



CORPORATE DOCUMENT

BRM BRAG 2016 – 2021 Strategic Plan

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Burnie Regional Museum Burnie Regional Art Gallery 2016 – 2021 Strategic Plan

“We aim to position ourselves as a single unique and compelling cultural icon presenting excellence in the area of arts and heritage. Our distinct personality is based on participation being at the heart of everything we do. We exist to enrich lives and broaden outlooks through fun, educational and inspiring experiences. As the major cultural heritage repository for North-West Tasmania, we use our collections to tell the story of this region, encouraging a sense of community, belonging and pride.”

This project was assisted through Arts Tasmania by the Minister for the Arts

INTRODUCTION:

The Burnie Regional Museum (BRM) and Burnie Regional Art Gallery (BRAG) are currently managed by the Burnie City Council, as two organisations. They are currently administratively separate, with little or no resource sharing, and locationally separate despite both being situated in an informally recognised cultural precinct.

Both organisations share visionary objectives, to present excellence in the area of arts, culture and heritage, while delivering educational, community and cultural benefit. In addition, both organisations manage and care for significant cultural collections.

This strategic plan recognises the opportunity to amalgamate these organisations to create a true cultural hub; uniting staff behind a clear direction, allocating scarce resources to agreed priorities and consolidating key initiatives and goals.

SITUATION ANALYSIS – WHERE ARE WE NOW?

Current Situation in Context:

Burnie Regional Museum:

The BRM's role is to collect, preserve, research, interpret and exhibit material evidence of life in Burnie and the surrounding North-West region.

The BRM was founded by Peter Mercer (OAM, AMAA) with objects from his private museum collection that he had been gathering since 1942. It opened its doors to the public in 1971, as the Pioneer Village Museum. In 2011 it was rebranded as the Burnie Regional Museum to better reflect the breadth of its collections. It is now the major cultural heritage institution in North-West Tasmania and holds the third largest collection in the state.

The collections represent the history of Burnie and the surrounding North-West region, from the time the first Europeans ventured out from Port Sorell in the mid-1820s to explore the wilderness of the North-West to the present day. The Museum's extensive photographic collection, the Federation Street and other collections representing Burnie's industrial, port and rail history are highly significant to the region.

The Federation Street was the first indoor historic streetscape built in Australia and is still the Museum's main attraction. The shops featured once existed in Burnie and the thousands of objects on display represent everyday life c. 1900 when Burnie was a bustling town of 1500 people at the height of its first economic boom.

The BRM is administered by the Burnie City Council's Department of Community and Economic Development, and has a Council approved Special Advisory Committee which acts as an interface between the BRM, the Burnie City Council, and the wider community.

Burnie Regional Art Gallery:

The BRAG aims to position itself as a leading Australian regional art gallery, providing: an innovative exhibition programme of excellence; projects which promote community ownership; and projects which have an educational role. It occupies a significant position in

the City's Cultural Precinct; and is an integral and visible part of Burnie's cultural, economic and community growth and development.

The BRAG was opened to the public on 12 August 1978 and was built with the financial assistance of the Federal and State governments. The Gallery is owned and operated by the Burnie City Council and is assisted through Arts Tasmania.

The Gallery has acquired works of art since it opened, establishing a significant collection of works on paper, paintings and 3D sculptural works, by contemporary Australian artists. The collection policy was formulated in keeping with Burnie's long association with paper production, which has resulted in a significant printmaking collection. In 2006 the Gallery opened a space known now as the 'Printmakers' Gallery mainly used for the ongoing display of original prints from the permanent collection. In more recent times projects with a community and youth focus have also been accommodated in this space, in line with the Gallery's mission to promote community ownership of the gallery and to develop its educative role.

The exhibition policy is to present high quality and varied exhibitions, both curated in-house and sourced from touring networks, representing all aspects of the arts.

