

Regional Galleries Association of SA

Annual Report 2019/2020

The Regional Galleries Association of South Australia is the peak body for not-for-profit galleries in South Australia.

As a united voice our mission is to advance and protect the interests of public galleries within regional communities.

We do this with great enthusiasm through visibility, advocating for the role galleries play in healthy communities, professional development for members and enticing collaborators with mutual interests to join us.

We aim to have a vibrant network of regional galleries enriching local communities, artists and the arts across regional South Australia.

2020 has seen quite some challenges in the public galleries sector. With COVID 19 forcing the closures of galleries in March 2020, we saw many of our members adapt and develop exciting at home programs for their audiences during lockdown. This adaptability was extended to the Association where our Professional Development program migrated from a planned in person delivery to an online forum series.

Strategic Priority One: Maintain and Grow Membership

WHY: to maintain financial stability, to increase the skills base across regional South Australia and to increase the visibility and impact of our work.

HOW: We will do this by building and maintaining a cohesive collaborative network of regional galleries, building support for members and broadening the membership base.

Membership

The financial year 2019/20 saw RGASA's membership of 26 galleries. In the last 12 months we have welcomed a number of metropolitan galleries.

Membership has steadily increased in the last two years, encouraged by the value of participating in the Gallery Census.

RGASA will continue to develop its role within the not-for-profit sector in South Australia with a view to taking the lead in the establishment of a state-wide association sometime in the future.

Strategic Priority Two: Professional Development and Networking for Members

WHY: to increase the capacity of members to deliver high quality, valued outcomes in their communities.

HOW: We will do this through targeted training and networking opportunities for members, relationships with the broader public gallery sector.

Maz McGann from Play your Part presented a suite of professional development opportunities across the year. These included:

SALA Festival 2019 Networking and Artist talk event

Friday 27 September 2019 a West End SALA exhibition tour – artist talks by Hossein Valamanesh (Ace Open) and Angela Valamanesh (JamFactory) as well as Curator talks by Jo Kitto and Gillian Brown at Samastag discussing the Louise Haselton exhibition. JamFactory hosted drinks and nibbles at the conclusion of the tour.

Public Galleries Forum

Held at the Radford Auditorium, AGSA, 5 December 2019

The forum presented three main lectures

Cultural Conversations + Collaborations Aboriginal Arts Panel – Robert Wuldi, Dr Jared Thomas and Marie Falcinella

Robert Wuldi is a Ngarrindjeri Peramangk man from the shores of Lake Alexandrina. He is a graduate from the 1986 intake of Acting Students at the Adelaide Centre for the Performing Arts.

His thirty-one years working on & off in the arts include his documentary on the ABC, being an award-winning playwright, touring internationally & throughout Australia as a professional Actor, Writer, Filmmaker & Musician. A lifelong creative, Robert began making his own toys at five, worked in art dept for Rabbit Proof Fence & designed theatre sets. He began to sculpt & exhibit publicly in 2016.

Dr Jared Thomas is a Nukunu person of the Southern Flinders Ranges and the Curator of Aboriginal and Torres Strait Islander Art and Cultural Material at the South Australian Museum. An international award-winning author, his titles for children explore the power of belonging and culture.

Jared serves on the Australia Council for the Arts Aboriginal and Torres Strait Islander Strategy Panel, the Board of Arts Law Australia, the Board of Ace Open, and the Nukunu Wapma Thura Aboriginal Corporation.

Marie Falcinella is the CEO of Ku Arts (Ananguku Arts + Cultural Aboriginal Corporation), the peak body for SA Aboriginal artists + art centres. Marie has over ten years' experience as an administrator, curator, project manager and business development within the Aboriginal and Torres Strait Islander visual arts.

The Role of Artists and Interdisciplinary Perspectives for Museums+ Galleries Rose Hiscock Director of Science Gallery Melbourne,

Rose Hiscock is the Director of Science Gallery Melbourne, and Director Museums and Collections, The University of Melbourne. Prior to the University of Melbourne, Rose was Director of the Museum of Applied Arts and Sciences (Powerhouse Museum), Australia's contemporary museum for excellence and innovation in applied arts and sciences.

Rose's career includes a period at the Australia Council, where she held the position of Executive Director, Arts Development and Museum Victoria where she was responsible for commercial and audience growth across Museum Victoria's highly successful venues. She is committed to building a thriving and dynamic arts sector and is a Board member of Back to Back Theatre + Chunky Move

Collections + Collaborations: Can Old Be New? Louis Le Vaillant is Director and Curator of The Johnston Collection

Louis Le Vaillant is Director and Curator of The Johnston Collection in East Melbourne and is dedicated to generating connections to historical and contemporary art, craft and design from

around the world. In all his roles, Louis has worked to realign, rejuvenate and transition each museum's program to engage, inform and inspire a diversity of art, artists and audiences.

