

SHOALHAVEN CITY ARTS CENTRE STRATEGIC PLAN 2020



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Jane Smith has over 20 years experience at senior levels in the ICT, broadcasting, film and television and education industries, including as Head of Strategy and General Manager, Radio Support at the ABC; CEO at the NSW Film and Television Office; and Telecommunications Adviser to the Federal Minister for Transport & Communications. Jane Smith is currently director of her own company, the shinyshinyworld. Current projects include providing advice on the future of copyright for a screen guild and on a cutting edge video education application for the use of high speed broadband. Projects recently completed include Chair of the Committee to revise the Premium Mobile Services Code in Australia, Strategic Policy Adviser for Australian Telecommunications Users Group and as a Communications Strategist for the Australian School of Business at the University of NSW. She is currently a Member of the national Classification Review Board and the author of a report on digital literacy skills for the workplace of the 21st Century using high speed broadband. For the last five years, she has also been the Producer of numerous art projects that covering installations, video works, digital photography exhibitions coupled with social media and online aspects.

Dr Lisa Anderson is an artist with over thirty years of practise through her accessible imagery and sound works within architectural, virtual and public space. Dr Anderson was the first person to project onto the iconic sails of the Sydney Opera House. Dr Anderson has exhibited widely nationally and internationally. She has a London gallery and her work is shown in many countries. She has written and presented a number of academic papers, blogs and presentations exploring and demonstrating her contemporary public art approaches. Dr Anderson has curated exhibitions and public spaces that use large-scale planning, multiple sites and collaborative approaches to making these unique accessible multi-platform works. For over two years, she has done a weekly radio show on Eastside FM community radio – *DocLisa's What were you thinking?* – interviewing a diverse range of artists about their creative processes.

Anderson has had guest artist residencies in the Antarctic and the High Arctic, Bay of Biscay, Paris, New York, Sydney, Brisbane, Ireland and the Philippines supporting the creating of exhibitions and installations relating to specific places and times. Anderson's work through these processes has also been included as special events alongside the Sydney Biennale and in international festivals such as the St Tropez Film Festival and ISEA in Istanbul.

Daryl Karp has worked as a senior executive in the broadcast and cultural industries for over 20 year. As she senior consultant in the creative industries she facilitates industry analysis, leading to growth and innovation, working with senior managed and boards. In her recent Chief Executive role at Film Australia, one of Australia's largest producers of documentaries and education programs, she repositioned the company as an industry leader, improving quality, introducing new areas of activity, and increasing both revenue and output. including the award winning Digital Learning service for teachers, linked with Curriculum Corporation and The Learning Federation. Between 2001-2004 she was Head of Television Factual Programs at the Australian Broadcasting Corporation. She is currently a Director of the Special Broadcasting Service (SBS) Australia, Children's Television Foundation, World Congress of Science & Factual Producers (UK), the Westmead Medical Research Foundation, and Weizman Australia. She is a graduate of Wharton School of Business's Advanced Management Program at University of Pennsylvania (2008) and holds a Bachelor of Arts Degree from Tel Aviv University.

Brendan Higgins holds a Bachelor of Commerce (Industrial Relations) from UNSW and Bachelor of Dramatic Art (Acting) from NIDA and has many years' experience in both business operations and the creative arts.

As a NIDA graduate, Brendan enjoyed significant successes in a wide range of roles in film, theatre and television, and numerous voice-overs, culminating in an AFI nomination and an award for best actor in theatre. From the 90's he began working behind the camera, as producer-director and co-owner of post-production house, and has, over many years, managed a number of Television Production companies and established a highly successful software distribution company. Capitalising on his deep knowledge and understanding of emerging online technologies, Brendan joined the Global Gossip Group of Companies, quickly rising to become its General Manager of Operations. He was responsible for the operational growth of that group into several regions including Europe, the UK and the USA and retains an extensive understanding of HR management and corporate governance issues in those regions as well as Australia. Brendan continues to advise and consult with a range of businesses and charitable organisations on their internet, operational, systems and strategic requirements.

Executive Summary

The Shoalhaven City Arts Centre (SCAC) is seeking to explore opportunities for growth into 2020, including expanding from its current role as a largely community based arts centre towards a regional gallery. This review and strategic plan for that growth is shaped by three parameters - current budget allocations, the stated desire to position the SCAC as a regional gallery and the commitment to maintaining a strong community presence.

Artistic and creative endeavours play a significant role in shaping successful communities. The SCAC provides a unique opportunity to participate in this by becoming a creative hub for the region by focusing on four key ideas:

Stimulating Thought - to curate and exhibit fresh and challenging art in all its forms. Built around a strong curatorial, physical and digital presence. Exhibitions will be drawn from the best in the nation. The Gallery aims to be the 'go-to' location for creative engagement in the Local Government Area (LGA) region for locals and visitors.

Connecting Community - to be a central space for community to express, explore and celebrate the diversity that makes up the creative arts and the region. It recognises the importance of arts in connecting community, and the valuable contribution of Shoalhaven's vibrant and engaged local arts community. A key objective is to develop a regional point of connection, building a sense of place by culturally mapping the Shoalhaven.

Inspiring Learning - to educate current and future generations of art lovers and local practitioners. The arts and creativity provide a unique filter to recast ideas, understand the new or simply be moved. The Shoalhaven Regional Gallery adds to the inherent value of culturally informed and engaged residents by providing holistic education programs that connect to all levels of community.

Building partnerships – To increase the reputation and brand through strategic and regional partnerships. A customised partnership program will be developed for the local business and education sectors, philanthropic organisations and potential sponsors which will be supported by our becoming a key contributor to the NSW regional gallery network. Our proactive approach to building networks with artists, collectors and galleries will support our "must visit" positioning.

The Audit process revealed a number of issues that currently act as barriers to the growth of the SCAC and its aspirations to position itself as a noted Regional gallery:

1 The *level and structure of the funding* is a major strategic issue, with overall budget declining in real terms when compared to inflation (1.5% increase against 9.7% inflation over a four year period). Operating expenses have increased by 19.6% in this period, partly due to the expense of maintenance in areas outside of its remit. It is noted that Council has had a policy of efficiency gains and cost savings in place over the period, however these efficiencies do not appear to have been applied to other cultural budgets as severely as the SCAC over the same period. Increased budget allocation is critical to realise this strategic plan.

2. A *commitment to a curatorial vision* is needed to position the gallery as a destination point both within the community and for tourists. The position currently titled "Arts

Development Manager” has remained unfilled for the past 18 months, which has placed pressure on existing staff and made it difficult, if not impossible, to develop the vision and drive to take the SCAC into the Regional space it desires. Engagement of an appropriately skilled Arts Manager/Curator with a vision to both drive and champion the gallery into the future is a critical plank in the review.

3. *Space* continues to be an issue for the gallery. In its current layout, there is less than 110 linear meters available as gallery space, as well as limited areas for storage and conservation. There is no loading dock or café area. The entrance is uninviting and restrictive. The SCAC is responsible for maintenance costs for the second floor, the use of which it does not control.

For the gallery to flourish and grow it needs additional space – both as a destination for contemporary exhibitions and as a gathering point for the exchange of ideas. And the engagement with new technologies and demographic sectors will place an even greater burden on the space.

There are 17 specific recommendations that are listed in section 5 (see page 22).

