - maybe programmed in terms of events that are associated with the museum but also completely independent of the museum - we invigorate the waterfront and make a huge difference to the whole of Hobart, not just to TMAG.

Mr BLEATHMAN - The temporary exhibition space that we talked about - the 1966 building - is 900 square metres of international-standard exhibition space that enables us and Tasmania, for the first time, to look at exhibitions that currently we can't get into the State. We would be looking at programming one large one, minimum, per year from the moment that building opens. If that is programmed at the right time of the year, it will add significantly to the visitor numbers and tourism spending in and around Hobart.

Mr FRANCIS-JONES - Also, one of the features of the new design is the great roof over the courtyard, which means that people can go into the museum and into this great space without even going passing through the ticket area. It will just be a public room. That kind of space is not only good for the museum but it will be great for exhibitions and events - BMW may want to launch a new vehicle and they can put it in there. It can become a large and significant public room in the centre of the city. I think the run-offs and associations through that scale of development are huge. The key issue in thinking about the overall concept design is the new building that replaces the 1966 building, and includes significant basement areas and a new vehicle access way. There is a set of works that can only take place when the 1966 building is removed. The rest of the works, as Bill and David were saying, are incremental works, which can happen over time. This is one stage in itself, and the rest of the works are either one stage or a collection of stages as funding becomes available.

Mr BOOTH - There's no way you're constrained by the fact that you don't have the other \$170 million to do the rest of the work?

Mr FRANCIS-JONES - No.

Mr BOOTH - This stands alone, as part of a staged project and if for some reason the rest of the money wasn't available, it still stands alone?

Mr FRANCIS-JONES - Yes, it stands alone. It has been very carefully considered to make sure there is a minimum of abortive work being done in stage one, so it can build on itself. In other words, it comes off the big number.

Mr BOOTH - Yes, you don't have to undo what you've done.

Mr FRANCIS-JONES - It's been very carefully considered to do that. TMAG has developed incrementally over time. In a sense, that is one of its problems, that is why we have something where the parts add up to less than the whole. We want to start turning that around with an overall vision, so that each of the works builds up to something greater and makes more out of those that exist.

PUBLIC

Mr BROOKS - I have a question relating to the design you went through - will there be access to the Bond Store from the general public area. There won't be a charge to see the museum? I have not been there since you had the America's Cup in 1987.

Mr BLEATHMAN - No. Admission to the museum for the general permanent collection is free, but we will be charging for temporary shows we bring in. Each show is like a stand-alone project and the revenue from income is a major component of those sorts of things. There is a misconception that every museum charges but in Australia there are only two of the State museums that do - the Australian Museum, and the Powerhouse Museum in Sydney. The Melbourne Museum charges for adults, but not children, on the way out. A collection of one million objects has been developed by the community, and the generosity of the community for 200 years, so we want to continue to engage with the community, but value-add for everything we do.

Mr FRANCIS-JONES - You need to be mindful, when designing museums, of overcoming this threshold anxiety, which stops museums becoming more public places. It's not just the ticketing process, it is designing them so there's not this intimidation - they feel open and inviting and people feel they can walk into a museum and maybe walk out again. That's the whole idea behind the great courtyard, forecourt and these spaces, which draw you in, and allow you to choose your own way through the museum rather than confronting you with security or cloaking immediately you arrive.

Mr BLEATHMAN - We have been realistic all the way through in terms of commercial return, by hire of facilities and those sorts of things. You will see in the diagram on the screen, where the Dunn Place car park is, is a 300-seat amphitheatre. Looking back towards the museum you can have screens, performances - everything is wired to go. The last Ten Days on the Island festival was launched in the Dunn Place car park. It could be launched again in a much less scary way in terms of the infrastructure requirements of those sorts of events. We will be trying to generate as much revenue as we can so that we can run programs and make better exhibitions available for the people of Tasmania.

Mr BROOKS - Is the cafe normally leased?

Mr BLEATHMAN - We lease the cafe and we run the bookshop and we would be looking to continue that arrangement.

Mr BROOKS - The other stages include taking out the car park in Dunn Place?

Mr BLEATHMAN - Yes.

