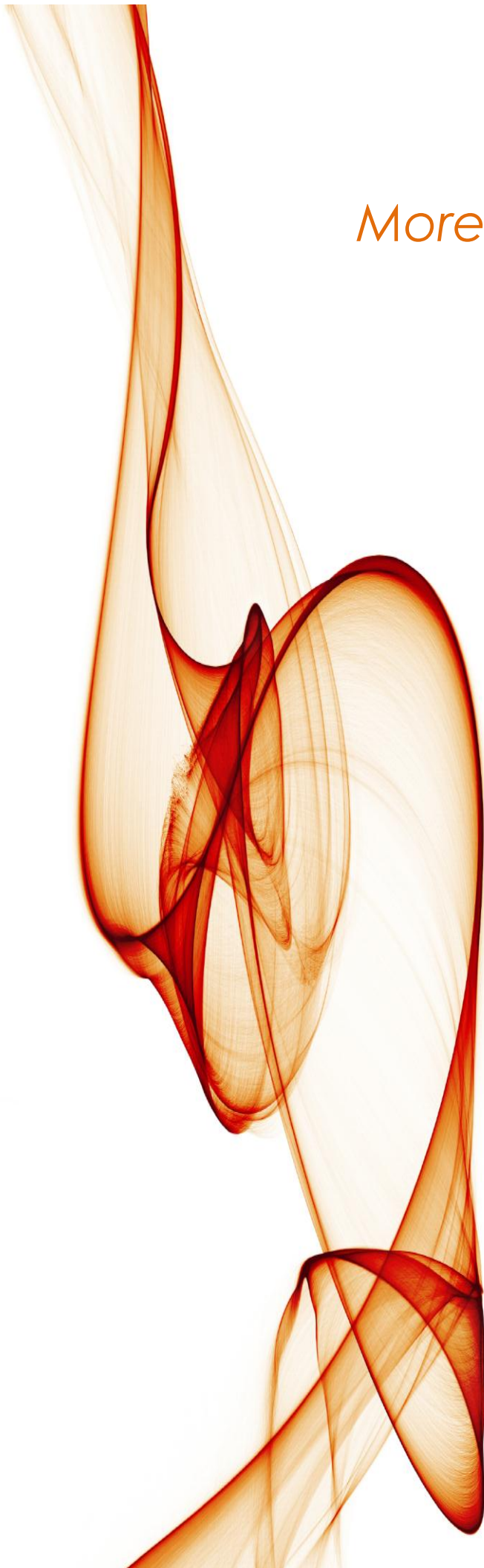


REGIONAL GALLERIES SA  
MAPPING PROJECT

*More than Pictures on Walls*  
*Final Project Report*



*This report is part of a suite of reports for the Regional Galleries SA Mapping Project prepared by:*



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*Photos front cover L-R: River Lands Gallery, Burra Regional Art Gallery, Barossa Regional Art Gallery. CWA Yarn Bomb Crew River Lands Gallery photo credit: Alysha Herrmann*

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## EXECUTIVE SUMMARY

### Project purpose

In 2009 the Regional Galleries Association of South Australia (RGASA) identified the need to have a concise representation of the services provided by public and community regional galleries in South Australia to assist them with promotion, planning, advocacy, and attracting investment to the sector.

Anecdotally, the benefits of public and community-based galleries in regional and remote areas are known, as are the challenges that these organisations face in relation to resourcing, funding and strategic planning. The RGASA recognised that to support this anecdotal evidence, they needed a solid base of quantitative and qualitative data to strengthen the case for galleries to leverage increased funding and support from government and philanthropic sources.

In 2012 the RGASA contracted Intalink Consulting to undertake independent research to find out the current state of play for public and community regional galleries in South Australia, what activities they are engaged in, and how this benefits their local communities. The *Regional Galleries SA Mapping Project* seeks to highlight how investment made in regional public and community galleries impacts and resonates across the social, economic, environmental, educational, cultural, and health platforms. In doing so, the project identifies the strengths and opportunities, risks and challenges that will influence future planning and development of regional galleries and the RGASA.

### Public and community regional and remote galleries

The *Regional Galleries SA Mapping Project* focuses on public and community regional and remote galleries, in line with the membership of the RGASA. These are galleries that are not privately owned, and are located outside the metropolitan area of Adelaide.



BURRA REGIONAL ART GALLERY

There are at least 25<sup>1</sup> public and community galleries scattered throughout regional South Australia, in large regional centres, such as Mount Gambier and Port Lincoln, and small country towns such as Burra and Jamestown. The majority of these are members of the RGASA.

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<sup>1</sup> List of Country Arts SA Visual Arts Touring Program as at December 2012



## Regional Galleries Association of South Australia

The Regional Galleries Association of South Australia was established in 2002 and became incorporated in 2006. It is the peak body for public and community-based galleries in regional and remote South Australia. It currently has 19 member galleries, which it supports through the provision of web promotion, networking opportunities and advocacy.

## Project Report

This Project Report documents all activity undertaken as part of the Mapping Project, and the outcomes in relation to the project objectives. It contains a complete set of data and analysis, and is intended for use as an internal document by the RGASA and its members.

## Project Methodology

The *Regional Galleries SA Mapping Project* had three main components:

1. Audit/mapping (“What and How”): recording the current activities, infrastructure and resources of RGASA members.
2. Research (“Why”): study of documents and resources to increase knowledge and understanding of public and community regional galleries, and see how regional galleries in South Australia compare to interstate and international regional galleries. This includes an evaluative component to gauge the economic, social and cultural benefits and impacts of public and community regional galleries.
3. Future planning (“Where to Now?”): developing an evidence base for strategic planning for the RGASA and its members.

Given the complexity of the project, a specific framework was developed to undertake this work that combined evaluation and research methodologies.



RGASA MEMBER WORKSHOP

Information was collected using a number of tools including fifty-five interviews with gallery personnel and key stakeholders, sample site visits, member workshops, and review of key documents. Key stakeholders included Arts SA, Country Arts SA, SA Tourism Commission, Department of Primary Industry and Regions SA, groups such as Community Arts Network SA and the SALA Festival, and the Art Gallery of SA. A scan of funding arrangements for regional galleries in other states of Australia was also undertaken.

## Project findings

The information collected throughout the *Regional Galleries SA Mapping Project* is extremely comprehensive. The findings can be summarised through eight main points:

1. Public and community galleries in regional and remote South Australia connect with their communities through a range of social, economic, environmental, educational, cultural, and health and wellbeing activities. Activities vary considerably, reflecting the variation in the communities themselves, operational and physical structures and locations of the galleries, levels of resourcing, and support from councils.
2. Because regional public and community galleries connect with their communities in so many ways, they also connect to a number of federal, state, local government and industry policies and strategies.
3. Public and community galleries clearly contribute to ensuring communities in regional and remote South Australia are well-rounded, vibrant and socially cohesive.
4. Public and community galleries in regional and remote South Australia are able to achieve significant outcomes with little resourcing; however, strengthening collaboration and partnerships with a range of stakeholders at state, regional and local levels, including local government, agencies, businesses and industry groups, will increase capacity to leverage support and extend outcomes. Conversely, the risk of not adequately resourcing community galleries is that smaller regional galleries will close.
5. Where galleries work collaboratively with external organisations they increase their ability to take up a range of opportunities that they may otherwise miss.
6. The capacity of galleries to support local artists, through exhibitions, sales of their work, promotion, workshops and mentoring is reflected in the vibrancy and growth of the local art scene, including skills and commercial viability of local artists.
7. Significant investment in regional galleries leads to programs and infrastructure that are a drawcard for tourists and visitors, and build local pride.



ART WORKSHOP,  
HAHNDORF ACADEMY



OPENING OF *OUR MOB*,  
BELALIE ART GALLERY

8. Public and community galleries in regional South Australia are operating in a different environment to interstate and international galleries, so making direct comparisons, such as available funding, is difficult.

## Opportunities

Through analysis of the data collected as part of the *Regional Galleries SA Mapping Project*, a number of opportunities were identified for the galleries and for the RGASA which fall into four main themes:

- Collaboration and partnerships
- Use of technology
- Tourism and
- Community engagement.

In many cases, galleries are already seeing the many opportunities available to them; however their limited resources means they are stifled, and opportunities are lost to their communities.

## Risks and challenges

As well as opportunities, the *Regional Galleries SA Mapping Project* has identified a number of risks and challenges for regional galleries and for the RGASA that fall into six main themes:

- Resources
- Gallery operations, governance and infrastructure
- Community engagement
- Relationships and partnerships and
- Programming.

## Summary and recommendations

The public and community galleries that participated in the *Regional Galleries SA Mapping Project* have been able to demonstrate the many ways they make worthwhile and important contributions to their local communities and to the regions and state as a whole, through activities such as:

- Exhibitions and events that draw in tourists and visitors to the town, generating at least \$1M annually across regional South Australia
- Contribution of volunteers, conservatively valued at over \$1.5M, to the development and operations of the galleries
- Volunteer training and development that can lead onto employment
- Promoting local artists and artisans



- Engagement of community members in community events and programs
- Workshops and programs that connect and involve people
- Intersectoral collaboration that extends benefits across communities.

Activities vary considerably, reflecting the variation in the communities themselves, operational and physical structures and locations of the galleries, levels of funding, and support from councils.

Drawing on the findings from the project, and acknowledging that the environment in which regional galleries in South Australia operate is different to other States, the following recommendations and strategies will assist with the ongoing sustainability of public and community galleries in regional and remote South Australia.

These recommendations are relevant to both the RGASA and its gallery members; however, the strategies are primarily directed to the RGASA.

### **Recommendation 1: Support for regional galleries continues and diversifies**

The *Regional Galleries SA Mapping Project* has shown that where galleries have access to human and program resources, a greater range of activity and community connectivity is able to occur.

Recommended strategies:

1. Core funding is provided to RGASA to employ a staff member who can implement the RGASA Strategic Plan, which includes support for the development of RGASA member galleries
2. RGASA reviews membership fees and structure, including the current membership base, as a means of increasing ongoing revenue that would support employment of a staff member
3. Develop a portfolio of potential funding partners and funding opportunities that will support and expand the operations of the RGASA and regional galleries
4. Develop an engagement plan to approach and develop collaborative relationships with potential funding partners and other key individuals and organisations.

### **Recommendation 2: The Strategic Planning Framework 2013-2015 be used to plan and guide future RGASA and regional gallery activity**

The RGASA Strategic Planning Framework 2013-2015 was developed as part of the *Regional Galleries SA Mapping Project* to represent quickly and visually the range and diversity of gallery and RGASA activity, to focus development strategies and leverage

partnerships. It is designed to use at a range of levels by both the RGASA and its gallery members.

Recommended strategies:

1. Develop a detailed Strategic Plan for the RGASA, based on the Framework, with annual priorities
2. Focus on strategic planning at member network meetings, to support the development of both the RGASA and the member galleries.

### **Recommendation 3: Development of performance measures for regional galleries and the RGASA using the program logic model as a basis**

The *Regional Galleries SA Mapping Project* has been able to demonstrate the range of gallery activities and the benefits these provide to communities. However, the project has not had the scope to measure the impact of galleries, which requires a baseline level of information from which to make evidence-based assessments.

Suggested strategies:

1. Work with Arts SA on the possible implementation in South Australia of the Public Value Measurement Framework (PVMF), developed by the Department of Culture and the Arts in Western Australia
2. Use the Strategic Framework (Appendix 7), which was developed using a program logic/theory of change model, as the foundation upon which to develop a RGASA Performance Measurement Framework, potentially linked to the Cultural Indicators Framework and PVMF<sup>2</sup>
3. Consider sourcing funds to undertake a full Social Return on Investment analysis for regional galleries, an accepted method of measuring the social and environmental impact of activities, projects and programs, and of placing a monetary value on them.

### **Recommendation 4: Development of partnerships**

The importance of partnerships for regional galleries is clearly increasing. The two main drivers for this are the decrease in available government funding, and the increasing need for galleries to operate outside the gallery infrastructure and into the community to increase their relevance.

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<sup>2</sup> The Strategic Framework is specifically designed to enable a scalable and graduated approach to measurement, to accommodate different capacities, and can readily incorporate measures and indicators from other key sources. Start at a basic level, with one or two indicators, and build on it progressively.

Suggested strategies:

1. Work with RGASA members to identify strategic partnerships at a state and regional level
2. Support members to identify and negotiate strategic partnerships at their local level
3. Develop an engagement plan to approach and develop collaborative relationships with potential partners, including multi-partner initiatives.

Currently the RGASA represents only regional and remote public and community galleries. Whilst the *Regional Galleries SA Mapping Project* did not interview any metropolitan galleries, anecdotal evidence from interstate associations shows many of the same issues are experienced.

Suggested strategy:

1. RGASA consider the potential benefits of broadening its membership base to include metropolitan public and community galleries.

### **Recommendation 5: Marketing and promotion**

The *Regional Galleries SA Mapping Project* has produced a Case for Investment, marketing presentation, gallery profiles, Project Report, case studies, and the Strategic Planning Framework, all of which can be used by the RGASA and its members to promote their activities and raise their profile. It is clear through the project that galleries are not generally good at articulating to the broader community the full scope of their activity; these products can be used to support this for the RGASA and its members.

Suggested strategies:

1. Upload the gallery profiles and case studies onto the RGASA website.
2. Develop quality control for any documents made available for editing by members to ensure a level of professionalism is maintained
3. Source a graphic design student to assist in developing the marketing presentation into a YouTube video which can be linked to the RGASA and member websites
4. Provide electronic copies of the profiles and marketing presentation to members to adapt for their own use within agreed quality controls
5. Encourage and support those galleries that don't have a web page to develop a Facebook page, which is free and relatively easy to maintain<sup>3</sup>

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<sup>3</sup> Technical-savvy galleries can provide training and support through network meetings, or facilitate access to local volunteers and school students.

6. Develop a Facebook page for RGASA that members can access and upload information, share resources, and help to develop their networking.

**Recommendation 6: Networking, support and training to build the capacity of RGASA members**

RGASA consistently identified the networking and information sharing they experienced at the member meetings as the thing they valued most from their RGASA membership.

Suggested strategies:

1. Lobby state government for core funding to RGASA to employ a staff member to increase the level of support to members
2. Identify other potential funding sources for RGASA to support continued development through specific projects
3. Base quarterly member meetings around the Strategic Planning Framework
4. Identify priority capacity building needs across members and develop a capacity development plan to address these, drawing on internal experience-sharing, mini-training sessions, mentoring arrangements, as well as facilitating access to other relevant training opportunities (e.g. Volunteering SA).

## BACKGROUND

### Project purpose

In 2009 the Regional Galleries Association of South Australia (RGASA) identified the need to have a concise representation of the services provided by public and community regional galleries in South Australia to assist them with promotion, planning, advocacy, and attracting investment to the sector.

Currently, most of the data collection and reporting done by regional galleries is based on outputs such as visitor numbers, sales and the number and types of exhibitions held each year. Reporting is generally undertaken for local government, grant funders, Country Arts SA and committees of management.

Anecdotally, the benefits of public and community-based galleries in regional and remote areas are known by those who work within the sector or who are interested in the arts, as are the challenges that these organisations face in relation to resourcing, funding and planning. However, there is little structure in place that allows galleries to *measure and quantify* the impact of what they do.

The RGASA recognised that to support the anecdotal evidence, and therefore strengthen the case for galleries to attract investment and support from potential funders, they needed a solid base of evidence that would show what galleries are doing, and how this work leads toward a vibrant network of regional galleries enriching local communities, artists, and the arts across South Australia.



ARCHER'S ARCADIA  
PORT PIRIE REGIONAL ART GALLERY

Two developments have occurred in the last twelve months that will help to address this:

1. The development of the Public Value Measurement Framework (PVMF) by the Government of Western Australia. This includes newly developed measures for quality, reach and impact. The PVMF is designed to strengthen the credibility and impact of the arts evidence-base to support investment cases for arts and culture. This is now moving into the implementation phase, which will potentially involve other state agencies and funders, including Arts SA.
2. The development of a Cultural Indicators Framework for local governments in South Australia that will help them to measure the impact of arts and cultural development programs in their communities. Once completed, this Framework will also have relevance for arts organisations not managed by local government.

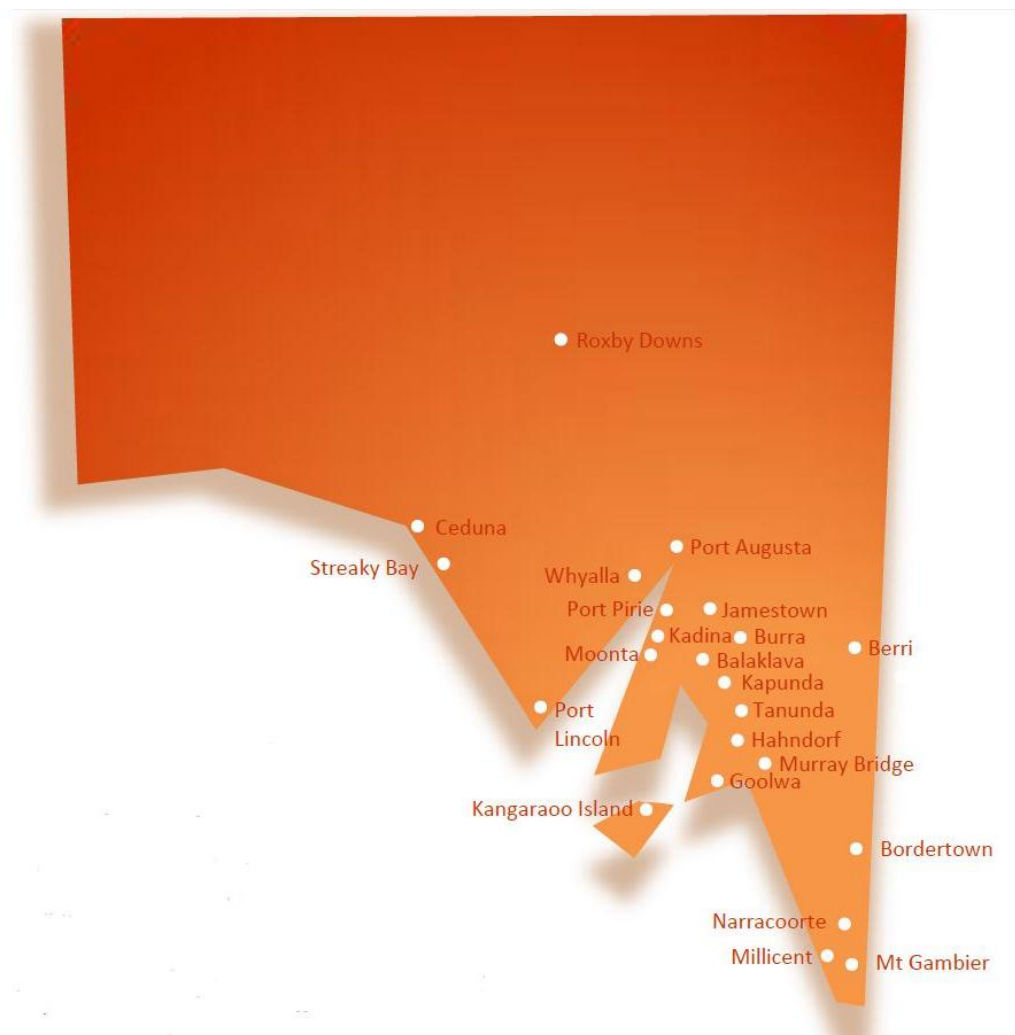
In 2012 the RGASA contracted Intalink Consulting to undertake independent research to find out the current state of play for public and community regional galleries in South



Australia, what activities they are engaged in, and how this benefits their local communities. The *Regional Galleries SA Mapping Project* seeks to highlight how investment made in regional public and community galleries impacts and resonates across the social, economic, environmental, educational, cultural, and health platforms. In doing so, the project identifies the strengths and opportunities, risks and challenges that will influence future planning and development of regional galleries and the RGASA.

### What are public and community regional and remote galleries?

The Regional Galleries SA Mapping Project focuses on public and community regional and remote galleries, in line with the membership of the RGASA. These are galleries that are not privately owned, and are located outside the metropolitan area of Adelaide.



There are various organisational models amongst the galleries. Within the context of this project a public gallery is one that is owned and governed by Local Government; a community gallery is one that is governed by a community group, usually a not-for-profit Incorporated Association.

There are at least 25<sup>4</sup> public and community galleries scattered throughout regional South Australia, in large regional centres such as Mount Gambier and Port Lincoln, and small country towns such as Burra and Jamestown. The majority of these are members of the RGASA.



RIDDOCH ART GALLERY  
& MAIN CORNER

The galleries and gallery spaces are as distinct as the communities they are part of. From the newly developed, architecturally designed A-Class Riddoch Art Gallery in Mount Gambier to the Middleback Foyer Gallery, a small gallery space located in the foyer of the Whyalla Cinema and Middleback Theatre, the diversity is enormous.

### Who is the Regional Galleries Association of South Australia?

The Regional Galleries Association of South Australia was established in 2002 and became incorporated in 2006. It is the peak body for public and community-based galleries in regional and remote South Australia. It currently has 19 member galleries, which it supports through the provision of web promotion, networking opportunities and advocacy.

The mission for the RGASA is:

*“As a united voice, we advance and protect the interests of regional galleries. We do this through advocacy, support, and professional development, and with great enthusiasm”*

The aim for the RGASA is:

*“We aim to have a vibrant network of regional galleries enriching local communities, artists and the arts across South Australia. Our activities and outcomes will help us achieve this”.*

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<sup>4</sup> List of Country Arts SA Visual Arts Touring Program as at December 2012

## PROJECT METHODOLOGY

The Regional Galleries SA Mapping Project has three main components, all of which are interrelated:

1. Audit/mapping (“What and How”): recording the current activities, infrastructure and resources for RGASA members
2. Research (“Why”): study of documents and resources to increase knowledge and understanding of public and community regional galleries, and see how regional galleries in South Australia compare to interstate and international regional galleries including an evaluative component to gauge the economic, social and cultural benefits and impacts of public and community regional galleries
3. Future planning (“Where to Now?”): developing an evidence base for strategic planning for the RGASA and its members.



FIGURE 2: COMPONENTS OF RGASA MAPPING PROJECT

Given the complexity of this project, a specific framework was developed to undertake this work that combined evaluation and research methodologies.

The methodology was founded in a social research approach, and utilised a careful combination of methods and techniques to generate reliable results. This included developing a retrospective ‘program logic’ chart against which activities and perceived outcomes were mapped, and understandings and assumptions were then tested with gallery stakeholders.

This 'logic' framed and complemented subsequent review, auditing and mapping processes that included gathering information and evidence through a review of documents, site visits, key informant interviews, group discussions, and the development of case studies.

Findings from across these sources were cross-referenced and analysed using triangulation and thematic analysis techniques. Application of such social science research methods are considered a basic form of good practice, especially in considering qualitative information; in the absence of a peer review or 'expert panel' such techniques are particularly valuable in helping to strengthen confidence in the outcomes.

Summary draft findings were work-shopped, refined and validated with member representatives and other stakeholders (for example Country Arts SA, Arts SA), and implications and priorities for future development were crystallised in the collaborative designing of a program logic-based Strategic Plan Framework for 2013-2015.



RGASA MEMBER WORKSHOP

As a contemporary planning and evaluation tool, program logic provides a basis for evidence based monitoring of activities, and their contribution to outcomes into the future.

### ***How information was collected***

A number of tools were used to collect information about the current activities and structures of regional galleries, and evidence of the importance of public and community galleries in regional areas.

### **Project Steering Committee**

The Project Steering Committee met regularly to discuss the progress of the Mapping Project, and members were available to the consultants for feedback and additional information where required.

### **Interviews – gallery personnel and key stakeholders**

Fifty-five interviews were conducted as part of the Mapping Project. These included:

- Phone interviews with the majority of other RGASA members. Four galleries were not able to participate
- Face-to-face interviews with key staff from Country Arts SA, Art Gallery of South Australia, Arts SA, and Benalla Regional Art Gallery

- Site visits and interviews with six member galleries, including artists, volunteers, board and committee members, local government staff and elected members, business owners, and community members<sup>5</sup>
- Phone interviews with key staff from CraftSouth, SALA (South Australian Living Artists) Festival, Community Arts Network SA, Department of Primary Industry and Regions SA, and South Australian Tourism Commission.

The full list of organisations interviewed is included in Appendix 2.

The face-to-face interviews with the six galleries and associated stakeholders formed the basis for the Case Studies (included as Appendix 6). The gallery representatives were encouraged to contact around four to six individuals or groups of stakeholders, to include a range of experiences and points of view. A list of questions was developed (included as Appendix 7) and a series of interviews and focus group discussions conducted during September 2012.

The telephone interviews with RGASA members and other stakeholders were conducted between September and November 2012.

Key stakeholders were identified by RGASA members (see Member Workshops).

### **Member Workshops**

Two workshops were run as part of the Mapping Project, and were incorporated into the scheduled member meetings. The workshops were designed to be highly participatory; this was particularly important in terms of getting input from members into choosing the most appropriate galleries for the Case Studies, and for identifying key stakeholders and information for research.

The first workshop was held on the 7<sup>th</sup> and 8<sup>th</sup> June 2012. The workshop objectives were to:

- Clarify the scope of the Mapping Project with RGASA members by:
  - Building a common understanding of the project objectives
  - Establishing what is and isn't included in the project, and what is negotiable and non-negotiable
  - Building an understanding for participants of "what's in it for me?"
- Generate interest and involvement in the Mapping Project
- Build rapport between the project consultants and RGASA members

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<sup>5</sup>These galleries were identified by RGASA members at the member workshop held in June (see Member Workshops section).



- Gather an initial round of information and data
- Prioritise key stakeholders and information for research
- Identify priorities for galleries for face to face and remote interviews.

The second workshop was held on the 30<sup>th</sup> October 2012. The objectives of this workshop were to:

- Provide an update on progress of Mapping Project
- Present and discuss preliminary key findings and emerging recommendations and confirm final products and structure/content of these
- Develop strategic planning framework for the RGASA which would also be relevant for RGASA members.

### **Review of key documents**

The focus of the review of key documents was twofold:

- To gather comparative information about regional galleries and gallery associations from interstate and overseas
- To consider current research and thinking about how the arts impact on communities, and how this would be relevant to the RGASA and its members.

Key documents were identified by RGASA members at the member workshop in June, through discussions with various stakeholders, and through our own research. There is a lot of literature available that is relevant to regional galleries, so the number of documents that could be thoroughly reviewed within the project constraints had to be limited.

### **Gallery and Local Government websites**

Background information about galleries was sourced from gallery and Council websites. The amount and quality of information varied considerably, and not all galleries have their own website or Facebook page.

### **Gallery marketing material and annual reports**

Where marketing material and annual reports were available, these provided useful information particularly about gallery activity. All galleries interviewed have marketing material, often related directly to an exhibition or activity.

### **Photos**

Photos are an important record of gallery activity and provide a visual story of individual and community engagement. Photos were sourced from websites and directly from galleries.

### **Emails**

Email was used to obtain additional information that was not obtained in the interviews.

### ***How information is reported***

To ensure the project outcomes were captured in a way that would be useful to both the RGASA and its members a range of ‘products’ or outputs were developed, in consultation with the Steering Committee and RGASA members. These outputs are designed to map the current state of play with individual galleries, provide evidence of the benefits that regional galleries provide in their local communities, and information that can be used for future planning, marketing and advocacy.

### **Project Report**

The Project Report (this report) provides outcomes against the project objectives, analysis of the data, and recommendations for the RGASA and its members. The body of the report highlights the key points to come from the research. The complete data is included as a series of appendices.

### **Strategic Planning Framework**

The Strategic Planning Framework was produced from the two workshops held with members in June and October. It was developed using the program logic model and is provided as part of the Project Report, as well as a separate electronic file.



PROGRAM LOGIC FRAMEWORK,  
RGASA MEMBER WORKSHOP

The Framework will be a valuable tool for the RGASA and its members to review the current Vision and Mission, and develop a set of strategies to help achieve this. It also clearly articulates to an external audience what the RGASA and its members are striving toward, and can be included in funding applications, annual reports, and submissions, and be used as a lobbying tool.

The Strategic Planning Framework and the Project Report fulfill the project objective of a strategic document that will assist the RGASA and its members with ongoing sustainability.

The Strategic Planning Framework is included as Appendix 7.

### **Gallery profiles**

Profiles have been produced for each of the RGASA members, with information gathered through the interviews and documents provided by the galleries.

The profiles are ‘live’ documents; changes can be made to ensure the information contained in the profiles remains current. The aim of the profiles is twofold:

1. For regional and remote public and community galleries to be presented as valuable community resources that contribute to the overall sustainability of communities.

Information such as staff and volunteer numbers, visitor numbers, community activity, partnerships, range of programs, and significant achievements have been used to demonstrate this.

2. For RGASA members to share information with each other in a simple and accessible way.

Information such as funding, programs, organisational structure, volunteer recruitment, and exhibition programs have been included where possible.



RGASA MEMBER WORKSHOP

The profiles could be managed through the RGASA website, where there is provision for a 'member only' area; members could log on to manage the information contained in the profiles themselves.

An electronic version of the profiles will also be available for each gallery to use as they wish. The RGASA may need to consider quality control once the profiles are made available to members to ensure a level of professionalism is maintained.

There are challenges with the profiles, particularly in terms of keeping them up to date on the RGASA website. Several members already have very active websites and marketing material, so may not want to have the added task of updating the RGASA profile. This is an area that needs further discussion with the Steering Group and the members. The aim is to provide 'living' resources that can be changed as required.

The gallery profiles fulfill the project objective of an audit document which outlines the current status of public and community-based galleries throughout regional South Australia. They also fulfill the objectives to produce a detailed guide to the RGASA member galleries, and gathering data outlining the amount of investment in regional galleries

All gallery profiles are included as Appendix 4. Electronic versions are formatted with a graphic design, ready for public and marketing use.

### **Case studies**

Case studies have been written for each of the six galleries that were visited. This allows for a much greater depth of information to be presented.

The aim of these case studies is to show the ripple effect of the galleries – not just in direct relation to the arts scene in a particular community, but beyond that. They also

show what works well, what the challenges are, and how galleries are shaped by the communities they live in.