1. Context

The Group Director, City Services & Operations Services of the City of Shoalhaven has contracted The Shiny Shiny World to develop a Strategic Plan for the Shoalhaven City Arts Centre, an arts centre that is owned and managed by the Council and provides an important civic and social role.

The two key consultants, Daryl Karp and Jane Smith, have a track record of assisting organisations in the creative industries sector to think about the future in effective and practical ways. They bring over two decades of senior management experience in creative industries, digital media, marketing, communications and arts management in both public and private sector organisations.

The brief is to provide a Strategic Framework for the Shoalhaven City Arts Centre that enables it to grow and meet community needs into 2020 in the context of the following:

- i. Reviewing the current operations of the Shoalhaven City Arts Centre
- ii. Working within the current budget parameters
- iii. Building a regional gallery presence
- iv. Retaining a strong Community engagement
- v. Broadening stakeholder base

The review takes into account the Shoalhaven City Council Community Strategic Plan 2020, and the associated *smART Spaces – Shoalhaven City Council Arts and Cultural Heritage Strategy 2010 -2014* which guides the development, management and delivery of services in Arts sector, with the following key goals for the Shoalhaven region:

- i. A region of diverse, accessible spaces to express, explore and celebrate*
- ii. Is recognised as an Arts and Cultural heritage destination*
- iii. Arts practitioners and organisations actively engage across the arts and cultural heritage sector*
- iv. Is a leader in arts-business partnerships*

It has been structured around the framework of Best Value Reviews – namely:

- Consultation – talking to stakeholders to determine service satisfaction, performance and needs
- Competition – questioning whether other organisations could provide the service more efficiently and effectively
- Comparison – looking at other local galleries and arts centres
- Challenge – asking why a service is provided and whether it is effective and/or necessary

Stakeholder engagement at key stages of the process has been structured to ensure that the outcomes are owned and willingly adopted.

1.1 Best Value Review

a. Consultation

Data was gathered from the following sources to inform the review:

- i. A series of 15 in-depth stakeholder interviews
- ii. Interview with the Deputy Mayor and the Chair of the Arts Board and on needs and current processes
- iii. Established Project Team drawn from the Council, Arts Board and Shoalhaven Council management to provide ongoing feedback and input
- iv. Four facilitated strategy workshops - with Arts Centre staff, the City of Shoalhaven management team, the Project Team and key stakeholders - identifying specific issues, opportunities and visions for the future.
- v. Online Survey for residents
- vi. Workshop with Arts Board
- vii. Public exhibition consultation period

The ideas and comments provided from interviews and strategy workshops have been used as the primary material in this report shaping the direction and recommendations of the consultants

b. Competition

This Report provides a strategic framework identifying how Shoalhaven City Art Centre can grow to provide a more effective Regional Gallery in the “marketplace” of its local government area. There are few alternative organizations able to provide the curatorial framework expected of a regional gallery in the local area and as the focus of the current Review is looking largely at strategic vision and growth, commercial competitiveness is not a key feature of the Review.

However the focus on industry best practice – detailed specifically in the Audit (section 6) - will ensure that recommended methodologies and approaches have the capacity to meet key stakeholder needs.

Opportunities for the outsourcing of some functions in the short term have been identified, where there is potential for more effective service delivery in a cost effective manner, and which can overcome key infrastructure weaknesses. This is consistent with best practice for small and medium enterprises.

c. Comparison

A number of regional galleries were considered based on information provided on the Regional and Public Galleries of NSW site (www.rpg.nsw.gov.au), particularly in relation to collections and points of difference. Of particular relevance were Cowra, Hazelhurst, Bathurst and Mosman Galleries.

Dr Lisa Anderson provided valuable insight into the opportunities and issues of curating and managing galleries in regional areas, and an assessment of the Regional Collection, as did Deborah Ely, CEO of the Bundanon Trust (and also Arts Board member). The consultants also drew on their extensive experience in strategy, digital media and arts management.

No cost comparisons have been undertaken as, according to the Contract brief, the activities are to be managed within the current budget allocation.

d. Challenge

The establishment of a Project Team comprising the Assistant Deputy Mayor and Chair of the Arts Board, Allan Baptist; Arts Board Member, Stephen Nall; Council Group Director, City Services & Operations, Bill Patterson and Manager Leisure Services, Jane Lewis, was set up to provide robust feedback on various stages of the document.

The Project Team has been assessing the thinking, the methodology and the recommendations during the writing of this Report.

2. A Vision for the Future - Inspiring, Connecting, Educating

The City of Shoalhaven has legal and regulatory responsibilities to the stakeholders within their local government area and the users of the services provided by the council. It is shaped by key planning documents and community consultation processes that are regularly reviewed and updated.

Shoalhaven has a history of artistic endeavour and culture, with a range of places for engagement including Shoalhaven City Arts Centre, Entertainment Centre, the Nowra School of Arts, Civic Centres, the Lady Denham heritage museum, the Fleet Air Museum as well as local and community museums and galleries.

Artistic and creative endeavours – broadly defined - play a significant role in shaping successful communities and cities, as they are a point of social connection. The famous New York based Museum of Modern Art says it is a place that fuels creativity, ignites minds, and provides inspiration.¹

Whilst the scale of Hobart's Museum of New Art (MONA) is substantially bolder than Shoalhaven, it does provide some interesting insights - "since its opening, the museum has single-handedly put Hobart on the map, transforming the city's image from sleepy backwater to playground for the hip and cultured...(and) during its first year, MONA attracted about 400,000 visitors (46 per cent of them from interstate), proving there was a hunger for an art experience that was thrilling, uninhibited, liberal, playful, anti-didactic, surprising and adult (although kids have also taken to it in droves)."²

"Communities are inspired and mobilised to explore and express their own unique culture through art production, cultural programs, skills development and funding opportunities. We are driven by the knowledge that culture and the arts play an important part in shaping our communities. We understand the need to involve the community in processes that help them track the past, understand and explore the present, and use their imagination to help manifest the future."³

The Grattan Institute Report on Social Cities links successful cities to high levels of **social capital, trust, cohesion and inclusion**. **Social connection** is an essential building block that helps us to achieve them."⁴

"Through our social connections we share information, resources and skills. This makes communities more dynamic and more resilient. Interactions with others inform our expectations of them and teach us about social norms. In essence, social connections make us a part of society. Without them, we could not establish the mutual expectations and trust that are the foundation for economic exchange and a healthy democracy".⁵

Grattan Institute Report on "Social Cities"

The role of a vibrant, connected Art Gallery and arts centre as a space to engage, connect, learn and explore cannot be understated.

¹ <http://www.moma.org/>

² Read more: <http://www.smh.com.au/entertainment/art-and-design/arts-wild-child-up-and-walking-20120106-1pnwd.html#ixzz2KMoQWtzz>

³ <http://www.canwa.com.au/>

⁴ Ibid, page 7

⁵ "Social Cities", Jane-Frances Kelly, The Grattan Institute, March 2012, page 6, <http://www.grattan.edu.au/home.php>

2.1 The digital future

A knowledge-based economy requires a higher level of understanding as social and economic value is placed on innovation and creativity. This dramatically shifts the demands of learning and testing away from rote learning (as digital technology enables the instant recall of data) to the solving of multi-faceted problems. Creativity and being able to generate and “curate” your own content are essential to being successful in the contemporary life and work space.