Mr BROOKS - Is there a strategy to relocate that car park, or is it just going to be removed?

Mr BLEATHMAN - As David has said, we're been having quite a number of talks with the Hobart City Council and there are something like 1 100 - 1 200 new car spaces being constructed within three blocks of this development, and there are 96 spaces there currently. We were originally going to put a car park underground, but the archaeological material that we discovered was too important to bulldoze it.

Mr BOOTH - How have you factored rising sea levels into this development?

PUBLIC

Mr BLEATHMAN - We are having an exhibition on marine invertebrates. We're treating everything as though it's below ground level in terms of structure.

Mr BOOTH - Below sea level?

Mr BLEATHMAN - Yes.

Mr BOOTH - Do you have something specific in regard to that? Have you done a detailed analysis on this site?

Mr FRANCIS-JONES - We have not done a detailed analysis in regard to rising sea levels. Importantly, all gallery spaces are above a certain ground level already. So I think if we did that free buoy (?) figure, I think we would be above that anyway. There are plans -

Mr BOOTH - You think we might be?

Mr FRANCIS-JONES - Yes.

Mr BOOTH - It is just that the basement, which is fascinating, for example, was virtually at sea level or just above it. Best science says that between half a metre and even a metre by the end of the century, so you are talking about less than half the life of the current buildings. Are you going to be facing, by the end of that time, less than half the life potentially of a development that is inundated, at least at that level, unless you have some plan B? It is a very important question and something that we probably need to have a look at.

Mr BLEATHMAN - Certainly where the new exhibition building is, the floor below ground level there is treated as though it is completely under water.

Mr FRANCIS-JONES - All the levels relate to the existing buildings. So our ability to adjust the floor levels of the buildings is very limited. In fact, in stage 1 we are not really building any new floor levels. So it is all works to existing buildings and the area that is perhaps most vulnerable to any rise you correctly identified as being the lowest level of the Bond Store, where you can tell we are still a little bit speculative about what we are going to do down there and we are trying to take a relatively light touch to it. But in terms of the programming of the Bond Store, that space will probably end up being programmed differently because we do not think we are going to be able to get the kind of environmental control that is needed for all sorts of exhibition spaces at that level, without major works.

So, if you were to develop a strategy for a rising sea level that was significant, which is probably closer to a metre, then you would need to look at strategies that were building in for the existing buildings. New buildings are not so much the problem; it is quite easy to do that. But it is a bit beyond the scope of stage 1 at the moment because what we are doing is quite light-touch and it is all to do with the existing levels and we are leaving the vulnerable area so that we are not really doing anything to it. For example, to waterproof that, to defend that level, will be either very expensive or very intrusive, one of the two at the moment because we have to do it inside the envelope or outside the envelope.

PUBLIC

Mr BOOTH - That is the point, I suppose that I am making, that, as I said, best science indicates this is happening and by 2050, potentially there could be - and this is a wild guess - 200 millimetres, 150 millimetres, 50 millimetres or half a metre, we do not know. That is not very far away and if there is considerable money being spent, for example, on that basement in the Bond Store and it fills up with water, presumably you are not going to have a public swimming pool in there.

Mr BLEATHMAN - No.

Laughter.

Mr FRANCIS-JONES - It is a good point and I think it should form part of the overall concept design. With that space in particular, at the moment, not much money has been spent on that. As I said, we are trying to be incremental in what we do and achieve, as much as possible. So, our approach is to be a bit more accepting in terms of the existing environmental conditions and do what we can passively, through opening up to natural ventilation and doing pretty minimal works down there which we realise will not defend it against rising sea levels, nor does it really bring it up to contemporary standards of environmental control.

Mr BOOTH - Let us assume there is a sea level rise of say, 500 millimetres or something, which is on the conservative side, what areas of the development would not be useable then, as a result of the work that has been done, if they were then inundated and what would the budget be?

Mr FRANCIS-JONES - I think - and this is off the top of my head - the only vulnerable area is the basement of the Bond Store. I do not have the RLs in my head exactly but at a half a metre I suspect that is the vulnerable area. In the concept design there are, of course, substantial and new basement areas but they will be the new, completely tanked construction.