The case studies have been written with an external audience in mind, although they will be most useful for RGASA members and other galleries for lobbying, submissions, funding applications, and seeking sponsorship. They may also provide a platform for further research. The case studies are point in time observations and analysis, and – unlike the profiles - are not intended to be updated or changed over time.

The case studies and the gallery profiles fulfill the project objective to outline the impact of public and community galleries on regional communities.

All case studies are included as Appendix 5.

### **Marketing presentation and Case for Investment Report**

The aim of the marketing presentation and Case for Investment Report is to highlight the positive information that has come from the Mapping Project, particularly showing the impact of galleries on the broader community. The main use for these resources will be to provide information to potential funding partners that is more accessible than the full Project Report, and present a compelling argument for investment in regional galleries.

The RGASA will use information from the Case for Investment Report to develop a short, attractive marketing publication that can be used by all members. There is also scope to further develop the presentation into a YouTube video, perhaps with the assistance of a graphic design student.

The marketing presentation and Case for Investment Report help fulfill the project objectives of producing an audit document, particularly the economic, social and cultural benefits of public and community-based galleries.

## PROJECT FINDINGS

The information collected throughout the *Regional Galleries SA Mapping Project* is extremely comprehensive. The findings can be summarised through eight main points:

1. Public and community galleries in regional and remote South Australia connect with their communities through a range of social, economic, environmental, educational, cultural, and health and wellbeing activities. Activities vary considerably, reflecting the variation in the communities themselves, operational and physical structures and locations of the galleries, levels of resourcing, and support from councils.
2. Because regional public and community galleries connect with their communities in so many ways, they also connect to a number of federal, state, local government and industry policies and strategies.
3. Public and community galleries clearly contribute in many valuable ways to ensuring communities in regional and remote South Australia are well-rounded, vibrant and socially cohesive.
4. Public and community galleries in regional and remote South Australia are able to achieve significant outcomes with little resourcing; however, strengthening collaboration and partnerships with a range of stakeholders at state, regional and local levels, including local government, agencies, businesses and industry groups, will increase capacity to leverage support and extend outcomes. Conversely, the risk of not adequately resourcing community galleries is that smaller regional galleries will close.
5. Where galleries work collaboratively with external organisations they increase their ability to take up a range of opportunities that they may otherwise miss.



CHILDREN'S ART EXHIBITION,  
BAROSSA REGIONAL ART GALLERY



MURRAY BRIDGE REGIONAL  
ART GALLERY



6. The capacity of galleries to support local artists, through exhibitions, sales of their work, promotion, workshops and mentoring is reflected in the vibrancy and growth of the local art scene, including skills and commercial viability of local artists.
7. Significant investment in regional galleries leads to programs and infrastructure that are a drawcard for tourists and visitors, and build local pride.
8. Public and community galleries in regional South Australia are operating in a different environment to interstate and international galleries, so making direct comparisons, such as available funding, is difficult.



EXHIBITION OF LOCAL ARTISTS' WORK,  
WESTART

Details of the project findings can be found at Appendix 3.

### Funding for regional galleries

Currently, the South Australian Government invests around \$445,000 annually into regional galleries. In 2013 this was through operational funds to three galleries (\$210,000), facilities and equipment grants through competitive tendering to three galleries (\$34,840), funds for touring exhibitions (\$160,000), and the Learning Connections program (\$40,000).

Other state governments provide funding that is accessible to regional galleries; however, it is difficult to make a direct comparison with the way regional galleries in South Australia are funded, as the models vary greatly from state to state and are influenced by components such as population, accessibility, and government policy. For example, in Victoria 25 regional local governments receive around \$4M through the Regional Development Program, which supports their regional arts facilities and the development and support of regional touring product. In 2011-2012 just over half of this was allocated to public art galleries and the remainder to performing arts. Arts Victoria has other competitive funding programs that are accessible to public and community galleries for specific projects.

In Western Australia annual funding is provided directly to the two regional galleries, administered through the Art Gallery of WA. In New South Wales there are a number of funding programs, some of which are accessible to regional galleries through a competitive application process. There is no funding specifically allocated to regional galleries.

The following table indicates how funding is made available to regional galleries in the various States.

**Table 1: Comparison with state government funding for regional galleries**

	State Government jurisdiction	State Arts body	Recurrent funding	Funding programs	Touring program
South Australia	Department of Premier and Cabinet	Arts SA	\$210,000 to 3 specific galleries	\$40,000 (Learning Connections) \$34,840 (Facilities & Equipment)	\$160,000
Victoria	Department of Premier and Cabinet	Arts Victoria	\$2M to public galleries through a triennial funding agreement with 25 local governments (2011/2012)	\$3M VicArts program	
NSW	Department of Trade & Investment, Regional Infrastructure & Services	Arts NSW		\$3.57 Annual Funding Program (2011/2012) \$35,619M Negotiated and Triennial Funding Agreements (2011/2012)	
Queensland	Department of Science, Information Technology, Innovation & the Arts	Arts Queensland		Up to \$50,000 per gallery - competitive application	
Tasmania	Department of Economic Development, Tourism and the Arts	Arts Tasmania	\$1.7M to 8 galleries and museums	Roving Curator program \$39,200 total	
Western Australia	Department of Culture and the Arts		Annual funding to Bunbury Regional Gallery and Geraldton Regional Gallery	Annual grant program	
Northern Territory	Department of Arts and Museums	Arts NT		Regional Arts Fund Community Grants Community Festivals	

## Links to government policy

Public and community galleries can impact on a number of aspects of the community, so there will be many ways of linking with policy at all levels of government. The following highlight some of the most evident.

### National Cultural Policy

The Australian Government released the National Cultural Policy in March 2013 that 'reflects the important role that arts and creativity play in the daily lives of all Australians.'<sup>6</sup> According to the former Federal Arts Minister, Simon Crean, "the policy will plug the arts and creative industries into the mainstream of modern Australia because we know creative societies are productive and resilient societies."<sup>7</sup>

### Regional Development Australia (RDA)

RDA in South Australia is a partnership between the Australian and South Australian Governments, and the Local Government Association of South Australia on behalf of its members. It is administered by the Australian Government Department of Regional Australia, Local Government, Arts and Sport, the South Australian Department of Primary Industries and Regions SA, and the Local Government Association of South Australia.

In South Australia there are eight RDA committees that are working to develop local solutions to the economic, social and environmental issues affecting their communities.

RDA committees in South Australia have developed:

- Regional business growth plans and strategies, which will help support economic development, the creation of new jobs, skills development, business investment and utilise fast speed broadband.
- Environmental solutions, which will support ongoing sustainability and the management of climate change.
- Social inclusion strategies, which will bring together and support all members of the community.

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<sup>6</sup> Message from the Minister, Department of Regional Australia, Local Government, Arts and Sport, <http://culture.arts.gov.au/discussion-paper/message-from-the-minister>, accessed 4/4/2012

<sup>7</sup> Keynote speech by Minister Simon Crean at Music Connects India 2012 conference, 6<sup>th</sup>/7<sup>th</sup> November 2012

### **South Australian Strategic Plan (SASP)**

Arts, culture and regional galleries contribute in a number of ways to the South Australian Government's Strategic Plan, particularly in the areas of Our Community, Our Ideas and Our Prosperity. The arts are strongly linked to tourism in relation to world-class festivals and cultural events, as well as the food and wine industries.

The following highlights specific targets, linked with vision and goals articulated in the Strategic Plan, which may impact on regional galleries.



LAUNCH OF RIVERLAND TEXTILE ARTIST'S EXHIBITION, RIVER LANDS GALLERY

### ***Our Community***

Vision: Our communities are vibrant places to live, work, play and visit.

Goal: We are The Festival State; our festivals, cultural venues and events create a vibrant and energetic atmosphere, generating excitement!

Target 3: Cultural vibrancy, arts activities - Increase the vibrancy of the South Australian arts industry by increasing attendance at selected arts activities by 150% by 2020.

Goal: We are known worldwide as a great place to live and visit.

Target 4: Tourism industry – increase visitor expenditure in South Australia's total tourism industry to \$8 billion.

### ***Our Prosperity***

Vision: we have a skilled and sustainable workforce.

Goal: South Australia has a sustainable population.

Target 46: Regional population levels – increase regional populations outside Greater Adelaide by 20,000 by 2020.

### ***Our Ideas***

Vision: South Australians are creative; we innovate to overcome environmental, economic, and social challenges.

Goal: We value and promote artistic vibrancy and excellence and celebrate community expressions through the arts.

Target 99: Cultural engagement, institutions – Increase the number of attendances at South Australia’s cultural institutions by 20% by 2014.

### **SA Tourism Commission (SATC) Strategy**

The SATC reviews its strategy and tactics annually, within the context of the SASP 2020 potential growth target for tourism in the state. It is aligned to Australia’s national tourism strategy, *Tourism 2020*. One way that regional galleries contribute is that by providing cultural experiences in regional and remote areas of South Australia they help to attract more ‘high yield’ tourists, which is a focus of the strategy.

### **Destination Action Plans**

The SATC has developed Destination Action Plans (DAPs) to focus and prioritise the projects to achieve the goals set out in state and regional tourism strategies. DAPs are simple, focused, consumer-led action plans for each region that prioritise resources from SATC units and those of regional stakeholders. The DAPs were developed in partnership with the RDA Committees and in consultation with a range of regional stakeholders, and present potential opportunities for galleries at a regional level.

### **Local Government Policies and Strategies**

Each Local Government has developed policies, strategies and plans that suit their local communities. In some cases this specifically identifies Arts and Culture; however, regional gallery activity will link with other policy areas as well, such as community development and economic development.

### **Other Policies and Strategies**

Education, health and environment are state and national government sectors that have policies, strategies and initiatives that promote collaboration with the arts sector in order to achieve their outcomes; regional galleries are connecting with these in a variable way at local levels only. Industry related groups such Partners in Grain also have initiatives that seek to engage with local art and cultural programs, and represent a further area of exploration.



FELT-MAKING WORKSHOP, MURRAY  
BRIDGE REGIONAL ART GALLERY



## OPPORTUNITIES

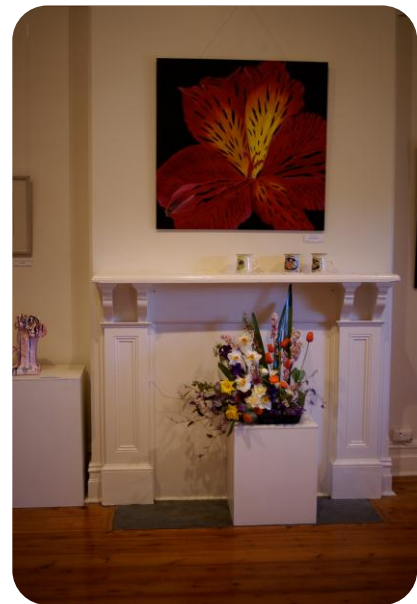
Through analysis of the data collected as part of the *Regional Galleries SA Mapping Project*, a number of opportunities have been identified for the galleries and for the RGASA. They have been listed below under key themes.

In many cases, galleries are already seeing the many opportunities available to them; however their limited resources means they are stifled, and opportunities are lost to their communities.

Listing the potential opportunities draws attention to how much more regional galleries could do if they had more resources.

### Collaboration and partnerships:

- Work closely with surrounding galleries to coordinate local, regional – and potentially statewide – exhibitions<sup>8</sup>
- Collaborate with local artists, including involving them in gallery operations and governance, which helps to increase their skills, and increases the vibrancy and relevance of the gallery.
- Mutually beneficial collaborations with local businesses to expand options for hanging artwork, as well as attracting potential sponsorship and other financial support
- Develop stronger relationships with artists, especially those who are exhibiting and who are not local, to increase exhibition options and bring in work from outside the local area
- Partner with local business and tourist operators to develop tourist packages that include arts and culture, such as art trails



ART OF THE FLOWER BURRA REGIONAL  
ART GALLERY

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<sup>8</sup>This is already happening to some degree (for example a group of galleries in the Flinders Ranges developing the *Brush with Art* exhibition; Burra Regional Art Gallery, Westart and Streaky Bay Galleries sharing an exhibition), but with the number of Country Arts SA touring exhibitions decreasing, this will help to bring in work from outside a local community.

- Tap into local events and festivals to value-add to the overall experience with exhibitions, competitions, and public artwork
- Councils have an important role with all galleries, so it is important to develop positive relationships with relevant councils, and ensure that arts and culture are part of their overall strategic planning. This will help when lobbying for funding and other support, such as publicity
- Strengthen relationships with local schools, and with Department of Education and Child Services regional offices to explore the input that galleries could have in the arts curriculum, and more generally, through school tours, projects, and workshops.
- Joining the local chamber of commerce will open up networking and relationship development opportunities, as will developing relationships with the council's economic development staff<sup>9</sup>
- Build relationships with Regional Development Australia regional staff to tap into potential economic development and tourism opportunities
- Seek opportunities to increase engagement in collaborative initiatives between a range of partners, for example, natural resource management boards and schools through youth environment programs, which tap into federal government funding
- Explore opportunities to collaborate with other programs being developed or implemented by government agencies, non-government organisations and industry groups; it is a way to access investment and resources, and importantly to extend reach, relevance and impact.

### Use of technology

- Make use of social media and new technologies, such as phone apps, for marketing, promotion and communications
- Work with 'tech-savvy' galleries in the RGASA network to increase understanding of using social media such as Facebook and Twitter to market and promote gallery activities.



FIGURE 3: YARTA PURTLI GALLERY, PORT AUGUSTA CULTURAL CENTRE FACEBOOK PAGE

<sup>9</sup> Many businesses in regional communities do not see art and culture as relevant to their business, so for galleries located in these areas building relationships with business will be more challenging.

## Tourism

- Tap into the various websites available, including the Australian Tourism Data Warehouse, a central storage and distribution platform of Australian tourism products and destinations ([www.atdw.com.au](http://www.atdw.com.au)); and Trip Advisor, a traveller review site ([www.tripadvisor.com.au](http://www.tripadvisor.com.au))
- Partner with other organisations and businesses in the community to develop tourism packages
- Increase focus on generating income which will help attract support from the SA Tourism Commission
- Develop relationships with the local Visitor Information Centre to raise awareness of how the gallery can enhance the tourist experience
- Build relationships with regional tourism boards.

## Community engagement

- Work with local schools and youth agencies to identify and engage young people as volunteers at the gallery
- Identify and network with other groups and agencies in the community to increase the profile of the gallery as a potential partner for projects and programs
- Identify opportunities to enhance engagement with Aboriginal communities through projects, programs and community events
- Identify opportunities to engage with CALD (culturally and linguistically diverse) communities through projects, programs and community events
- Identify opportunities to promote inclusion, including engagement of people living with disabilities and those with mental health challenges as artists and program participants
- Share experience across galleries about ways to promote engagement of community groups<sup>10</sup>
- Consider the gallery as a creative and innovative space and promote it to businesses and other organisations as ‘think tanks’ to stimulate creative thinking in their staff
- Open the gallery for other functions, for example, dinners and concerts.



CWA YARN BOMBING CREW, RIVER LANDS GALLERY (PHOTO CREDIT: ALYSHA HERRMANN)

<sup>10</sup> Some galleries are already undertaking initiatives and could support less resourced members in implementing activities adapted to their local needs.

**RGASA specifically:**

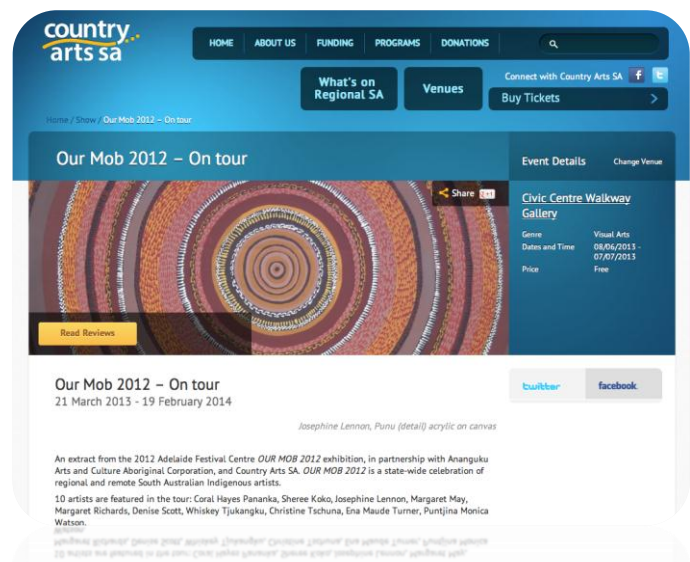
- Build relationships at a strategic level with peak bodies and state government departments and agencies, such as CraftSouth, Community Arts Network SA, SALA Festival, and SA Tourism Commission, all of whom have shown interest in the *Regional Galleries SA Mapping Project* and in meeting with the RGASA to discuss future activity including inviting representatives to member meetings
- Identify key contacts within the Department of Education and Children’s Services to develop a strategy for regional galleries to build a relationship with regional offices and their local schools<sup>11</sup>
- Continue to build a relationship with the Local Government Association to raise the profile of regional galleries and advocate on their behalf
- Identify training needs of members, such as use of new technologies and curating and hanging exhibitions, and utilise the existing skills within the members to develop workshops.

**RISKS AND CHALLENGES**

As well as opportunities, the *Regional Galleries SA Mapping Project* has identified a number of risks and challenges for regional galleries and for the RGASA.

**Resources**

- Difficulty in accessing resources, particularly recurrent funding for community galleries, limits the capacity of galleries to follow up on opportunities that will contribute to broader community outcomes
- Decreased funding to Country Arts SA will potentially impact on services provided to regional galleries; this is of particular concern in having access to a broad range of quality



<sup>11</sup> Other state government departments with whom regional galleries could establish mutually beneficial relationships with include: Health and Ageing; CFUTURE 3; OUR MOB 2012 – ON TOUR; PART OF THE COUNTRY Natural Resources; Further Education, Employment and Training; and the Arts SA VISUAL ARTS TOURING PROGRAM Regions.



touring exhibitions, therefore disadvantaging regional communities

- Galleries run solely by volunteers operate at a higher level of risk because of their reliance on attracting and retaining volunteers who have the skills to operate the gallery at a level that will ensure quality exhibitions, such as curating, marketing, sourcing sponsorship, and strategic planning – all attributes required to attract high quality exhibitions and successfully convene other program activities
- Changes to the way that Country Arts SA is funding the Arts Officer roles may impact on regional communities<sup>12</sup>
- For galleries wanting to work together to share exhibitions of their local and regional artists, funds are limited to do this to any great degree.

### **Gallery operations, governance and infrastructure**

- Where the gallery space is limited it is more challenging to support the development of local artists through workshops, sale of work, and the range of exhibitions
- There is a consistent challenge of lack of funding for ongoing building maintenance, particularly when the gallery is housed in a historic building, and particularly for community galleries
- Many galleries do not have the capacity or skills to undertake meaningful strategic and business planning to ensure the continuity of programs and services
- Without having an accessible evaluation framework in place, it is very difficult for galleries to measure the community impact of their activities and report this to relevant bodies.

### **Community engagement**

- Building engagement with the community takes time and resources that are not always available to regional galleries
- Good community engagement and networks help in making exhibitions and workshops relevant to local communities<sup>13</sup>
- Large amounts of funding and staffing do not necessarily lead to increased community engagement and community projects; the strategic direction and

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<sup>12</sup> The Creative Communities Partnership Program has been opened up to all regional and remote areas in a competitive tendering process, inviting government and non-government organisations to partner with Country Arts SA to employ an Arts & Culture Development Officer. This presents a risk and potential challenge for those LGAs that have a position already located there, and an opportunity for other communities where there isn't currently an Arts Officer.

<sup>13</sup> Without the capacity to effectively engage, the risk is that exhibitions are only of interest to a small insular group.



focus of the gallery also needs to be aligned with the priorities of local government and other relevant organisations.

### **Relationships and partnerships**

- Some local governments do not see arts and culture as a priority, so for galleries located in these local government areas, building relationships with their council will be more challenging<sup>14</sup>
- An appreciation for what motivates or drives potential partners and considering potential mutually beneficial outcomes is a key skill in building partnerships that is not generally well developed across regional galleries.

### **Programming**

- Maintaining a turnover of exhibitions with a good balance of local and regional artists with touring exhibitions is becoming difficult, particularly with the decrease in Country Arts SA touring exhibitions
- Getting local people to recognise the talents being nurtured locally so that when there are cultural development projects, such as town beautification, people will seek local talent before looking further afield for high profile artists
- Developing extension activities into the community also requires time, skills and networking capacity that are not always available, especially in small galleries.

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<sup>14</sup> This is also the case for many businesses and agencies in a community. Being able to highlight the relevance and contribution of regional galleries, and arts and culture more generally is critical, as is negotiating mutually beneficial relationships.

## SUMMARY AND RECOMMENDATIONS

The public and community galleries that participated in the *Regional Galleries SA Mapping Project* have been able to demonstrate the many ways they make worthwhile and important contributions to their local communities and to the regions and state as a whole, through activities such as:

- Exhibitions and events that draw in tourists and visitors to the town, generating at least \$1M annually across regional South Australia
- Contribution of volunteers, conservatively valued at over \$1.5M, to the development and operations of the galleries
- Volunteer training and development that can lead onto employment
- Promoting local artists and artisans
- Engagement of community members in community events and programs
- Workshops and programs that connect and involve people
- Intersectoral collaboration that extends benefits across communities.

Activities vary considerably, reflecting the variation in the communities themselves, operational and physical structures and locations of the galleries, levels of funding, and support from councils.

The project has highlighted several key opportunities for the galleries and the RGASA, including:

- Strengthening collaboration and partnerships with a range of different stakeholders, at state, regional and local levels, particularly local government, agencies, businesses and industry groups, to leverage support and impact
- Collaboration and partnerships with local businesses to increase exhibiting space and extend programs into the community
- Partnering with local tourist operators to develop tourist packages that include art and culture
- Increasing networks with community groups and agencies to raise the profile of the gallery as a potential partner for projects and programs
- Using social media and new technologies to promote and market gallery activities
- Building capacity across galleries through ongoing sharing of experience, resources and mentoring arrangements.

The project has also drawn attention to the challenges and risks faced by galleries and the RGASA, including:

- Reliance on volunteers

- Access to touring exhibitions
- Opportunities lost to regional communities because of limited funding and resources
- Increasing community awareness of the relevance of art and culture to community resilience
- Variable capacity of galleries to operate strategically, including negotiating partnerships, measuring the contribution of galleries, and promoting their value.

Drawing on the findings from the project, the following recommendations and strategies will assist with the ongoing sustainability of public and community galleries in regional and remote South Australia. These recommendations are relevant to both the RGASA and its members; however, the strategies are primarily directed towards the RGASA.

## RECOMMENDATION 1:

### SUPPORT FOR REGIONAL GALLERIES CONTINUES AND DIVERSIFIES

The *Regional Galleries SA Mapping Project* has shown that where galleries have access to human and program resources, a greater range of activity and community connectivity is able to occur.

Recommended strategies:

1. Core funding is provided to RGASA to employ a staff member who can implement the RGASA Strategic Plan, which includes support for the development of RGASA member galleries
2. RGASA reviews membership fees and structure, including the current membership base, as a means of increasing ongoing revenue that would support employment of a staff member
3. Develop a portfolio of potential funding partners and funding opportunities that will support and expand the operations of the RGASA and regional galleries
4. Develop an engagement plan to approach and develop collaborative relationships with potential funding partners and other key individuals and organisations.

## RECOMMENDATION 2:

### THE STRATEGIC PLANNING FRAMEWORK 2013-2015 BE USED TO PLAN AND GUIDE FUTURE RGASA AND REGIONAL GALLERY ACTIVITY

The RGASA Strategic Planning Framework 2013-2015 was developed as part of the *Regional Galleries SA Mapping Project* to represent quickly and visually the range and diversity of gallery and RGASA activity, to focus development strategies and leverage partnerships. It is designed to use at a range of levels by both the RGASA and gallery members.

Recommended strategies:

1. Develop a detailed Strategic Plan for the RGASA, based on the Framework, with annual priorities
2. Focus on strategic planning at member network meetings, to support the development of both the RGASA and the member galleries.

## RECOMMENDATION 3:

### DEVELOPMENT OF PERFORMANCE MEASURES FOR REGIONAL GALLERIES AND THE RGASA USING THE PROGRAM LOGIC MODEL AS A BASIS

The *Regional Galleries SA Mapping Project* has been able to demonstrate the range of gallery activities and the benefits these provide to communities. However, the project has not had the scope to measure the impact of galleries, which requires a baseline level of information from which to make evidence-based assessments.

Suggested strategies:

1. Work with Arts SA on the possible implementation in South Australia of the Public Value Measurement Framework (PVMF), developed by the Department of Culture and the Arts in Western Australia
2. Use the Strategic Framework (Appendix 7), which was developed using a program logic/theory of change model, as the foundation upon which to develop a RGASA Performance Measurement Framework, potentially linked to the Cultural Indicators Framework and PVMF. The Strategic Framework is specifically designed to enable a scalable and graduated approach to measurement, to

accommodate different capacities, and can readily incorporate measures and indicators from other key sources. Start at a basic level, with one or two indicators, and build on it progressively

3. Consider sourcing funds to undertake a full Social Return on Investment analysis for regional galleries, an accepted method of measuring the social and environmental impact of activities, projects and programs, and of placing a monetary value on them.

#### **RECOMMENDATION 4: DEVELOPMENT OF PARTNERSHIPS**

The importance of partnerships for regional galleries is clearly increasing. The two main drivers for this are the decrease in available government funding, and the increasing need for galleries to operate outside the gallery infrastructure and into the community to increase their relevance.

Suggested strategies:

1. Work with RGASA members to identify strategic partnerships at a state and regional level
2. Support members to identify and negotiate strategic partnerships at their local level
3. Develop an engagement plan to approach and develop collaborative relationships with potential partners, including multi-partner initiatives.

Currently the RGASA represents only regional and remote public and community galleries. Whilst the *Regional Galleries SA Mapping Project* did not interview any metropolitan galleries, anecdotal evidence from interstate associations shows many of the same issues are experienced.

Suggested strategy:

1. RGASA consider the potential benefits of broadening its membership base to include metropolitan public and community galleries.



## RECOMMENDATION 5: MARKETING AND PROMOTION

The *Regional Galleries SA Mapping Project* has produced a Case for Investment, marketing presentation, gallery profiles, Project Report, case studies, and the Strategic Planning Framework, all of which can be used by the RGASA and its members to promote their activities and raise their profile. It is clear through the project that galleries are not generally good at articulating to the broader community the full scope of their activity; these products can be used to support this for the RGASA and its members.

Suggested strategies:

1. Upload the gallery profiles and case studies onto the RGASA website
2. Develop quality control for any documents made available for editing by members to ensure a level of professionalism is maintained
3. Source a graphic design student to assist in developing the marketing presentation into a YouTube video which can be linked to the RGASA and member websites
4. Provide electronic copies of the profiles and marketing presentation to members to adapt for their own use within agreed quality controls
5. Encourage and support those galleries that don't have a web page to develop a Facebook page, which is free and relatively easy to maintain
6. Develop a Facebook page for RGASA that members can access and upload information, share resources, and help to develop their networking.

## **RECOMMENDATION 6: NETWORKING, SUPPORT AND TRAINING TO BUILD THE CAPACITY OF RGASA MEMBERS**

RGASA consistently identified the networking and information sharing they experienced at the member meetings as the thing they valued most from their RGASA membership.

Suggested strategies:

1. Lobby state government for core funding to RGASA to employ a staff member to increase the level of support to members
2. Identify other potential funding sources for RGASA to support continued development through specific projects
3. Base quarterly member meetings around the Strategic Planning Framework
4. Identify priority capacity building needs across members and develop a capacity development plan to address these, drawing on internal experience-sharing, mini-training sessions, mentoring arrangements, as well as facilitating access to other relevant training opportunities (e.g. Volunteering SA).

## APPENDICES

Appendix 1: List of organisations interviewed for the Regional Galleries SA Mapping Project

Appendix 2: Regional gallery representation in other states

Appendix 3: Data from interviews and research

Appendix 4: Gallery profiles

Appendix 5: Gallery case studies

Appendix 6: Interview questions

Appendix 7: Strategic Planning Framework 2013-2015

## Appendix 1: List of organisations interviewed for the Regional Galleries SA Mapping Project

### South Australian regional galleries:

- Balaklava Courthouse Gallery
- Barossa Regional Gallery\*
- Belalie Art Gallery
- Burra Regional Art Gallery\*
- Civic Hall Galleries\*
- Hahndorf Academy
- Kapunda Community Gallery
- Middleback Foyer Gallery
- Murray Bridge Regional Gallery\*
- Port Pirie Regional Art Gallery
- Riddoch Art Gallery\*
- River Lands Gallery
- Roxby Leisure Art Gallery
- Streaky Bay Visitor Information Centre Gallery
- Walkway Gallery
- Yarta Purtli Cultural Centre Galleries
- Westart Gallery\*

*\*Indicates gallery where site visit was undertaken*

### Other regional galleries:

- Benalla Regional Art Gallery

### Other organisations:

- Art Gallery of South Australia
- Arts SA
- Community Arts Network SA
- Country Arts South Australia
- CraftSouth
- Department of Primary Industry and Regions SA
- SALA (South Australian Living Artists) Festival
- South Australian Tourism Commission

## Appendix 2: Regional gallery representation in other states

Public Galleries Association of Victoria (PGAV): over 50 members; membership includes university galleries, art museums and contemporary arts spaces in metropolitan and regional Victoria. 'Public' galleries are defined as:

- Open and accessible to the public
- Owned, conducted or managed by or on behalf of the public or by an association or other entity, the membership of which is open to the public
- A properly and legally constituted visual arts facility
- Professionally and permanently staffed
- Have and maintains an on-going, regular program of exhibitions of visual arts material
- Not for profit
- Meet a clear and identified need within its community
- Aspire to achieve best practice standards (gallery and collections management policies etc)

PGAV is staffed by an Executive Officer. PGAV runs a range of forums and workshops, represents its members and liaises with other peak bodies and funding bodies, provides networking opportunities for members including a secure online chat forum, and has coordinated programs on behalf of members with funding support (for example Get into Art). PGAV has recently undertaken a major benchmarking exercise with all members, which it plans to do biennially.