Through connected digital technologies, people will be engaged in new ways in areas of life that include on-line health, education, government services (for example tax, car registrations), commerce (banking and retail services) and interactive communications and services for remote communities.

The use of video as the pervasive form of communication is approaching. The rise of social networking as a new paradigm for doing business transactions is beginning. Both citizen and worker will need to be digitally literate for the digital economy to work effectively.

The Australian Communications and Media Authority (ACMA) has coined the term “cybercitizen” as a name for people who can operate effectively in today’s economy and in a global environment where responsible behaviour, community engagement, competency and creativity are rewarded and valued. The workplace skills – becoming an “e-employee” - needed are changing substantially with the rise of everyday use of social networking (or social media or social operating systems), video usage (with ubiquitous cameras) and the rise of the digital mobile device.⁶

“Video is becoming like air”⁷ as it is becoming the dominant communication mode. Mobile ‘smart’ phones are also becoming the prominent device for accessing information and on-line services, viewing video, carrying out transactions and creating content.

Chris Anderson’s landmark book “The Long Tail” explained “why fast-evolving technologies, particularly the internet, have caused production and distribution costs in many sectors to plummet” and looked at the new business models that arise in the world of almost zero costs of the digital world.⁸

Arts and creativity play a foundation role in building the digital economy

⁶ http://www.acma.gov.au/WEB/STANDARD/pc=PC_311473#adult_digital

⁷ Neeraj Roy, MD & CEO Hungama Digital Media Enterprises, x-media lab, November 27, 2009

⁸ “The Long Tail”, Chris Anderson, quote from back cover of sequel “Free: The Future of a radical Price” by Chris Anderson, Random House Business Books 2009

2.2 Our Vision – Inspiring, Connecting, Educating

“Our mission is to be a vibrant and creative centre for the arts: a space in which to express, explore and celebrate the rich diversity of the arts and cultural heritage of the region.” Shoalhaven Centre Mission Statement

Building on the gallery’s success with local arts sector/community, the Shoalhaven Regional Gallery in 2020 aims to become the creative hub of the region, by focusing on four key ideas:

- **Stimulating Thought**

Shoalhaven Regional Gallery’s goal is to excite, inspire and entertain with outstanding exhibitions drawn from the best in the nation. With a strong curatorial focus, these exhibitions will tap into regional and national opportunities and enhance community presentations. The range of programs will meet the needs of different demographic and stakeholder groups, built around a strong curatorial, physical and digital presence.

The Gallery aims to be the ‘go-to’ location for creative engagement in the Local Government Area (LGA) region for locals and visitors.

- **Connecting Community**

Shoalhaven Regional Gallery (SRG) aims to be central space for community to express, explore and celebrate the diversity that makes up the creative arts. It recognises the importance of arts in connecting community, and the valuable contribution of Shoalhaven’s vibrant and engaged local arts community. Showcasing community artists will continue to be an important part of the gallery, as will specific programs for volunteers and members.

Creating a physical space that is conducive to connecting and gathering is a central aim, as is the creation of a digital space to continue and extend the engagement 24/7.

A key objective is to develop a regional point of difference for the Gallery by building exhibitions around significant artists, past and present, who have links to the region. This builds an ownership in a sense of place by culturally mapping the Shoalhaven.

- **Inspiring Learning**

In an era of constant change and digital technology, there are enormous opportunities for learning. The arts and creativity provide a unique filter to recast ideas, understand the new or simply be moved.

The Shoalhaven Regional Gallery adds to the inherent value of culturally informed and engaged residents by providing holistic education programs that connect to all levels of community. As part of our commitment to educate, inform and entertain, there will be an integrated curatorial approach to all exhibitions; we will develop hands on activities for kids and families as well as skill development for local artists – in both creative and business practices.

- **Building partnerships**

Collaboration in the arts has a long history of partnerships and patronage. The Shoalhaven Regional Gallery aims to increase its reputation and brand through targeted partnerships, both strategic and regional. We aim to become a must-visit cultural destination for locals and tourists. This will involve a proactive marketing strategy and specific exhibitions at key times of the year, linked to specific calendar events.

A customised partnership program will be developed for the local business and education sectors, philanthropic organisations and potential sponsors which will be supported by our becoming a key contributor to the NSW regional gallery network. Our proactive approach to building networks with artists, collectors and galleries will support our “must visit” positioning. The development of both permanent and temporary public art for the Shoalhaven will also enhance the ‘must visit’ status.

3. Key Issues

Our research has identified six key areas that need to be embraced in order to shape the growth and future directions of the Arts Centre and enable it to move towards as an effective Regional Gallery:

3.1 Community engagement

The Shoalhaven City Arts Centre was established in 2004. Its vision is *‘to provide a facility that serves as a vibrant and creative centre for arts focused activity, development, access and education for the use and enjoyment of the whole Shoalhaven region’*.

By all measure, the art centre has been extremely successful in engaging with local visual artists. It's three community galleries are fully utilised, exhibitions are well attended and local artists work generate moderate income for the gallery. This community engagement is the lifeblood of the gallery – it drives numbers, volunteers and is a lively and committed group. The gallery is a central focus for their creative endeavours, and they are vocal and active in arts-based endeavours.

It is vital that the engagement of local artists is recognised and that the gallery continues to actively engage with and support them.

3.2 Regional Gallery positioning

The SCAC joined the Museums and Galleries NSW as a Regional Gallery in 2010. One of the four galleries, the Main Gallery, is dedicated to significant, impactful and curated exhibitions. Recent examples include a selection of the Art Gallery of NSW's Archibald Exhibition, and Jasper Knight. The potential of this recent inclusion into the Regional Gallery network has yet to be fully realised, and significant opportunity exists to capitalise on this membership. Building on the Regional Gallery status within the Shoalhaven region is critical to engage with audiences from wide and diverse groups. This is also important if the gallery is to deliver on the broader regional objective stated in its planning documentation of *‘being an arts and heritage cultural destination’*.

A commitment to a curatorial vision is needed to position the gallery as a destination point both within the community and for tourist, as is a collection strategy that builds on a point of difference. There is a requirement to rethink the current skill set of the SCAC team to include curatorial, digital and marketing expertise.

Staffing options are provided at **Attachment A – Shoalhaven Regional Gallery Organisational Structure**.

3.3 Expanded Space

The gallery in its current incarnation has limited space – a total of 108.2 linear metres, over four galleries. The main gallery is 39.8m. This is substantially less than the vast majority

of 40 Regional galleries listed with Regional and Galleries NSW⁹. Space – especially for display of curated exhibitions, as well as for storage and conservation - continues to be an issue. A lack of loading dock and general meeting/café area adds to the issues.

For the gallery to make an impact, for it to flourish and grow, it needs additional space – both as a destination for contemporary exhibitions and a gathering point for the exchange of ideas. And as galleries generally have little natural light, a space with access to natural light this would be beneficial. This could be served by a café.

3.4 Broadening the definition of art

The focus of the gallery to date has largely been on the visual arts. There is a real opportunity to expand this understanding to include performance, digital works, music and animation and the broad range of works created with skill and imagination. This is particularly important if a younger demographic is to be engaged with the gallery.

Operating in the digital space is key requirement of twenty-first century living, There is an important role for the arts to build visual literacy and an ability to question and analyse content across forms and platforms. **Attachment B**, *Art and the Digital Future*, shows the links between the cultural industries and the knowledge economy.