STAKEHOLDER ANALYSIS

The following were identified as key stakeholders of the BRM, BRAG, BAFC or all three:

- Friends of the Burnie Regional Museum
- Friends of the Burnie Regional Art Gallery
- Members of the Museum and Gallery Special Advisory Committees,
- The Makers' Workshop
- Burnie Arts Council
- BighART
- Tas Regional Arts
- Cradle Coast Authority
- Burnie Child and Family Centre
- Burnie Community House
- MMG Rosebery
- Wellers Inn
- Aspire
- 7BU and SeaFM
- The Advocate
- Youth Making Changes Around Burnie
- Burnie Chamber of Commerce and Industry
- Mancell Financial

COMMUNITY CONSULTATION

Extensive community consultation was conducted. A forum with invited community members and stakeholders was held on the Monday 30 March. A second forum was held with the Burnie Youth Council on 23 April to gauge the responses of young people in the community.

An online survey was distributed to all Friends of the Burnie Regional Museum, Friends of the Burnie Regional Art Gallery and Burnie Chamber of Commerce and Industry members, posing the same questions as those asked at the Community Forum.

The forums were facilitated by Geoffrey Dobson and Georgia Wade, with assistance from Arts Tasmania Roving Curators.

COMMUNITY CONSULTATION RESULTS

There was overwhelming support to amalgamate the Museum and Art Gallery as a single organisation including the Performing Arts and Function Centre, with a single overarching name and consolidated branding to market the new organisation as a multi-arts and cultural centre. The majority also felt that the existing facilities should be physically linked or amalgamated in some way and that any works should include creating a more welcoming and usable plaza. At the Community Forum, participants disregarded an entirely new purpose built facility as being financially unobtainable. The Youth Council in particular emphasised the need for a unique, exciting and participatory visitor experience, generated by building design and active spaces i.e. a skywalk, tunnels and audio-visual elements.

There was unanimous support for the existence of the Federation Street. Most respondents believed it would be possible to relocate, given enough time and resources, under the proviso that it was improved upon, not diminished, and that it maintained its uniqueness and charm.

Suggestions to improve the visibility and access to the facility included large public art sculptures, architectural features and lighting installations. Trails with markers based around the CBD and leading from Makers' Workshop, as well as pop-up exhibitions in shop windows were suggested to extend the physical presence of the facility beyond the precinct. It was agreed that current signage was ineffective. New signage should have instant brand recognition.

Almost 100% of respondents indicated that the Museum and Gallery should have identical opening hours. Opening on weekends was considered vital. Consideration was given to closing one week day, for staff to complete administration and programming requirements.

There was no consensus on whether an admission fee should be charged for an amalgamated facility. It was resolved that more research into similar facilities was necessary to make a decision. Currently the Tasmanian Museum and Art Gallery does not charge admission fees, nor does the Queen Victoria Museum and Art Gallery for general admission (the Planetarium attracts a fee).

A variety of suggestions were made for a new name, but many participants suggested engaging a professional firm to undertake a branding and marketing strategy for the facility.

SWOT ANALYSIS

Strengths

Burnie Regional Museum

- Significant regional collection – major repository for North-West Tasmania, 3rd largest collection in Tasmania
- High number of volunteers
- Photographic collection is catalogued (88,000 records)
- Federation Street (Burnie c. 1900 Streetscape) is a unique and popular attraction with strong community support
- Comprehensive documentation of the museum's foundation (Peter Mercer's Journals)
- Strong community advocates -Special Advisory Committee and Friends of the BRM (165+ members)
- Expertise and experience of staff, and industry appropriate roles
- Museum is 40+ years old (1971)
- Supported by Council financially
- Good parking
- Gift shop
- Disability access
- Temporary exhibition schedule and public programme has increased local visitor numbers
- Website and Facebook
- Soon-to-be-built state of the art freezer storage facility for negatives
- Administration (HR) support from Council

Burnie Regional Art Gallery

- Nationally recognised AAA environmental rating
- Large exhibition space – 600 sq metres floor space and 180 permanent running metres of wall space.
- Exhibition calendar of national and occasionally international touring shows
- Arts Unearthed (Arts for the Community program) reached an audience of 5000 in 2014
 - partnered with MMG Rosebery (financial partnership)
- Burnie Print Prize
- Large collection of works on paper – significant to the history of Burnie
- Friends of the BRAG (100 members) formed in 2000
- Special Advisory Committee
- Expertise and experience of the staff, and industry appropriate roles
- Art Gallery is 30+ years old (1978)
- Supported by Council financially
- Good parking
- Disability access
- Public Programme
- Increasing local visitor numbers
- Open 7 days a week
- Administration (HR) support from Council