As well as two main industry updates:

Leigh Robb- Curator of the Contemporary Art, AGSA

Preview the Adelaide Biennial of Australian Art: Monster Theatres

Jennifer Layther - Director – Arts South Australia

Where to From Here? The SA Arts Plan

Summary :

Attendance for the day was approximately 65 people including speakers. Some that had registered did not attend and we had a few extras turn up on the day as well. Just under 50% of registered attendees were RGASA members and the remainder were non-members. People from both metropolitan and regional locations participated in the day and overall there was a good mix of people including volunteers and paid staff. The majority of attendees were female.

The Forum provided opportunities for members to meet with each other and people from other non-member organisations. Being held at the AGSA provides a great opportunity to see current exhibitions and the Forum also provides an opportunity to bring volunteers and other stakeholders from their community to network and learn. The program was diverse and provided delegates with some insight into contemporary programming, innovative use of collections, the current arts funding and political climate in SA and working with Aboriginal artists. The Aboriginal Arts Panel in particular was of use to members with further development training to be considered.

Cultural Conversations at a Distance

In response to the COVID lockdown RGASA presented Cultural Conversations at a Distance an online seminar showcases strategies galleries have been using to combat the lockdown and reach their audiences and new and varied ways.

Speakers from the program were

- Simone Nolan Director Wangaratta Art Gallery - Talking about developing virtual gallery tours
- Serena Wong Arts and Cultural Development Officer City of Mount Gambier - Talking about the Riddoch at Home Program

Summary of the most common takeaways:

- There are a lots of opportunities for online engagement but it does take time, resourcing and expertise.
- Worth looking at what other industries have and use for online engagement – virtual tours of the exhibition developed at Wangaratta Art Gallery used a platform designed for the Real Estate industry to do online tours of properties.
- Opportunities to develop new audiences through online engagement – people who may have never entered the gallery are still curious and feel confident to engage online.
- Improved digital engagement has been positive but it has also increased expectations. It will be a challenge for organisations to maintain their digital engagement post lockdown / pandemic without increased resourcing.

Hot House

Though falling outside of the financial period of the 2019/2020 financial year the Hot House was planned as a two-day intensive in the city working with organisations such as the Art Gallery of South Australia, ArtLab and Ku Arts. to be held in July/August using extended funds from the 2019/20 budget

This program was delayed further due to COVID and travel restrictions and presented as a series of fortnightly online forums

PROGRAM

Show Me the Money: Funding and Grant Writing 27 August 2020

Three speakers presented for this workshop including:

- Di Gordon – Country Arts SA
- Monica Hart – Country Arts SA
- Maz McGann – Play Your Part

What's the Story: Exhibition Design and Public Programs 10 September 2020

Two speakers presented for this workshop including:

- Megan McEvoy – Art Gallery SA
- Erin Davidson – Art Gallery SA

Increase Your Reach: Digital Marketing for Galleries 24 September 2020

One speaker presented for this workshop including:

- Jessica Costello

Holding Your Own: Collection Management + Handling Artworks 8 October 2020

Two speakers presented for this workshop including:

- Kristin Phillips – ArtLab
- Tansy Curtin – Art Gallery SA

Respect + Relationships: Working with Aboriginal Artists + Organisations 22 October 2020

Two speakers presented for this workshop including:

- Marie Falcinella – Ku Arts
- Robert Wuldi – Aboriginal Artist

Summary of the most common takeaways:

- The HotHouse program was very well-received and the overall feedback provided has been positive.
- There definitely an appetite for ongoing PD for the sector and whilst face to face is always desirable, the accessibility of presenting online provides opportunities for people to participate more easily Moving forward RGASA will aim to incorporate both online and face-to-face PD.
- The session on working with Aboriginal Artists and Organisations was very well-received but it really on scratched the surface – conversations with more Aboriginal artists and

organisations is definitely an important part of what RGASA will continue to do into the future.

- Digital engagement skills vary considerably but there is more of an appetite than ever, to improve and develop these skills. Gallery personnel are keen to better engage with audiences in creative ways online as well as increase their profile from a marketing perspective.
- Funding will forevermore be a challenge and further skills development in this space would be worthwhile.

AGM guest speaker

At the AGM held in December 2019 we were thrilled to host guest speakers Tom Readett Tarnanthi Education officer and Kylie Nagel AGSA Education officer who provided a presentation on the great resource AGSA has created Aboriginal and Torres Strait Islander Art in the Classroom . This resource provides valuable public program opportunities for our galleries

Members received copies of this resources.

Road trip

This was postponed due to COVID 19 and is expected to take place in early 2021. Though galleries are and travel to the regions is possible many local councils have restrictions on staff travelling for work purposes.