A recent speech by noted writer, curator and artistic director, Robyn Archer discusses this issue well. “Arts and creativity are part of our daily lives and an important part of a civil society. It would be almost impossible to go a week without using the art products – the design in clothes; the content, images and ideas in radio, television, films, books and magazines; and in listening to music.”¹⁰

3.5 Budget

The level and structure of the funding for the SCAC is the major strategic issue.

The overall SCAC budget has declined in real terms over the last 4 years, and is currently well below inflation levels. The increase over the four years of 1.5%, between 2009/10 to 2012/13, is well below the comparable inflation of 9.7% over the same period.¹¹ At the same time the operating expenses have increased by 19.6%, largely due to increases in maintenance, garbage collection, electrical, fire detection, security etc.

Nine per cent more is spent on cleaning¹² than on funding SCAC projects □ The current acquisition budget for 2012/2013 is under \$6,000 and limits options to build the collection. This is however offset by a small acquisition reserve of \$30,000.

The budget does not accurately reflect actual expenditure. This has been a pattern of activity over a number of years. For 2012/13, the budget is 11% less than actual expenditure for the previous year and is an ongoing operational pattern.

⁹ <http://www.rpg.nsw.gov.au>

¹⁰ <http://www.abc.net.au/radionational/programs/bigideas/beyond-the-arts/4499348>

¹¹ <http://www.rateinflation.com/inflation-rate/australia-historical-inflation-rate>

¹² While management of and income from the second floor is the responsibility of Property, cleaning costs and maintenance are attributed to the SCAC

This makes financial management difficult.

By comparison to the SCAC's 1.5% increase over a 4 year period, increases for other cultural budgets within the Shoalhaven Council have ranged from 20% to 68%¹³.

Please refer to the Audit at **Attachment C - Audit** for more details.

3.6 Changing Media Environment

For the first time, large numbers of people are able to effectively communicate. This is the result of the fast growing on-line environment - established for the purpose of mass collaboration - known as social media. Though you can do many things with social media it's real and unique value comes from **mass** collaboration. 'If the technology you choose for your social media channel doesn't support mass collaboration then you are in trouble'.¹⁴

Within the City of Shoalhaven, there is limited understanding of social media, (including its potential for positive and negative impact) and the impact on broader changing stakeholder relationships. Policies don't currently exist to effectively support this activity. There is concern that the current IT infrastructure isn't sufficiently robust to fully support a developed social media strategy.

¹³ Othe Arts Board 20%; Nowra Arts School +68%; Arts Development Management +58%.

¹⁴ http://blogs.gartner.com/anthony_bradley/2011/03/08/defining-social-media-mass-collaboration-is-its-unique-value/

4. Strategic Framework

- Inspiring, connecting, educating -

| STIMULATING THOUGHT | CONNECTING COMMUNITY | INSPIRING LEARNING | BUILDING PARTNERSHIPS |
|---|--|---|---|
| <i>Curating and exhibiting fresh and challenging art in all its forms</i> | <i>A space for community to express, explore and celebrate the diversity of their arts and the region</i> | <i>Educating current and future generations of art lovers, creative thinkers, designers & local practitioners</i> | <i>Increasing the reputation and brand of the SRG through strategic and regional partnerships</i> |
| Outcomes | Outcomes | Outcomes | Outcomes |
| <p>In 2020 we will have:</p> <p>Outstanding exhibitions that both challenge and entertain</p> <p>Committed and engaged visitors and users</p> | <p>In 2020 we will have:</p> <p>Vibrant and engaged local arts community</p> <p>Cultural space that connects the broader Shoalhaven region</p> <p>A celebrated regional point of difference developed from a strong sense of place</p> | <p>In 2020 we will have:</p> <p>Engaged residents who value innovation, creativity and culture</p> <p>Holistic education program that connects at all levels of the community</p> | <p>In 2020 we will be:</p> <p>A must-visit cultural destination for locals and tourists</p> <p>A recognised contributor in the regional gallery network</p> |

4.1 Objectives, outcomes and strategy

| STIMULATING THOUGHT | |
|--|--|
| <i>Curating and exhibiting fresh and challenging art in all its forms</i> | |
| Outcomes | Outstanding exhibitions that both challenge and entertain Committed and engaged visitors and users |
| <i>Strategy</i> <ul style="list-style-type: none">▪ Implement strategic, curatorial approach at all levels of exhibitions▪ Tap into national and regional opportunities▪ Deliver a range of content that meets the needs of different demographic and stakeholder groups▪ Establish a digital infrastructure▪ Build a powerful physical presence | |

CONNECTING COMMUNITY

A space for community to express, explore and celebrate the diversity of their arts and the region

Outcomes A vibrant and engaged local arts community
A cultural space that connects the broader Shoalhaven region
A celebrated regional point of difference developed from a strong sense of place

Strategy

- Showcase artists from the community
- Develop a volunteers and member program
- Create a space to connect and gather
- Build a digital space for online community

INSPIRING LEARNING

Educating current and future generations of art lovers

Outcomes: Engaged residents who value creativity and culture
A holistic education program that connects at all levels of community

Strategy

- Maximise audience and demographic reach through a broad range of activities
- Integration of curatorial approach into a framework of learning
- Hands on activities for kids and families
- Skill development for local artists including art classes and business courses

BUILDING PARTNERSHIPS

Building the reputation and brand of the Shoalhaven Regional Gallery through strategic and national partnerships

Outcomes: A must-visit cultural destination for locals and tourists
A recognised contributor in the regional gallery network

Strategy

- Developed strategy for visibility and desirability
- Targeted partnership programs
- Established partnerships with key regional galleries
- A proactive approach to building networks with artists

5. Recommendations

Objective 1: *Stimulating thought by curating and exhibiting fresh and challenging art in all its forms*

Targeted outcomes for 2020

- Outstanding exhibitions that both challenge and entertain; and
- Committed and engaged visitors and users

1. Implement strategic, curatorial approach at all levels of exhibitions

- Engage knowledgeable arts manager/curator
- Review and rewrite collection and exhibition policies in a curatorial context
- Ensure a strategic and curatorial approach to all exhibitions
- Within the curatorial framework expand into non traditional visual art forms and new media
- Optimise the value of the Regional Collection

2. Tap into national and regional opportunities

- Build a database of regional national and international opportunities
- Greater engagement with the NSW regional gallery network for exhibitions
- Track national exhibitions to ensure awareness of upcoming available exhibitions, especially “blockbusters” which might appeal to the Shoalhaven
- Establish a stronger working relationship with the Bundanon Trust and other regional groups

3. Deliver a range of content that meets needs of different demographic and stakeholder groups

- Gather and analyse data that provides understanding of current and potential users.
- Initiate targeted activities such as street art, projections, film festivals using existing building and “pop-up” exhibitions to broaden reach
- Art Centre to be included as a site for the Council’s public art activities, and for the curatorial expertise of the Centre’s team to be used in public art decisions.

4. Establish a digital infrastructure

- Review of Council IT policy to allow greater digital engagement and social media activity
- Secure additional funding to enable a greater reach and diversity of services suitable for a Regional Gallery
- Introduce digital enhancements that allows personalised customization of exhibition tours

- Curate online exhibitions
- Establish interactivity and 24/7 access

5. Build a powerful physical presence

- Develop strategies for additional space, including reconfiguration of ground floor and expanding into the second floor.¹⁵
- Expand beyond the gallery walls, exploiting the forecourt, creating pop up exhibitions and using digital screens to expand reach, market SCAC and create impact
- Reconfigure the current multi-media room into art video and art games screening space
- Improve signage and access, including linkages with Library
- Gallery aspirations for 2020 are included in the new Council CBD Master Plan and general future planning¹⁶.