Up until recently the organisation has received funding through Arts Victoria for operations, as well as applying for philanthropic funding to support various research projects. This funding is currently under review. Members pay annual fees.

Regional and Public Galleries New South Wales Inc (RPGNSW): represents 40 galleries, all of whom are not for profit organisations 'intent on making important contributions to the cultural life of their regions'<sup>15</sup>. RPGNSW exists primarily as a professional association for the benefit and promotion of its members. The RPGNSW has a website with member profiles attached (where relevant) to the gallery's own website.

Regional Galleries Association of Queensland (RGAQ)<sup>16</sup>: peak membership body for Queensland's public gallery network. RGAQ actively engages in advocacy and marketing for the industry to protect and promote the interests of public art museums and exhibition spaces throughout Queensland.

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<sup>15</sup> RPGNSW website, [www.rpg.nsw.gov.au](http://www.rpg.nsw.gov.au), accessed 10/1/13

<sup>16</sup> RGAQ website, [www.rgaq.org.au](http://www.rgaq.org.au), accessed 10/1/13



RGAQ offers professional development funding opportunities for member galleries and their staff and volunteers through its Professional Development funding program.

RGAQ, together with Museums Australia Queensland, established Museum and Gallery Services Queensland, a peak industry body to deliver services and programs to the regional gallery and museum sectors in Queensland.

RGAQ has two membership categories:

- Organisational Membership for Regional Galleries, Visual Arts venues, Associates and Councils with no exhibition venue.
- Individual Membership for individuals with an interest in or commitment to Queensland's public gallery network.

RGAQ is staffed by a part-time Membership Officer.

Tasmania Regional Arts (TRA)<sup>17</sup>: member based not for profit, peak organisation for regional arts, and community arts and cultural development in Tasmania. TRA comprises volunteer run branches throughout regional Tasmania, as well as Regional Arts Development Officers in three locations.

The organisation offers branch members public liability insurance and volunteer insurance for its volunteer network, as well touring exhibitions and performances. They support branch members and affiliate members, and have also negotiated special deals for members to access discounted rates on various services.

Country Arts WA<sup>18</sup>: not-for-profit, member based organisation focused on supporting arts and cultural development across regional Western Australia (WA). Members are primarily country-based practitioners and supporters of the arts. Because of the geographic scope of WA, a Focus Region is identified to help target resources over a 3-4 year period, in partnership with the relevant Development Commission.

The two main regional galleries in WA, located in Bunbury and Geraldton, receive funding and in-kind support from the Art Gallery of Western Australia.

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<sup>17</sup> Tasmania Regional Arts website, [www.tasregionalarts.org.au](http://www.tasregionalarts.org.au), accessed 10/1/13

<sup>18</sup> Country Arts WA website, [www.coutryartswa.asn.au](http://www.coutryartswa.asn.au), accessed 10/1/13

### Appendix 3: Data from interviews and research

Overall, the information gathered clearly shows that public and community regional galleries are important contributors to their local communities.

This section provides key findings under the headings of Social, Economic, Environment, Education, Culture and Health – acknowledging that a lot of the gallery activities can impact on more than one area.

#### **SOCIAL IMPACT OF REGIONAL GALLERIES**

**Many regional galleries provide space for community groups to meet in an environment that fosters creativity.**

- Balaklava Courthouse Gallery hosts the local art group and provides workshop and meeting space. The art group undertakes projects in the community, such as a public art mural project with artist Marie Jönsson-Harrison.
- The annual International Women's Day event held in the Murray Bridge Regional Gallery and attracting over 100 participants, is a collaboration between Council's community development staff, the Gallery, community health services and a local philanthropic organisation.
- A number of groups use the gallery spaces at the Barossa Art Gallery, including the male choir and the volunteers restoring the Organ.

**Regional galleries encourage and support volunteers, and celebrate their contributions. Through their work at the galleries, volunteers are developing skills that they can use elsewhere, including employment.**

- River Lands Gallery run regular volunteer activities, including social outings and training sessions. They are currently targeting young people as volunteers and are working with schools and youth organisations to make the connections. One of their existing young volunteers is a visual artist, and volunteering at the gallery has provided her with a great opportunity to engage with the arts and other artists, and develop her own practice.
- Barossa Art Gallery had a young volunteer referred from Centrelink who worked as a gallery sitter. She gained many new skills through her involvement with the gallery and has since been successful in getting paid employment.
- Riddoch Art Gallery shows appreciation for its volunteers through social activities and celebrations, which helps to keep volunteers connected and interested. This has included bus tours to other regional galleries in South Australia and interstate.

- A young volunteer at Burra Regional Art Gallery whose role has included webpage design and exhibition invitations is now getting graphic design work as a direct result.

**Galleries run workshops and other activities that encourage participation from all areas of the community, including those who don't consider themselves artists.**

- Riddoch Art Gallery run workshops at the gallery that aim to draw people in and help break down barriers. The gallery is focused on making the arts more a part of community life, and breaking down the view that arts are 'elitist'.
- River Lands Gallery worked with the Loxton Country Women's Association on a 'yarn bombing' project at the front of the gallery, welcoming a different group to engage with the gallery space. As they were setting it up, people were sharing stories and connecting with each other.
- Walkway Gallery focuses on 'value adding' to the visitor experience through related activities, such as links with library events and performing arts, and is seeing an increase in numbers of people coming in who have never before stepped foot in a gallery.
- Barossa Art Gallery often hosts groups from the Council's Leisure Options Program, which is to provide meaningful activities for people with disabilities.
- Hahndorf Academy is moving to a much stronger emphasis on its role in community development, rather than getting numbers through the door.
- Murray Bridge Regional Gallery has held a Girls Night In for the last two years, collaborating with local businesses to provide a nourishing and fun night for local women, as well as raising awareness about breast cancer.

**Many galleries work to bring people in the community together and help them achieve their goals.**

- Port Pirie Regional Art Gallery is a key part of discussions with Uniting Care Wesley to create a base for Aboriginal artists, and support local Aboriginal artists grow and develop. The gallery is keen to make Aboriginal art accessible and prominent, as it helps put forward a positive picture of Aboriginal people and their culture. They recognise that there are other services in the area aiming to do the same thing, and the potential for collaboration.
- Balaklava Courthouse Gallery asked people from a street in Balaklava to exhibit significant items to share with the wider community in a community exhibition and project called 'Off the Wall'. The exhibits and the stories attached to them generated a high level of interest and excitement from the community, and the exhibition was very well attended. It attracted a different group of people to the gallery, with people saying "I've always meant to come to the gallery."

- The rear gallery at the Barossa Art Gallery is the permanent home to the Hill & Son Grand Organ, the oldest concert organ on the Australian mainland. Restoring the organ is a nationally supported project involving a number of local volunteers as well as national and international visitors. The organ project is a real reflection of the commitment and passion of the local volunteers.

**Regional galleries play an important role in creating a sense of social cohesion in their communities.**

- City of Mount Gambier recognise the importance of art and culture to the area, and consider the gallery as part of the ‘essential fabric’ of the community. The major renovation in 2011 has revitalized the central business district. The Council’s vision for its citizens is “Live.Learn.Imagine”<sup>19</sup>, so the cultivation of creative spaces and community pride in the ‘cultural precinct’ will help fulfill this vision.
- The River Lands area has a diverse Aboriginal population, with many language groups and a number of people who were forcibly moved to the area, creating a lot of disconnection. River Lands Gallery recognises how art creates connections and is working to engage local Aboriginal people with the arts. There is also opportunity for economic benefits as the gallery receives a lot of enquiries from people wanting to purchase Aboriginal artwork.
- The Murray Bridge City Council considers their Gallery and its diverse program of activities as a key element in building the livability of the city.

**From the literature**

- According to the Economist Intelligence Unit<sup>20</sup> ‘culture and environment’ is a critical factor in determining the ‘livability’ of a city or town
- An evaluation<sup>21</sup> of the *Arts Recovery Quick Response Fund*, a Victorian arts initiative introduced following the tragic 2009 Black Saturday bushfires, clearly demonstrated that the arts performed an important role in rebuilding bushfire-affected communities. The evaluation report states:

*The arts can be a powerful medium that allows people to express what is inexpressible in words. The [arts] projects created a ‘caring community’. They provided art as a*

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<sup>19</sup> City of Mount Gambier website, [www.mountgambier.sa.gov.au/services\\_community\\_events.asp?id=55&p=2](http://www.mountgambier.sa.gov.au/services_community_events.asp?id=55&p=2), accessed January 2013

<sup>20</sup> The Economist Intelligence Unit operates internationally providing forecasting and advisory services and economic, political and business expertise, [www.eiu.com](http://www.eiu.com)

<sup>21</sup> *The Role of the Arts in Rebuilding Community, An evaluation of Arts Victoria’s and Regional Arts Victoria’s Bushfire Initiatives*, March 2011, nsf consulting

*healer, increased people's self confidence, contributed to new communities, brought order to people's lives, created living memorials to the bushfires, and allowed people to give to others.*

A number of the projects from this initiative gave community members the opportunity to share their stories through workshops and exhibitions. As organisations whose primary activity is exhibiting locally produced visual art, galleries located in areas affected by disaster can potentially take a lead role in these types of community-building activities.

- Placemaking is a “conscious objective to create public living spaces that promote people’s health, happiness and wellbeing, today and in the future”<sup>22</sup>, and promote in people a sense of belonging and caring about the places in which they live.

Culture is one of the six disciplines involved in the development of place. Art, particularly public art, is an important element of this. Galleries involved in public art projects are contributing to placemaking in their community, and the overall liveability.

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<sup>22</sup> Places Victoria website, [www.places.vic.gov.au](http://www.places.vic.gov.au); accessed 4/1/13



## ECONOMIC IMPACT OF REGIONAL GALLERIES

**Collectively, regional galleries in SA connect with an estimated 220,000 visitors annually. If every one of those visitors purchased a cup of coffee in a local café, close to one million dollars would be contributed to regional communities.**

- Regional galleries work to increase visitor numbers, recognising that this increases sales of gifts and artwork, and increases the profile of artists exhibiting work.
- A number of galleries have developed relationships with local food outlets, such as River Lands Gallery which has established a good relationship with Sprouts, the café across the road; they both refer visitors to each other. The café is supportive of the arts, and hangs the work of local artists.
- The Whyalla City Council is seeking funding through Regional Development Australia to develop a “vibrant cultural precinct and a state-of-the-art gallery.”<sup>23</sup>

**Regional galleries in SA have around 500 volunteers contributing to all aspects of their operations, with an estimated 34,000 volunteer hours, worth over \$1.7M in in-kind support. Volunteers have a role with all the regional galleries, with some of the roles listed below.**

- The ‘exhibition hanging crew’ at Barossa Art Gallery
- Gallery sitters at River Lands Gallery in Berri
- Tour guides at Riddoch Art Gallery
- Committee members at Belalie Art Gallery in Jamestown
- Fundraising activity at Kapunda Community Gallery
- Volunteer web designer and manager at Burra Regional Art Gallery
- Gift shop committee at Civic Hall Galleries in Port Lincoln
- Volunteer database management and rostering at Balaklava Courthouse Gallery
- Media and publicity at Westart in Ceduna
- Volunteer training at Belalie Art Gallery in Jamestown

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<sup>23</sup> ABC News, [www.abc.net.au/news/2012-11-21](http://www.abc.net.au/news/2012-11-21)

**Some regional galleries have the capacity to exhibit internationally recognised (and sometimes controversial) exhibitions. These galleries have A-Class classification, with temperature and humidity control, security and storage space that all fit within the required specifications for this level of exhibition.**

- The major renovations at Riddoch Art Gallery have increased the number of visitors, and the amount of activity in the central business district. The potential for the flow-on affect for local businesses, particularly food outlets, is an area that has been recognised by the gallery staff, and other businesses.
- Port Pirie Regional Art Gallery has the facilities and capacity to take touring exhibitions from Country Arts SA, as well as the State Gallery and major national collecting institutions. The gallery has been purpose built, and visitors are sometimes surprised that such a high quality gallery exists in what is seen as an industrial centre. At a recent exhibition about Muslim cameleers which came from the South Australia Museum, the acting Mayor was invited to open the exhibition and speak, and expressed his surprise and pleasure at the large number of people who attended.
- Civic Hall Galleries was very pleased to be able to exhibit *Big Mother*, a sculpture by renowned artist Patricia Piccinini. This somewhat controversial piece provided a lot of interest in Port Lincoln, and attracted record numbers from around the region to the gallery while it was showing. The feedback received by the gallery was a mix of positive and negative; however, the real positive, according to those interviewed, was that “love it or hate it, people were talking about it!” It created conversation and helped people to think about things in a different way.
- The Murray Bridge Regional Gallery capitalizes on its proximity to Adelaide, showcasing nationally and internationally acclaimed exhibitors that attract visitors from the state capital and surrounds to this regional centre. This boosts gallery and local business sales, as well as enhancing gallery status.

**Vibrant and thriving regional galleries can help attract visitors to a regional area.**

- Most galleries report tourists coming in for tourism information, highlighting the natural connection to Visitor Information Centres.
- Balaklava Courthouse Gallery is part of a new Art Trail that is being developed for the Clare Valley. This is a group of local artists and galleries who have recognised the benefits of working together to promote and publicise their studios, galleries and artwork.
- Yarta Purtli Cultural Centre Galleries in Port Augusta is located in the central business district, and is described as a “cultural precinct” with a vibrant creative space. It attracts a large percentage of tourists. As a Regional Centre of Culture in 2008, there was an “explosion of art activity”, which also left a lasting legacy as a cultural centre which is well supported by Council through funding and

promotion. The Cultural Centre has helped to change the image of Port Augusta, and generated considerable community pride in the arts. People travel from larger towns because it's a "great place for art". Port Augusta City Council is working closely with the business community to promote Port Augusta's changing image.

- In the Barossa there is recognition of the importance of art and culture in the overall tourist package. At the moment the cultural aspect is seen as the "weak link", with pressure coming from the wine and food industries for this area to be developed. As the Visual Arts and Music Centre in the Barossa, the Barossa Art Gallery is a key stakeholder in the development of the Barossa Events Strategy, which will help to address this gap.
- Most of the visitors to Westart in Ceduna are tourists, providing a major outlet for local artists to sell their work.
- As well as the Hahndorf Academy, which has a strong tourism profile, there are a number of private galleries in Hahndorf, which help to build the interest in arts and culture, and draw people into the town.
- Burra Regional Art Gallery is part of the town's tourist trail, and is promoted through the Visitor Information Centre. Burra is a heritage listed area; the gallery is located in a significant heritage listed building next to the museum.
- River Lands Gallery in Berri has established a good relationship with the Visitor Information Centre, and is considered to be one of the top five visitor destinations in the town. In a tourism area, Berri attracts a lot of visitors, particularly in the summer. The Gallery provides activities for people who are looking for alternatives to action-based activities.

**Regional galleries link with other local businesses to increase visitor access to the arts, and develop visitor 'packages' to enhance the visitor experience.**

- Yarta Purtli Cultural Centre Galleries in Port Augusta has art exhibited in spaces, including local businesses, around the town. They have found that 'art by surprise' makes the artwork more accessible to tourists, as well as bringing people into the gallery.
- Kapunda Community Gallery has developed good relationships with local accommodation businesses, which value-add to their customers' stay by referring them to the gallery.
- The local motel in Burra is using its own marketing and networks to attract artists and art groups into the area, which is very attractive particularly to landscape artists and photographers. Burra Regional Art Gallery and the motel are working on the development of gallery tours, workshops and social activities, all of which will value add to the visitors' experience.

**Regional galleries provide artists with exhibition space to develop their skills and confidence, and support their development towards commercial success.**

- Riddoch Art Gallery has a Community Gallery to exhibit the work of local artists and art groups. These exhibitions are changed monthly, providing excellent opportunities for artists to exhibit work in a high profile, local gallery space. The gallery staff and board members recognise the importance of stimulating local artists, and see art as a significant local industry.
- Middleback Theatre Gallery has exhibited work from Leith O'Malley and Karl James, two artists from Whyalla who have both been commercially successful. Middleback has developed a program of exhibitions for local artists to encourage them, and 'artist of the month' permanent area of the foyer that is very visible from the cinema and theatre.
- Murray Bridge Regional Gallery has technical workshops presented by tertiary lecturers from Adelaide art schools. Adelaide has three tertiary-level art schools, none of which offer classes beyond the metropolitan area. Bringing the lecturers to Murray Bridge offers local artists the opportunity to develop their skills and have exposure to high level critical feedback without having to travel to Adelaide. These classes have also attracted participants from outside the region, including from Adelaide, which gives the added function of extending the networks of local artists.
- Balaklava Courthouse Gallery has a specific focus on emerging artists. A number of emerging artists have had their first solo exhibition in this gallery, which is considered locally to be very welcoming and accessible. Katie Wyatt, a local artist recently accepted by a commercial gallery in Adelaide, was one of those artists to have their first show at Balaklava.
- Most of the volunteers at Westart in Ceduna are artists. The gallery provides them with the space to show and sell their work, and also for developing and trying new things.

**Locating regional galleries with other services or amenities has proven to be beneficial in attracting visitors and broadening the scope of gallery activity, as well as creating a cultural 'hub'.**

- Major renovations to the gallery spaces and surrounding area to create the Main Corner complex in Mount Gambier have meant an increase in visitors to Riddoch Art Gallery. For example, people attending functions in the conference rooms have gone on to visit the gallery, where previously they would not have ventured in.
- Port Pirie Regional Art Gallery is located in a council-owned building that also houses the Visitor Information Centre and public library. People coming into the

library or tourists looking for information will often take the opportunity to visit the gallery. The Port Pirie Regional Council recognises that the gallery and theatre attract tourists to the town, and that they increase the liveability aspect to attract workers and professional people.

- Tatiara District Council redeveloped the Civic Centre in Bordertown in 2009. This included the new council-run Walkway Gallery, town hall, library, theatre, cinema and conference facilities. The original plans didn't include the gallery, which at the time was community run; however when the plans went out to the community for feedback, the community wanted the gallery to be included, to have all these services in the one area.

**Several of the regional galleries have developed collections of artwork over a number of years, and through various means such as acquisitive art prizes and philanthropic donations. In some cases these collections are of considerable value and are an economic and cultural asset for those communities.**

- Riddoch Art Gallery has three major collections valued in total at over \$3.5M, with several works by distinguished Australian and international artists. Works have been acquired through art prizes, donations and purchases. The Riddoch Foundation raises money specifically to purchase artwork.
- Barossa Art Gallery houses the Barossa Vintage Collection, worth over \$300K and containing artworks by several eminent Australian artists.
- Hahndorf Academy has a collection of work by well known artist, Hans Heysen, that has been donated by the Heysen family.

**Several of the regional galleries have busy retail outlets. These provide local artists with further opportunities to sell their work, as well as providing an opportunity for tourists and visitors to buy a quality keepsake of their holiday experience.**

- Riddoch Art Gallery has a large and well-stocked retail outlet selling books, artwork and Haigh's Chocolates.
- Balaklava Courthouse Gallery has a craft shop that gives artists an outlet to sell local work, as well as generating income for the gallery.
- The Barossa Council has recently invested in the development and opening of a gallery shop, which has seen a significant increase in income.
- Civic Hall Galleries has a gift shop that sells local art and craft. As well as providing an outlet for artists to sell their work, it provides visitors with an opportunity to purchase work that reflects the community of Port Lincoln.
- Hahndorf Academy has a retail manager and a well-stocked gift shop that attracts people in just to shop, and generates a substantial annual income.



- An additional role of retail operations in galleries is that of product development. Galleries provide artists with customer feedback on their items which helps them develop their products to meet market demand and increase sales.

### **From the literature**

- According to the Economist Intelligence Unit<sup>24</sup> ‘*culture and environment*’ is a critical factor in determining the ‘livability’ of a city or town, and therefore a factor in attracting businesses and employees to an area. ‘Liveability’ is defined as “the sum of the aspects that add up to the quality of life of a place, including its economy, amenity, environmental sustainability, health and wellbeing, equity, education and learning, and leadership”<sup>25</sup>
- In its submission to the Victorian Competition and Efficiency Commission’s *Inquiry into Enhancing Victoria’s Liveability 2008*, Arts Victoria acknowledges the increasing competition both nationally and internationally to attract new residents and new businesses to towns and cities, and maintains that:

*Arts and culture can create a competitive advantage for a city or region by creating or maintaining a unique and distinctive image. Arts and culture contribute directly to the ‘sense of place’ which attracts both residents and business.*

- As reported in The Australian newspaper<sup>26</sup>, in 2012 the Bendigo Art Gallery signed a \$1M deal for a high profile exhibition, *Grace Kelly: Style Icon*, curated by London’s Victoria and Albert Museum. Whilst knowing this exhibition would attract a larger than usual volume of visitors, the overall numbers (152,500 over four months) were a surprise for gallery director, Karen Quinlan.

This follows on from another successful exhibition in late 2011, *The White Wedding Dress*, which was seen by 76,000 visitors. City of Greater Bendigo Council estimated that exhibition boosted the city’s economy by \$10M, so it is likely that the Grace Kelly exhibition will have double the economic impact.

*The gift shop was ringing up sales, the gallery’s café and other cafes nearby were overflowing, every afternoon session was sold out.*

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<sup>24</sup> The Economist Intelligence Unit operates internationally providing forecasting and advisory services and economic, political and business expertise, [www.eiu.com](http://www.eiu.com)

<sup>25</sup> Partners for Livable Communities, Australia, *Defining liveability*, [www.livable.org.au](http://www.livable.org.au)

<sup>26</sup> *Regional galleries in the cut-throat world of show business*, Michaela Boland, *The Australian*, 30/6/12

In the 2011/2012 financial year, Bendigo Art Gallery attracted 228,000 paying visitors, a record for a regional gallery in Australia. Work started in July 2012 on a \$8.4M upgrade of the gallery, with \$3.7M from the Victorian Government, \$3.6M from the City of Greater Bendigo and \$1M from philanthropic contributions and the Bendigo Art Gallery Board.

This highlights how investment in regional galleries can produce outstanding results. In Bendigo's case, the investment in the Art Gallery supports a comprehensive Arts and Cultural Strategy developed by the council through consultation with a range of stakeholders.

- The *Midlands Meander*<sup>27</sup>, an 80km cultural trail in South Africa, is a great example of how art and craft businesses on a recognised tourist trail can work together to promote and grow each other's operations.  
In 1985 local artists, potters and weavers joined forces to create an 'art and craft route' to capitalise on the number of tourists that were already travelling through the area, and to showcase the skills of local artists and artisans. It grew from a few artists working together to a formally constituted voluntary group with 210 members. Now there is an extensive website, and a collaborative approach between members to promote each other's businesses.
- SA Tourism Commission (SATC) Strategic Plan: The South Australian Government has a strategic goal to reach over \$8B in tourism dollars, which is a key performance indicator for the SATC. The SATC is interested in any tourist activity that helps them reach this target. Their focus is on income generation, not providing a service. They also acknowledge that it takes time to build a tourism profile – 3-5 years – and advise any galleries considering developing a greater tourism profile to be prepared for a slow build.
- The research project *Arts and business: partnerships that work*<sup>28</sup> found that many companies view partnerships with arts organisations as a way to deliver on their corporate objectives and priorities.  
'Brand positioning and alignment', 'social responsibility' and 'employee engagement' emerged as the key areas where arts partnerships align with the corporate priorities of companies that sponsor the arts.

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<sup>27</sup> Midlands Meander website, [midlandsmeander.co.za](http://midlandsmeander.co.za), accessed January 2013

<sup>28</sup> Arts and business: partnerships that work, prepared for Australia Business Arts Foundation (AbaF) and the Australia Council by Repucom International, 2010

The ability of the arts to engage the community, staff, clients and other key audiences is a differentiating factor compared with other sponsorship properties and should be a focal point when approaching companies.

The creative energy and input that arts organisations can provide companies was also one of the most sought after elements amongst sponsors.

This research provides valuable insight into how regional galleries individually, or the RGASA as the representative body, might approach corporate sponsorship. It does refer a lot to the sponsorship relationship, however the information is relevant to other kinds of partnerships.

## ENVIRONMENTAL IMPACT OF REGIONAL GALLERIES

**Regional galleries increase appreciation of our natural surroundings, and raise awareness of environmental issues through exhibitions, workshops, programs and projects.**

- Many artists are passionate about the environment, which is reflected in the work and is often the basis of regional gallery exhibitions.
- Yarta Purtli Cultural Centre Galleries has an Artist Residency Program supported by Port Augusta City Council, Department for Environment and Heritage, Vulkathunha-Gammon Ranges National Park Co. Management Board, Country Arts SA and the Northern Regional Development Board. Artists go through a rigorous application and selection process, and the successful artist spends a month in the isolated Grindell's Hut in the Gammon Ranges to create art works relating to their environment. The program brings prestige to the artists selected and provides them with the opportunity to develop a body of work for exhibition. These exhibitions attract new audiences every year and help to raise awareness of this area of environmental significance.
- A number of regional galleries hosted a Country Arts SA touring exhibition of Michael Bryant's paintings, which explore humanity's relationship with the natural world and highlight the artist's concern about an ever-increasing disconnect between humans and the environment.
- The 'Burning Issues' exhibition at Civic Hall Galleries showed pieces entered by people affected by the shocking 'Black Tuesday' bushfires, which killed nine people in 2006. The exhibition was produced and toured by Country Arts SA.
- Many regional galleries have exhibited local and touring exhibitions of Aboriginal art, which highlights the environmental and cultural landscape of South Australia. This includes *Maralinga – the Anangu Story* and *Desert to Dunes*.
- India Flint's 2013 Murray Bridge exhibition entitled *Muddy Waters* reflected on the challenges faced by major river systems such as the Mississippi and the Murray River. One piece entitled *Shunt*, asked viewers to consider the Murray Darling system as if it were an artery that continually has its life force extracted, like blood from a vein.

### **From the literature**

- The project, '*Creating Inspiration: How Visual and Performing Arts Shape Environmental Behaviour*'<sup>29</sup>, investigated how the visual and performing arts shape environmental behaviour, and how they might be better utilised by those promoting environmental sustainability, particularly in rural area.

The study concluded that the visual and performing arts can effect environmental behaviour at the individual, community and societal level. Art events can aid participation by a broad cross section of the community, can strengthen a community's abilities to promote inclusion, and can be powerful vehicles for community mobilization, empowerment and information transfer.

- *Communicating Ecology Through Art: What Scientists Think*<sup>30</sup> found that scientists often find it difficult to communicate environmental issues to the general public, but that using elements of visual and performing arts can 'synthesize and convey complex scientific information, promote new ways of looking at issues, touch people's emotions, and create a celebratory atmosphere'.
- The Alexandrina Council and Goolwa community in SA, in collaboration with Regional Arts Australia, Country Arts SA, Arts SA and others, hosted the eighth Regional Arts Australia National Conference, *Kumuwuki/Big Wave*, held over four days in October 2012. Over 550 delegates converged on the small town of Goolwa to take part in the conference and artistic program. With a meta-theme of 'resilience' of people and communities, environmental sustainability was one of three major conference themes, highlighting the growing link between art and the environment from an array of living, practice, partnership and policy perspectives, and exploring ways to promote environmental sustainability through these mechanisms<sup>31</sup>.

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<sup>29</sup> *Creating Inspiration: How Visual and Performing Arts Shape Environmental Behaviour* project report, Reid, N., Reeve, I., Curtis, D., 2005

<sup>30</sup> *Communicating Ecology Through Art: What Scientists Think*, Curtis, D., Reid, N., Ballard, G., Ecology and Society, Volume 17, No. 2, 2012

<sup>31</sup> [www.kumuwuki.org.au/](http://www.kumuwuki.org.au/), accessed January 2013.



## EDUCATIONAL AND LIFELONG LEARNING IMPACT OF REGIONAL GALLERIES

**Regional galleries provide a place that encourages curiosity and exposure to new ideas.**

- The tour of the Art Gallery of SA's *Patricia Piccinini: Road Trip* visited four regional galleries and attracted people that wouldn't usually come into an art gallery. At the Civic Hall Galleries in Port Lincoln the sculpture was set up in a way that allowed people passing in the street to catch a glimpse, which stimulated their curiosity and enticed them inside.
- *Archer's Arcadia* was a highly interactive and entertaining exhibition that toured SA galleries, Many found, like the Streaky Bay Visitor Information Centre Gallery, that it drew in an increased number of community members.

**Many regional galleries work closely with local schools to encourage young people to engage in the arts.**

- Middleback Theatre Gallery has limited hanging space, but where possible they have a year 12 exhibition at the end of each year, where the work is moderated.
- Walkway Gallery delivers workshops and tours for young people because several schools in the area do not have an arts program.
- Balaklava Courthouse Gallery is well supported and appreciated by the local secondary school. They have school classes visit on a regular basis and are currently planning an exhibition in partnership with the school of past and present teachers' and students' works. The gallery has an important role in supporting art students and the art curriculum at the school.
- Kapunda Community Gallery exhibit work annually from primary and secondary school students. Having the exhibitions in a 'proper' gallery space provides kudos to the exhibitions and the students' work. From the gallery's point of view, it brings in people who wouldn't normally come, and helps to highlight the accessibility of the arts.
- Westart in Ceduna have developed strong partnerships with the local schools and provide opportunities for students to exhibit work, as well as involvement in youth projects. The youth exhibitions are well attended by family and friends, as well as other community members.
- Walkway Gallery partnered with a local childcare centre to run an exhibition of children's work as a fundraiser. The interest and attendance from families and community members was great, and all the works were sold.

### ***From the literature***

- According to Todd Sampson, co-founder of Earth Hour and CEO of creative agency Leo Burnett, creativity is the “last remaining competitive advantage that companies have at their disposal today.” Ranked as the most influential advertising executive in Australia by the Financial Review, Sampson spoke to the Macquarie University’s Global Leadership Program participants about his belief that “education has a responsibility to celebrate, encourage and grow creativity”, and that “creativity is arguably one of the only things that will change the world. Future leaders will be creative, they will be the ones who push us forward and go where we haven’t gone before.” As a sector that focuses on and fosters creativity, the arts has a significant contribution to make.
- *The Arts and Australian Education: Realising potential*<sup>32</sup> concludes that ‘a considerable and growing body of research supports the assertion that the Arts should be playing an important role in all areas of school education and community development.’ The arts play an important role in enhancing learning by ‘enabling enjoyment and fostering imagination and creative activities’.