Weaknesses

Burnie Regional Museum

- Limited staff (2FTE)
- Open only on weekdays
- Limited storage and exhibition space (particularly the temporary exhibition space being too small to attract touring shows)
- Not all storage spaces are environmentally controlled
- Museum building hard to find
- Limited Budget (particularly Advertising)
- Building originally a warehouse – no insulation, unattractive exterior, not purpose built for the current function – places limitations/impedes on collection care – impacting on running costs - Faces an empty, underutilised concrete plaza - Entrance is on side of the building. Railings, narrow ramp and manual doors are a barrier to entry
- Lack of administrative resources resulting in lapsed policies
- A large portion of objects still need to be added to the collection database
- Lack of Indigenous content

Burnie Regional Art Gallery

- Low visibility
- Identity of Gallery is blurred with BAFC
- Pedestrian Walkway at front door (no Loading Bay)
- Lack of local Indigenous content
- Haphazard collection due to inconsistent policies/framework and application
- Gift shop lacks relevant merchandise
- Lacks own website and no Facebook
- Council policy and procedures can restrict operational activities
- Directorship spread across multidisciplinary areas – Functions, Catering, Hospitality, Visual Arts, Performing Arts
- Limited budgeted hours for staff
- Lack of capital expenditure and maintenance budget for the gallery & building
- Lack of administrative resources resulting in lapsed policies
- Poor access to collection
- Lack of up to date cataloguing – multiple programs used in the past

Opportunities for an amalgamated facility

- Create a major multi-arts and cultural heritage centre, the largest in Tasmania
- Greater capacity to attract visitors through marketing a single identity
- The Museum office and temporary exhibition space could be leased to a relevant organisation, such as the Family History Society, to generate additional income and support the research activities of the facility
- Single entry, capitalising on all users of the centre, including those attending functions and events
- A single administration department
- Improved collection care through consolidated management with a single collection database and storage facility (gallery & museum)

- Integration of exhibition and public programme
- Greater area and functional exhibition space
- Stronger public profile
- Increased pride and community ownership for internal and external stakeholders
- Strength as a combined body for grant and touring exhibition applications
- Qualify for access to a broader range of grant types – federal and state level
- Streamline policies and procedures, e.g. collection and exhibition
- Develop current museum site into climate controlled storage for museum and gallery collections
- Align programmes based on community needs, encouraging social inclusion
- A single diverse exhibition programme
- To diversify audience and broaden the visitor experiences
- A greater and more diverse support base through a united Friends group
- Federation Street could be made more engaging and interactive
- Increased exhibition space will have the capacity to showcase more of the permanent collections
- Interactive digital gallery space showcasing the photography collection
- Increased online presence through combined website and social media pages
- Consolidated and improved Gift shop
- The inclusion of a Friends Lounge and Mercer Library
- Possible relocation of the Burnie Inn from the Burnie Park, to add to the cultural precinct
- Possible inclusion of a View Road Headstone installation in the redevelopment

Threats to an amalgamated facility

- Federal government support is needed to develop the facility
- Local government support required for ongoing operations
- Past visitors to the museum and gallery may be confused by the new amalgamated identity
- Federation Street could be diminished in its relocation

GOAL ANALYSIS – WHERE DO WE WANT TO BE?

Our Vision:

“We will be an iconic facility that inspires a love of arts and cultural heritage through innovative, educational and participatory experiences. We aim to re-invigorate the life of a region in socioeconomic need, creating a vibrant, thriving place to live.”

Our Values:

- Participatory – to make active engagement a focus of all our activities
- Innovative – to be curious, inventive, flexible and adaptive
- Inspiring – to spark, motivate and excite
- Educative – to encourage life-long learning
- Inclusive – to welcome, engage and collaborate

Statement of Purpose/Mission:

We aim to:

- **Be a World-Class, Leading Visitor Experience** – To operate as the largest multi-arts and cultural heritage centre in Tasmania, contributing to Burnie’s growth as a regional tourism hub.
- **Inspire, Delight & Surprise** – Present excellence in arts and cultural heritage through innovative programming, exhibitions, and events.
- **Celebrate our Place** – Collect and conserve our region’s history and heritage for the benefit of future generations. Tell our stories through our collections.
- **Build Connections** – Be regarded as a valued and integral community asset, with community ownership.
- **Support Lifelong Learning** – Maintain an educational role in the community
- **Invest in Culture** – Contribute economic benefit by supporting local artists and the creative industries.