Mr BLEATHMAN - It is the new building that is built as though it was under water anyway. It is just the Bond Store that is not.

Mr FRANCIS-JONES - When you are up to the level of the Commissariat, for example, the Queen's Warehouse and Customs House, you are at a significantly high level as you saw when we walked through - in fact even higher than the ground level of the Bond Store so the next vulnerable area would be the next level up from the Bond Store. So I think you are basically in a reasonably good position, apart from the basement of the Bond Store.

Mr BOOTH - So the new constructions you are saying, if you excavate that courtyard area, you will construct as if it is under water which means that it would be waterproof.

Mr FRANCIS-JONES - That is all factored in.

Sir GUY GREEN - So it is really the next stage we will have to confront this with.

Mr FRANCIS-JONES - At a certain point you would have to look at your approach to the basement of the Bond Store but to do that now is probably premature and it is certainly beyond the financial scope of stage 1.

PUBLIC

Mr BOOTH - I suppose if we accept that it is inevitable that sea level is going to rise and all of the current planning schemes are being adjusted to allow for that - our committee is looking at soft sands around the State et cetera. It is not an insignificant or inconsequential matter; it is something that is required for assessment and I would have thought that this would require some sort of assessment before we go ahead with working on that basement, for example, unless it is something you could justify over a 30- to 50-year period perhaps before you lose it. It might be insignificant in the scheme of things and that is why I was interested in the budget and precisely what works you would do rather than just removing the silt.

Mr FRANCIS-JONES - We could go to the cost plan and you will see that the total spend on the Bond Store itself is not that great and -

Mr GUNDY - The basement is about a \$350 000 spend.

Mr BLEATHMAN - You are quite right, Kim, in terms of subsequent stages; when we expose the vaults and put that gallery next door in the courtyard then maybe that is the time that waterproofing or securing it is taken into account because -

Mr BOOTH - That is all new construction, isn't it?

Mr BLEATHMAN - Yes, in the middle of the courtyard there is a gallery below where those vaults were and then we will be passing vaults into the bottom of the Bond Store. That is one of the next stages to go ahead and it would probably be better addressed as part of that than this first stage.

Mr BOOTH - Potentially you may not be able to do that part unless you can get waterproofing around it, but that is not part of any costing or construction works that are locked in as part of this stage. It will be a separate, additional stage that if it became impossible - I am not suggesting it would be, great if it is not - then you need to make sure that nothing we do now pre-empts it.

Mr GUNDY - Hydraulic engineering has been done around the perimeter of the Bond Store - drainage around it - so wherever we dig a pit for a lift, for example, we have to drain that out. Heritage precludes our taking drainage through the basement at this point in time so, again, if we start to consider the impacts of a change in sea level it becomes a very different exercise. We have to try to isolate that basement from everything else otherwise Customs House becomes a different piece as well.

Ms STORER - It is all right, I am on the next floor up!

Sir GUY GREEN - Really another way of looking at it is, nothing we proposed in stage 1 will prevent our taking proper measures when we get to whatever other stage. We do not know what other stage we are going to have; we address them then but nothing we are doing now would pre-empt proper action in the future when it might permit it.

Mr BOOTH - And the money spent on doing things now which may be affected is inconsequential in terms of the \$30 million.

PUBLIC

Sir GUY GREEN - Clean out the dirt from the ground floor, whatever we do.

Mr FRANCIS-JONES - Plus I cannot believe that a decision would be made to sacrifice the basement of the Bond Store, in any event.

Mr BOOTH - You might have to ask God about that. I don't think this committee can stop that with the sea level rising.

CHAIR - Have you got his number?

Mr BOOTH - He hasn't been answering me lately.

Laughter.

CHAIR - In regard to significant archaeological finds, what is the risk of some significant archaeological find and a contingency or mitigation in terms of cost blowouts on preservation or interpretation, et cetera?

Mr BLEATHMAN - In stage one, it is absolutely minimal and the only area would be before the courtyard gates. With subsequent stages we have done preliminary digs through Dunn Place but, unlike other development projects, it is actually quite a good thing for us if we find things because then they become part of the display and exhibition and so on.