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<sup>32</sup> The Arts and Australian Education: Realising potential, Ewing R., 2010, Australian Council for Educational Research

## CULTURAL IMPACT OF REGIONAL GALLERIES

### **Regional galleries make the arts accessible to everyone, and it's usually free.**

- All regional galleries are free to enter, and most exhibitions are free. Exhibition openings are often used as a way of promoting the gallery activities.
- Several galleries reported that they have noticed a level of “fear” and uncertainty from people about coming into the gallery. People ask if they are “appropriately dressed” to come in, or if they need to “know something about art”. Considerable effort goes into making the environment as welcoming as possible.
- Balaklava Courthouse Gallery is described by visitors and locals as ‘small and welcoming’ which encourages people to come in and experience the art works.
- Civic Hall Galleries have found that touring exhibitions attract a lot of interest in the community and bring new people into the gallery. They provide a way of exposing people to new ideas, which is particularly important in regional communities to counteract parochialism.
- There is an increasing interest in art amongst young people in Ceduna, supported through the activities of Westart, and the number of young artists connected to the gallery.

### **Regional galleries facilitate the development of local artists by providing gallery hanging space and opportunities for exhibitions.**

- All regional galleries exhibit the work of local artists. For some this makes up the majority of their exhibitions, and for others local exhibitions are rotated with touring exhibitions.
- Riddoch Art Gallery has a specific Community Gallery that exhibits work from local artists and groups. The space is large and very well appointed, providing a very professional approach. Exhibitions are rotated monthly.
- Westart has regular exhibitions of local artists’ work, which attract both local people and tourists.

### **Partnerships between regional galleries and local businesses provide alternative hanging spaces to showcase local arts and culture in accessible locations around the town.**

- In Streaky Bay, local artists and the Streaky Bay Visitor Information Centre Gallery work in partnership with Elliott’s Bakery and Café, located right in the centre of town and a vibrant hub for locals and tourists, to hang the work of artists. The bakery gets to have great artwork on their walls for which they receive great feedback from their customers, and the artists get to sell more of their work.

- Kapunda Community Gallery has established a partnership with North Kapunda Hotel as a regular exhibition space, increasing the profile of local artists and options for selling work.

**Regional galleries collect and preserve local culture and heritage, and they make it available through internal and external exhibitions, workshops, projects and other activity.**

- Several of the regional galleries have collections of work that have been collected through acquisitive art prizes, donations and purchases. These collections vary in size and value, but are important examples of Australian and international art, including Indigenous art. Collections are displayed through permanent and rotating exhibitions, and in some cases provide a theme for locally curated contemporary exhibitions and community projects.

**Regional gallery programs build community cohesion by bridging culture, generation and class.**

- The Car Boot Exhibition at Hahndorf Academy was aimed at engaging with men, and attracted many older men who had never been into the gallery.
- Archer's Arcadia exhibition, which was shown in a number of regional galleries, brought in visitors from all kinds of backgrounds, ages and demographics. The exhibition touched on people's nostalgia, and was fully accessible and hands-on, so people were able to touch and play with the items.
- The museum collection at the Hahndorf Academy attracts a lot of interest across the community. When people find 'old' things, they bring them in to see if they could be of interest. Many people in the community have a connection to the gallery because of the varied history of the building.

**Regional galleries contribute to placemaking in regional towns, and the overall liveability through their cultural activities.**

- Riddoch Art Gallery is located in the centre of Mount Gambier, along with the regional library, performing arts centre, public gardens and conference centre, forming a cultural 'precinct' which attracts both tourists and local people, and creates vibrant and well utilised public spaces.
- In Port Augusta the Yarta Purtli Cultural Centre has contributed significantly to the sense of community pride and a changing image in the town.

**Regional galleries add great depth to community events and festivals by linking exhibitions, workshops and other activities, helping to create a sense of energy, vibrancy and community identity.**

- Yarta Purtli Cultural Centre Galleries runs the Arid Festival each year in Port Augusta. This festival is a celebration of the arts and the environment and

includes a vast array of exhibitions, workshops and events in a number of locations throughout the town. The sculptural exhibition attracts many artists from other regions and the Festival is a major draw card for tourists and visitors to the area.

- Westart in Ceduna runs an exhibition of local artwork to tie in with the annual Oysterfest, Australia's largest oyster festival, which draws in huge crowds of locals and tourists.
- Kapunda Community Gallery partner with the local Rotary Club to run the biennial Rotary Kidman Art Show. This show is growing in profile, attracting more visitors and a greater range of artwork. It has also become a valuable source of fundraising for the gallery.
- Westart in Ceduna has held a youth exhibition to coincide with Youth Week, providing young people with an opportunity to have a voice and be visible to the community in a positive way.
- Middleback Theatre Gallery works with Events Whyalla to run the annual Recycled Sculpture exhibition as part of the Fishy Fringe Festival on the foreshore.



## HEALTH AND WELLBEING IMPACT OF REGIONAL GALLERIES

**Regional galleries work with other community organisations on health and wellbeing programs and projects, providing a hands-on way for people to be able to express themselves, as well as creating connections and supportive groups.**

- Port Pirie Regional Art Gallery is working with the Port Pirie Regional Health Service (Aboriginal Health Team) to develop art-based health and wellbeing programs for Aboriginal people.
- River Lands Gallery is investigating the links between art and sports, and is working with the local gymnastics club on art-based projects.
- Kapunda Community Gallery has the Monday Group which combines social and art experiences. The numbers in this group have grown steadily over the seven years since it was established. As well as fostering people's talents in art and developing their creativity, the classes bring people together, from whatever background or skill level, in an environment where they can work comfortably together in developing their individual skills and style.
- *Our culture burns brightly without cigarettes* is an exhibition produced by Drug and Alcohol Services SA that was shown in Port Augusta Cultural Centre - Yarta Purtli and will tour some of the other regional galleries in 2013. It is an exhibition of photographic portraits of South Australian Indigenous people and it conveys an anti-smoking message.
- *Bra Art* was an exhibition organised by Murray Bridge community members to raise awareness and money for breast cancer support. Community members made bras of all shapes and sizes which were modeled and photographed for a calendar, and were available for sale in the exhibition held at the Murray Bridge Regional Gallery.
- Uniting Care Wesley in Whyalla ran a small exhibition in the Middleback Foyer Gallery focusing on mental health, which was a real 'eye opener' for people coming to the cinema and theatre, and exposed these issues to people who may not otherwise have noticed.

### **From the literature**

- South Australia's Mental Health and Wellbeing Policy recognises that good mental health and wellbeing depends on a wide range of factors and that a holistic, whole of community approach is essential to prevent and reduce the impacts of mental illness and help people who are experiencing mental ill-health achieve their recovery goals. As a result, the policy emphasises the importance of promoting and developing environments, relationships and services that enhance individual and collective capacity to promote and sustain good mental

health and facilitate the recovery journey for everyone who experiences mental ill-health. The development of this policy is based on an understanding that feeling positive about life and being able to deal with the challenges and difficulties people face is important to everyone in the community.

## Appendix 4: Gallery Profiles

Ascot Theatre Gallery  
Balaklava Courthouse Gallery  
Barossa Regional Gallery  
Belalie Art Gallery  
Burra Regional Art Gallery  
Civic Hall Galleries  
Hahndorf Academy  
Kapunda Community Gallery  
Middleback Foyer Gallery  
Moonta Gallery of the Arts  
Murray Bridge Regional Gallery  
Naracoorte Art Gallery  
Port Pirie Regional Art Gallery  
Riddoch Art Gallery  
River Lands Gallery  
Streaky Bay Visitor Information Centre Gallery  
Walkway Gallery  
Westart Gallery  
Yarta Purtli Cultural Centre Galleries

## ASCOT THEATRE GALLERY PROFILE

The Ascot Theatre Gallery is part of The Ascot, a historic building in the centre of Kadina with a number of community spaces.

Kadina, the largest town on the Yorke Peninsula, was originally surveyed in 1861 after the discovery of copper. With the establishment of the Wallaroo Mines, the population grew quickly, peaking at around 20,000; settlers were largely Cornish miners and their families. These Cornish origins are celebrated through the architecture and culture, particularly the biennial Kernewek Lowender (Cornish Festival), which draws around 30,000 visitors into the area, and is an important tourist attraction.

The population is now around 4000 and today the town is the main commercial and service centre in a prosperous agricultural region based on cereal grains, oilseeds and pulses.

The Ascot complex is located in a prime location in the main street of Kadina. It is a unique community space with five distinct areas of operation.

- The Ascot Theatre Gallery presents an extensive range of exhibitions that are changed every 4-6 weeks, including touring exhibitions from Country Arts SA, local community groups and visiting artists.
- The Kernewek Lowender (Cornish Festival) Art Prize Collection is a fine art collection of 72 works purchased from 1977. This is on permanent display at the Ascot Theatre Gallery, and comprises early pieces of work from well-known artists.
- The Ascot is the home of the Copper Country Keepsakes artisans association, which has been operating for 15 years. This group runs the Gift Gallery, which sells an extensive range of handcrafted quality art, craft, and home décor. Through funds raised from sales, the group supports several local charitable organisations.
- The Community Lounge is designed as a space for people to relax, meet friends or just read the daily papers.
- On the upper level of The Ascot is the Theatre and Cinema. The Theatre hosts many performances by musical, youth and theatre groups each year.



The complex, including the Gallery, is fully maintained by the District Council of the Copper Coast. Arts, culture and entertainment are recognised in the draft Council Annual Business Plan under 'Continuing Services.' Whilst the Council funds the operational and maintenance costs of the Gallery, it relies almost entirely on volunteers to operate. Volunteers actively work in a range of positions, including gallery sitters, exhibition hanging crew and committee members.

"Growing a vibrant community with a positive future" is listed as Strategic Direction 2 in the Regional Development Australia Yorke and Mid North Business Plan 2012-2013. The Gallery contributes to several of the strategies and actions described in

this plan through its engagement with and development of volunteers (2.1.1), its contribution to the liveability indicators for the area (2.1.2), and its contribution to the social and recreational wellbeing of the local community (2.1.3).

More information about the Ascot Theatre Gallery can be found at [www.coppercoast.sa.gov.au/page.aspx?u=879](http://www.coppercoast.sa.gov.au/page.aspx?u=879)

### Summary

<b>Location</b>	48 Graves Street, Kadina SA
<b>Opening hours</b>	Monday – Friday: 10am-4.30pm Saturday: 9.30-11.30am
<b>Contact</b>	Phone (08) 8821 2404; <a href="http://www.coppercoast.sa.gov.au">www.coppercoast.sa.gov.au</a>
<b>Entry</b>	Free
<b>Building</b>	Historic building; owned and maintained by the District Council of the Copper Coast
<b>Exhibition capacity</b>	Floor area: 400m <sup>2</sup> ; Wall area: 200m <sup>2</sup>
<b>Organisational structure</b>	Incorporated Association; manages the Gallery on behalf of Council
<b>Funding</b>	District Council of the Copper Coast; fundraising; membership fees; sales
<b>Collection</b>	Kernewek Lowender (Cornish Festival) Art Prize Collection - collection of paintings, including several by well known artists
<b>Activities</b>	Touring and locally curated exhibitions; permanent collection; retail shop

## BALAKLAVA COURTHOUSE GALLERY PROFILE

Located in a unique historical building, Balaklava Courthouse Gallery focuses on supporting emerging artists and on providing a small and welcoming environment with quality exhibition space.

The Balaklava Courthouse Gallery is located on Edith Terrace, just adjacent to the main street. It is positioned next to the Council Chambers, is well signed and easily accessible for visitors.

Balaklava is located on the Wakefield River, 92 kilometres north of Adelaide. The population is 1827 (2011 Census), and increasing steadily. Balaklava is a commercial and service centre in an agricultural region based mainly on wheat and grazing.

The Gallery is part of a vibrant arts scene in Balaklava, with two other major arts groups, the Balaklava Eisteddfod Society and the Balaklava Community Arts Group. These groups and the Gallery encourage the development of visual and performing artists in the area. As well as providing exhibition space, the Gallery is used for community meetings, musical performances, functions and other activities. It is the permanent home for the Balaklava Art Group, which holds monthly workshops there. Like most regional towns, sport plays a significant role in Balaklava; the arts and cultural groups and activities help to provide a diversity of interests in the community.

Originally Balaklava's courthouse built in 1913, the Balaklava Courthouse Gallery has exhibition space, a gift shop and an annual art prize competition. The Gallery opened in 1991 and is run entirely by volunteers. The Committee of Management is responsible for maintenance and operational costs, and raises funds through commissions, gift shop sales, membership fees and occasional grants from Wakefield Regional Council and other sources. The Gallery houses a small but significant collection, estimated to be worth \$4000.



The major event run by the Gallery is the Balco Art Prize which has been run for more than 20 years. A prize of \$2000 is offered, and attracts both established and emerging artists. This is an acquisitive art prize, offered by a local agribusiness company which houses its growing collection in its Balaklava offices.

The Gallery has a strong community focus; most visitors are from the communities around Balaklava, and the exhibitions are largely community-based. The committee has found that exhibitions reflecting the local community attract more interest, and therefore more visitors. Gaps in the planned program are used by the committee to try innovative ideas for exhibitions. An example, titled *Off the Wall*, focused on residents from one street in the town, who were asked to identify personal items of significance to them and place them in the exhibition. This was very well attended, and attracted new people into the Gallery.

### Summary

<b>Location</b>	6 Edith Terrace, Balaklava SA
<b>Opening hours</b>	Thursday, Friday and Sunday 2pm to 4pm or by appointment
<b>Contact</b>	Ph: 08 8862 1688; 0409 698 798 (AH) <a href="http://www.facebook.com/bvacourthousegallery">www.facebook.com/bvacourthousegallery</a>
<b>Entry</b>	Free
<b>Building</b>	Historic building built in 1913, formerly the local courthouse; building owned by Wakefield Regional Council
<b>Exhibition capacity</b>	62 sq m/41 linear metres
<b>Organisational structure</b>	Incorporated Association
<b>Visitors</b>	2500 pa
<b>Funding</b>	Self-funded, plus occasional grants
<b>Personnel</b>	Volunteer Curator, plus 50 gallery volunteers
<b>Collection</b>	Small acquired/donated collection; historic display of police artefacts
<b>Activities</b>	Balco annual Art Prize; locally curated exhibitions



## BAROSSA REGIONAL GALLERY PROFILE

Part of the Barossa food, wine and cultural scene, the Barossa Regional Gallery is integral to visual arts and music in the Barossa.

The Barossa Regional Gallery is located adjacent to the main street of Tanunda in the heart of the Barossa Valley. The municipal population is around 23,000 with about 3,500 living in Tanunda itself. The area is renowned for food, wine, its rich culture and German and English pioneering heritage. Only 70km from Adelaide, the Barossa is one of Australia's premium wine producing areas. Coupled with a growing reputation for food culture and heritage, this makes it a popular tourist destination with estimated annual visitor numbers of over one million. Arts and culture are an integral part of the overall tourist experience in the Barossa.

The Gallery opened in 2003 after a major renovation of the Tanunda Soldiers' Memorial Hall. Local memorabilia and the WWI Honour Board are housed there and can be viewed in the small upstairs area in Gallery 1.

There are three gallery spaces in total, as well as a retail outlet selling local artworks including ceramics and jewellery. The front gallery space is professionally designed and lit and provides large hanging and floor space to accommodate a range of exhibitions. Exhibitions are a mix of touring and locally curated, and are changed every 4-6 weeks. Artists can also apply to have an exhibition of their work.

The rear gallery is the permanent home to the Hill & Son Grand Organ, the oldest concert organ on the Australian mainland. Restoring it is a nationally supported project involving local volunteers as well as national and international visitors. The organ project reflects the Lutheran heritage of the area, as well as the commitment and passion of the local volunteers.

The Gallery also houses the Barossa Vintage Collection, worth over \$300K and containing artworks by several eminent Australian artists. Paintings have been collected through the Barossa Vintage Fine Art Prize, held during the biannual Vintage Wine Festival and organised by the Gallery.



The gallery spaces are also used by a number of community groups, including the *Liedertafel* Men's Choir who practice weekly in Gallery 3. A regular workshop program, the Candlelight Concert series and other community projects have seen a significant increase in the number of community members engaged with the Gallery, which is reflected in the visitor numbers.

Whilst the Barossa Council funds the operations of the Gallery, it relies almost entirely on volunteers to operate. Close to 70 volunteers actively work in the Gallery in a range of positions, including gallery sitters, exhibition hanging crew and committee members. A number of the volunteers are also artists who want to contribute to the success of the Gallery.

With high-quality exhibitions and other activities designed to stimulate creativity and different ways of thinking, the Gallery aims to claim its place as the Visual Arts and Music Centre in the Barossa Valley.

### Summary

<b>Location</b>	3 Basedow Road, Tanunda SA
<b>Opening hours</b>	Tuesday – Sunday; 11am-4pm
<b>Contact</b>	Phone (08) 8563 0849; www.barossagallery.com; Facebook
<b>Entry</b>	Free
<b>Building</b>	Formerly the Tanunda Soldiers' Memorial Hall; owned and maintained by Barossa Council
<b>Exhibition capacity</b>	Approximately 350m <sup>2</sup> of floor space; approximately 89m of hanging space
<b>Organisational structure</b>	Section 41 Committee of Barossa Council; community and council representation
<b>Visitors</b>	2010-11: 6534; 2011-12: 9132
<b>Funding</b>	Annual budget allocation from Barossa Council; project funding through specific grants
<b>Personnel</b>	1 x paid staff (2 days/wk); 66 volunteers
<b>Collection</b>	Barossa Vintage Collection - collection of paintings, including several by well-known artists
<b>Activities</b>	Touring and locally curated exhibitions; community projects; Sculpture Park; venue hire; workshops; retail shop

## BELALIE ART GALLERY PROFILE

Located in a recently restored historic building, the modern Belalie Art Gallery aims to raise awareness of art, and add another dimension to the community.

Belalie Art Gallery is located in Jamestown, on the banks of the Belalie Creek about 200 km north of Adelaide in the Northern Areas Council local government area. The area was first settled in late 1840 and has been largely agriculturally-based since then. With a population of around 1500, Jamestown is a service centre for the large agricultural industry. Over the past twenty years it has also become a retirement centre, with an influx of retired people coming mainly from the surrounding farming districts.

In 1875, the first planting of plantation forest trees commenced near Jamestown, and today the resultant Bundaleer Forest is a tourist attraction, as well as still being used for wood production. The forest is also the venue for the biennial Bundaleer Festival, which was started in 1999 by the Belalie Arts Society and attracts around 2000 people into the area.

There are several cultural and sporting events that happen in the area each year, and these are important to the local communities. There is a strong ethos of joining in and getting involved in community events.

The Belalie Art Gallery was established in the late 1980s through strong community interest in the arts, and is located in an old council building in central Jamestown. The Northern Areas Council provides the building rent-free, and the Belalie Art Committee pays the running costs. Many locals say that having the Gallery adds another dimension to the community, and offers community members a range of alternative activities.

The Belalie Art Gallery holds a range of exhibitions, both local and touring. One of the largest exhibitions is run in conjunction with the Bundaleer Festival. The Gallery also exhibits Year 12 art students' work towards the end of the school year, and at times shares exhibitions with other regional galleries at a local level. The Gallery has a small collection that it has acquired from art prizes and donations.



The main tourist season in Jamestown is in the warmer summer months. Most visitors to the Gallery are tourists, although most sales are made to local people. Whilst the opening hours are limited, an arrangement has been struck with the local law firm, Voumard Lawyers, over the road from the Gallery, whereby visitors can collect the key and view the artworks at their leisure.

"Growing a vibrant community with a positive future" is listed as Strategic Direction 2 in the Regional Development Australia Yorke and Mid North Business Plan 2012-2013. The Gallery contributes to several of the strategies and actions described in this plan through its engagement with and development of volunteers (2.1.1), its contribution to the liveability indicators for the area (2.1.2), and its contribution to the social and recreational wellbeing of the local community (2.1.3).

### Summary

<b>Location</b>	8 Irvine Street, Jamestown SA
<b>Opening hours</b>	Wednesday-Friday: 1-4pm Sunday: 1-4pm
<b>Contact</b>	Phone (08) 8664 0455
<b>Entry</b>	Gold coin donation
<b>Building</b>	Owned and maintained by Northern Areas Council; Belalie Art Society contributes to maintenance
<b>Exhibition capacity</b>	42 linear metres/50 sq m
<b>Organisational structure</b>	Incorporated Association, Belalie Art Society
<b>Visitors</b>	1500 pa
<b>Funding</b>	Commission from sales of artwork; venue hire
<b>Personnel</b>	20 volunteers
<b>Collection</b>	Small collection acquired through art prizes and donations
<b>Activities</b>	Locally curated exhibitions; exhibitions shared with other regional galleries; Bundaleer Festival

## BURRA REGIONAL ART GALLERY PROFILE

Located in the historic town of Burra, the Regional Art Gallery promotes the benefits of arts and culture to the broader community.

Renowned for its rich history in mining, Burra is one of the most popular tourist destinations in South Australia. Since the closure of the copper mines that made Burra famous, the town's main sources of income have been agriculture and tourism. The town, with its small population of just over 1000 residents, was placed on the National Heritage Register as a significant historical site in 1993, and is one of the best-preserved mining towns in South Australia. It attracts more than 45000 visitors per year.

The Burra Regional Art Gallery is housed in the historic Old Post and Telegraph Office. It has one large gallery space and several smaller ones. There are exhibitions and displays set up in various rooms at any given time, and also an upstairs storage area which is not on view. The building has connections with the successful expedition of exploration led by John McDouall Stuart in crossing the continent from south to north and back in 1861-1862.

The Gallery holds a number of exhibitions each year; where possible, these are tied to other activities that are happening in the town, or run in conjunction with workshops and competitions. For example, during the *Art of the Flower* exhibition, there was a people's choice award, flower arranging workshops and a dance performance by a group of young people.

The Gallery is run entirely by volunteers, with support provided by the Regional Council of Goyder for external maintenance of the building. The Gallery is an Incorporated Association with a committee of management. All of the committee members have only recently moved to the area. Volunteer roles include gallery sitters, hanging exhibitions, publicity, and curating.



The Gallery has a very active and interactive website, developed and maintained by one of the volunteers. The website is regularly updated and contains detailed information about current and future exhibitions, and an archive of work from previous exhibitions. The website displays artists' work (with permission), and thereby gives it longevity. There are over 1000 website visitors per month. The Gallery also has a Facebook page that provides a way for people to interact with the Gallery and provide immediate feedback on any Gallery activity. Whilst development and maintenance of the website has meant a lot of work, this has led to paid graphic design work for the volunteer.

The Gallery has a small retail area that sells local art work. The layout of the Gallery was recently changed to bring the shop display area close to the front door and provide a more welcoming entrance that encourages people to come in.

### Summary

<b>Location</b>	5-6 Market Street, Burra, SA
<b>Opening hours</b>	Monday-Sunday; 1pm-4pm
<b>Contact</b>	Phone (08) 8890 2411; www.burragallery.com; Facebook
<b>Entry</b>	Free
<b>Building</b>	Heritage building formerly the Telegraph and Post Office; owned and maintained by Regional Council of Goyder
<b>Exhibition capacity</b>	50 linear metres
<b>Organisational structure</b>	Incorporated Association; Committee of Management
<b>Visitors</b>	2012: 4669
<b>Funding</b>	Regional Council of Goyder; commission from sales; membership; donations
<b>Personnel</b>	39 volunteers
<b>Collection</b>	S.T. Gill Collection, owned by the Regional Council of Goyder
<b>Activities</b>	Touring and locally curated exhibitions; exhibitions in partnership with South Australian and interstate galleries; community projects; venue hire; workshops; small retail shop



## CIVIC HALL GALLERIES PROFILE

Located in the centre of Port Lincoln shopping area, Civic Hall Gallery provides outstanding exhibition space for local artists.

The Civic Hall Gallery is part of the Civic Hall complex, which includes the Nautilus Theatre and several meeting rooms. The eye-catching building faces the foreshore and attracts a lot of passing traffic. Over 80% of visitors are tourists.

Located on the southern extremity of the Eyre Peninsula, the town of Port Lincoln is known for its great weather and coastal views. The municipal population of over 15,000 residents includes a significant Aboriginal population (8% according to the Port Lincoln Aboriginal Community Council Inc.). The major industries are fishing and agriculture, with canning and fish processing works, a growing aquaculture industry and grain handling and transport.

There is a growing tourist industry, with a number of developing attractions and accommodation options. Art and culture have been recently recognised by the City of Port Lincoln Council in its strategic plan and through the development of a Public Art Policy.

The Gallery is the largest in Port Lincoln, and is recognised for the number of quality exhibitions held there. The Gallery is seen as an important outlet for artists to exhibit and sell their work, and requests are received regularly from artists wanting to do so. As well as touring exhibitions, the Gallery holds a number of locally curated exhibitions, some in partnership with local groups such as the Aboriginal Art Group and the Camera Club. The decreasing number of Country Arts SA touring exhibitions is seen as a risk for the Gallery, with concerns that it will limit the community's access to new ideas and creativity.

The Civic Hall complex has a full-time manager who looks after the entire complex, including the theatre and theatre ticket bookings. The manager is employed by the City of Port Lincoln. The co-location of the Gallery as part of a larger cultural precinct has been beneficial in bringing in people who would not usually visit.



The Gallery is run by volunteers with limited support from the Complex Manager. There are 121 volunteers helping across all areas of the complex, including the theatre and ArtEyrea; the majority of volunteers are aged around 60-70, and so there is an ongoing focus on attracting younger people as volunteers. Some of the volunteers are also artists who are involved because they want to see the Gallery continue to operate and grow.

The Gallery has a page on the Civic Hall website and Facebook page. Information about upcoming exhibitions and events is posted on these sites. Gallery activity is included in the local arts and culture feature of the local newspaper.

There is a Gallery shop which sells a range of local art and craftwork. Commission from sales from the shop and artwork goes back into the Gallery operations.

### Summary

<b>Location</b>	Tasman Terrace, Port Lincoln, SA
<b>Opening hours</b>	Monday-Friday; 10am-4pm; Saturday 10am-10pm
<b>Contact</b>	Phone (08) 8683 5088; www.civichall.com.au; Facebook
<b>Entry</b>	Free
<b>Building</b>	Renovated town hall; part of the theatre and performing arts complex
<b>Exhibition capacity</b>	83 linear metres
<b>Organisational structure</b>	Incorporated Association; Civic Hall Management Board (Civic Hall complex); Gallery Committee
<b>Visitors</b>	2012: 13,943
<b>Funding</b>	Annual budget allocation from City of Port Lincoln Council ; Country Arts SA Touring Program
<b>Personnel</b>	121 volunteers; Complex Manager employed by Council
<b>Activities</b>	Touring and locally curated exhibitions; community projects; venue hire; workshops; retail shop

## HAHNDORF ACADEMY PROFILE

Located in the historic town of Hahndorf, the Academy has a strong connection with the stories and heritage of the area.

Hahndorf Academy is located on the main street of Hahndorf. Hahndorf is classified as Australia's oldest surviving German settlement. Only a short drive from Adelaide, the town is a major tourist destination in the Adelaide Hills, and attracts visitors from all over the world. The area has a reputation for food and wine, as well as art and cultural heritage, and showcases these through a number of events and festivals including, most recently, participation as a registered venue for the Adelaide Fringe Festival.

The Academy is located in a heritage building that was originally built as a school in 1857. In 1968 a local artist who recognised the importance of the arts rescued the building from demolition and established the gallery. One of Australia's most influential artists, Hans Heysen, had a connection with the Gallery that continues through his family today. A collection of Heysen drawings is on permanent display, and the prestigious Heysen Art prize is presented by the Academy biennially.

The Academy building is unique in terms of its history and the way people relate to it. Many people, including visitors, have a story that connects them with the building and the history of the area. The co-location of the Academy with the Visitor Information Centre has attracted additional tourist traffic into the gallery.

The population of Hahndorf and district is around 2900. The community is very supportive of arts and culture, and there are a number of projects that happen to engage people in the arts. There are several private galleries in the town, which helps to generate interest from tourists in viewing and purchasing artwork.

The buildings are owned and maintained by the Council. The Gallery is operated by the Hahndorf Academy Foundation Inc., which was established to preserve, maintain and operate the Academy buildings, grounds, collections and programs for the benefit of the community and visitors.



A feature of the Academy is the well-established shop, which sells local artists' works as well as a substantial range of other products. Several events are organised around the shop, such as the Christmas Shopping Night which generates huge interest and income from locals and visitors. Exhibition and shop sales provide over half of the Academy's income. One of the two Gallery staff manages and operates the shop, with assistance from volunteers. Volunteers also assist with exhibition hanging, and maintenance and administration.

The Academy is focused on making the arts relevant for everyone, and runs community engagement programs as well as exhibitions.

### Summary

<b>Location</b>	68 Main Street, Hahndorf, SA
<b>Opening hours</b>	Monday–Sunday; 10am–5pm
<b>Contact</b>	Phone (08) 8388 7250; www.hahndorfacademy.org.au; www.facebook.com/HahndorfAcademy
<b>Entry</b>	Free
<b>Building</b>	Owned and maintained by District Council of Mount Barker; 'peppercorn' rent; shared with Visitor Information Centre
<b>Exhibition capacity</b>	30 linear metres
<b>Organisational structure</b>	Incorporated Association; voluntary Board
<b>Visitors</b>	2012: 80,000
<b>Funding</b>	District Council of Mount Barker; Country Arts SA; arts funding organisations; exhibition sales; gallery shop sales; hire of spaces (exhibition, workshops, classes); donations; sponsorship
<b>Personnel</b>	2 x paid staff; 30 volunteers
<b>Collection</b>	Collection acquired through the Heysen Art Prize; Sir Hans Heysen originals
<b>Activities</b>	Touring exhibitions from Country Arts SA; locally curated exhibitions of local and regional artists; exhibitions from other galleries; museum; interpretive area for Aboriginal history; gallery shop; Heysen Gallery; workshops; host artists' studios



## KAPUNDA COMMUNITY GALLERY PROFILE

Kapunda Community Gallery provides exhibition space for emerging artists in the area, and creates a space where volunteers can be part of something important.