¹⁵ The second floor should become part of the Gallery given that the SAC currently covers many of its operational costs.

¹⁶ This includes reconsideration of Better Electrical Building 'demolition status' and additional storage requirements to be flagged in the Council long term Financial plan for the M G Dingle and G B Hughes Collection

Recommendations

Objective 2: *Connecting community through a space to express, explore and celebrate the arts and the region*

Targeted outcomes for 2020

- A vibrant and engaged local arts community
- A cultural space that connects the Shoalhaven region
- A celebrated regional point of difference developed from a strong sense of place

6. Showcase artists from the community

- Establish curatorial policy framework for community exhibitions
- Commit to 50% of available space exhibitions from the community
- Establish a regular focus on indigenous arts and artists
- Continue retail focus on local artists and artisans
- Greater connection to community events

7. Volunteers and members

- Establish a membership program with attractive incentives, such as digital information updates, reciprocal gallery rights and members preview nights
- Develop a framework for volunteer engagement such as community outreach programs that recognises their value and builds on their contribution

8. Create a space to connect and gather

- Establish a café as a central gathering spot
- Offer free wi-fi to attract younger demographic
- Establish a program of ideas-focused and arts-based pursuits around the central gathering space
- Create an artists' space for studios and creative hub

9. Build a digital space for online community engagement

- Establish a digital user group utilising social media that encourages conversation and engagement
- Curate and support uploading of digital arts through website, Facebook, YouTube etc
- Support regular youth and experimental 'online curators'

Recommendations

Objective 3: Educating current and future generations of art lovers, creative thinkers, designers and local practitioners

Targeted outcomes for 2020

- Engaged residents who value innovation, creativity and culture
- A holistic education program that connects at all levels of the community

10. Maximise audience and demographic reach through a broad range of activities

- Seek funding to create a digital learning and viewing space
- Research into priorities for young people
- Deliver regular artist and curator talks - available as audio files/podcasts and/or have interactive Q&A sessions and partner with local radio
- Lectures by visiting identities - educators, artists, filmmakers, digital specialists

11. Integration of curatorial approach into a framework of learning

- Create learning packages for key regional exhibitions
- Work closely with local schools to understand their arts curriculum needs
- If possible establish online activities to extend learning

12. Hands on activities for kids and families

- Program of activities in school holidays to make art and then “hang” it
- Curate interactive programs for different age groups of school children
- Facilitate school to school (somewhere else in Australia or overseas) digital discussions using SRG infrastructure

13. Skill development for local artists

- Develop and deliver professional development programs to support their business endeavours e.g. how to apply for funding, crowd sourcing, presenting a portfolio, attracting a gallery
- Collaborate with providers to deliver digital content and new technology courses
- Business courses for individuals and organisations
- Workshops for funding and residency opportunities
- Introduce “speed-dating” program for local artists to pitch to external curators

Recommendations

Objective 4: Building strategic and regional partnerships that expand the reputation and brand of the Shoalhaven Regional Gallery (SRG)

Targeted outcomes for 2020

- A must-visit cultural destination for locals and tourists
- A recognised contributor in the regional gallery network

14. Developed strategy for increased visibility and desirability

- Establishing an ambassador program with a high profile patron, champions, arts board, businesses and others
- Promotional campaign with Arts online journals, calendars etc.
- Marketing and social media campaign that targets tourist publications and online information platforms e.g. TripAdvisor and Facebook to drive awareness
- Greater integration of cultural activities in the SCC Tourism Master Plan
- Specific programs and activities to cater for peak tourism periods

15. Targeted partnership programs

- Local – mapping the networks and maximising connections and opportunities of patrons, arts board, champions and others
- Arts – create a bi-annual high profile prize as a partnership opportunity
- Business - develop strategy for business opportunities across the region and develop specific programs that meet business needs; form a relationship with the Australian Business and Arts Foundation and
- Education – strategy for stronger engagement
- Philanthropy – assess the funding opportunities and apply to foundations
- Media – partner with local radio (and TV as possible)

16. Established partnerships with key regional galleries

- Become an active member in the Australian regional network
- Create a “circle” of regional galleries that can collaborate on and share costs for “blockbuster” exhibitions
- Host regular curated travelling exhibitions and deliver Shoalhaven initiated ones

17. A proactive approach to building networks with artists

- Established visiting artists program and/or artist’s residency program
- Develop strategic alliance with local artisan guilds (e.g. gold and silversmiths) and designers to showcase their work
- Establish attachment programs for emerging artists

Attachment A

Shoalhaven Regional Gallery

Organisational Structure

Notes:

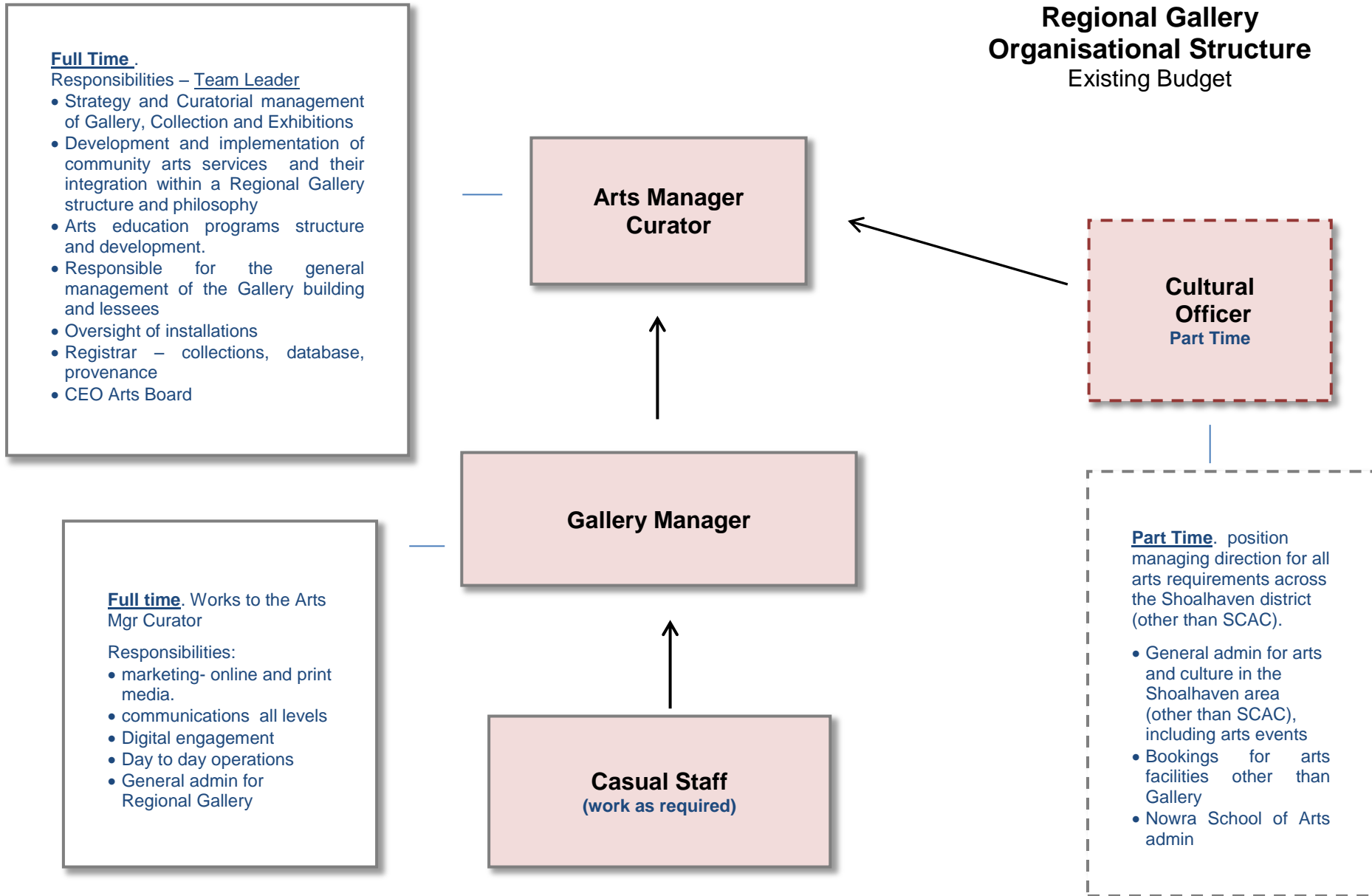
1. The organisational structures suggested are predicated on the development of a team based philosophy in the management of the work requirements. This will necessitate
 - a. the Arts Manager Curator has the skills necessary for successful team management and collaboration
 - b. a much greater degree of flexibility on the part of the employees in terms of how they see their responsibilities
 - c. the management of a career path and development and training opportunities for those employees working to the Arts Manager Curator
2. Job descriptions are intended to be broad and indicative
3. The Arts Manager Curator would report directly to the Leisure Services Manager or appropriately appointed senior Council Manager.
4. The role of Cultural Officer is part time and reports to the Arts Manager Curator. This position includes some of the responsibilities that are currently held by the Arts Administrative Officer that do not directly relate to the Gallery.
5. The role of Gallery Manager is full time. The Gallery Manager role should have minimum tertiary qualifications in either Fine Arts or Education or an equivalency in work experience.
6. The Role of Arts Administrative Assistant is abolished. The tasks currently managed by that role that relate directly to the SCAC, devolve to the role of Gallery Manager. Other admin tasks not associated with SCAC devolve to the Cultural Officer.
7. The role of Facilities Manager is seen as a part time requirement predicated by the growth of the Gallery and may become full time as that growth continues