Goals:

1. Improve Access

- 1.1. Create a single facility with one highly visible entry point
- 1.2. Improve access to cultural collections for staff and the public
- 1.3. Create a single organisational structure to cover all areas of operation

2. Increase Engagement

- 2.1. Create a unique visitor experience
- 2.2. Develop interactive exhibitions
- 2.3. Develop and deliver an all-inclusive public programme
- 2.4. Produce creative and welcoming public spaces
- 2.5. Increase online presence

3. Build Partnerships

- 3.1. Creative Industries
- 3.2. Community Groups
- 3.3. At risk groups
- 3.4. Volunteers

4. Facilitate Education

- 4.1. Informal lifelong learning
- 4.2. Primary and Secondary school students
- 4.3. Tertiary students

STRATEGY TABLE

| Goal | Objective | Rationale | Key Strategies |
|--------------------------|--|---|--|
| 1. Improve Access | 1.1 Create a single facility with one highly visible entry point. | <p>By creating a single multi-arts and cultural heritage facility with one entry point to all areas, a greater proportion of all visitors who attend functions, events and performing arts will become aware of, and develop an interest in the museum and gallery exhibitions.</p> <p>Access through a new single highly visible entry point will overcome the gallery's current issue of the main entrance facing onto an overpass and not being visible from the main parking area.</p> <p>By developing a single facility, a single organisational structure will cover all areas of operation.</p> | <p>1.1.1 Develop a brief and engage an architect and exhibition designer.</p> <p>1.1.2 Apply for State (Capital Expense Grant) and Federal (National Stronger Regions Fund – June 2016) funding.</p> <p>1.1.3 Redevelop and create new facilities within the existing cultural precinct footprint.</p> <p>1.1.4 Develop a single brand and marketing strategy.</p> <p>1.1.5 Develop a retail strategy to encompass a gift shop and café.</p> <p>1.1.6 Consolidate operational budgets to utilise more efficiently.</p> <p>1.1.7 Relocate and update the Federation Street exhibition.</p> <p>1.1.8 Explore a new organisational structure, with clearly defined roles and responsibilities across a single entity.</p> |
| | 1.2 Improve access to cultural collections for staff and the public. | <p>Providing better access to the collections will increase the community's understanding of the collections' significance and therefore their community value. This will ultimately lead to the collections' long term preservation and improved storage.</p> <p>Improved access to collections will provide the ability to conduct detailed research resulting in</p> | <p>1.2.1 Combine catalogue database system.</p> <p>1.2.2 Continue to digitise collections.</p> <p>1.2.3 Develop a platform for online access to the collections, including a 'shopping cart' facility.</p> <p>1.2.4 Repurpose Museum building to house the collections to a</p> |

| Goal | Objective | Rationale | Key Strategies |
|-------------------------------|--|---|---|
| | | <p>high quality exhibitions, better learning opportunities for the public, and loans to prominent and significant exhibitions interstate and abroad, highlighting the importance of Burnie’s cultural assets.</p> <p>Online access to collections provides an opportunity for increased revenue through the sale of digital copies.</p> | <p>1.2.5 professional standard. Develop an exhibition program highlighting the permanent collections.</p> |
| 2. Increase engagement | 2.1 Create a unique visitor experience | An iconic cultural facility offering a unique visitor experience will draw visitors to the North West region and raise Burnie’s profile as a regional tourism hub. | <p>2.1.1 Amalgamate the Museum, Gallery and BAFC to become a single entity.</p> <p>2.1.2 Develop and market a singular arts and cultural heritage programme of exhibitions, events and public programs.</p> <p>2.1.3 Create exciting, vibrant spaces through the centre, and rejuvenate the Federation Street experience.</p> <p>2.1.4 Create a premium function and event space.</p> |
| | 2.2 Develop interactive exhibitions | To remain relevant and competitive with contemporary arts and cultural experiences, it is imperative to look for new, meaningful and exciting ways to engage with audiences. Best practice exhibition design incorporates interactive and engaging elements so that visitors can draw connections between the content and their own lives. This process of active inquiry increases learning. | <p>2.2.1 Introduce interactive elements into the Federation Street experience.</p> <p>2.2.2 Engage an exhibition designer to work with an architect to design the layout and interpretation of the Federation Street within the BAFC courtyard space.</p> <p>2.2.3 Review and update significance assessments for objects to be featured in the Federation Street display.</p> <p>2.2.4 Write a plan for the de-installation and storage of objects displayed in the Federation Street.</p> |