Located on the Light River 80 km from Adelaide, the town of Kapunda, with a population of just over 3000 residents, is an agriculturally based community. Its main sources of employment come from cropping, livestock, grape growing and hay and straw export. The township is positioned between the Barossa and Clare Valley, both significant tourist areas. There is a large sporting focus in Kapunda, particularly on football, cricket and harness racing.

The Kapunda Community Gallery is part of a complex that houses the Library and Visitor Information Centre, in the middle of the main shopping area. Although the gallery is small, with one room used as an art space, it is well equipped with good hanging space. There are other buildings located nearby that the gallery uses for workshops, meeting spaces and storage.

The gallery has ten exhibitions each year, and the exhibition calendar is planned well ahead. Exhibitions are predominantly of local and regional artists' works, with occasional touring shows from Country Arts SA.

The gallery building is owned by Light Regional Council. The Council pays for the external maintenance of the building, as well as the utilities. The gallery is run solely by volunteers, with all other operational costs paid for from the income generated through membership fees, exhibition fees, venue hire, commission on sales, donations and a biennial donation from the Kapunda Rotary Art Show.



Many of the gallery volunteers are also artists, one of whom facilitates a weekly art group with numbers that have grown steadily since classes began in 2005. The development of the Monday Morning Group has also led to greater involvement of members with the gallery, with several volunteering regularly as gallery sitters and with the hanging of exhibitions. Volunteers have also come through Centrelink, and the gallery has been able to provide them with experience in customer service, exhibition hanging, and being a valued member of a group.

The gallery has its own website, which is maintained by a volunteer. Other promotion includes growing support from the local media, a mailing list, posters and flyers, as well as some paid advertising in the regional arts guide.

The gallery is involved with a number of community activities including the annual Christmas Street Party, festivals and the Rotary Art Show. Local artists exhibit work in a local hotel, which has been good publicity for the gallery, and art and culture generally. The biennial Rotary Art Show is a joint venture with the gallery, and has proven to be mutually beneficial in terms of the income generated and the increasing profile of the gallery. Annual exhibitions of school students' work from the primary and secondary schools attract new audiences.

### Summary

<i>Location</i>	Corner Main & Hill Streets, Kapunda SA
<i>Opening hours</i>	Daily; 10am-4pm
<i>Contact</i>	Email <a href="mailto:kcg@kapundagallery.com">kcg@kapundagallery.com</a> <a href="http://www.kapundagallery.com">www.kapundagallery.com</a>
<i>Entry</i>	Free
<i>Building</i>	Heritage listed, owned by Light Regional Council
<i>Exhibition capacity</i>	23.5 linear metres
<i>Organisational structure</i>	Incorporated Association
<i>Visitors</i>	2012: 2865
<i>Funding</i>	Donation from Kapunda Rotary biennial Art Show; annual membership fees; exhibition fees; venue hire; commission on sales; donations
<i>Personnel</i>	36 volunteers
<i>Activities</i>	Touring and locally curated exhibitions; community projects; venue hire; workshops; biennial Rotary Art Show; school student exhibitions; gift shop

## MIDDLEBACK FOYER GALLERY PROFILE

The Middleback Theatre, incorporating the Middleback Foyer Gallery, is located in the education and cultural precinct of central Whyalla.

The Middleback Gallery is located in the foyer of the Middleback Theatre and Whyalla Cinema complex, in one of the town's main streets and close to campuses of TAFE SA and the University of SA.

Whyalla is the third largest town in South Australia, with a population of over 21,000. The main industries are mining and steel manufacture; the Whyalla Steel Works provides the majority of employment in the area. When Whyalla was proclaimed as a town in 1914, it existed solely for the purpose of supporting BHP's mining activities. In recent years, industry has diversified in recognition of the past reliance on the mining and steel industries.

Although a very sport based community, there is also a lot of importance placed upon the arts, particularly music. There is a vibrant music scene, with live bands playing on most weekends. The local secondary schools have an arts curriculum, with strong student numbers.

The community is very supportive of the Gallery, and has provided strong feedback to the council about the need for development of the Middleback Theatre and cinema as a cultural precinct, and establishment of a dedicated art gallery.

Country Arts SA employs the staff at the theatre/cinema complex. This includes a full time officer who works 0.5EFT in theatre/cinema services and 0.5EFT as the Arts and Cultural Development Officer. These complementary roles allow the officer to have a holistic view of the arts scene in Whyalla and the surrounding area, and to link marketing and promotional activity such as the weekly newsletter, which goes out to over 200 people each week.

The Middleback Foyer Gallery has a program based mainly around local artwork, with limited space, security and resources for touring exhibitions and large exhibitions. Where possible, activities are linked to other community events such as the annual Fishy Fringe Festival and Recycled Sculpture Exhibition.



The major event for the Gallery is the biennial Whyalla Art Prize. Organised through Country Arts SA, the Whyalla Art Prize offers \$20,000 for the open section (provided by The City of Whyalla) and \$1,000 for the Youth Section (provided by OneSteel). The Art Prize has been running for over 80 years, and in recent years has attracted experienced and renowned national and international artists. The Youth Prize encourages young local artists to submit pieces, and brings in a large audience with a lot of local content. The Art Prize is acquisitive, and over the years the Council has built up an extensive collection of art from many well-known artists. Valued at an estimated \$600K, the collection is hung in various Council buildings. The winning piece is displayed at the Gallery for the ensuing twelve months.

Current information about the Middleback Foyer Gallery is at the Middleback Theatre and Whyalla Cinema Facebook page at [www.facebook.com/MiddlebackTheatre.and.WhyallaCinema](http://www.facebook.com/MiddlebackTheatre.and.WhyallaCinema)

### Summary

<b>Location</b>	141A Nicholson Avenue, Whyalla, SA
<b>Opening hours</b>	Tuesday – Friday; 10.30am-5.30pm
<b>Contact</b>	Phone (08) 8644 7300; Facebook
<b>Entry</b>	Free
<b>Building</b>	Foyer of the Middleback Theatre; owned and operated by Country Arts SA
<b>Exhibition capacity</b>	19 linear metres
<b>Organisational structure</b>	Owned and operated by Country Arts SA
<b>Funding</b>	Budget allocation from Country Arts SA; Whyalla Art Prize funded by The City of Whyalla; project funding through specific grants
<b>Personnel</b>	1 x paid staff
<b>Collection</b>	Collection from Whyalla Art Prize, owned by The City of Whyalla and hung in various Council buildings; estimated value \$600K
<b>Activities</b>	Touring and locally curated exhibitions; biennial Whyalla Art Prize, including Youth Prize; community projects; workshops

## MILLICENT GALLERY PROFILE

Renovated in 2004, the A-class Millicent Gallery holds national as well as local exhibitions.

Millicent, in the Wattle Range Council area, is around 400km south east of Adelaide, with a population of 5000. The main industries in the town are pulp and paper manufacturing, and primary production.

Pine and bluegum timber plantations cover large areas around the town. The development of the timber industry and establishment of two pulp and paper mills close to the town were responsible for the large increase in population in Millicent in the 1960s. The remaining mill, Kimberly-Clark, is the largest employer in the town.

Millicent Gallery is situated in the Civic Centre Complex, co-located with the Library, Local History Centre, and Civic and Arts Centre. The Gallery is managed by Council staff and a number of volunteers, and is funded through the library budget.

As well as holding regular exhibitions of local, regional, national, solo and group shows, the Gallery holds exhibitions to coincide with community events such as the Geltwood Festival and Wattle Range Photographic Exhibition. Four major exhibitions are held, including an annual exhibition from the Art Gallery of South Australia.

The Gallery has a commitment to acquire artworks from the prize-winners of the Barbara Wallace Exhibition, and works that are representative of Wattle Range artists or depict aspects of the Wattle Range Region.



For more information about Millicent Gallery go to [www.wattlerange.sa.gov.au/page.aspx?u=762](http://www.wattlerange.sa.gov.au/page.aspx?u=762)

### Summary

<b>Location</b>	Ridge Terrace, Millicent SA
<b>Opening hours</b>	Tuesday: 9am-5.30pm; 6.30-8.30pm Wednesday, Thursday: 9am-5.30pm Friday: 9am-5.30pm; 6.30-8.30pm Saturday: 9am-12noon Sunday: 2-4pm
<b>Contact</b>	Phone (08) 8733 0903; events@wattlerange.sa.gov.au
<b>Entry</b>	Free
<b>Building</b>	Renovated building owned and maintained by Wattle Range Council; co-located with Library, Civic and Arts Centre, and Local History Centre
<b>Organisational structure</b>	Millicent Gallery Advisory Committee
<b>Funding</b>	Wattle Range Council
<b>Personnel</b>	Paid staff and volunteers
<b>Collection</b>	Gallery Collection
<b>Activities</b>	National, regional, local, solo and group exhibitions

## MOONTA GALLERY OF THE ARTS PROFILE

The Moonta Gallery of the Arts is located in the historic and prominent Moonta Town Hall, right in the centre of town.

Moonta is located on the Yorke Peninsula, and is one of three towns known as “Little Cornwall” because of their shared copper mining history.

Copper was discovered in Moonta in 1861 and, following advertising by the South Australian Government, Cornish miners arrived in Moonta soon after. The mines at Moonta have been amongst the richest in South Australia. The population boomed, and like Kadina and Wallaroo, the majority of immigrants were Cornish miners and their families, leaving a strong legacy through architecture and culture.

With Moonta Bay nearby, tourism is now a significant local industry in Moonta. The town is part of the biennial Kernewek Lowender Cornish Festival, which brings around 30,000 visitors into the area.

The Moonta Gallery of the Arts is located in the Moonta Town Hall, which provides a striking focal point in the main street. Exhibitions are changed monthly, and include a mix of local and regional artists, as well as touring exhibitions from Country Arts SA.

Details of the exhibition program are included on the ‘What’sOnMoonta’ website:

[www.moontaprogress.org.au/calendar](http://www.moontaprogress.org.au/calendar), and on the

website of the District Council of the Copper Coast: [www.coppercoast.sa.gov.au/page.aspx?u=1137](http://www.coppercoast.sa.gov.au/page.aspx?u=1137)

The Moonta Gallery is fully maintained by the District Council of the Copper Coast. Arts, culture and entertainment are recognised in the draft Council Annual Business Plan under ‘Continuing Services.’ Whilst the Council funds the operational and maintenance costs, it relies entirely on volunteers for the day to day running of the Gallery. Volunteers actively work in the Gallery in a range of positions, including gallery sitters, exhibition hanging crew and committee members.



“Growing a vibrant community with a positive future” is a strategic direction listed in the Regional Development Australia Yorke and Mid North Business Plan 2012-2013. The Gallery contributes to several of the strategies and actions described in this plan through its engagement with and development of volunteers (2.1.1), its contribution to the liveability indicators for the area (2.1.2), and its contribution to the social and recreational wellbeing of the local community (2.1.3).

### Summary

<b>Location</b>	71 George Street, Moonta SA
<b>Opening hours</b>	Daily; 11am-3pm
<b>Contact</b>	Phone (08) 8825 1378; <a href="http://www.coppercoast.sa.gov.au">www.coppercoast.sa.gov.au</a>
<b>Entry</b>	Free
<b>Building</b>	Moonta Town Hall; owned and maintained by the District Council of The Copper Coast
<b>Exhibition capacity</b>	Floor area: 180m <sup>2</sup> ; Wall area: 150m <sup>2</sup>
<b>Organisational structure</b>	Independent community organisation manages the gallery on behalf of Council
<b>Visitors</b>	7500 pa
<b>Funding</b>	District Council of The Copper Coast; fundraising; membership fees; sales
<b>Personnel</b>	Volunteers
<b>Activities</b>	Touring and locally curated exhibitions



## MURRAY BRIDGE REGIONAL GALLERY PROFILE

With newly upgraded exhibition spaces attracting recognised artists, and a modern, well-stocked shop, this Gallery is changing the face of the Murray Bridge region.

The Murray Bridge Regional Gallery is located in the centre of town, just off the main street, at the rear of the Town Hall. Just 45 minutes from Adelaide, east of the Mount Lofty Ranges, Murray Bridge sits on the majestic River Murray.

Established in 2001 by a group of dedicated community members, the Gallery reopened in May 2010 after a major redevelopment. It features three unique exhibition spaces – the Main Gallery, the Jean Sims Gallery and the Vicki Nottage Sculpture Court - all professionally designed and lit with excellent hanging and floor space. Complementing this is an exciting retail space featuring distinctive handmade artworks by Australia’s recognised craftspeople. With items ranging from cards, jewellery, glass, ceramics, and much more, there is something for everyone.

During 2012, the Gallery hosted 20 exhibitions comprising a range of contemporary and touring exhibitions in addition to showcasing the talents of local artists and craftspeople. Artists can also apply to have an exhibition of their work.

The Gallery is an active participant in the SALA (South Australian Living Artists) Festival, and also a strong promoter of emerging local and interstate artists. Reflecting the diversity of both the Murray Bridge community and the wider Australian society, exhibitions have included works from Indigenous people, migrants and asylum seekers, artists with disabilities, art school lecturers and high school students.

The Gallery also houses a growing collection of artworks relating to the region and community, whilst also acquiring works from prominent national and state artists. Donors have included The ANZ Banking Group Ltd, the combined Rotary Clubs of Murray Bridge, Dr Ian George, David Dridan OAM and the Marshall Family.



Adjoining the newly refurbished Town Hall, the Gallery attracts visitors from events held there, and also participates in joint activities. The Gallery has dedicated workshop spaces, which are available to local artists and craftspeople, and is the hub for a regular ongoing workshop program. The introduction of Flavour ('artist of the month') in the front window introduces those passing by to some of the finest emerging designers in our state.

The Rural City of Murray Bridge Council funds the operations of the Gallery; its 2010 refurbishment was supported by the Government of SA and Country Arts SA through the SA Regional Centre of Culture program. The Gallery is managed by a full-time Gallery Director with assistance from a part-time staff member, and limited volunteer support. With a focus on presenting high quality exhibitions and other activities that are designed to enrich the community and attract visitors, the Murray Bridge Regional Gallery is building a distinctive reputation.

### Summary

<b>Location</b>	27 Sixth Street, Murray Bridge, SA
<b>Opening hours</b>	Tuesday to Saturday: 10am to 4pm Sunday: 11am to 4pm Closed public holidays
<b>Contact</b>	Phone (08) 8539 1420; www.murraybridgegallery.com
<b>Entry</b>	Free
<b>Building</b>	At the rear of the Town Hall; 3 modern refurbished exhibition spaces and shop; owned and maintained by the Rural City of Murray Bridge Council, with SA Government and Country Arts SA support
<b>Exhibition capacity</b>	81 linear metres
<b>Organisational structure</b>	Operated under the community services program, Rural City of Murray Bridge Council
<b>Visitors</b>	2010-11: 10583; 2011-12: 9375
<b>Funding</b>	Fully funded by Rural City of Murray Bridge; project funding through specific grants
<b>Personnel</b>	2.2 EFT paid staff; 9 volunteers
<b>Collection</b>	Important local artworks and works acquired from recognised artists, including Indigenous and textile works
<b>Activities</b>	Touring and locally curated exhibitions; SALA events; Flavor: emerging SA artist of the month program; community projects; workshops; venue hire; retail shop



## NARACOORTE ART GALLERY PROFILE

The Naracoorte Art Gallery is the oldest regional gallery in South Australia.

Housed in a historic Georgian home once owned by a local doctor, and formerly the municipal offices of the Corporation of Naracoorte, the Gallery is now a showcase of traditional and contemporary visual arts. The permanent collection of Australian Art includes more than 60 etchings by famous engraver John Goodchild, Australian Contemporary works on paper, Aboriginal prints, paintings and ceramics. The Naracoorte National Trust Furniture and Social History Collection is also on view.

The large main room houses about 12 different travelling exhibitions each year and a smaller gallery supports the local artists of the area. The Gallery shop stocks a range of works by local artists, including jewellery, woodwork, cards and paintings.

Several community groups including the local Camera Club, Mixed Media Group and Botanical Art Group meet regularly at the Gallery. Workshops at the Gallery are well attended, attracting visitors from across the region.

The local Council funds approximately half of the operating costs. Volunteers ensure that the Gallery continues to operate, with their roles including gallery sitters, exhibition hanging and coordination, catering and fundraising.

### Summary

<b>Location</b>	91 Ormerod Street, Naracoorte SA
<b>Opening hours</b>	Wednesday-Friday: 10am-4pm Saturday-Sunday: 10am-3pm Closed Monday-Tuesday
<b>Contact</b>	Phone (08) 8762 3390; <a href="http://www.naracoortelucindale.sa.gov.au">www.naracoortelucindale.sa.gov.au</a>
<b>Entry</b>	Free
<b>Building</b>	Historic building, owned by Naracoorte & Lucindale Council and managed by the Naracoorte Regional Cultural Trust
<b>Exhibition capacity</b>	Main Gallery: 55 sq m; Bainger Gallery: 20 sq m
<b>Organisational structure</b>	Incorporated Association
<b>Visitors</b>	2011: 3141; 2012: 2212
<b>Funding</b>	Annual budget allocation from Naracoorte & Lucindale Council, project funding through specific grants
<b>Personnel</b>	28 volunteers (including 9 Gallery Board members); paid staff 9hrs per week
<b>Collection</b>	Collection of Australian artists
<b>Activities</b>	Touring and locally curated exhibitions; workshops; venue hire; retail shop



Located in the heart of the Limestone Coast, Naracoorte is home to the famous World Heritage listed Naracoorte Caves National Park, Bool Lagoon wetlands, museums, galleries, playgrounds and parks, a unique swimming lake and a variety of shops and accommodation.

## PORT PIRIE REGIONAL ART GALLERY PROFILE

Located in a redeveloped old railway station, Port Pirie Regional Art Gallery helps build a positive image of Port Pirie for visitors.

Port Pirie is the sixth largest town in South Australia, with a population of around 14,000. The area is renowned for mining and lead smelting, and these industries are the town's biggest employers. The Port Pirie Regional Council has recognised the reliance on the smelter for employment and is keen to attract other industries to the town, including increasing tourism. However, because of the industrial nature of the town, it has traditionally not been considered a tourist destination, a perception that the Port Pirie Regional Council is planning to turn around.

The Port Pirie Regional Art Gallery is located in the same building as the Visitor Information Centre and Library. The Gallery was purpose-built in 1994 as an A-Class gallery, with the capacity to take high quality touring exhibitions, including those from the Art Gallery of SA. The buildings are owned by the council but the Gallery is operated by an independent not-for-profit incorporated association, with a Board made up of local community members, some of whom are artists.

The co-location of the Gallery with the Visitor Information Centre and Library has proven to be invaluable in attracting passing community members and tourists from both. The Stateline bus depot is in the same area, so the Gallery attracts visitors using the bus service. While there is no shop in the Gallery, visitors are able to purchase artworks from the Visitor Information Centre.

Port Pirie has a small but significant population of Aboriginal people, with many family groups having come from elsewhere. The Gallery has developed relationships with agencies in the town, including health agencies, to develop art and cultural programs that engage Aboriginal people and support Aboriginal artists to grow and develop.



Port Pirie Regional Art Gallery manages and maintains the art collection of the Port Pirie Council, which has been acquired through the Port Pirie Art Prize. All pieces from the collection are hung and displayed in parts of the Gallery and the Council Chambers.

As well as touring exhibitions, the Gallery supports the development of local artists by curating local and regional exhibitions. This includes an annual Member Exhibition, which has helped to attract new Gallery members.

The Gallery has its own website and Facebook page, which are updated regularly by one of the Gallery staff. The website receives a lot of traffic, with 60,000 visitors in 2011-12. The Gallery also produces a quarterly newsletter that is full of local, regional and statewide arts and cultural information. This has been a useful mechanism for attracting new Gallery members.

### Summary

<b>Location</b>	3 Mary Elie Street, Port Pirie, SA
<b>Opening hours</b>	Monday – Friday; 10am to 5pm, Weekends and Public Holidays; 11am to 3pm, Closed Christmas Day and Good Friday
<b>Contact</b>	Phone: (08) 8633 0672; <a href="http://www.pprag.org">www.pprag.org</a> ; <a href="http://www.facebook.com/PPRAG">www.facebook.com/PPRAG</a>
<b>Entry</b>	Free
<b>Building</b>	Owned and maintained by Port Pirie Regional Council; colocated with the Visitor Information Centre and Library
<b>Exhibition capacity</b>	Purpose-built; A-Class Gallery; 65 linear metres
<b>Organisational structure</b>	Incorporated Association
<b>Visitors</b>	2011: 15,000; 2012: 12,100
<b>Funding</b>	Port Pirie Regional Council 3-year grant; Country Arts SA; membership; commission; fundraising; donations
<b>Personnel</b>	2 staff (0.5EFT & 1.0EFT); 17 volunteers
<b>Collection</b>	Manage collection owned by Port Pirie Council; acquire works through Port Pirie Art Prize; purchase work by prominent artists
<b>Activities</b>	Touring exhibitions from Country Arts SA, Art Gallery of SA and SA Museum; Aboriginal Art Programs; workshops; community exhibitions; Port Pirie Art Prize; online sales

## RIDDOCH ART GALLERY PROFILE

Located in the heart of Mount Gambier's central business district, the prestigious Riddoch Art Gallery is South Australia's largest regional art gallery.

As South Australia's second largest city, Mount Gambier services a population of around 33,000 across the local government areas of the City of Mount Gambier and the District Council of Grant. Agriculture, timber and manufacturing are the main industries in what is described as a working class town.

Well known for the volcanic landscape which includes the Blue Lake, Mount Gambier is a popular tourist destination and stopover, generating an estimated \$100 million annually. The city hosts several sporting, cultural and music events that draw in local, regional and interstate visitors.

Located in the main shopping area of Mount Gambier, the Riddoch Art Gallery is an integral part of the city's history. John Riddoch, an eminent South Australian pioneer, founded the Riddoch Art Gallery in 1887, and donated the foundation art collection. John was instrumental in the development of the area, and an advocate of arts and culture.

The Gallery is at the heart of the cultural precinct of Mount Gambier, which also includes the popular Cave Garden, the award-winning Mount Gambier Library, and the Sir Robert Helpmann Theatre. Over the years, the Gallery building has undergone several renovations, most recently in 2011. It is now part of a larger complex, aptly named The Main Corner, which includes several spaces suitable for events such as conferences and weddings. The Main Corner, a finalist in the 2012 National Master Builders Awards, provides the Gallery with a contemporary, open and welcoming entrance, as well as additional space for activities such as Artist in Residence programs and small exhibitions.

In several exhibition spaces, Gallery visitors can see a selection from the permanent collection, community, and national and state touring exhibitions, with exhibitions changing every 6-8 weeks. The dedicated community exhibition space encourages local artists and groups to display and sell work in a high quality space; exhibitions are changed here monthly. The Gallery provides other services including tours, workshops, artist's talks and school holiday programs. There is also a large and well-stocked retail outlet selling books, artwork and Haigh's Chocolates.



donations and purchases.

Things are happening in and around the multi-functional space of the Main Corner and the Gallery all the time, creating a vibrancy and energy that support the city's by-line, *Live, Learn, Imagine*.

### Summary

<b>Location</b>	1 Bay Road, Mt Gambier, SA
<b>Opening hours</b>	Tuesday-Friday 10am-5pm; Saturday-Sunday 11am-3pm
<b>Contact</b>	Phone (08) 8723 9566; www.riddochartgallery.org.au
<b>Entry</b>	Free
<b>Building</b>	Heritage-listed building; major renovations in 2011 as part of the City of Mount Gambier Main Corner development
<b>Exhibition capacity</b>	A-Class gallery
<b>Organisational structure</b>	Incorporated Association with Board; Riddoch Art Gallery Foundation
<b>Funding</b>	Annual funding through Country Arts SA, Mount Gambier City Council and Grant District Council; commission from sales; gift shop sales; specific project funding
<b>Personnel</b>	4 x paid staff (2.8 EFT); 28 volunteers
<b>Collection</b>	Institute Collection; Rodney Gooch Collection of Indigenous Art from Utopia; Riddoch Art Gallery Collection
<b>Activities</b>	National and State touring and locally curated exhibitions; tours; art prizes; workshops; artists' talks and lectures; children's activities; school programs; venue hire; retail shop

The Gallery houses three substantial collections worth over \$3.5 million and containing over 1000 artworks, several by distinguished Australian and international artists. Paintings have been collected mainly through the three prestigious annual art competitions (Limestone Sculpture Symposium, Needham Religious Art Prize and ForestrySA Wood Sculpture Prize),



## RIVER LANDS GALLERY PROFILE

The River Lands Gallery is located in Berri, part of the Riverland region wine and food tourist trail.

The River Lands Gallery is centrally located in Berri, next to the Council buildings. The Gallery, owned and operated by Country Arts SA, provides a venue for touring visual art exhibitions, as well as exhibition space for artists based in the Riverland.

Berri, located on the Murray River, is a popular tourist destination. The Riverland Wine Region is one of Australia's biggest grape and wine producing areas, and accounts for around a quarter of Australia's production. Tourism and wine are the major industries in the area; however, over the last decade the region has been under pressure due in part to long-term drought, leading to a decline in tourist numbers as well as increasing stress on the farming community. This is recognised in the current Riverland strategic plan, which aims to triple tourism spending in the region over the next 10 years. Art and culture are integral to wine and food tourism, and provide an important link between the Gallery and future development. The majority of visitors to the Gallery are tourists, and the Gallery is considered to be one of the top five visitor sites in the town.

The River Lands Gallery is housed in a historic stone building. There are three dedicated gallery spaces, as well as offices for staff and volunteers.

The Riverland has a relatively high population of Aboriginal people, with a diversity of language groups. Part of the Regional Development Australia Murraylands and Riverland strategic plan is to work with the Aboriginal community to identify and stimulate employment opportunities and commercial ventures for Indigenous people, which include engagement with the arts. The Gallery receives a lot of enquiries about purchasing local Aboriginal art, indicating potential business opportunities.



Exhibitions are mainly curated from local and regional artists, and where possible are linked with the festivals and events that happen regularly in the Riverland, or with external celebrations, such as NAIDOC week. Artists are encouraged to apply to have exhibitions of their own work.

Country Arts SA employs a 0.5 EFT Arts and Cultural Development Officer who works in the Gallery and as the Arts and Cultural Development Officer for the Riverland and Mallee. These dual roles allow the officer engagement with community groups and organisations and the community development staff at the Berri Barmera Council, to create links between art and other activity in the town. There is also a strong focus on developing mutually beneficial relationships with local businesses, which includes having them hang the work of local artists, thus helping to increase the profile of local art in the community.

### Summary

<b>Location</b>	23 Wilson Street, Berri, SA
<b>Opening hours</b>	Monday–Friday; 10am–4pm
<b>Contact</b>	Phone (08) 8582 2288; www.countryarts.org.au www.facebook.com/RiverLandsGallery
<b>Entry</b>	Free
<b>Building</b>	Historic (circa 1930s) stone building held in trust and maintained by Country Arts SA
<b>Exhibition capacity</b>	40 linear metres in three spaces
<b>Organisational structure</b>	Owned and operated by Country Arts SA; supported by volunteers
<b>Visitors</b>	2011–12: 12,000
<b>Funding</b>	Country Arts SA; project funding through specific grants
<b>Personnel</b>	1 x paid staff (0.5EFT Arts & Cultural Development Officer employed by Country Arts SA); 17 volunteers
<b>Collection</b>	Small collection in storage, owned by Country Arts SA
<b>Activities</b>	Touring and locally curated exhibitions; visual and performing arts projects and workshops; community projects; venue hire; information point for grant funding and project development assistance

## STREAKY BAY VISITORS INFORMATION GALLERY PROFILE

The Gallery at Streaky Bay is co-located with the Visitor Information Centre, making it a central location for tourists in Streaky Bay.

Streaky Bay is located on Western Eyre Peninsula, over 700km from Adelaide. Agriculture and fishing have long been the primary industries of the Streaky Bay region, with modern aquaculture now playing a large part in the local economy. The local economy is strongly dominated by agriculture, with an emphasis on cereals and sheep. Commercial fishing has played a major role in the economy of the area since the early 1900s. More recently, aquaculture of oysters and abalone has also expanded and thrived. Streaky Bay, with a population of just over 1000, is a service centre for the area.

Tourism is an important and growing part of the local economy. Tourists are attracted by the many natural attractions of the area as well as a host of recreational activities.

The Gallery is located in the Visitor Information Centre, which is also part of the Centrelink office.

Country Arts SA employs a full time Arts and Cultural Development Officer whose time is split between the District Councils of Streaky Bay and Ceduna. While in Streaky Bay, the officer is based at the Information Centre, and organises and curates local exhibitions.

The arts community in Western Eyre is very connected, and there is camaraderie between artists, businesses and community members. The arts community is always looking for opportunities to exhibit the works of local and other regional artists. To further opportunity for artists to sell their work and maximise economic returns, there is a lot of innovation in the creative use of hanging space.

An example of this is a partnership in Streaky Bay whereby the artists and Gallery work closely with Elliott's Bakery and Café. Situated on Alfred Terrace, the bakery is a vibrant hub for locals and visitors. The space allows for artists to have their work in a high profile space with lots of foot traffic.



The bakery has engaging artwork on its walls and the artists sell more of their work. The bakery does not charge commission. The Arts and Cultural Development Officer acts as a facilitator and 'go-between' to assist the artists to catalogue, label, hang, and market their work at both spaces. Occasionally this involves openings that are held after-hours, which are always popular.

This win-win situation is a great example of people in the community working together to further support the opportunities of regional artists.

### Summary

<b>Location</b>	21 Bay Road, Streaky Bay, SA
<b>Opening hours</b>	Monday-Friday; 9am-12.30pm & 1.30pm-5pm
<b>Contact</b>	Phone (08) 8626 7033; www.streakybay.sa.gov.au
<b>Entry</b>	Free
<b>Building</b>	Part of the Visitor Information Centre
<b>Exhibition capacity</b>	38.38 linear metres
<b>Organisational structure</b>	Gallery Manager (Arts Officer) who works on behalf of the District Council of Streaky Bay
<b>Visitors</b>	480-500 pa
<b>Funding</b>	Annual budget allocation from District Council of Streaky Bay for maintenance and administration of building
<b>Personnel</b>	Gallery managed by the Country Arts SA Arts Officer
<b>Activities</b>	Locally curated exhibitions; community projects; visiting exhibitions



## WALKWAY GALLERY PROFILE

Transformed from a walkway between two streets in Bordertown, the Walkway Gallery now features state-of-the-art facilities.