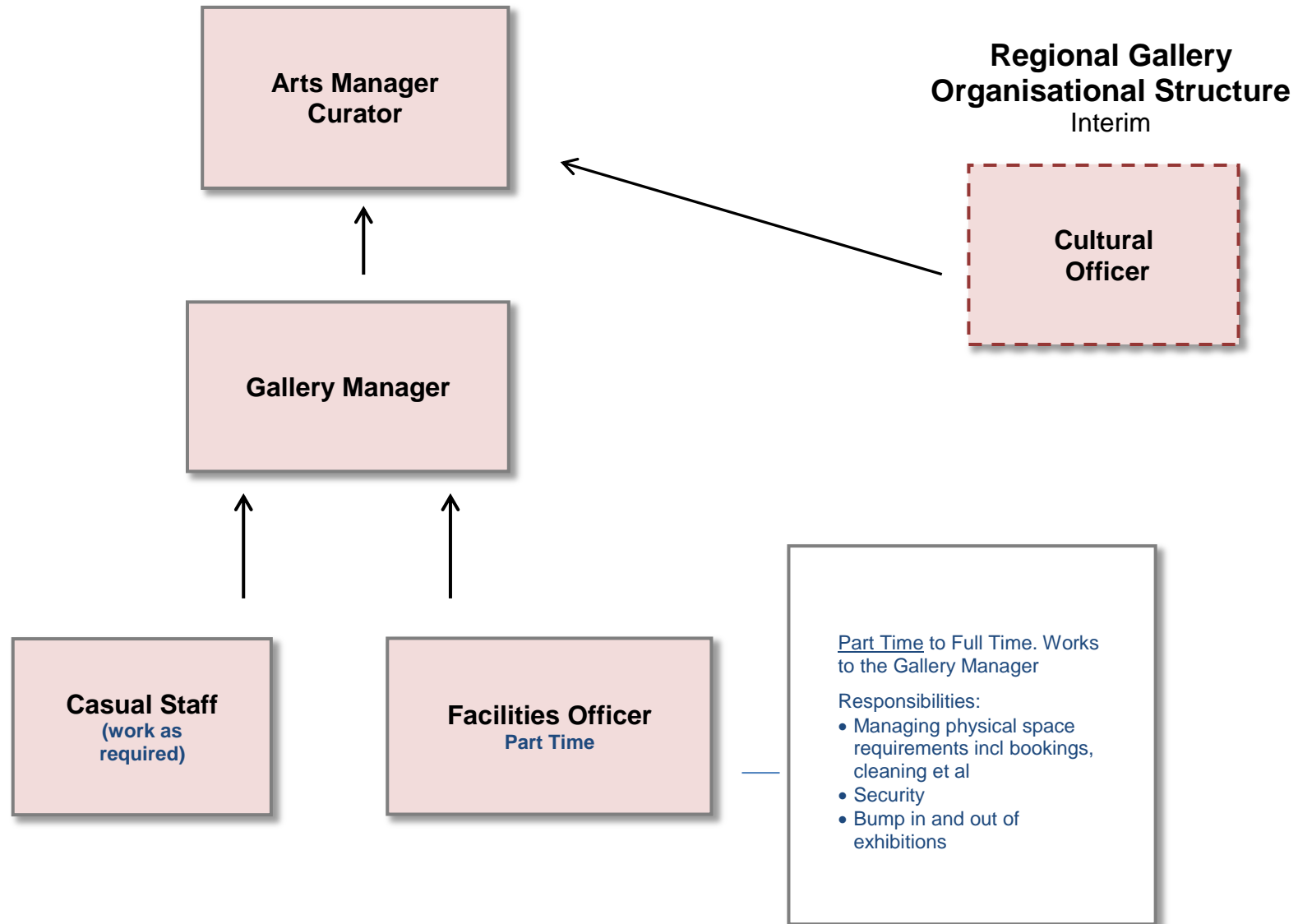
Legend

Reports to 

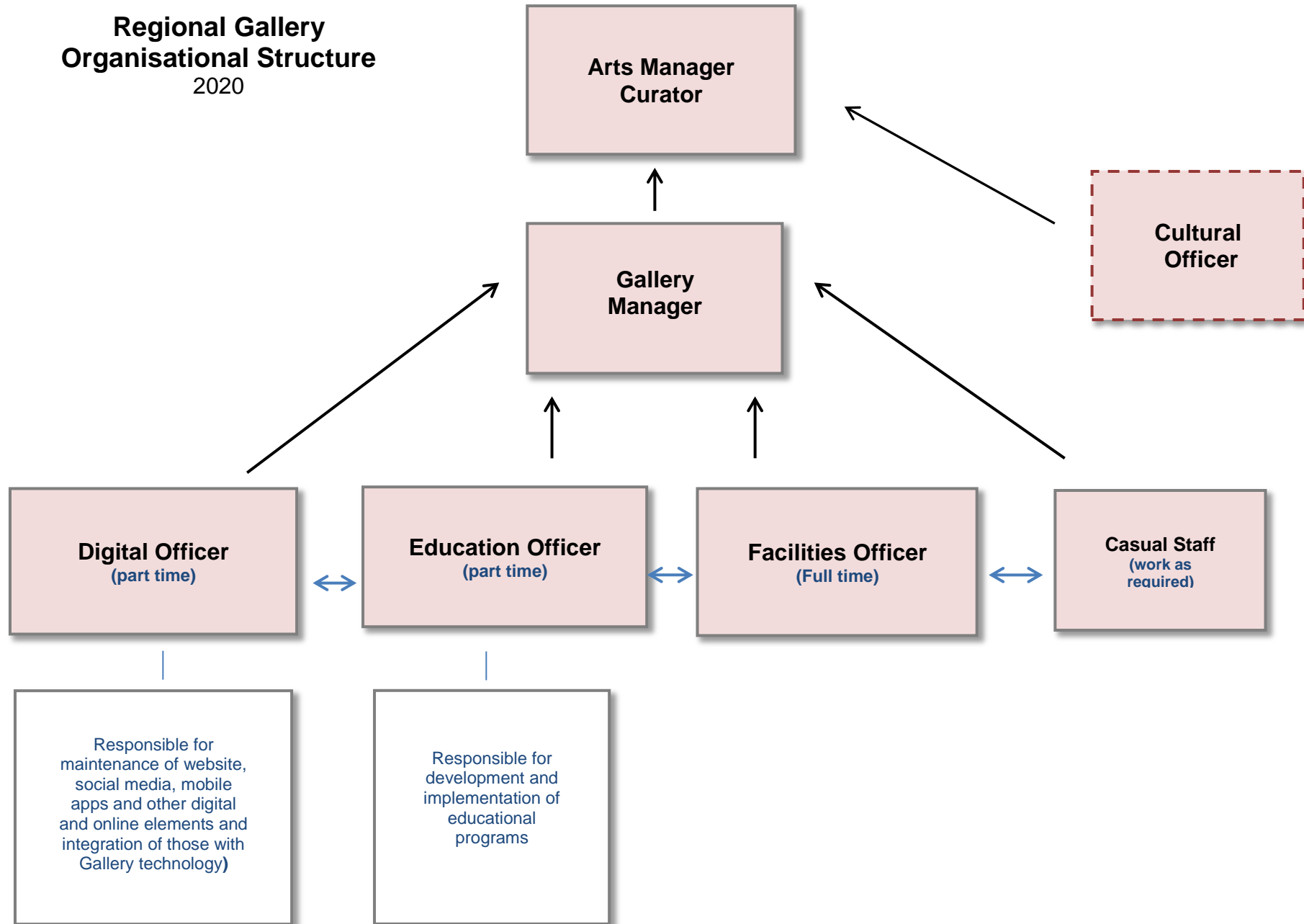
Communicates with  

Regional Gallery Organisational Structure Existing Budget





**Regional Gallery
Organisational Structure**
2020



Attachment B – Art and the Digital Future

Knowledge Economy - "It refers to the use of knowledge technologies (such as knowledge engineering and knowledge management) to produce economic benefits as well as job creation." (Wikipedia) Encompasses all education, science & technology, innovations enfolding creative economy. Includes areas such as e.g. telecommunications as well as hi-tech production.

Creative Economy - "...an emerging concept dealing with the interface between creativity, culture, economics and technology" (UNCTAD). It cuts across the areas of creative and cultural industries, creative cities and creative culture. It includes creative people working in areas of skills, research and development.

Creative Industries - "... have their origin in individual creativity, skill and talent which have a potential for job and wealth creation through the generation and exploitation of **intellectual property**" (DCMS, 2001). Notion of "creative industries" places emphasis on the individual creativity, innovation, skill and talent in the **exploitation of intellectual property** (UNESCO).

All intellectual property industries e.g. architecture, design, fashion, publishing, digital technologies, software, games, festivals, toys, sport and recreation.

Cultural Industries - the notion of "cultural industries" emphasizes those industries whose inspiration derives from heritage, traditional knowledge, and the artistic elements of creativity (UNESCO). The term is almost interchangeable with the concept of creative industries. Includes museums and galleries, crafts, antiques, video, TV and radio, libraries...

Arts – art forms, such as music, theatre, film, dance, fine art... central value is wider contribution to ideas.

SHOALHAVEN CITY ART CENTRE AUDIT

Note:

The structure of this audit section should be considered in conjunction with the Recommendations. (Section 5).

The Audit is structured around

- i. Industry best practise*
- ii. an assessment of current practice*
- iii. A set of potential options and ideas categorised into three budget options, available budget (as outlined in the Contract Brief, an interim position (greater transition to regional gallery) and finally as a regional gallery*

The potential options and ideas are to be considered as an addition to the recommendations in section 5

ATTACHEMENT C SHOALHAVEN CITY ARTS CENTRE – AUDIT

Please note that the set of additional options and recommendations for interim and regional gallery activities are beyond the scope of the brief, which is limited to the existing operational budget.

Background

The Shoalhaven City Art Centre (SCAC) opened in 2004 with a major focus on showcasing local artists works. It is housed in a klinker brick, two story building in the CBD of Nowra, adjacent to the Library. Previously it was owned and operated as a TAFE building.

The Shoalhaven Arts Centre has four gallery spaces - the Main gallery for regional exhibitions and three smaller spaces for community exhibitions. It has a small retail space, a meeting room, staff office, storage and a courtyard on level 1. Level 2 houses a community radio station. The rest of level 2 is currently vacant (and the SCAC is paying the costs associated with Level 2). The spare space could be used to greatly enhance the SCAC operations. Two of the rooms could be readily converted to gallery space. There is sound and computer equipment originally purchased for training purposes, which is now out-dated.

There is a general consensus (that is supported by the survey and confirmed by our review) that the SCAC has fulfilled its brief as a community arts centre very well. The SCAC also has an annual revenue target that requires considerable time and attention in marketing to deliver sales of artworks and merchandise and to rent out meeting rooms.

The SCAC is also responsible for the booking and payment collection of the Nowra School of Arts (which is largely used for community performing arts activities) and the Annex (which has recently been used for arts training).

In 2010 the SCAC joined the NSW Museums and Galleries as a regional gallery. There is broad agreement is that the SCAC has not fulfilled its role as a regional gallery due to lack of curatorial skills, lack of space and lack of resources.

6.1 Gallery programs - Community Arts Centre and Regional Gallery

6.1.1 Best Practice

Community Arts Centre

The Australia Council Definition of Community Relevance

“For an arts organisation, being relevant to a community means sharing a meaningful connection with a community beyond their traditional audience.

Whilst each organisation will approach relevance to communities in a unique way, some common characteristics of organisations that are relevant to communities include being open, listening, valuing the process of engaging and interacting for the benefit of both the organisation and the community.