Mr BOOTH - You want to find them then?

Mr BLEATHMAN - Yes, much to the chagrin of the people controlling the budgets but not so much blowing the budget out but, for example, we found a finger pier in the middle of Dunn Place that is 1824 that links straight through to the Bond Store and our aim is to uncover that but cover it so people can see it and interact with it. It is on reclaimed land, the majority of Dunn Place, so it will be post-European arrival in Tasmania that we are dealing with but, hopefully, we do find some more interesting things.

Mr GUNDY - We have done a lot of work around understanding what archaeology exists so we have had archaeologists involved. We have done quite a few different pits around the site to understand the risky locations. That consultant archaeologist is on board for the construction phase of the project and the real risk is less about the success of the find, because in fact TMAG would be overjoyed with the finds, but it is the program implications that surround it, but all are factored into where we are at the moment.

Mr BOOTH - Post stage one.

Mr GUNDY - Yes.

CHAIR - Significantly this is the first project we have had that does not apply the arts in public buildings policy of the Government, I wonder why?

Mr BOOTH - That is right.

CHAIR - They are all there, you have them.

PUBLIC

CHAIR - Any further questions?

Mr BOOTH - Just one in terms of the standard and you might have already dealt with this in your publication here, but basically the standard of the work that will be done presumably is all equivalent to or better than the sort of construction standards that you would expect in a heritage building like this?

Mr FRANCIS-JONES - Yes.

Mr BOOTH - You have not had to compromise in areas of design by using short lifespan products like particle board and things like that?

Mr FRANCIS-JONES - There is the appropriate total of care in selection of all the materials. There is also attention of course to the VOCs and other environmental issues affecting the specification of materials. Materials that have been used include quartz, steel, glass, timber and so on so they are all being specified appropriately for this kind of life. We are even looking at where some elements, such as the courtyard works, in subsequent stages may get reconfigured so our approach is that those elements should be reused. So while I mentioned we are trying to avoid any abortive works, those elements that will have to be adjusted or moved would occur at recycling as part of the next stage of picking materials appropriately. All of that timber that we are showing is actually going to look more like cross-laminated timber now and not particle boards or those sorts of materials.

Mr BOOTH - I am done, Chair.

Mr BROOKS - I have one last question, and a bit of a Dorothy Dix question. Do you believe this is a good investment for the taxpayers' dollar?

Ms STORER - Absolutely.

Mr BLEATHMAN - Let me think about that for a moment.

Laughter.

Mr BROOKS - There is a lot of pressure on a lot of costs at the moment and I would just like to hear your opinion?

Mr BLEATHMAN - Certainly, from our perspective. As I said in my comments, our project offers something that a lot of other capital projects for government do not and that is a longitudinal life for the dollar spent. If you look at the buildings on the site some of them have been there for 150 years as a museum and they are still being used today as a museum exhibition as they were 150 years ago, so the depreciation element does not start the moment the construction is finished. You have years and years of that visitation. Our children, our grandchildren and their grandchildren will benefit from the construction of this site and I think that is really unique in terms of government spend. Yes, it is a difficult economic time, but it's really so important that we continue to spend money on Tasmanian assets that are going to make things better and employ Tasmanians.

PUBLIC

Sir GUY GREEN - There is the value of the enhancement of the brand for Tasmania. As with MONA, what's that worth to the brand? It will be many factors more than MONA. I think of it as an investment which realises the real value of this site.

Mr BOOTH - And the collection.

Sir GUY GREEN - Yes. We have this stupendous collection and a stupendous complex of buildings and they're not fully realised, so it is an investment that will then realise that investment and value.

Mr BOOTH - I don't know what the value of the one million exhibition pieces would be, do you have any idea what all this is worth, plus the site?

Mr BLEATHMAN - The collection is valued at more than \$500 million. Unlike a lot of other government assets, it's appreciating in value.

Mr BOOTH - So \$30 million is not a big percentage of the overall value of the site and the collection.

Mr BLEATHMAN - No.

Sir GUY GREEN - We think if we're going to double the exhibition space we are doubling the return.

CHAIR - Thank you all very much.

THE WITNESSES WITHDREW.