Tatiara Civic Centre, located in Bordertown, is a new arts and cultural precinct which includes a library, theatre, community hall, conference facilities, cinema, Hawke Gallery and Walkway Gallery. Not in the original plans, the Gallery was included after feedback from the community showed clearly that it was wanted as part of the Civic Centre.

Since the complex opened late in 2011, the Gallery has been attracting an average of 1000 visitors each month and is used consistently by community groups for various activities. Around 30% of visitors are tourists. 'Arts, culture and heritage' have been included as a strategic objective in the Tatiara District Council Strategic Plan in recognition of the contribution these make to the quality of life for the community, and to the regional identity.

Bordertown is located on the main route between Adelaide and Melbourne, and is close to the Victorian border. Although the highway now bypasses the town, travellers use the town as a stopover point and a base for touring the surrounding district. Bordertown is a service centre, with the main industries being agriculture, the meatworks, and transport. The meatworks have brought in a more culturally-diverse workforce, with around 50 nationalities now represented in the town.

The Walkway Gallery is included in the Tatiara Public Art Trail, which was established for tourists to visit the many public artworks on display throughout the region. Most promotional activity is managed through the Gallery's Facebook page, and through collaborative activity with the library, located in the same complex.

This relationship has been critical to attracting people who wouldn't come in otherwise. The library will often display themes that reflect what is happening in the Gallery.



Touring exhibitions have made up a large part of the Gallery's program but with the reduction in the number of touring shows a greater focus will be placed on curating exhibitions of local and regional artists. Exhibitions and openings are tied in with other community and cultural events, such as library events and performances.

Tatiara District Council in partnership with Country Arts SA employs a full-time staff member who works 0.5EFT as Arts and

Cultural Development Officer in the Gallery and 0.5EFT as a Council officer in a community development role. These complementary roles allow the officer to have a holistic view of arts and cultural development in Bordertown and the surrounding area, and to incorporate an arts approach into community development activity.

Whilst there are no specific volunteer roles at the Gallery, volunteers from the Bordertown Art Group help with the hanging of exhibitions.

### Summary

<b>Location</b>	Woolshed Street, Bordertown, SA
<b>Opening hours</b>	Monday-Friday; 9am-5pm
<b>Contact</b>	Phone (08) 8752 1044; www.tatiara.sa.gov.au; www.facebook.com/TatiaraCivicCentre
<b>Entry</b>	Free
<b>Building</b>	Part of the Civic Centre redevelopment; owned and maintained by Tatiara District Council
<b>Exhibition capacity</b>	A-Class; 52 linear metres
<b>Organisational structure</b>	Operated by Tatiara District Council; Tatiara Civic Centre Subcommittee
<b>Visitors</b>	1000 per month
<b>Funding</b>	Annual budget allocation from Tatiara District Council; project funding through specific grants
<b>Personnel</b>	1 x paid staff (0.5EFT); volunteers to help hang exhibitions
<b>Collection</b>	Small collection of historical images including Bob Hawke memorabilia, housed in the Civic Centre Foyer and Council offices
<b>Activities</b>	Touring and locally curated exhibitions; community projects; venue hire; workshops; school programs and workshops

## WESTART GALLERY PROFILE

**Strong economic growth in recent years has meant an increase in the numbers of new people in Ceduna, including many young families.**

Westart Gallery is located in the foyer of the Ceduna Town Hall, in Ceduna's main shopping centre.

The Gallery has been open since 2004, and is run entirely by volunteers. The District Council of Ceduna supports the Gallery by providing the venue in-kind, and covering some of the operational costs.

Ceduna is a remote community at the top of the Eyre Peninsula, 780 km from Adelaide and 480 km from the Western Australian border. A high level of economic growth has occurred in and around Ceduna in recent years through the tourism, aquaculture and mining industries, leading to an increase in population and development.

Ceduna's main sources of employment are agriculture, aquaculture, and mining. Since the town has been declared a dry area, which means there are restricted alcohol sales, the crime rate has improved dramatically in the last five years. A newly-built Youth Hub has also assisted in engaging the young people of Ceduna.

The council area has the highest percentage of Aboriginal people of all local government areas in South Australia, around 25% of the population (2006 Census). The town is used as a base by many of the Aboriginal families and communities that live close by.

The tourist industry is prominent in Ceduna, and runs all year with activities such as whale watching, fishing, and camping. A growing number of grey nomads are passing through. Tourists want to buy genuine local products, much of which is work from local artists.



Westart Gallery focuses mainly on exhibiting and promoting local artists. There is a relatively high turnover of exhibitions, most of which are thematically based on the local environment and community activities. The Gallery runs an annual Youth Art Exhibition for current Year 12 art students, with the final pieces for their assessment being moderated in the Gallery.

The Gallery is run entirely by volunteers, with a small committee of management. Volunteer roles include gallery sitters, hanging exhibitions, and media and publicity. Most of the volunteers are also artists. As a way of encouraging artists to volunteer in the Gallery, they pay less commission on any work that is sold.

The Gallery participates in the annual Oysterfest, a significant local festival promoting the oyster industry, and runs an exhibition and art prize during the long weekend of the festival.

### Summary

<i>Location</i>	Poynton Street , Ceduna SA
<i>Opening hours</i>	Thursday and Friday: 10am-2pm; Saturday: 9am-12 noon
<i>Contact</i>	Phone (08) 8625 2991
<i>Entry</i>	Free
<i>Building</i>	Foyer of the Town Hall; owned and maintained by District Council of Ceduna
<i>Exhibition capacity</i>	26 linear metres
<i>Organisational structure</i>	Incorporated Association; Voluntary Committee of Management
<i>Visitors</i>	2012: 1600
<i>Funding</i>	District Council of Ceduna fund infrastructure, insurance and operational costs; sponsorship from local businesses; Country Arts SA for events
<i>Personnel</i>	21 volunteers
<i>Activities</i>	Local and regional exhibitions; small retail area, youth projects

## YARTA PURTLI CULTURAL CENTRE GALLERY PROFILE

Old heritage buildings newly developed into the arts and cultural hub of Port Augusta Cultural Centre – Yarta Purlti have created a vibrant cultural precinct right in the centre of Port Augusta.

Described as the ‘Crossroads of Australia’, Port Augusta is located at the head of the Spencer Gulf, close to the Flinders Ranges. It began as a small port in the 1840s and since then has gone through periods of growth and downturn. Significant economic downturn in the early 1990s caused by the restructuring of key industries, and a reputation as a ‘town in turmoil’ signaled the need for a change of image and a more diverse industry and employment base if it was to remain a sustainable community.

The past decade has seen Port Augusta transform itself, both aesthetically and socially, boosted in 2008 by becoming the first Regional Centre of Culture which brought with it a significant injection of funds into the arts and cultural scene, as well as the development of the Port Augusta Cultural Centre - Yarta Purlti

The Cultural Centre comprises the Gallery, with two gallery spaces; the Barracks, an open space for outdoor events; the Institute Theatre; and the office housing the Arts Officer, Venue Coordinator and other Council staff. The Cultural Centre also manages the Lea Memorial Theatre, located at a separate location. People come into the Centre to purchase event tickets, and will often stay to visit the Gallery.

The Gallery itself runs a wide range of activities, not all of which happen at the Cultural Centre. This includes the Artist in Residency program at Grindell’s Hut, youth and school projects, and exhibitions set up in locations around the town, which also help to draw people into the Gallery. Gallery staff and volunteers are also involved with other cultural events, such as the annual Desert Fringe Festival and biennial Arid Sculpture Exhibition; Gallery events, workshops and exhibitions are linked to these.

Exhibitions are a mix of touring and locally curated, and change regularly. The exhibition program is planned over 12 months ahead. Applications for project funding are strategically linked to the program so other activities can be linked to exhibitions.



The Council employs an officer who works half time as the Council’s Arts Officer and half time as the Country Arts SA-subsidised Arts and Cultural Development Officer. These complementary roles allow the officer to have a holistic view of arts and cultural development in Port Augusta and the surrounding area, and this has been a key factor in the continuing development and vibrancy of the arts scene following the SA Regional Centre for Culture program. It has also been an important factor in drawing in community members who would otherwise not be involved by having the flexibility and resources to try new approaches, including the use of social media for marketing and promotion.

### Summary

<b>Location</b>	6 Beauchamp Lane, Port Augusta, SA
<b>Opening hours</b>	Monday-Friday; 10am-4pm Saturday: 10am-1pm
<b>Contact</b>	Phone (08) 8641 9175; www.portaugusta.sa.gov.au; www.facebook.com/yartapurlti
<b>Entry</b>	Free
<b>Building</b>	Newly developed complex of gallery, theatre and outdoor space; owned and operated by Port Augusta City Council
<b>Exhibition capacity</b>	60 linear metres
<b>Organisational structure</b>	Owned and operated by Port Augusta City Council
<b>Gallery Visitors</b>	2010-11: 5958; 2011-12: 7184
<b>Funding</b>	Annual budget allocation from Port Augusta City Council; project funding through specific grants
<b>Personnel</b>	3 x paid staff (0.5EFT Gallery Manager; 0.5EFT Arts & Cultural Development Officer subsidised by Country Arts SA); with assistance from a 0.5EFT Customer Service Officer (also serving other areas of the Cultural Centre); 0.8EFT Venue Coordinator managing the Theatres and Barracks; 18 gallery volunteers
<b>Collection</b>	Grindell’s Hut collection; small botanical collection
<b>Activities</b>	Touring and locally curated exhibitions; community projects; venue hire; workshops; artist in residence

## Appendix 5: Gallery Case Studies

Barossa Art Gallery

Burra Regional Art Gallery

Civic Hall Galleries

Murray Bridge Regional Gallery

Riddoch Art Gallery

Westart Gallery



## BAROSSA REGIONAL GALLERY – CASE STUDY

### Background

The Barossa Regional Gallery is located just off the main street of Tanunda, in the heart of the Barossa Valley. Opened in 2003, the Gallery came about through the hard work of a group of dedicated volunteers who wanted to make the arts more accessible to the Barossa communities. The Tanunda Soldiers' Memorial Hall, owned by Barossa Council and under-utilised by the community, was identified as an ideal location for the Gallery. Funding was sourced through the Commonwealth and State Governments, with a major contribution from The Barossa Council, to design a gallery space and refurbish the Hall to accommodate the Gallery. The importance of having a solid base of volunteers was highlighted as critical in the successful establishment of the Gallery, as was the support of the community, and of local businesses through sponsorship.

### Community

The Barossa is renowned as one of Australia's premium wine producing areas. Coupled with a reputation for food heritage and culture, the Barossa is a popular tourist destination with estimated visitor numbers of over one million in 2011. The area has a rich pioneering history which includes a large number of German settlers who came to Australia in the early 1800s to escape religious persecution; the legacy of solid Lutheran faith, industry and thrift continues today, contributing to a strong community spirit.

This sense of history and connection to ancestors is marketed as part of the tourist experience. The arts are seen by many as an important reflection of the culture and history of the area, and increasingly recognised as an integral part of the overall high end tourism package.

### Unique features of the Gallery



The old auditorium at the rear of the Gallery is the permanent home of the Hill & Son Grand Organ, the oldest concert organ on the mainland of Australia. The painstaking restoration of the organ has been a labour of love for a number of local and interstate volunteers; already the organ attracts interstate and international visitors, and once it is completed will be a unique drawcard for the Regional Gallery with regular recitals and a fascinating interactive display drawing in visitors who would not normally come into the Gallery. The presence of the organ, as well as musical events including open rehearsals by the Liedertafel Men's Choir and the Candlelight Concert Series, are helping build the reputation of the Gallery as the Visual Arts and Music Centre in the Barossa.

The Barossa Regional Gallery Committee also manages the Barossa Sculpture Park, located at a public lookout and featuring works by a number of national and international sculptors.

### Community engagement

The Barossa is the most well known region of South Australia. However, demand has fallen over the last 10 years, with other regions replacing the Barossa tourism offering in the eyes of the consumer.

Results of recent marketing campaigns indicate an underlying shortfall in the region's tourism experience. Food and Wine is a widely appealing category, but the challenge is to differentiate the Barossa from other food & wine regions around the country.

*Destination Action Plan – The Barossa*

“People visiting wineries are looking for a whole package of experiences. The Gallery is helping to break down the barriers to art and culture, including understanding the value of art as a tourist draw card.”

*Jan Angas – Hutton Vale Farm Follies*



The Gallery engages with the community in several ways:

- Gallery visitors: the number of visitors to the Gallery has almost doubled over the last three years. This is largely due to the increase in community activities happening in the Gallery, as well as having the volunteers available to ensure the Gallery is open and manned during advertised hours.



- Community activities: a number of groups use the Gallery spaces, including the male choir and the volunteers restoring the organ. An annual program of art workshops is also held each year that is designed to encourage participation from all parts of the community, not just those who consider themselves to be artists.
- Volunteers: close to 70 volunteers participate in Gallery activities, including Gallery sitters, the exhibition hanging crew and committee members. Several of the volunteers are also artists, who are keen to contribute to the ongoing sustainability of the Gallery.
- Exhibitions: exhibitions are a mix of touring and locally curated, and change every 4-6 weeks. Artists can apply through an expression of interest to have their own exhibitions. Whilst the more high profile touring exhibitions are an excellent mechanism for attracting art lovers to the Gallery, the exhibitions of community work and local and regional artists often bring in people who wouldn't normally visit the Gallery. The Gallery also houses the Barossa Vintage Collection, which contains works by several well-known Australian artists and is displayed two to three times a year.
- SALA (South Australian Living Artists) Festival: the Gallery hosted Creative Barossa's SALA exhibition for emerging regional artists. This proved to be an effective way of drawing young people (both artists and audience) into the Gallery. A number of other SALA venues were located around the Barossa, including several wineries, creating a sense of vibrancy and energy.
- Barossa Vintage Fine Art Prize: this acquisitive Art Prize has been held as part of the biennial Vintage Festival, and is managed by the Gallery. The collection is owned by the Barossa Grape and Wine Association and housed in the Gallery as the Barossa Vintage Collection. In 2013 the Gallery will trial an alternative to the Art Prize that is more focused on engaging with the whole community. *Travaus en Cours* (Work in Progress) will be a collaborative artwork, inviting artists into the gallery space to respond to the collection over the length of the Festival.

"We are all surrounded by art and creativity – when you think about it, making wine is an 'art'. We can have conversations with people to increase their perception of what 'art' is."

*Gallery volunteers*

### Challenges

The Barossa Regional Gallery faces a number of challenges. One of the most significant is not having sufficient resources to identify and develop opportunities as they arise. Having Council staff since 2010 who can focus on the Gallery has made a big difference, and has been instrumental in increasing the Gallery activities and therefore visitor numbers. Prior to 2012, the role of Arts and Cultural Officer was full time, and was a shared role between Barossa Council and Country Arts SA. The Country Arts SA funding has now ceased and this role has evolved to take on other Council functions, including other community services; however there is a part-time Project Officer employed by Council whose role is to improve the retail outlet and increase sales, and attract and develop the volunteers. The aim is to build the capacity of the volunteers and

"There is little room for growth where there are only volunteers to draw on."

*Gallery informant*

infrastructure to ensure the sustainability and growth of the Gallery should there be no more funding for staff in the future.

Attracting and keeping volunteers, particularly younger people, is a challenge. A strong emphasis is placed on valuing and recognising the contribution of existing volunteers through regular get-togethers and celebrations. New volunteers have been sourced with some success through Centrelink as part of the Newstart allowance program which allows for approved voluntary work to be undertaken.



Lack of public support and increasing the relevance of the Gallery to a broader range of community members have also been identified as challenges. There is an identified need to engage with a broader range of groups to offer exhibitions and projects that can develop creativity through other activity. Providing activities that bring people into the Gallery (for example, exhibitions of Year 12 Arts students' work) or that take art out into the community (for example developing public art or using alternative spaces such as wineries and other local businesses) has helped to increase the relevance. However, there is still a long way to go with this.

Maintenance of the ageing building, whilst funded by Council, has been challenging. This highlights the importance of sourcing the right skills on the committee to assist in managing the facility.

#### Opportunities

The challenge identified in the *Barossa Destination Action Plan* to “differentiate the Barossa from other food and wine regions around the country” provides an excellent opportunity for the Gallery. With arts and culture being part of the discussion in the development of a Barossa Events Strategy, the timing is good for the Gallery to brand itself as the Visual Arts and Music Centre of the Barossa, and use this as a marketing tool.

It is also a great time to be developing the retail outlet. The South Australian Tourism Commission (SATC) is focused on developing tourism experiences and in particular those that will assist the State Government in achieving the South Australian Strategic Plan target to create a \$6.3 billion tourism industry by 2014. Tourism activity that generates income is therefore important, and a thriving retail outlet selling local art product would be a way of helping the Gallery get onto the tourism radar.

The development of tourism experiences also presents opportunities for the Gallery. Initiating partnerships with other local businesses such as wineries and food outlets and becoming a key partner in a range of different Barossa tourist experiences will not only increase the Gallery's relevance within the community, it will also raise its profile with the Barossa Council and the SATC.



There are opportunities to promote the Gallery online through resources such as the Australian Tourism Data Warehouse. This platform is a central storage and distribution facility for Australian tourism products and destination information. The content is electronically accessible by tourism business operators, wholesalers, retailers and distributors for use in their websites and booking systems. Other opportunities to increase the online profile of the Gallery

“Holiday makers and visitors can't physically take the place home with them. However, visitors *can* take home quality souvenirs, which are often local art – a picture-perfect landscape or hand-made piece of jewellery provides a lasting reminder and a true connection to the people and place long after a holiday is over.”

*Regional Tourism Manager, Adelaide Hills*

include social media (Facebook, Twitter), links to other sites (for example, other regional galleries, local tourist businesses), tourist websites such as Trip Advisor and Seniors Wotodo, and Search Engine Optimisation. Additional resources and expertise will be required to take advantage of these opportunities.

The Tanunda Soldiers' Memorial Hall also offers opportunity for further development. At the rear of the building is enough room to develop extensive workshop and studio spaces, as well as community meeting space. Infrastructure funding would need to be found, for example through the Commonwealth Government Regional Development Australia Fund which supports infrastructure development in regional Australia.

Other opportunities, such as building stronger links with the local performing arts program, forging closer relationships with the local schools and developing programs to attract young people and increase the skills of other local groups have all been identified as areas to explore.

### *Conclusions*

The Barossa Regional Gallery is located in an area that is working hard to increase its tourism offerings and income. Through a strong relationship with Barossa Council, the Gallery can be included in the development of the Barossa Events Strategy, and increase its profile as an accessible community resource.

The Gallery personnel are gaining awareness of the role of the Gallery in supporting the development of artists and the arts in the Barossa. By developing activities which link to local groups, and by building the capacity of volunteers and others, the Gallery contributes to a richer and more vibrant community.





## BURRA REGIONAL ART GALLERY – CASE STUDY

### Background

The Burra Regional Art Gallery is located on the main highway running through Burra, a heritage listed town close to the Barossa and Clare Valleys. The Gallery is housed in the Old Post and Telegraph Office, a historic building with connections to the successful expedition of exploration led by John McDouall Stuart in crossing the continent from south to north and back in 1861-1862.

The push to establish a gallery in Burra was made in the early 1990s by a group of local artists including nationally-recognised portrait painter Robert Hannaford, water-colour painter Leonard Bence, and popular landscape artist Allyson Parsons. Through the interest in and sale of their work, they were able to demonstrate that the wider community would appreciate and support a gallery.



The District Council of Burra Burra supported the proposal to establish a gallery and provided the heritage Telegraph Office for the purpose. It was officially opened in 1996. Funding was obtained through the South Australian government to renovate the building.

The Gallery undertakes regular planning activity, and has a *Draft Strategic Plan 2012-2015*.

### Community

Burra is an agricultural centre and historic tourist town in the mid-north of South Australia. It lies east of the Clare Valley in the Bald Hills Range, on Burra Creek. The town began as a mining settlement. The

Burra mines supplied 89% of South Australia's and 5% of the world's copper for 15 years. The first European settlers were mainly miners and shopkeepers who migrated to Burra primarily from Cornwall, Wales, Scotland and Germany. The mine closed in 1877 but opened again for the last time from 1970 to 1981.



After the 1877 mine closure, the population shrank dramatically and the town became an agricultural centre. Today the town continues as a centre for its surrounding farming communities and is one of the best-preserved historic towns in Australia. Visitors describe Burra as a unique piece of living history. In 1994 Burra was classed by the National Trust as a State Heritage Town, and it now attracts more than 45,000

visitors per year.

The Burra Charter, which is named for a conference held in Burra in 1979 by Australia ICOMOS (International Council on Monuments and Sites) where the document was adopted, outlines the best practice standard for cultural heritage management in Australia.

Burra is located around 50 km from the Clare Valley, close enough to be part of the Clare Valley Business and Tourism Association, and impacted upon by the tourism plans for that area.

“Over the last 10 years, tourism to the Clare Valley tourism region has outperformed the State and national averages for visitor numbers and expenditure. This is expected to continue growing over the next decade.

“The Clare Valley needs to differentiate itself and show what and how the holiday experience will set Clare apart compared to its competitive set.”

*Destination Action Plan 2012-2015 – Clare Valley*

### *Unique features of the Gallery*

The Burra Regional Art Gallery is operated entirely by volunteers. It is an Incorporated Association with a Committee of Management drawn from across the community. Committee members are involved in a number of other community activities such as the Regional Heritage Advisory Committee, National Trust, and Regional Business and Tourism Association.

The Regional Council of Goyder provides the building free of charge, and maintains the external infrastructure. The Gallery Committee is responsible for internal maintenance, and for all operational costs.

The Gallery has a very active exhibition program, which includes local and regional exhibitions as well as several Country Arts SA touring exhibitions. As part of the 2012 SALA Festival, the Gallery ran *A Stitch in Time*, an exhibition designed to link the community with the past, present and future. The idea came from the Council's Tourism Officer. The exhibition was developed in collaboration with the Council and the National Trust. There are two major prize exhibitions each year: *Art of the Flower* and *Portraits*.

"The old Telegraph Office is an ideal building for the Gallery. The Gallery is a real reflection and a part of the community. Without the Gallery, the community would not feel complete."

*Council Officer*

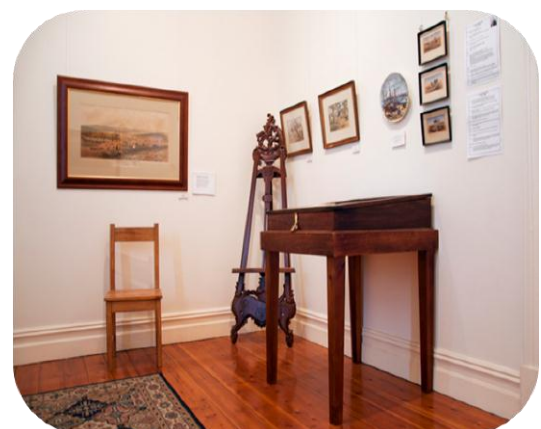
The Gallery is very proactive in seeking partnerships with other galleries to share exhibitions. A recent example of this is the *Jumping Fences* exhibition, which aims to help local artists overcome some of the hurdles of living in rural South Australia by partnering with the 69 Smith Street Gallery in Fitzroy, Melbourne. The exhibition will begin in the Burra Regional Art Gallery, then move to Melbourne for several weeks. The curator, an artist, uses established networks to increase the scope of the Gallery's activity.



The Gallery has a very active and interactive website, developed and maintained by one of the volunteers. The website is regularly updated and contains detailed information about current and future exhibitions, artist profiles, and an archive of work from previous exhibitions. It displays artists' work (with

permission), and thereby gives it longevity once an exhibition is completed. There are over 1000 website visitors each month. The Gallery also has a Facebook page that provides a way for people to interact with the Gallery, and provide immediate feedback on any activity.

The Gallery has a small collection by S.T. Gill. Gill was a well-known South Australian artist whose lithographs and water colours depicted life in the 1840-50s, particularly on the gold fields. The four restored paintings belong to the Council and are on permanent display at the Gallery.





### Community engagement

The Gallery engages with the community in several ways:

- Members of the Committee of Management are passionate about the Gallery and the arts. All of them are relatively new to the town; two of them moved to Burra because of their interest in the Gallery.
- The Gallery holds exhibitions of school children's work, and actively seeks involvement with local schools. This may be through a connection with a teacher who has an interest in art.
- Because the building is owned by the Regional Council of Goyder, which covers a number of communities including Burra, the Council encourages the Gallery to broaden its scope and work as a regional gallery; however, a suggestion that the name of the Gallery be changed to 'Goyder Regional Art Gallery' has thus far met with disapproval.
- Exhibitions change every six weeks and the themes and topics are ones that connect to the community. Where possible, the community and visitors to the town are encouraged to be involved with activities. For the recent *Art of the Flower* exhibition there were flower arrangement workshops and a people's choice award, and young people opened the exhibition with a dance performance with a Balinese flavour, with the assistance of a local Balinese chef.
- Exhibitions are mainly locally and regionally curated, drawing on the work of local artists. There are usually around two touring exhibitions each year.
- The Gallery strives to have a cooperative and fun working environment, and sees this as a positive way of attracting new volunteers.

"We have a team of volunteers to hang the exhibitions. We have a lot of fun, with a great cooperative working spirit, and a will to make it work for everybody."

*Lis Ingman Jones, Gallery Curator*

### Challenges

Like most regional towns, Burra relies heavily on volunteers. However, volunteer numbers are decreasing and it is becoming harder to get others to take the place of those who are getting older.

Operating the Gallery requires skills that can be difficult to find. Volunteers are involved in business and financial reporting, publicity, managing funding agreements, funding applications and governance. Recent recruitment efforts have brought in two new committee members from other local towns. Young people are keen to be involved.

Whilst the heritage aspect of Burra is a significant tourist attraction, the preservation of heritage buildings is costly and seen by some in the community as an unwelcome burden. In the case of the Gallery, the Council takes care of the external infrastructure, and the Gallery Committee is responsible for maintaining the internal infrastructure. This presents ongoing financial challenges.

"Burra is one of the few places where they still carry your groceries to the car!"

*Barbara – Gallery Committee of Management*

Being relevant to the whole community and overcoming a potential sense of elitism can also be a challenge. As one volunteer said, "I think a lot of people are afraid of art" and it stops them participating in Gallery activity. Committee members spoke about the need to highlight the Gallery as positive and engaging, and to actively engage the community.



There are a number of other galleries in the area which compete with the Burra Regional Art Gallery to hang artists' work. The challenge is to ensure this stimulates the art industry in the area.

Burra, as a member of the Clare Business and Tourism Association, needs to be included more often in the Association's promotional activities. There is a challenge to convince businesses in Burra of the benefits of partnerships and potential tourist packages, and also of including the Gallery in the development of tourist offerings.

### Opportunities

The Mid North Knowledge Partnership – a collaboration between the Flinders University, University of SA, Regional Development Australia Yorke and Mid North, Regional Council of Goyder and the Clare and Gilbert Valleys Council – aims to actively promote opportunities for community-based research. Initial activities include research examining the future populations of settlements across the region and the capacity of regional businesses to adapt to changing market conditions. The Knowledge Partnership has suggested to the Clare Business and Tourism Association that large promotion budgets don't necessarily work and that other smarter ways of promoting the area need to be explored. The Gallery is keen to explore how arts and culture would fit into tourist packages, with opportunities for cross promotion between businesses, and value adding to the tourist experience.

The area around Burra is very popular with artists, particularly landscape artists and photographers. A local motel has recognised this, and has brought in groups who also visit the Gallery and participate in workshops. The Gallery has been working with the motel to organise art group packages, and there is increasing responsiveness from other local businesses to what the Gallery can offer.

The Gallery is part of the town's Tourist Trail, and is promoted through the Visitor Information Centre. The Trail helps to increase visitor numbers to the Gallery.

"The wheels of Burra turn on tourism!"

*Gallery Committee member*

The *Regional Development Australia Yorke and Mid North Business Plan* identifies liveability factors as being crucial in attracting new people to the region. Arts and culture are recognised as contributors, and are listed as themes for the development of commercial tourist experiences. A strategic direction outlined in the *Plan* is to support the Narungga Nations to develop an economic base, and art and culture can be part of this. The Monster Mine at Burra is highlighted as a potential unique point of difference for the Clare Valley, as well as art and culture. Potentially the Gallery has a role to play in how this *Plan* is implemented, and funding opportunities may arise as a result.

The Clare Valley Business and Tourism Association has listed art workshops as 'value add' experiences on its website. There is an opportunity for the Gallery and its activities to be promoted through this website.

Council is considering developing the area which incorporates the Gallery and adjacent museum by linking the two buildings with a heritage garden to create an art and culture precinct. An application has been submitted to the Regional Development Australia Fund to support this development.

The *Goyder Tourism Strategic Plan 2009-2014* has a number of strategies involving arts and culture that could potentially involve the Gallery.

There are opportunities to promote the Gallery online through resources such as the Australian Tourism Data Warehouse. This platform is a central storage and distribution facility for Australian tourism products and destination information. The content is electronically accessible by tourism business operators, wholesalers, retailers and distributors for use in their websites and booking systems. Other opportunities to increase the online profile of the Gallery include social media (Facebook, Twitter), links to other sites (for example, other regional galleries, local tourist businesses), tourist websites such as Trip Advisor and Seniors Wotodo, and Search Engine Optimisation. Additional resources and expertise will be required to take advantage of these opportunities.

### *Conclusions*

Many in the Burra community view arts and culture as highly valuable, and there is considerable pride in the Gallery and its activities.

Whilst there are ongoing challenges, the Burra Regional Art Gallery is a vibrant and creative addition to the community that has the potential to develop and grow into the future.

## CIVIC HALL GALLERY – CASE STUDY

### Background

The Civic Hall Gallery is located in the Civic Hall complex, the site of the old town hall. It is in the middle of the main shopping centre of Port Lincoln, and faces the foreshore.