The road trip is planned to be a regional Port experience: Port Pirie, Port Augusta and Port Lincoln.

Strategic Priority Three: Advocacy, Development and Marketing

WHY: to enable us to function as a highly visible and influential sector and an attractive partner in both the visual arts sector and more broadly as a significant partner in recreation, wellbeing, tourism and economic development within members' communities.

HOW: Clear and accessible distribution of information to members and stakeholders, representation at relevant national organisations and alliances (NAVA, NPGA, AMaGA) and keeping the website current and useful.

An organisation the size of RGASA relies on the strength of partnerships to carry out meaningful work. Our chief partners are the organisations, including many local government agencies who support our members' ongoing operations. As a peak organisation, it is our role to work with a range of partners to assist the sector more broadly.

Locally, we continue a fruitful association with AMaGA (Australian Museums and Galleries Association) and are expanding our working relationships with galleries and organisations right across the statewide not-for-profit sector. AMaGA SA Branch collaborated with RGASA on the public galleries forum, providing networking drinks at the end of the event.

At a national level, we have firmed our relationships with the national not-for-profit gallery sector through the NPGA.

Our relationship with the Art Gallery of South Australia continues to grow and we thank them for the generous use of access to curators and exhibitions and the Radford Auditorium to present our annual Forum.

We also note and thank the organisations that assisted with the presentation of our professional development programs These were : the Art Gallery of SA, Country Arts SA, ArtLab, Ku Arts and the SA History Trust.

NAVA (National Association for the Visual Arts)

Code of Practice Consultation

In 2019 NAVA launched their draft updated Code of Practice. The draft was met with concerns from the industry due to lack of consultation in the process. This led NAVA to undertake a series of online forums. Chair Margaret Hancock Davis participated in a number of the online consultations.

Advocacy workshops

In February Margaret Hancock Davis and Maz Mc Gann attended the AICSA - Advocacy workshop with Esther Anatolitis (NAVA Director).

Margaret also participated in Arts Day on the Hill Advocacy program that was held by NAVA as a series of webinar sessions. The sessions brought Esther Anatolitis in discussion with Australia's leading advocacy thinkers and practitioners to discuss the role of advocacy in the arts.

NPGA

The National Public Galleries Alliance was formed in 2019 with a formal agreement signed between members in 2020. The NPGA is comprised of 2 national networks and 9 state peak bodies and public gallery membership organisations.

The Alliance developed as means for the industry to come together and advocate as a whole. The catalyst for these joint conversations was NAVA's draft New Pay Standards for Artists and Arts Workers. Since its formation, the Alliance has worked together on several projects.

Australian Public Galleries Snapshot

The NPGA developed and distributed the *Australian Public Galleries Snapshot* – capturing key data from 197 of our country's estimated 408 small-to-medium public galleries. It is the most detailed overview of the sector to date, highlighting the contributions the public gallery sector makes to the social, cultural and economic wellbeing of our country.

National Benchmarking

The NPGA recognises the need for developing a standardised longitudinal methodology to capture and share with our communities and stakeholders a complete picture of our country's dynamic public gallery sector. NPGA members recently undertook the first-ever National Benchmarking of Australia's public gallery sector. This National Benchmarking will occur in 2020, 2021 and biannually after this date.

NPGA and AMaGA joint project

An agreement between NPGA and AMaGA national was signed to proceed with a joint project. The project description is as below,. The project has been delayed due to COVID 19 priorities and change in leadership at AMaGa national branch,

Develop a joint project to develop and promote a fit-for-purpose tool to assess the public value of public galleries in Australia, with the twin aims of collecting relevant data, and of developing a useful tool for advocacy purposes.

Submission to the Inquiry on Australia's creative and cultural industries and institutions

The National Public Galleries Alliance (NPGA) made a submission to the inquiry on Australia's creative and cultural industries and institutions.

Development of a Draft Australian Standard Facility Report

The impetus is develop a national standardised facilities report specific to Australian public museums and galleries rather than continuing to use the USA and UK templates or adaptations of these. For the most, venues would only be required to complete the facilities report if an assessment needed to be made regarding the loaning of a significant work/item or significant touring exhibition.

EDMs

EDMs continues to be an important tool for RGASA for advocating good news stories, information sharing, Association updates and reporting, tips and tricks, opportunities, and notification of special projects.

EDMs were distributed to members and key industry people in November 2019, March 2020 and July 2020

In 2019 we included two good news stories in each of our EDMS

These good news stories included:

- Australian Public Galleries Snapshot Launched
- After Lockdown – There’s No Place Like Home in Bordertown
- Malka Art Prize Shines Online in Port Augusta
- Recovery Resources and Funding Opportunities
- Port Pirie Regional Gallery: Celebrating a New Beginning with Great Art
- Tough But Hopefully Creative Times Ahead – Your Pandemic Survival Guide
- Fabrik – Making Arts Part of Everything
- Murals Changing the Face of Kapunda

Strategic Priority Four: Exhibitions and Public Programming

WHY: to maintain an active facilitation role in the development of vibrant, challenging and relevant programming opportunities for member galleries and to provide a conduit between curators, artists and regional galleries.