| Goal | Objective | Rationale | Key Strategies |
|------|--|---|---|
| | | | <p>2.2.5 Plan and implement the installation of the Federation Street into the new facility.</p> <p>2.2.6 Exhibit View Road Cemetery Headstones in an engaging format.</p> <p>2.2.7 Develop exhibitions program based on recent research on audience participation and engagement.</p> <p>2.2.8 Incorporate interactive, creative and learning spaces into the new facility.</p> |
| | <p>2.3 Develop and deliver an all-inclusive public programme</p> | <p>Value-add to exhibitions with a diverse range of workshops, festivals and events. By offering exciting, fun experiences, we have the opportunity to attract a broader audience who may not typically identify as a museum or gallery visitor.</p> <p>MONA and the Dark Mofo festival has proved how successful this kind of programming can be for locals and tourists alike, with around 174,000 people attending Dark Mofo events in 2015.</p> | <p>2.3.1 Develop and market a singular creative learning and public programme calendar for visual arts, performing arts and cultural heritage.</p> <p>2.3.2 Develop an annual themed festival, including open-doors to encourage first-time, soft touch visitor experience.</p> <p>2.3.3 Incorporate a dedicated area for programmes that encourage creative participatory learning for children.</p> |
| | <p>2.4 Produce creative and welcoming public spaces</p> | <p>Creating vibrant, welcoming public spaces such as the foyer, café and plaza that encourage social interaction will increase usage of the facility. Creating spaces to relax and enjoy will ensure the centre remains relevant for locals and is utilised to its full potential.</p> | <p>2.4.1 Extend the northern façade to incorporate a gift shop and café (external operator).</p> <p>2.4.2 Provide free Wi-Fi.</p> <p>2.4.3 Redesign the plaza as an attractive and versatile space to be utilised by the general public and in the centre’s programming.</p> <p>2.4.4 Furnish the entrance foyer space.</p> |

| Goal | Objective | Rationale | Key Strategies |
|------------------------------|------------------------------|--|--|
| | 2.5 Increase online presence | Develop concise and consistent identity across multiple online platforms to engage with new audiences. | 2.5.1 Develop a new website. 2.5.2 Implement online sales for gift shop items and reproductions of collection items. 2.5.3 Develop a Social Media strategy. |
| 3. Build partnerships | 3.1 Creative Industries | Encouraging people who work in the creative industries to be based in and around the precinct will create a clearly defined Cultural Hub. | 3.1.1 Architect to explore possible space to be leased by creative industries within the new facility and existing museum building 3.1.2 Consult with various creative industries to discover their needs and desires. |
| | 3.2 Community Groups | By providing spaces for groups to utilise for their meetings and activities, the facility will be promoting and encouraging a diverse range of activities, assisting to create a vibrant and dynamic community. | 3.2.1 Develop a scope of spaces available for use within the facility and the resources that the facility could offer them. 3.2.2 Consult with various groups to discover their needs and desires. 3.2.3 Work collaboratively with community groups to produce exhibition and program content. |
| | 3.3 At risk groups | In the current financial climate and with changing stakeholder expectations, it is more important than ever for arts and cultural heritage institutions to have a strong sense of social purpose. Funders expect these institutions to achieve greater social outcomes and impact. | 3.3.1 Partner with existing organisations, such as Burnie Child and Family Centre and Community House, to create a collaborative plan to encourage participation in the arts and culture for disadvantaged people in the community. 3.3.2 Facilitate participatory programmes for at risk groups with real and measurable outcomes. |