The Civic Hall is the third town hall to be built on the present site. The first, the Institute Hall was built in 1879 and a stage was added in 1898. In 1924 it was rebuilt and renamed, becoming the Soldiers Memorial Hall. It survived until gutted by a fire in 1934. The newly-completed building was opened in 1936. In 2001, the building was redeveloped into the current Civic Hall, which includes the Nautilus Theatre and a number of meeting rooms used by community groups.

“Port Lincoln is isolated – 650 km by road from Adelaide.

This had helped build the resilience of the community – people have had to do things for themselves. It also creates an environment of people wanting to put in.”

*Port Lincoln community members*

Civic Hall Gallery includes ArtEyrea, an art workshop area. This was originally located in the building behind the complex, but in an agreement with the City of Port Lincoln Council which required the space as a carpark, ArtEyrea was moved to the old Railways Institute and refurbished as a community workshop space as part of the Civic Hall redevelopment.

The development of the Gallery was driven by a group of dedicated local artists and other volunteers. One of the key drivers was a Councillor, who devoted many hours of volunteer time to establishing the gallery and workshop space.

### Community

Port Lincoln is a relatively isolated community on the Eyre Peninsula. Branded as the ‘Seafood Capital of Australia’, Port Lincoln has a population of over 15,000 making it a major commercial centre for the peninsula and a popular destination for visitors. The major industries are fishing and agriculture, with canning and fish processing works, a growing aquaculture industry, grain handling and transport. As the main population centre in the region, Port Lincoln attracts both private and government service organisations in areas such as health, education and agriculture.



Overlooking Boston Bay, the area has a growing reputation for adventure tourism, offering shark cage diving and swimming with sea lions and tuna. Tourism is a growing industry, with an increasing number of ‘grey nomads’ visiting the town.



Port Lincoln has a significant Aboriginal population, around 8% (Port Lincoln Aboriginal Community Council Inc.), representing traditional and historical groups, and family groups from Western Australia and other parts of South Australia who have chosen to live in Port Lincoln. Art is an important means of expressing culture and stories about lifestyle and family; the Kuju Aboriginal Arts Gallery in Port Lincoln is a social enterprise with a workshop space and retail outlet (including online) for the development of Aboriginal artists.

Port Lincoln area has been the site of several devastating bushfires, in 2001, 2006, 2008-09 and most recently in 2012. These fires have had long-lasting impact on the communities in and around Port Lincoln, and inspired the exhibition *Burning Issues*, which included items from people who had been



affected by the 2006 fires in which nine people died. The exhibition was developed by Country Arts SA into an exhibition which toured the state in 2007.

### *Unique features of the Gallery*

“Tips to consider for anyone thinking about starting a new community gallery:

- Have a partnership with another organisation that will help draw people in – such as a performing arts centre, library or Visitor Information Centre;
- Make sure you have the support of the local council – particularly the CEO and/or mayor interested in the arts”.

*Civic Hall Board member*

The Civic Hall complex is governed by the Civic Hall Board. The Board includes representatives from every group that uses the facilities, including the Civic Hall Gallery, ArtEyrea and the Gallery Shop Committee. The complex is supported by three local councils - City of Port Lincoln, Tumby Bay Council and District Council of Lower Eyre Peninsula, all of which contributed to the establishment of the gallery, and which have committed to representation on the Civic Hall Board. Only the City of Port Lincoln still provides ongoing funding to the gallery.

Civic Hall is located in a prime location in the main street. Because of its prime location, the Gallery attracts a lot of interest from passing traffic.

The Gallery is co-located with the Nautilus Theatre, and so attracts people coming to purchase tickets and see live performances. The theatre brings in people from as far as 250 km. The Gallery is opened during performance times to cater for this interest.

The redevelopment of the Civic Hall in 2001 provided the opportunity to install an A-class gallery, which increases the options for exhibitions, including those from the Art Gallery of South Australia. Largely due to the innovation of the Gallery Curator, this was the first public gallery to have strongly coloured walls, which adds vibrancy to the gallery and is a lively background for the artwork.

The Gallery has a close association with ArtEyrea, with its extensive and relatively well-resourced workshop spaces. The space is used by a number of community art groups and agencies, including mental and youth.

### *Community engagement*

The Gallery engages with the community in several ways:

- The Gallery has Country Arts SA touring exhibitions, which stimulate a lot of community interest. It also caters for exhibitions from other sources, such as the Big Mother exhibition from the Art Gallery of SA. This exhibition was a highlight and was very well attended, with over 1000 visitors including new local visitors. The Curator set up the exhibition so people could get glimpses of it through the front window, which helped attract them inside.
- The Civic Hall complex has one employee who manages the whole area, and so the gallery



“Art reflects the soul of a community and reflects the unique nature of the region. It brings people together to share experiences and work collaboratively. Art is a good indicator of the health and wellbeing of a community.”

*Simone Gillam  
Arts & Cultural Development Officer*



- relies entirely on volunteers to stay open. The volunteers are mainly older people, several of whom are artists; there is a current focus on attracting younger people. Several of the volunteers have indicated how much they enjoy being involved with the gallery, and how it is a big contributor to their health and wellbeing. There is a strong spirit of camaraderie and collaboration with each other. Several of the volunteers come from the local Art Group, which meets weekly to paint and runs at least one exhibition each year in the Gallery.
- The local newspaper provides space for the Gallery in the arts and culture section of the local paper, promoting activities. The monthly newsletter produced by the complex promotes Gallery and ArtEyrea activity, along with the performing arts. This spotlights volunteers and celebrates their achievements.
- The relationships that the Gallery has with the local schools are considered to be very important. The schools bring children in regularly to look at exhibitions, and art teachers have been represented on and worked closely with the Board. There is an annual exhibition of Year 12 art and design students' work, with moderation undertaken at the Gallery. Projects involving school children have also been successful.
- The Gallery has a volunteer Curator who is very experienced and has been key to improving the quality of exhibitions. The Gallery receives good feedback from artists and is building a strong reputation as a high quality gallery. Artists make approaches to have exhibitions and hang pieces. The Curator has trained other committee members in all aspects of hanging, and has developed a very efficient and effect system for hanging exhibitions.
- The Gallery has had several successful collaborative exhibitions with other groups in the community including the local Aboriginal Art Group and the Camera Club.
- The Gallery runs a community art market as an annual fundraiser and community members can bring unframed work to sell. It has been a successful way of raising much-needed funds. There is also a monthly market at ArtEyrea, which has a diverse range of products including art and craft, plants, and food.

“Country people are quite conservative – it’s interesting how positively they take to some of the more controversial exhibitions.”

*Martin, Gallery Committee Chair and Curator*

### Challenges

The Civic Hall Gallery faces a number of challenges.

Ongoing financial viability was highlighted as being a major challenge by a number of those interviewed. Funding from the City of Port Lincoln Council, while very much welcomed and appreciated, has remained static for a long time so it has to stretch further. Lack of resources makes it difficult to kick-start and grow activity. The gallery has found itself in the position of having to knock back exhibitions from interstate galleries because it lacks funds to cover costs such as travel and packing.

Whilst the Council tries to leave the gallery to be as independent as possible, it funds the gallery and therefore requires a level of accountability, planning and reporting. There have been times when lack of available funds has meant the gallery has had to ask

“It’s the touring exhibitions that really get people interested. It’s critical that people keep seeing things that are controversial – it gives them something to think and talk about. We really need the touring exhibitions to be funded to keep them coming to Port Lincoln, but the cost for us to bring to bring them here is prohibitive.”

*Gallery Committee members*

the Council for assistance to cover operational costs, requests which fall outside Council's budget.

Grants are getting hard to access and require volunteers with sufficient time and skills to source them and write applications.

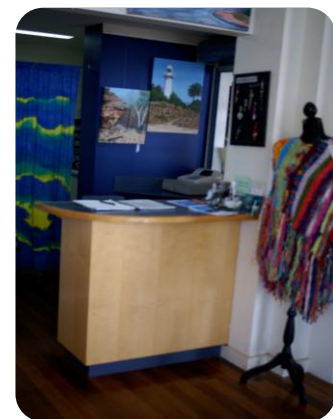
Linked to these challenges are the decreasing resources available for touring exhibitions from Country Arts SA. This will decrease the number of touring exhibitions in Port Lincoln for 2013, which is seen as a critical issue by a number of those interviewed.



Finding volunteers to keep the Gallery open continues to be a challenge. The average age of volunteers is 60 to 70, highlighting the need to attract younger people. Several volunteers are no longer available because they have had to go back to work due to economic pressures. Succession planning and ensuring current volunteers are trained up in areas such as

curating and hanging exhibitions is important and seen as a potential risk. A plan is being developed to work more closely with Centrelink to allow people on Newstart to do their volunteer work in the Gallery. There may also be options to attract young people as volunteers for short-term roles such as hanging exhibitions, which is a more physical and interactive role.

The skills required by volunteer boards and committees are significant, particularly where staff are employed. Until recently two staff members were employed and managed by the Civic Hall Board. This changed recently, when the council agreed to employ one full time staff member to manage the whole complex; as a result there was a reduction in the grant allocation from the Council to the Board. The Board still employs a part-time administrative assistant. Skills in staff management, business and financial management, publicity, and governance are a requirement of the committees and boards involved with the Civic Hall complex.



Proposed changes to funding mean that Port Lincoln will potentially lose the current 0.5EFT Arts and Cultural Development Officer role. While this is not directly linked to the Gallery, this Officer is located in the Complex and her role has been critical in developing arts and culture in Port Lincoln. Her role is also 0.5EFT as the Arts and Mental Health Officer across regional South Australia.

### *Opportunities*

There are unique opportunities to attract high profile exhibitions such as those that had to be declined from the National Gallery and War Memorial Gallery, if appropriate funding can be sourced. This might involve looking for corporate support, which is an option if the community and economic benefits can be demonstrated.

The Civic Hall complex currently has a lot of space that is not well utilised, and which has been identified as potential workshop space. Disability access to the upstairs areas is an issue, and would require a lift to be installed; however, funding for improving disability access does become available from time to time. This kind of development would create a lively, vibrant art space, supporting the development of local artists, and reminiscent of the original ArtEyrea which was described as a collaborative space run by and for artists, with a great sense of ownership. Council has indicated it will support viable funding applications from the Gallery.

The growing tourist market provides many opportunities for the Gallery, in terms of how it uses the space as well as facilitating opportunities for artists to hang work in local businesses, thus increasing the reach and relevance of arts in the town.

There are opportunities to promote the Gallery online through resources such as the Australian Tourism Data Warehouse. This platform is a central storage and distribution facility for Australian tourism products and destination information. The content is electronically accessible by tourism business operators, wholesalers, retailers and distributors for use in their websites and booking systems. Other opportunities to increase the online profile of the Gallery include social media (Facebook, Twitter), links to other sites (for example, other regional galleries, local tourist businesses), tourist websites such as Trip Advisor and Seniors Wotodo, and Search Engine Optimisation. Additional resources and expertise will be required to take advantage of these opportunities.

Promoting the health and wellbeing benefits of being a gallery volunteer will help to attract new volunteers. The physical and relatively short-term nature of hanging exhibitions may be a good factor to highlight in attracting younger volunteers.

There is a new wave of young artists in Port Lincoln working at home and coming together to sell their work, including a group of young mothers who have started up a craft market. The newly-appointed Complex Manager is also a successful artist, having won a SALA Award in 2011. These kinds of connections create potential opportunities to attract more young artists into the gallery, both as volunteers and exhibitors.

“We’re involved with the gallery for our own health and wellbeing. The exercise and fun we have hanging exhibitions saves us joining the gym!”

*Gallery volunteers*

With three councils represented on the Civic Hall Board, there are opportunities to engage more fully with them, particularly the City of Port Lincoln. Arts is clearly part of the Council’s *Strategic Plan*, and a new *Public Art Policy* has been developed which states that “Council is ... aware of the opportunities for creating local economic growth through arts and cultural development.” A Public Arts Working Party has been established to implement the strategy, which provides opportunities for the Gallery to have input. The *Strategic Plan* also includes the action “development of a local artists showcase area” which points to future involvement from the Gallery.

The Civic Hall Board has developed a 10-year strategic plan and is in the process of developing its business plan, recognising the need for planning and identifying where the Gallery links with other areas. Areas of potential development include:

- development of the Rotary Gallery to make it a place where people can sit and relax
- a regular artist in residence program at the Gallery
- sharing exhibitions with other regional galleries
- sharing skills with other regional galleries, and learning from other successful galleries.

### *Conclusions*

Whilst the Civic Hall Gallery is experiencing a number of challenges, there is a feeling of strong support from the Council, which has invested ongoing funding into the continued running of the Gallery. The move to employ the Complex Manager signals positive support for ongoing sustainability, and recognises the difficulty that volunteer committees can have with human resource management.

The Gallery is an exciting resource for Port Lincoln that has potential for ongoing development.

## MURRAY BRIDGE REGIONAL GALLERY – CASE STUDY

### *Background*

The Murray Bridge Regional Gallery is rapidly becoming one of SA's leading regional galleries. Located just off the main street of Murray Bridge, behind the Town Hall, it serves a diverse regional community and yet is only 45 minutes from Adelaide. Originally opened in 2001 by a group of dedicated volunteers, the Gallery reopened in May 2010 after a major redevelopment.



The Gallery is operated by the Rural City of Murray Bridge.

### *Community*

Murray Bridge is the major centre on the southern-most reaches of Murray River. With a total population of around 19,400 people, the Rural City of Murray Bridge council area of just over 1800 sq km includes a portion of the River Murray and Lake Alexandrina. It is located on country the traditional owners of whom are the Ngarrindjeri, who continue to have an active presence in the city and region;

4.5% of Murray Bridge's population is Aboriginal.

Located just 75km east of Adelaide, Murray Bridge is South Australia's fourth largest city and a regional hub for farming and River Murray activities.

The diversity of the local population, that includes Ngarrindjeri traditional owners, rural settler families, migrants and asylum seekers, ensures Murray Bridge is a particularly stimulating place. This has seen the city continue to grow with government services and a new multi-storey shopping centre that opened in 2012.

Murray Bridge is also home to a significant population of lower income families; the median weekly household income is around two-thirds of that for an Adelaide household.

With the main highway by-passing the city, the town centre offers an amenable living and working environment. Attracting Gallery visitors presents particular challenges but a unique portfolio of strategies is generating some exciting results.

The town was established in 1879 when a road bridge was completed over the River Murray, from whence the city takes its name. Sitting at the hub where the Adelaide-Melbourne road and rail transport intersected with the river transport between the port of Goolwa and the western areas of NSW and Victoria, Murray Bridge has a unique and proud history.

Today, Murray Bridge is a typical sprawling rural centre serving a major agricultural district, including dairying, chicken raising, pig breeding, horticulture and grain growing – industries which have however been hard hit by drought, low river flows and changing policies in recent years. The city is also home to a diverse urban population including migrants and asylum-seekers who make-up over 10% of the population, and those seeking opportunities for a lower cost of living.

Its proximity to Adelaide makes Murray Bridge a popular tourist destination for people coming to relax and enjoy the river. House boats, paddle-steamers, rowing and boating, as well as skiing, swimming and fishing, characterise the river-based activities in the region's semi-arid/Mediterranean climate, while nearby is the 1000-hectare open range Monarto Zoological Park where visitors can see both native Australian animals and rare exotic animals including cheetahs, chimpanzees, lions and rhino. Murray Bridge also hosts the four-day Australian International Pedal Prix.



These historical and regional features, together with arts and culture, were prominent elements in 'Imagine 2020', the Council's strategic planning community engagement process.

"The Gallery's greatest achievement? Improving the profile of arts in general, and accessibility. It's educative...community building...creating civil pride...enriching people's lives...making Murray Bridge a vibrant place to live."

*Reg Budarick, Manager, Community Services  
Rural City of Murray Bridge*

The redeveloped, centrally located Gallery, co-located with the newly refurbished, multi-functional Town Hall, is adding an exciting, different and highly regarded attraction to the city and region, and its diverse program of

activities is playing a growing role in supporting and shaping the community as it transitions into a new phase in its history.

The number of visitors to the Gallery is growing rapidly, from 5955 in 2011 to 9375 in 2012, and, as news of the redeveloped art and town hall precinct spreads and the Gallery strategy takes hold, it is expected numbers will continue to climb. Being the SA Regional Centre for Culture in 2010 propelled the Gallery's transformation in tandem with having a Country Arts SA Officer located in the region, which Council considers was a key factor.

#### *Unique features of the Gallery*

The Murray Bridge Regional Gallery, redeveloped with matching funds from the Rural City of Murray Bridge and the SA Government, is a purpose-built gallery with three excellent exhibition spaces – the Main Gallery, the Jean Sims Gallery and the Vicky Nottage Sculpture Court – all with temperature control, gallery lighting, movable walls, 81 linear meters of hanging space and versatile floor space. Complementing this is an exciting, modern shop-front selling distinctive handmade art and craftwork from leading Australian designers and makers; from cards to exclusive pieces, there is something for everyone.



Adjoining the newly refurbished Town Hall, the Gallery is harnessing opportunities to link to events and performances, and increasing its visitation.

#### *Community engagement*

There are two other inter-related features that make Murray Bridge Regional Gallery unique:

"Finding opportunities to connect to Council's strategic plan, and engaging elected members as champions, have been important strategies in garnering support for the Gallery...while having staff paid by Council embeds the Gallery as a core business commitment; it's not expendable."

*Reg Budarick, Manager, Community Services  
Rural City of Murray Bridge*

First, is the extent to which the Gallery is actively supported by Local Government. It is fully funded by the Rural City of Murray Bridge and integrated into the Council's strategic plan. Sitting within the Community Services department, the Gallery has a paid Gallery Director and part-time assistance, and a volunteer team supported by the Council's volunteer program.

Second, and following in part from this, is the Gallery Program being developed, which aims to engage a diversity of both local community people and visitors from Adelaide and further afield, including prominent artists. Integration into Local Government allows the Gallery to have influence beyond its doors and to partner with other parts of Council – for example, supporting youth centre arts activities, community programs and library activities – where goals often intersect. Gallery staff are also able to assist artists to navigate their way through approval processes so arts can occur in community spaces. A residency where an artist utilised a disused railway carriage is a recent example. The annual International Women’s Day event, held in the Gallery and attracting over 100 participants, is an example of collaboration between Council’s community development staff, the Gallery, community health services, and a local philanthropic organisation.

The Gallery’s Workshop Program spans a wide range from entry level (Drawing for the Terrified) through to advanced classes presented by lecturers from Adelaide’s tertiary art schools. The advanced classes are part of a strategy to address a common challenge in regional areas: the difficulty regional artists have in accessing professional tuition that helps them develop a critical, contemporary practice that will have relevance beyond their region. These classes have also attracted participants from outside the region, including from Adelaide, which gives the added function of extending the networks of local artists. The Workshop Program is ongoing, responding to requests from the community to develop the range of workshops offered, including craft-based workshops such as jewellery, mosaics and felt-making. Workshops also link with Gallery exhibitions (e.g. Kalyna Micenko and Bob Daly presented a week of classes with local school children during their exhibition; and life drawing classes were held using Patricia Piccinini’s Big Mother as the life model).



Some of these workshops have continued on by popular request. ‘The Drawing for the Terrified’ class turned into a Drawing for the Not So Terrified class. Some of those participants are now taking classes with the art school lecturers. Some introductory drawing and painting classes with lecturers from Adelaide Central School of Art turned into a five-day summer school in January 2013.

Complementing this is an Exhibition Program that showcases state, national and internationally acclaimed artists, as well as emerging artists from different backgrounds and sections of society; exhibitions change every 4 to 6 weeks. By way of example, in 2012, 20 exhibitions were held that included: *When the Lost Spirits Meet* by Trevor Nickolls, significant SA Ngarrindjeri artist; *Good Strong Powerful* which presented works from three innovative Northern Territory art studios through which NT Indigenous artists living with various forms of disability represent the strength and knowledge of their community and people, and through their work maintain connections to their country; *Boys and BBQs* which had six students from Murray Bridge High School working in an engineering workshop with an artist mentor to produce functional artwork out of scrap metal; Rotary Art Show, featuring works of new, emerging and aspiring regional artists and artisans; while exhibitions were presented by renowned artists Franz Kempf AM and David Dridan OAM and sculptor Silvio Apponyi. The Gallery participates in SALA (South Australian Living Artists) Festival, with a focus particularly on building links between the city (Adelaide) and the country.

“Exhibiting in regional galleries is something that’s good to do...connecting with different people...and it was special to have a joint exhibition with my mate, David (Dridan).”

*Silvio Apponyi, Artist (paraphrased)*

Opportunities are actively sought to link with and exhibit work from other public collections such as the Art Gallery of South Australia and Flinders University Art Museum while also seeking ways to increase

community awareness of the Gallery. One project in progress at the time of writing aims to exhibit works by community members alongside works from public collections, with the workshop program providing skills development for participants. *Flavour* is a front window program that introduces the Gallery's artist of the month, representing some of the finest emerging designers in SA. This aims to attract interest from by-passers, and promote another art form.

Furthermore, the Gallery supports an array of other community engagement initiatives in different indoor and outdoor community settings aligned with health, schools/education, environment, cultural inclusion and other community-building initiatives. An example is *Bra Art*, an exhibition organised by Murray Bridge community members to raise awareness and money for Breast Cancer. Community members made bras of all shapes and sizes which were modeled and photographed for a calendar as well as being made available for sale in the exhibition. The Gallery has held a *Girls Night In* for the last two years, collaborating with local businesses to provide a nourishing and fun night for local women; the local dress shop brings in its spring fashion, the beautician provides free makeup consultation, the local dragon boat women attend in pink and local craftspeople provide a craft activity, and someone from the community talks about breast cancer awareness and support.

### Collections

The Murray Bridge Regional Gallery has a growing collection of artworks by significant South Australian artists including Franz Kempf, Trevor Nicholls, Pamela Kouwenhoven, Rita Hall and India Flint along with works by Indigenous artists Denis Nona and Josie Kunoth Apetyarr.

IMAGE FROM THE GALLERY'S COLLECTION: REZA BAKHSH ALIZADA I AM NOT WITH MY FAMILY FOR A VERY LONG TIME - 2003 LINOCUT



### Challenges

The Murray Bridge Regional Gallery enjoys a remarkable level of support from the Council, but staffing levels are very low – the Gallery has 1EFT, the shop has 0.6EFT plus weekend staff, and a technical officer is shared with the Town Hall. This limits the programs the Gallery can offer, particularly in areas such as project development or developing links to schools. The longer-term sustainability and growth of programs can also be at risk if adequate staffing/staff time is not available to attract and build capacity – including being able to take advantage of new partnership and funding opportunities as they arise, in attracting and engaging volunteers (particularly younger people), and in ensuring existing staff do not burn out and also have opportunities to develop their own skills and capabilities.

While the new facilities and management arrangements have provided the community with a more professionally resourced venue and program, there remains a legacy among some artists and volunteers of feeling alienated. On the other hand, some people in the community may feel intimidated to come into such a smart gallery. In both cases, being mindful in building bridges and pathways is needed, and indeed strategies are in place to ease these issues.

Following from this, the Gallery is doing well in building community engagement through facilitating a range of relevant initiatives, but

“If we had extra funds, it would be a balance between having extra staff to enable longer-term strategic planning and leverage versus funding practical links with schools, health programs and things to boost community wellbeing indicators. It's a long-term process in this region... Tourism and economic development are other priority areas for Council development to which the Gallery could contribute.”

Reg Budarick, Manager, Community Services  
Rural City of Murray Bridge



more is needed. Concurrently, as more interaction is built, demand grows and further resources need to be sourced in order to respond. It takes time to secure resources and organise programs.

An associated challenge is the ability to evidence and demonstrate how Gallery activities contribute to Council goals and community building, health and wellbeing. The Gallery is certainly, directly and indirectly, contributing to mutually desired goals and building capacity to evidence this through some level of outcome evaluation will help leverage further resourcing.

### *Opportunities*

Murray Bridge Regional Gallery now has some wonderful new facilities upon which to build its identity and program. Under innovative and energetic stewardship, the Gallery program is developing in a balanced way.

Murray Bridge has a range of social service organisations catering for disadvantaged, vulnerable and at-risk groups, including newly-arrived refugees, disengaged youth, rural health issues, and so on. There are substantial opportunities to collaborate with these organisations and groups to generate outcomes that meet the objectives of all involved.



The Gallery's proximity to the Murray River offers an opportunity for artists to link with the many themes relevant to this area including environmental, agricultural and economic issues. The Director is interested in exploring opportunities for residencies where artists link with these themes, and the community, to produce outcomes within and outside the Gallery.

Continuing to build partnerships with local businesses, industry bodies, arts and tourist networks offers potential to expand access to resources, whilst infiltrating further into the community to extend outcomes and impact.

Opportunities exist to strengthen monitoring and evaluation through developing a simple outcome-orientated plan, possibly linked with Council plans and key performance indicators (KPIs). Linking with wider initiatives, such as the Local Government Association's Cultural Indicators Framework also provides opportunities to strengthen capacity to evidence the outcomes that are most certainly being achieved.

While there may be opportunities to promote the Gallery online through resources such as the Australian Tourism Data Warehouse, cross-linking to other sites, and using social media, these take additional resources and expertise, and given the calibre of the existing website would not be a priority.

### *Conclusion*

The Murray Bridge Regional Gallery is located in an area that is undergoing significant demographic, environmental and industry change, bringing with it substantial challenges for the community. The Gallery is very well-placed, managerially and infrastructure-wise, to continue developing a program that will contribute to community building, health, resilience and vitality.



## RIDDOCH ART GALLERY – CASE STUDY

### Background

Located in the heart of Mount Gambier’s cultural precinct, the prestigious Riddoch Art Gallery is South Australia’s largest regional art gallery.

The history of the Riddoch Art Gallery and its art collection dates back to the early 1860s. John Riddoch, an eminent South Australian and strong advocate for arts and culture, established the Institute Library and Hall in 1868 adjacent to what is now the Cave Gardens, in the centre of Mount Gambier. He donated funds to build a second storey in 1887. Over the years he collected works from Europe and brought them back to Mount Gambier as a way of connecting the region with world culture. He founded the Riddoch Art Gallery in the Institute in 1887 and donated the foundation art collection from works he had collected internationally and nationally. A gallery was built in the Institute in 1906 and was officially opened in 1907 by John Riddoch’s brother, the Honourable George Riddoch.

“The place of arts and cultural development in building community cohesion is widely recognised.”

*Mount Gambier City Council Arts and Cultural Policy*



The purpose of the Institute was to provide opportunities for learning and to broaden the scope and potential of the community. As well as a library and gallery, it contained a museum, theatre and meeting rooms.

The building has undergone several renovations over the years. The most recent, completed in 2011, was the development of The Main Corner, a project driven by the Mount Gambier City Council after extensive community consultation, and

taking two years to complete. The \$6.5M development was funded through Federal, State and Local Governments, with Mount Gambier City Council contributing over half.

The Main Corner has been an important development as it has opened up the entrance of the Gallery, making it more visible and eye-catching to the general public. Also, as a multi-functional complex with space for receptions, conferences, meetings and performances, it has drawn in an increasing number of visitors who attend the range of events held there, with many of them also visiting the Gallery.



The Gallery has a close relationship with the Council. The Gallery Board has a lease agreement with Council for the use of the substantial space, which also includes a workshop area, resource library, offices, and gallery shop; for this the Board pays a peppercorn rent. A Council staff member who manages bookings for the complex is located in the foyer. The Council and Gallery staff work closely on a range of activities.

The Gallery is funded largely by Country Arts SA (CASA), as well as Mount Gambier City Council and Grant District Council. Funding and governance structures have changed over the years; however, from

the 1990s to 2012, staff were employed directly by CASA, and Board members appointed by CASA. In 2012, a significant decision was made by the Riddoch Art Gallery Board to change the structure so that Board members are nominated and elected by Gallery members, and staff are now employed by the Board.

### Community

Mount Gambier, as South Australia's second largest city, services a population of around 33,000 (ABS 2006 Census) contained in the local government areas of the City of Mount Gambier and the District Council of Grant. Agriculture, timber and manufacturing are the main industries in what is described as a working class town. However, there has been a contraction in these, and associated, industries over recent years and an increase in service industries and professions.

"Having the gallery in the main street has helped break down the perception that art and culture is 'elitist'. It makes art more accessible."

*Business informant Mount Gambier Chamber of Commerce*

People from Aboriginal and Torres Strait Islander backgrounds comprise 1.4% of the Mount Gambier catchment compared with 3.1% of the total country South Australian population.

When compared with the population structure for regional South Australia, the Mount Gambier population has a higher proportion under the age of 45, and a lower proportion aged 45 years and over. Approximately one-third of the population is under the age of 24.

Development in Mount Gambier over the last ten years, which includes a new hospital, cinema, cultural centre and a shopping complex, has meant that an increasing number of people living in outlying areas come to the city for their services, shopping and recreation.

"A healthy centre is a barometer for the health of a city. It is the most important space in the city. The gallery provides a value-add to the overall development of the CBD to help draw people into town."

*Business informant, Mount Gambier Chamber of Commerce*

Well-known for its volcanic landscape Mount Gambier is a popular tourist destination and accommodation stopover, generating an estimated \$100 million annually. Major tourism attractions include the Blue Lake and Valley Lake wildlife park and caves such as Umpherston Sinkhole,

Cave Gardens and Engelbrecht Cave. The region around Mt Gambier also has many water-filled caves and sinkholes which attract cave divers from around the world.

The city hosts several sporting, cultural and music events that draw in local, regional and interstate visitors. The Generations in Jazz event held in May each year, brings a lot of people into the city and raises the profile of arts and culture.



### Unique features of the Gallery

The Riddoch Art Gallery is the biggest regional gallery in South Australia. The Gallery maintains international art museum standard conditions, and as such attracts a range of exceptionally high quality exhibitions, including several from the Art Gallery of South Australia (State Gallery).

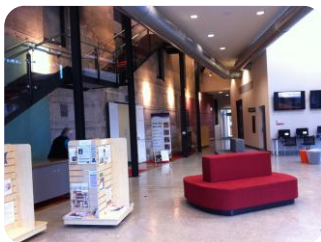
The newly-developed Main Corner complex, which contains the renovated Gallery, is a unique and eye-catching part of the Mount Gambier CBD. The Gallery is at the heart of the cultural precinct of Mount

Gambier, which also includes the popular Cave Garden, the award-winning Mount Gambier Library, and the Sir Robert Helpmann Theatre.