HOW: We will do this by collaborating with AGSA and Country Arts SA to complete the tour of Robyn Stacey Ray of Light, facilitate and encourage exchanges between member galleries and with metropolitan galleries/

RGASA continued our three-way partnership with Country Arts SA, The Art Gallery of South Australia to present *Robyn Stacey: Ray of Light* for South Australian regional touring from 2018 through 2020. To ensure all member galleries equal access to an exhibition of this calibre, RGASA distributed bursaries to those galleries who could demonstrate they would otherwise be unable to participate. Bursaries were paid to Hanhdorf Academy, Burra Regional Art Gallery , Kapunda Community Art Gallery and Coorong Council this fin. year.

RGASA has taken the decision moving forward, that concentrating the current available resources on professional development for members will be a priority. However, our fruitful relationships with partners will continue to thrive and we will provide a conduit for collaborative programming opportunities through our member networking channels. This decisions is in part due to the way in which our funding agreement with DPC – ArtsSA has evolved.

Through EDMs we will encourage our members or promote exhibitions suitable for tour and exchange.

Strategic Priority Five: Good Governance

We will maintain a strong and vibrant organisation to fulfil our commitments to members and key stakeholders, ensuring programs, services and advocacy are relevant to the regional gallery sector and holding at least four gatherings a year of members.

Operational Funding

We enter 2019/20 positive and focused, with a firm direction and a new one-year funding agreement with the DPC - Arts South Australia. These funds were directed to be used for the contracting of an external party (Maz McGann – Play your Part) to deliver a range of discrete programs/outcomes for the Association.

Due to COVID 19, and the delays it created for the presentation of some programs the 2019/20 funding agreement was extended until December 30, 2020.

The Association has had funding of \$20,000 confirmed again for 2020/21 budget.

Membership Fees

Whilst the Association recognises that it is essential to maintain a tiered system of fees to remain inclusive of all regional public galleries and to encourage membership, members agreed to a long overdue increase in fees.

Executive Committee

The Executive Committee met throughout the year to manage the affairs of the Association and directions for professional development and marketing strategies. . The executive committee meets quarterly with additional meeting called for special business. The meeting of the Executive committee aligns with the Associations Constitution.

To ensure updates to members a summary of key decisions made during executive is sent to members post Executive meeting

General meetings of members will occur twice per annum (August and The AGM) additional meeting may be called for special business requiring a vote. Members will also gather for events, professional development opportunities, and sharing of successes and challenges.

Due to COVID 19 the August general meeting did not occur.

Strategic Plan 2019-2020

2019/20 Membership

ART MUSEUM OF KANGAROO ISLAND Kangaroo Island

BALAKLAVA COURTHOUSE GALLERY Balaklava

BAROSSA REGIONAL ART GALLERY Tanunda

BAY DISCOVERY CENTRE Glenelg

BELALIE ART GALLERY Jamestown

BURRA REGIONAL ART GALLERY Burra

CLARE ART HOUSE Clare

COORONG ART GALLERY Taillem Bend

FABRIK Lobethal
FLINDERS UNIVERSITY MUSEUM OF ART, Bedford Park
GALLERY M Oaklands Park
HAHNDORF ACADEMY Hahndorf
JAMFACTORY Adelaide and Seppeltsfield
KAPUNDA COMMUNITY GALLERY Kapunda
MILLICENT GALLERY Millicent
MURRAY BRIDGE REGIONAL GALLERY Murray Bridge
NARACOORTE ART GALLERY Naracoorte
NAUTILUS ART CENTRE Port Lincoln
NEWMARCH GALLERY Prospect
PORT PIRIE REGIONAL ART GALLERY Port Pirie
RIDDOCH ART GALLERY Mount Gambier
ROXBYLINK ART GALLERY Roxby Downs
SOUTH COAST REGIONAL ART CENTRE & SIGNAL POINT GALLERY Goolwa
VICTOR HARBOUR REGIONAL GALLERY Victor Harbour
THE MILL Adelaide
WALKWAY GALLERY Bordertown

2019/20 Executive

CHAIR: Margaret Hancock Davis, JamFactory

SECRETARY: Dr Helen Macdonald, Clare Art House

TREASURER: Janice Nitschke, Millicent Gallery

COMMITTEE: Rachel McElwee, Hahndorf Academy; Ursula Halpin, Port Pirie Regional Art Gallery
Anne Gonaus, Kapunda Community Gallery