| Goal | Objective | Rationale | Key Strategies |
|------|-----------------------|--|--|
| | | <p>It is our aim to make a difference in people’s lives by facilitating programmes which address social issues in the community and encourage social inclusion.</p> <p>There is an opportunity to work with other organisations involved in implementing the collective impact framework in Burnie, supported by the \$1M received through The Search initiative, which aims to tackle deeply entrenched and complex social problems.</p> | |
| | <p>3.4 Volunteers</p> | <p>The volunteer workforce of the Burnie Regional Museum and BAFC provide essential support for a variety of key activities such as cataloguing, digitisation, event support, guiding, research and front of house.</p> <p>They act as advocates for the activities and programs associated with the facility.</p> <p>Volunteering provides the opportunity for people in the community to contribute, share and participate in activities that provide a benefit to health and well-being.</p> <p>The level of volunteer work in a community may be considered an indicator of inclusiveness and belonging. By providing an opportunity for volunteering, we can assist Burnie to achieve the 2030 vision of having 25% of the population involved in volunteer work.</p> | <p>3.4.1 Advertise for and recruit volunteers with specific skills to match the specific projects being undertaken.</p> <p>3.4.2 Provide appropriate induction and training to ensure volunteers have the skills to perform their role well, including an annual refresher course.</p> <p>3.4.3 Implement volunteer guides for the facility’s permanent exhibitions, offering hands-on activities for school groups.</p> |

| Goal | Objective | Rationale | Key Strategies |
|--------------------------------|---|---|--|
| 4. Facilitate Education | 4.1 Informal lifelong learning | Learning has always been central to the role of museums and galleries. However, their contemporary role has moved from instruction to involvement. Cultural facilities have recognised they must look beyond traditional exhibition techniques to reach out and influence broad audiences, including offering engaging public programmes and new ways to interact with audiences, including online. | <p>4.1.1 Devise engaging programmes with a focus on developing skills e.g. Cyber Seniors, Heritage Skills workshops, Art Workshops, Young Collectors program etc.</p> <p>4.1.2 Facilitate informal learning through interactive and participatory exhibitions.</p> <p>4.1.3 Provide online access to collections for researchers and interested members of the public alike.</p> <p>4.1.4 Provide opportunities for volunteers to learn new skills.</p> |
| | 4.2 Primary and Secondary school students | Complement the Australian Curriculum by providing resources and programmes which are accessible to the schools. | <p>4.2.1 Develop and deliver education programmes and outreach programmes for schools designed around the facility's permanent collections, to align with the Australian Curriculum.</p> <p>4.2.2 Develop a communication strategy specific to the education sector.</p> <p>4.2.3 Train volunteers to guide school groups through the facility's permanent exhibitions, to offer a more engaging experience.</p> <p>4.2.4 Develop a range of activities and resources for students during school visits.</p> |
| | 4.3 Tertiary students | The intended growth of UTAS student numbers and expansion of courses offered at the Cradle Coast Campus will provide the opportunity to facilitate tertiary education in the region. The significant cultural heritage collections held by the facility offer a variety of research opportunities for students. | 4.3.1 Make the facility's spaces, resources and collections available to tertiary institutions for teaching and research purposes. |

KEY PERFORMANCE INDICATORS

Key Performance Measures

Goal 1 – Improve Access

1. Increase visitation to 150,000 per annum by 2021
2. Increase revenue from gift shop by 100% by 2021
3. Digitise 35,000 images per annum
4. Add 500 collection items to website per annum
5. Relocate entire collection and store to industry standards in repurposed museum building by 2021
6. Produce one major exhibition highlighting the permanent collections per annum

Goal 2 – Increase Engagement

1. Increase current function and event clients per annum by 25%, utilising new function venue by 2021
2. Double the current annual visitation to the Federation Street exhibition by 2021
3. Generate 25% of total cultural visitation through participation in public programmes and events
4. Facilitate one major arts and cultural heritage festival per annum utilising the redeveloped plaza
5. Increase website hits by 100% by 2021
6. Increase revenue from digital image sales (e.g. photographs and documents) by 100% by 2021

Goal 3 – Build Partnerships

1. Increase use of the facility by community groups by 25% by 2021
2. Facilitate 3 programmes per annum in partnership with Burnie Community House and Burnie Child and Family Centre for at risk groups
3. Increase number of registered volunteers to 60 by 2021

Goal 4 – Facilitate Education

1. Increase casual visitation of children by 100% by 2021
2. Increase number of school group visits by 50% by 2021
3. 80% of teacher evaluation forms indicate satisfaction level of high to very high with education programmes offered
4. Initiate tertiary research projects with UTAS students

| Document Endorsement | |
|-----------------------------|--|
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