The Gallery houses three substantial collections, worth over \$3.5 million and containing over 1000 artworks, several by distinguished Australian and international artists. The collections are the Riddoch Art Gallery Collection, the Rodney Gooch Collection of Indigenous Art from Utopia, and the Institute Collection. The paintings have been collected mainly through the three prestigious annual art competitions (Limestone Sculpture Symposium, Needham Religious Art Prize and ForestrySA Wood Sculpture Prize), donations and purchases. The collections are managed by a Curator, who has been key to cataloguing and storing the collections. This has also made curating exhibitions from the collection much easier, as every piece, including a visual image, is recorded in a database. The collections, whilst managed by Riddoch and stored in a specially-designed and built storage area, are owned by CASA on behalf of the State Government.

The Gallery has several exhibition spaces. There are touring and State Gallery exhibitions, as well as exhibitions featuring works by local artists, with shows regularly designed around the extensive collections.

Riddoch Art Gallery is funded primarily through State and Local Government. The Gallery has four paid staff: a full-time Gallery Director; a full-time Gallery Curator; and two part-time administration staff, as well as a number of volunteers. The enormous value of volunteers is well recognised through celebrations, activities and ongoing training, and the numbers have been growing steadily over the last decade. Volunteers assist with exhibition hanging, gallery sitting, and the gift shop.



The location of a Council staff member in the Main Corner facilitates greater collaboration between Council and Gallery staff. The co-location of the Gallery with other Council infrastructure means that people who attend functions and events at the Main Corner have much greater access to art and cultural exhibitions displayed in the Gallery itself, as well as the Main Corner foyer.

*“We feel like we’re all part of the same team.”*

*Council and Gallery staff*

### *Community engagement*

The Gallery engages with the community in several ways:

- The Gallery attracts volunteers from a range of backgrounds and interests. Several are artists themselves who want to contribute to the running of the Gallery and be involved in the arts and cultural environment. Volunteers are encouraged by giving them a meaningful job, with regular events to recognise and celebrate their contribution.
- There is a dedicated community gallery space, which has regular exhibitions of work from local artists and art groups.
- Every three months community members are invited to display items in the Community Collection, which is displayed in the Town Hall next to the Gallery. The exhibition is open for a short period of time, and is staffed by volunteers. This has resulted in a number of quirky and interesting exhibitions, including a display of old Barbie dolls, which have attracted a lot of interest and visitors from the community.
- While the Gallery was closed for renovations, artwork was exhibited through pop-up and suitcase exhibitions in empty shops and local businesses. Partnerships were formed with local



businesses to hang work, something that could continue to happen now that the Gallery has returned to normal business.

- Having the Gallery in such a prominent position in the main street is helping to break down the perception of elitism, which is often associated with galleries, and art and culture generally. The Gallery is part of a bigger complex which brings in people for other events such as weddings, and conferences. Staff report that people are often surprised by how accessible the Gallery is and the quality of work on display, and they realise the Gallery is not scary at all.
- Moving art activity, such as Artist in Residence, into the main foyer of The Main Corner has increased people's engagement with the Gallery, and with the arts. These activities generate a lot of interest, and have helped encourage people into the Gallery.
- The Council invested a significant amount of money in the Main Corner, which included extensive renovations to the Gallery. The Council's *Arts and Cultural Policy* creates a direct link between art and culture and community development and engagement. There is an expectation from Council that the Gallery will increase its community development activity as a result of the major renovations in 2010-11.

### Challenges

The transition in 2012 from being a part of the Country Arts SA structure to an independent governance model has required the Board to take over the employment and management of staff, as well as other operational matters, which will potentially create some challenges. Other regional galleries have recognised the range of skills that are required for a voluntary board, which include business and financial management, human resource management, OHS, and governance – skills that are often not readily available in regional areas.

In early 2013, the Gallery Director, who had been in the position for a number of years, resigned, and a new Director was appointed. Whilst providing opportunities, this will also create challenges as the new Director gains an understanding of the Gallery's operations, and the community in which it operates.

Whilst the Riddoch Art Gallery receives considerably more funding than other regional galleries, lack of resources remains a challenge, and particularly impacts on the Gallery's ability to engage with relatively hard to reach parts of the community. Not having staff with an education background is seen as a challenge in engaging with local schools and teachers.

The Gallery has a reputation in some areas of the community for being elitist and not accessible to people. This came to the fore most recently with the significant investment by Council in the development of the Main

Corner,

“People are afraid to come into the gallery. I have had people ask if they are dressed well enough to go in.”

*Gallery staff member*

“Having the gallery closed during the redevelopment meant that we were doing more activity in the community, such as suitcase exhibitions and a partnership with a local coffee shop to hang the work of local artists.”

*Gallery staff member*

particularly as the building project went over budget, attracting considerable public criticism.

With such an extensive development of the Gallery, there is an expectation that much of the Gallery's focus will be on bringing people into the Gallery to experience art and culture, with less incentive to take



art out into the community. This creates challenges in terms of marketing and publicity, and ensuring that the Gallery is perceived as accessible and inviting to the whole community.

### *Opportunities*

The Mount Gambier tag line of “Live, Learn, Imagine” lends itself well to a vibrant arts scene, with the Riddoch Art Gallery at its centre. The Council itself recognises the value of the Gallery, as evidenced by the significant financial investment in the recent development, and ongoing annual funding. Because of this investment, the Council is keen to see the Gallery connect effectively with the community and provide relevant and accessible programs. A lot of consultation was undertaken by the Council as part of the Main Corner development; the Gallery could capitalise on the interest this would have generated.

Being located close to the library, which is described as the best small library in the Southern Hemisphere, creates opportunities for collaboration on joint programs and themes. This includes the potential for cross-referrals.

The Gallery has great capacity to value-add to the experience of tourists as part of an overall tourist package, and to regular visitors who come into the city for shopping and other activities. Building on the partnerships that the Gallery established during the development, there are opportunities to develop ongoing relationships with local tourist-related businesses, particularly in areas of hospitality and accommodation, and could include hanging artwork in community spaces and mutual referrals.

With Mount Gambier being a drawcard for tourists and visitors, the importance of holding exhibitions that attract visitors is highlighted. The quality of the Gallery ensures access to touring exhibitions and shows from the State Gallery, with which Riddoch Art Gallery has built a very strong relationship.

The Gallery would like to be more involved with local schools and the school program. Developing relationships with schools through the Department of Education and Child Development is seen as an area for development.



The Gallery provides a creative and accessible space that can be linked to conferences, meetings and other events that are held at the Main Corner complex. Mount Gambier is hosting events and conferences that draw in up to 350 people at a time, and the Gallery could be closely associated with this activity, either through the close relationship with the Main Corner, or as part of conference and event packages.

With the new development comes the opportunity to extend the public program, including Artist in Residence, workshops, and artist talks. The use of the foyer in the Main Corner has increased interest in what is happening in the Gallery itself.

In terms of business development, the opportunity is available for the Gallery to join the Chamber of Commerce, which would be a way of developing networks within the business community as well as gaining additional support as a small business.

### *Conclusions*

The Riddoch Art Gallery is without doubt a valuable asset for the Mount Gambier community. Whilst the last few years have held considerable challenges, there is a sense of optimism about the new developments, and future directions possible through the new governance structure.

## WESTART GALLERY – CASE STUDY

### Background

Westart Gallery is located in the foyer of the Ceduna Town Hall, in the main shopping area of Ceduna and close to the foreshore.

The Gallery had its beginnings in 2004. The gallery at nearby Streaky Bay had been running an annual portrait exhibition, which had recently ceased. There was a lot of interest from local artists in starting the exhibition in Ceduna, and with the support from the Country Arts SA Arts and Cultural Officer, a portrait exhibition was held in Ceduna in 2004. With growing interest from artists and others in the community, this became Westart.

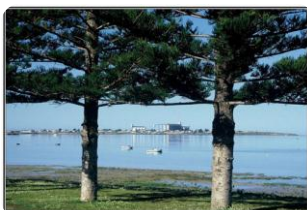
Over the years the group of volunteers running the Gallery has expanded and reduced; by 2009 only a handful of people remained involved. A community meeting was held about the future of the Gallery, eliciting a huge response from the community. This resulted in an influx of volunteers, all wanting to see the Gallery re-established.

The District Council of Ceduna supports the Gallery by providing space in the foyer of the Town Hall rent-free. The Gallery has an agreement with Council, whereby the Gallery is open at least two days a week. The Council covers the cost of maintaining the building, and until recently also paid for insurance and electricity. The Gallery must now cover these costs, which is placing increased pressure on its operations.

### Community

Ceduna is a remote community at the top of the Eyre Peninsula, on the Eyre Highway which is the route to Western Australia, crossing the expanse of the Nullabor Plain. Ceduna is 780 km from Adelaide, and 480 km from the Western Australia border.

A high level of economic growth has occurred in and around Ceduna in recent years through the tourism, aquaculture and mining industries. This has resulted in demand for increased services, increased interest in land development, and the creation of many new job opportunities. The urban population of Ceduna is 2304, with a wider regional population of 3574 (2006 Census); this is forecast to increase by 10% over the next decade. Large multi-million dollar developments such as Ceduna Waters are developing land to meet the increasing demand for housing.



The demographics of the Ceduna municipality highlight a higher number of young people aged 0-14, and a lower proportion of people aged 65 and over, compared with other regional areas of South Australia, and the total South Australian population (*Ceduna 10 Year Local Health Service Plan 2011-2020*).

The council area has the highest percentage of Aboriginal people of all local government areas in South Australia, around 25% of the population (2006 Census). The total Aboriginal population in Ceduna has grown by 7.7% over the decade to 2006. Many Aboriginal people live in the Homelands, a number of

Distance from Adelaide has kept the visitor numbers to the Eyre Peninsula relatively small over the last 10 years. Holidays on the Eyre Peninsula are some of the highest rated in the state; however, consumer awareness is low.

The Eyre Peninsula has the potential to grow 72% by 2020 into a tourist industry worth \$366M to the region.

*Destination Action Plan – Eyre Peninsula*

Aboriginal communities within 20 to 30 minutes of Ceduna. Over 21% of the Aboriginal population speaks an Indigenous language as their first language.

Ceduna has been described as having one of the most complex multi-cultural communities in Australia (Nicholas Clarke and Associates, 1996), with many other nationalities also prominent in the town and immediate region. Over the years the town has had a poor reputation, mainly due to alcohol and crime rates. A number of programs targeting alcohol and substance abuse have been introduced.

The tourist industry is important in Ceduna, and runs all year with activities such as whale watching, fishing, and camping. A growing number of grey nomads are passing through. Tourists want to buy genuine local products, much of which is work from local artists.

Local art and culture is prominent in the town. As well as the Westart Gallery there is an Indigenous Arts and Cultural Centre where Aboriginal artists work and sell their art. There is also gallery space in the local hotel, which hangs and sells Aboriginal artwork, and the hospital. The Visitor Information Centre (VIC) also has local art and craft work, including Aboriginal art. Both Westart and the VIC estimate that at least 50% of their art sales are to tourists.

Oysterfest, Australia's largest oyster festival, is a significant annual event in Ceduna, run over the Labour Day long weekend. Marketed as "Our Coast, Our Culture, Our Sense of Place. A Celebration of Life on the Edge", Oysterfest has a range of activities, including performing arts; much of the activity happens on the foreshore, close to the centre of Ceduna.

"People are absolutely amazed at the quality of the art they see here."

*Perry – Visitor Information Centre*

"Holiday makers and visitors can't physically take the place home with them. However, visitors can take home quality souvenirs, often local art, which provides a lasting reminder and a true connection to the people and place long after a holiday is over."

*Regional Tourism Manager, Adelaide Hills*

"Encouraging tourists to buy local artwork means they are spending money that stays in the town, rather than buying souvenirs that are made in another country."

*Perry, Visitor Information Centre*

Westart holds an exhibition and art prize in conjunction with the festival. This is supported by the Council through sponsorship for prize money. Each year there is a different theme, such as portraits and landscapes. The exhibition is the first event of the Oysterfest, and attracts a larger than usual crowd.

#### *Unique features of the Gallery*

Westart Gallery is a not-for-profit Incorporated Association run entirely by volunteers for the purpose of showcasing local and regional artists, and providing an avenue for the sale of local art. It is also seen as a mechanism for raising the profile of arts and culture more broadly in the community.



The small gallery space in the foyer of the town hall has hosted a range of exhibitions, predominantly featuring works by local and regional artists. There is a very strong focus on supporting local artists, and providing them with gallery hanging space for their work. This provides artists with an outlet for their work, and also with an avenue for trying new styles and means of expression within a supportive community environment.

Local artists are encouraged to volunteer as a means of supporting the Gallery. As well as contributing to the ongoing operations and development of the Gallery, the artists are offered an incentive of paying half of the usual commission on the sale of their work if they are volunteers.

### Community engagement

As well as supporting the growth of arts and culture in Ceduna, Westart has a very strong link to the arts programs at the local schools, through volunteers who are also artists and teachers. The Gallery has been involved with youth art projects, such as the mural project, mainly through individual artists.

Westart also hosts the annual exhibition of Year 12 art students' work, which is also moderated at the Gallery. This exhibition brings in the friends and families of the students, many of whom wouldn't usually come into a gallery.

"Art is giving young people in Ceduna the opportunity to express themselves in the community."

*Emily – volunteer, artist, school teacher*

The Gallery engages around 21 volunteers, most of whom are also artists, and many of whom are young. There are a number of non-artists who volunteer because they enjoy being involved in the arts scene, and want to contribute. Several volunteers who were interviewed spoke about the importance of art as a way of seeing the world in a different way, and expanding peoples' way of thinking. A number of older volunteers have been recruited through contacts in the local Probus Club.

"Volunteering at the gallery is great for people's feeling of self-worth. They might not want to be an artist but they want to be involved in the vision and culture of the arts"

*Local artist*

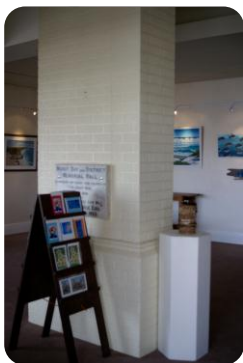
The arts community in Ceduna was described by informants as 'vibrant' and 'thriving', although one informant said that it could also be 'disjointed' because for most people art was a secondary (or third) income and therefore wasn't a priority. Informants felt that artists reflect the environment and community, which is great for tourists to see, and are well supported by locals, as indicated by art

sales and attendance at exhibitions. Westart plays an important role in helping develop the sense of community amongst the artists.

### Challenges

Westart Gallery faces a number of challenges.

The focus on local artists is seen as a great strength of the Gallery, but is also a limitation. Over the years, there has been some collaboration with other galleries in the area to bring in exhibitions from further afield, but the cost of this is prohibitive, given that the exhibitions have free entry and so there is little opportunity to recoup the cost. This limits the exposure of local people to more controversial exhibitions that have been found by other regional galleries to stimulate a great deal of interest and discussion amongst the community.



The Gallery has not been a venue for Country Arts SA (CASA) touring exhibitions in past years; the main issue is that CASA usually asks that touring exhibitions be displayed for 6 to 8 weeks, but from experience the Gallery knows that about three weeks is as long as it takes for those who are interested to have a look. There is one touring exhibition programmed for 2013.

For artists, this is also a limitation, as the remoteness of Ceduna makes it difficult to get to other galleries for stimulus and ideas, and so they are looking for external exhibitions to provide this.

"Picking up on the available opportunities is very difficult when we are relying totally on volunteers."

*Gallery volunteer*



The lack of resources for marketing and publicity has limited the reach of the Gallery in promoting what it does. The local media supports the Gallery with editorial coverage, which has been valuable. However, the Gallery does not have a website or a Facebook page; anyone searching for 'art' or 'culture' on the internet is directed to the Ceduna Aboriginal Arts & Culture Centre, with no mention of Westart.

The lack of resources also limits the ability of the Gallery to explore new areas of development, and seek additional resources and funds.

Finding enough volunteers to keep the Gallery open continues to be a major challenge. The current numbers mean the Gallery is open for only 11 hours a week, including 3 hours on the weekend. Because many of the volunteers are also working, this limits their availability during the week. Limited opening hours make it very difficult to develop the Gallery as a tourist venue, as it is also competing with art spaces that are staffed and open seven days a week (VIC and Arts & Cultural Centre). The VIC aims to increase the number of artists hanging work there.

"Developing the skills of volunteers in curating and hanging exhibitions is also a challenge, with limited access to professional development."

*Local artist*

The Arts & Cultural Centre would like to have more work hanging in the Gallery, but the current opening hours are a drawback.

#### *Opportunities*

Whilst there are some significant challenges for Westart, a number of opportunities have also been identified.

Some interest has been expressed in the development of closer relationships with the Aboriginal Arts and Culture Centre, with two informants saying they could see merit in combining the two organisations. There is also the possibility of working more closely with the VIC.

The growth that Ceduna is experiencing also provides opportunities for Westart, particularly in terms of corporate sponsorship. The Iluka mining company has already provided sponsorship to the Gallery for new lighting, and there other industry areas, including land developers and the seafood industry, which could be explored. It could be that working collaboratively with the Council and the other arts and cultural sites to develop a broader strategy for

"Art shows the culture of the town, and is a great community development tool, especially for young people."

*Council representatives*

attracting corporate funds to the development of arts and culture in the area could work effectively for the long-term sustainability of the Gallery.

The Council sees art and culture as a value-add for tourism, and a useful tool to encourage people to stay longer in the town. There is a new community development position within Council; this officer is working towards putting arts and culture into the Council plan.

Tourism also provides an opportunity for the Gallery, and is a strong focus in the Council's strategic plan. The majority of current visitors are tourists, and around 50% of sales are made to tourists. The Gallery receives very positive comments, and the location in the main street means that people can see the artwork through the window. The vibrancy and colour of a lot of the exhibited work is a drawcard that attracts them inside. Expanding the options for merchandise to sell, such



as printed reproductions of local artwork, is something to consider to increase revenue, and increase the accessibility of the art for those who can't afford to purchase originals.

There are opportunities to promote the Gallery online through resources such as the Australian Tourism Data Warehouse. This platform is a central storage and distribution facility for Australian tourism products and destination information. The content is electronically accessible by tourism business operators, wholesalers, retailers and distributors for use in their websites and booking systems. Other opportunities to increase the online profile of the Gallery include social media (Facebook, Twitter), links to other sites (for example, other regional galleries, local tourist businesses), tourist websites such as Trip Advisor and Seniors Wotodo, and Search Engine Optimisation. Additional resources and expertise will be required to take advantage of these opportunities.

The recent opening of a Youth Hub will increase opportunities for the Gallery to work more closely with young people, and to be involved in youth projects through the volunteers.

Networking between artists is very important for their development and growth, and the Gallery currently provides some opportunities for this. Other activities, particularly workshops that encourage artists to get together and paint together, are seen as a great way to develop artists' skills. Leading on from this is the potential to develop collaborative exhibitions with other regional galleries.



### *Conclusions*

By having a strong focus on the development of local artists, Westart Gallery has made an important contribution to the vibrancy and strength of the local art scene. It also makes a valuable contribution to tourism in the area.

Whilst the Gallery has a number of volunteers and manages to maintain a high turnover of exhibitions, there is a sense of vulnerability about the sustainability of the Gallery in its current format, which needs to be carefully considered for future planning.

A real strength of the Gallery is its grass roots nature, and the level of support it receives from local artists. It is run by the artists, for their benefit and to promote arts and culture more broadly in the community. There is also a strong relationship with the local Council, which has identified arts and culture as an important aspect of community development.

## Appendix 6: Guide questions for stakeholder interview

<b>Basic Gallery Information</b>	<p>Where is the gallery located and how long has it been operating?</p> <p>What are the operating hours?</p> <p>How do people contact you?</p>
<b>Local Community Context</b>	<p>What are the characteristics of the local community? (e.g. demographics, socio-economic attributes, main industries, defining features)</p>
<b>Uniqueness</b>	<p>What makes your gallery unique?</p>
<b>Organisational Structure</b>	<p>What kind of gallery are you? (e.g. community or local government owned and operated, partnership; incorporated or company)</p> <p>What kind of governing body do you have? (e.g. management committee, board, advisory group; membership, representation)</p>
<b>The Facility</b>	<p>What kind of building are you based in?</p> <p>Is the gallery shared with other facilities/organisations?</p> <p>What costs are involved? (e.g. rent, maintenance, and who pays)</p> <p>What physical/asset based priorities and/or concerns do you have?</p>
<b>Personnel</b>	<p>How many people work in the gallery? In what capacity? (volunteers, paid)</p> <p>In what roles? ( e.g. manager, curator, maintenance, etc)</p> <p>What costs are involved? (e.g. salaries, allowances, and who pays)</p> <p>What training have personnel undertaken? (e.g. what, where and when)</p> <p>What training or capacity building may be required? (e.g. for team development, legal reasons, and options for addressing these)</p> <p>Are any of the personnel also artists?</p>
<b>Marketing and Publicity</b>	<p>How do people know what is happening at the gallery?</p> <p>Do you have a website?</p> <p>What methods work best? How do you know?</p>
<b>Finances</b>	<p>What does it cost to operate the gallery? (breakdown of key costs)</p> <p>What income do you receive? And from what sources?</p>

**Administration** What are the main administration tasks? (e.g. fund-raising, personnel management, sourcing and managing exhibitions)

What records/documents are kept? (e.g. databases, reports, media articles; multi-media records)

What policies and procedures exist and/or are required?

**Planning** Do you have any plans? (e.g. a business plan, a strategic plan)

If so, how are plans used?

How do you plan? (e.g. who is involved, when, what type of process)

How do you monitor and manage performance against plans?

How do you evaluate the gallery's performance?

**Collections** What kind of collection do you have?

What is its value (e.g. importance to different stakeholders, financial value)

How are new items acquired?

**Programmes** What kinds of activities does your gallery undertake? (e.g. exhibitions, community events, workshops)

How many and what kind of activities has the gallery conducted over the past 3 years?

What exhibitions were curated by the gallery?

How many/which exhibitions (or other activities) were sourced from others (e.g. Country Arts SA,?)

How many and what kind of activities are planned for 2012-2013?

How are annual programs planned? Who is involved? What criteria are used?

What has been the most successful exhibition or event your gallery has put on? Why was it so successful?

**Other Services** What other services does your gallery provide? (e.g. sales outlet, hire of facilities, links into other community services)

**Engagement** What visitors come to your gallery? (e.g. annual figures, who/from where, and for what reasons)



What people participate in events or community activities, such as workshops? (e.g. how many, who, and how do they participate)

What feedback do you have from visitors, participants?

**Community Benefit** How has the gallery contributed to the community? (e.g. cultural, economic, health, social capital, engagement of marginal groups, environmental)  
What benefits or effects have resulted from gallery activities?

**Lessons** Drawing on your own experience and your gallery's experience, what are the three main lessons or tips you have for regional/remote gallery success?

**Most Significant Achievements** What are the three most significant achievements of your gallery?  
Why/in what way are these significant?  
Have these been documented?

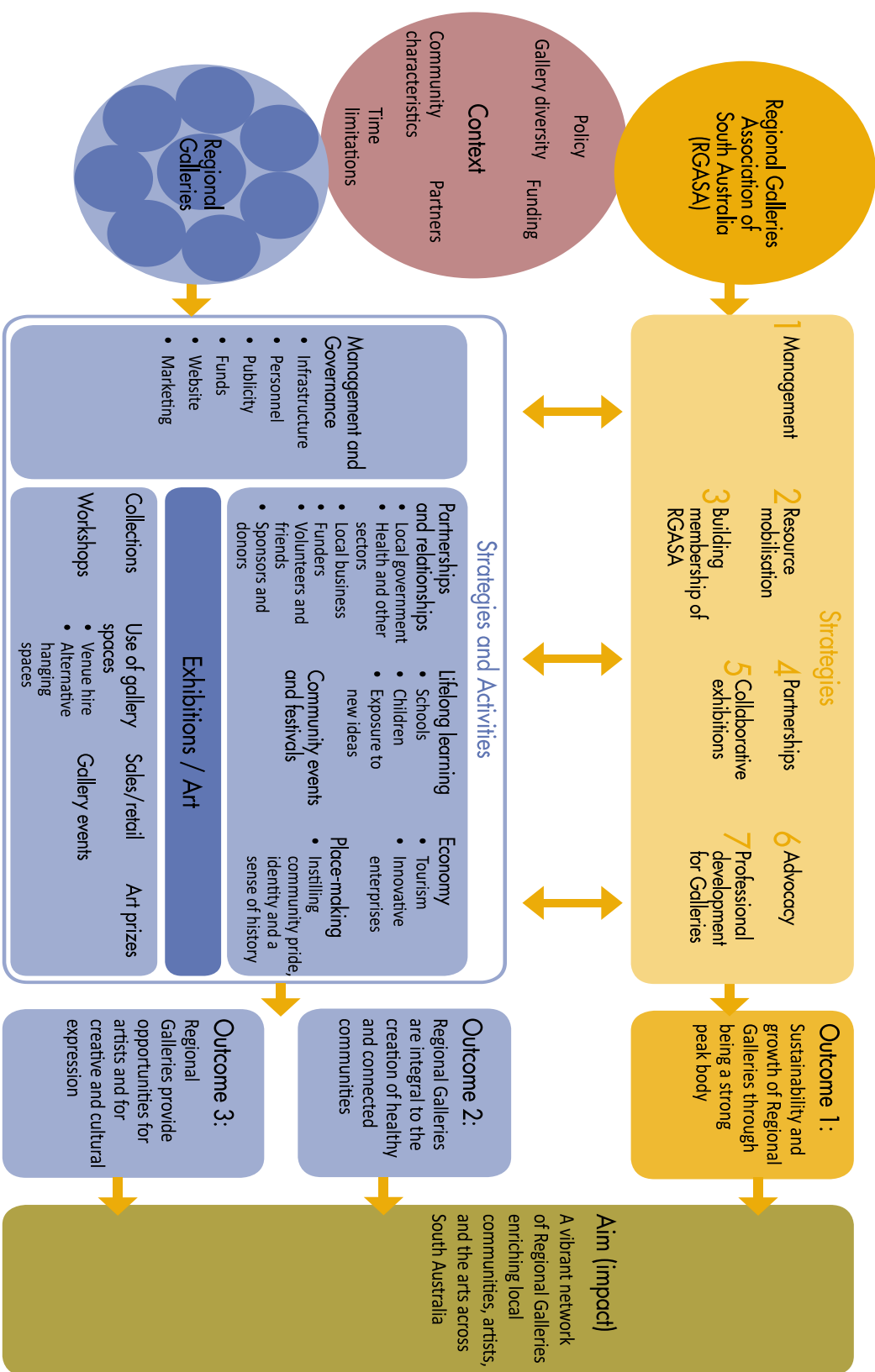
**Greatest Concerns** What are the three priority concerns or challenges facing your gallery?  
Why are these of concern? What might be the consequences of them not being addressed?  
What strategies have already been tried in responding to these, and with what results?

**Opportunities** What ideas, options and/or opportunities might be available to support your gallery?  
How might RGASA better serve your gallery, and vice versa?

**What else?** Is there anyone else we should speak with?  
Or particular documents we should refer to?

**Any Other Comments**

Appendix 7: Strategic Planning Framework



STRATEGIC PLANNING FRAMEWORK 2013-2015

This Strategic Planning Framework outlines the relationship between the RGASA and its members, and the interaction and close association between RGASA and Gallery strategies and activities.

## STRATEGIC PLANNING FRAMEWORK 2013-2015

This section of the Strategic Planning Framework provides detail of the strategies and activities that will guide the RGASA in achieving our mission and aim within our context. Each Regional Gallery will have their own key strategies and activities developed for their individual context.

### Our mission

As a united voice, we advance and protect the interests of Regional Galleries.  
We do this through advocacy, support, and professional development, and with great enthusiasm.

### Our aim

We aim to have a vibrant network of Regional Galleries enriching local communities, artists and the arts across South Australia.  
Our activities and outcomes will help us achieve this.

### Our context

The Regional Galleries Association of South Australia and our members operate within a context that contains a number of factors. Individual galleries will be impacted by these factors in different ways and to varying degrees. The factors include:

- Policy at all levels of government – local, state and commonwealth. Regional Galleries and the arts connect with a range of policy areas, including arts and culture, social inclusion, community development, tourism, environment, economic development and health and wellbeing
- Funding – accessing and managing different funding scenarios and sources to operate and grow galleries is a high priority
- Partners – strong partnerships within local communities and further afield are becoming increasingly important to the ongoing growth of galleries
- Community characteristics – every community is unique, and these characteristics will play a huge role in shaping every gallery
- Time limitations – time availability impacts on the number and complexity of gallery activities

## Strategies and Activities – Regional Galleries Association of SA

Outcome 1: The strategies and activities of the RGASA will support the sustainability and growth of Regional Galleries by strengthening it as a peak body. This will be achieved through:

### Strategy 1: Management

- Holding regular meetings for members
- Being a conduit to members for relevant information and updates
- Managing existing memberships
- Ensuring good governance processes are developed and followed
- Developing systems, policies and procedures to manage the activities of RGASA
- Developing and regularly reviewing Strategic and Business Plans
- Monitoring and evaluating activity against the Strategic and Business Plans

### Strategy 2: Resource mobilisation

- Becoming registered as Deductible Gift Recipient with the Australian Tax Office
- Identifying and applying for grants that will support the operations of the RGASA and its members

### Strategy 4: Partnerships

- Ensuring member meetings have allocated time for networking and relationship building
- Inviting representatives from key organisations to member meetings
- Forming relationships with key personnel in government

### Strategy 6: Advocacy

- Identifying member issues and concerns on a regular basis
- Responding to relevant submissions
- Representing members' interests at a state and national level where required
- Working with members to increase their skills to advocate on their own behalf at a local level

### Strategy 3: Building membership

- Developing criteria for Associate Membership
- Recruiting new members

### Strategy 5: Collaborative exhibitions

- Collaborating with members to develop and coordinate exhibitions that they can share

### Strategy 7: Professional development for galleries

- Developing professional development activities for member's staff / volunteers
- Facilitating opportunities for information and resource sharing amongst members