The framework for reflection

Community relevance is not static, and organisations may find themselves in different phases of relevance at different times. We propose that reflecting on community relevance includes three key reflection stages:

1. Looking beyond the traditional audience and identifying new communities of interest to the organisation – a basic effort
2. Building new and deeper relationships with target communities – a good effort
3. Exploring the creativity of communities – a recommended effort.”¹⁷

Regional Gallery

“Regional Galleries are located throughout NSW, and not always in the larger centres. Nearly all have been established because of the lobbying of community members who wanted a professional facility to house existing local collections, and to show the best local, national and international art to communities deprived of the opportunity to see art regarded as an important part of life in the metropolitan centres.

The Regional Galleries of Australia are almost unique in the world, and demonstrate the great love Australians have for the visual arts. Artists tend to thrive in the areas where there is a Regional Gallery, and there is an argument that shows that where a Regional Gallery is established, there will soon be new restaurants with fine food, coffee and regional speciality produce on offer from local suppliers.”¹⁸

6.1.2 Current Situation

Each year there is an application process for local artists wanting to exhibit at the Shoalhaven Arts Centre. Community shows change every 4 weeks while the exhibitions in the Main gallery generally change every 8 weeks.

¹ http://www.australiacouncil.gov.au/research_hub/hot_topics/community_relevance/definition_and_framework

¹⁸ <http://www.rpg.nsw.gov.au/site/index.cfm>

There is strong evidence that the majority of support is from a committed group of people, probably of about 200-300, who are mostly over 55, female, retired and who live close to the SCAC in north Nowra. This group are regular visitors, exhibitors, artists and volunteers at SCAC. The survey results demonstrate that they like the SCAC in its current form and would most likely be resistant to changes that would be seen to downgrade their usage and access to the SCAC.

The Main Gallery is also used for a number of regular community exhibitions such as the SAS Open Art Competition, Creative Moments. For the first time, this year all of the gallery spaces are going to be used for 8 weeks for a retrospective from the M G Dingle & G B Hughes Collection.

There has been considerable commentary about the exhibitions:

- Community representation is somewhat limited
- Lack of indigenous exhibitions as identified as a priority in smART spaces
- Lack of Regional Gallery quality exhibitions;
- Very little work shown from the Regional Collection;
- Stronger curatorial focus needed for both the community and regional exhibitions;
- Inadequacy of the gallery space for Regional and Community exhibitions
- Limited visitor profile
- Need to attract broader demographic and stakeholder groups
- Greater recognition of the importance of digital content, devices and platforms

6.1.3 Additional options and ideas:

Within the available budget

- Establish a greater balance between the regional and community exhibitions
- Curate a program of Sam Elyard watercolours from the Regional Collection to then circulate through identified regional galleries
- Stronger curatorial input into selection of the community shows
- Stronger relationships with regional galleries to allow greater access to shows of regional status – shows with more State and National works

Interim Stage

- SCAC takes over use of second level at current site
- Greater gallery space created on level one – more regional gallery space
- Maintenance or increase of community gallery space
- Stronger relationship with Bundanon Trust for exhibitions – 1 per year
- Digital programs using projection, social media, QR coding, mobile phone/tablet access and information

As a Regional Gallery

- More gallery space for regional exhibitions
- New regional exhibition every month
- Strategic partnerships with nearby Galleries to share costs of “blockbusters”
- Regional Collection is a valuable asset with 1-2 exhibitions per annum from it (or at least partially)
- Maintain and develop the community exhibitions
- Increased interest in Regional Collection from other Galleries
- Extensive regional program in addition to the community program
- 2 blockbusters of national standard every year with tickets sold
- Relationship with Bundanon Trust for exhibitions – 2 per year
- 24/7 digital programs, access and interaction
- Pop-up shows across the Shoalhaven LGA
- Support objectives in Tourism Master Plan in terms of delivering a positive profile and reputation for Nowra¹⁹
- Part of Nowra’s cultural, entertainment and events hub²⁰
- Strong reputation as a regional gallery because of the curatorial expertise and the exhibitions shown
- Strategic alliances with other regional and national galleries
- Sponsorship of significant exhibitions
- Relationship with philanthropy
- Breadth of appeal of exhibitions for different demographic groups, especially Gen X, Y, Z and Alpha

¹⁹ Shoalhaven Tourism Master Plan 2012-2017, page 20

²⁰ Ibid, page 30

6.2 Education and Public Programs

6.2.1 Best Practice

Education

(Note: Art Museums in the US are also Art Galleries)

“Education programs for Art [Galleries] need to:

- Fulfill visitors’ desires for experiences that are more immersive, collaborative, and participatory;
- Do research on learning and employing digitally- based methods to deepen and amplify people’s engagement with art, artists, and creative processes within the environments of an art gallery
- Leverage their unique assets and characteristics as content-rich environments for informal learning.”²¹

Public Programs

“The [gallery’s] public programs serve its mission, reflect the goals of its long- range plan, and offer its audience edification and enrichment. Such programs, including, among others, exhibitions, publications, lectures, workshops, films, and performances, and should present and interpret works of art and expand public understanding of the scope of human creativity.

Artistic and educational excellence and public engagement and accessibility must be primary considerations when planning a [gallery’s] public programs. Other valid considerations include attendance, revenue potential, and media response.

Within the context of its mission, the [gallery] should serve as broad and diverse a public as possible by offering a range of programs that provide experiences with works of art, ideas and information must be based on principles of sound scholarship, respect for artistic expression, and the ability to engage the public.”²²

6.2.2 Current Situation

There are two high demographic groups in Nowra – the over 55 female and the under 15 year olds. The 18-35 year old age group tend to go away to study and find employment. There is a youth underemployment issue in Nowra.

With the limited space and resources, the SCAC has a limited program of education and public programs.

The Nowra TAFE ceased providing creative arts courses. There are now a number of ex-TAFE teachers are using the Annex for art classes. This commenced in late 2012.

²¹ National Art Education Association Conference 2012, page 1
www.arteducators.org/news/convention/NAEA_Conference_12.pdf

²² www.aamd.org/.../2011ProfessionalPracticesinArtMuseums.pdf, page 10

The University of Wollongong (UOW) campus in Nowra does not offer creative arts either. This UOW campus was established for people who would not normally get the chance to go to university. They are actively marketing to seniors.

Current SCAC users are weighted in terms of gender and age, predominantly being females over 55. Providing services to a range of other stakeholders and demographics to be addressed

There is a range of professional development needs for local artists, particularly to progress to the next stage in their careers.

6.2.3 Additional options and recommendations:

Within the available budget

- Continuation/expansion of the Annex being used for education programs
- Greater use of courtyard for talks, readings, performances
- Stronger links with schools and artists
- Program exploring the historical and contemporary indigenous connection in the area
- Family/children program to make art and “hang” it, particularly focused on the school holiday periods
- Business courses provided for artists and artisan organisations (which the Economic Development Manager is prepared to fund)
- Annual strategic planning with the arts organisations across the LGA
- Continue development of marketing of the Arts Trail with other museums in the region such as Bundanon Trust, Fleet Air Arm Museum and Meroogal.

Interim Stage

- Begin segmentation analysis of visitors with programs for each segment
- Greater connection with curricula of educational institutions
- Create a Discovery Trail and make the link between science and art
- Short film Competition- use SCAC facilities upstairs to shoot a film over week/weekend and then screen on SCAC back wall on Saturday night with a prize – say \$300 or free use of the space for a month.
- Street art on panels on the buildings
- Murals on the side walls – by competition as part of a “Nowra festival”
- Public Art competition for public art trail artworks
- Lectures by visiting identities – educators, artists, filmmakers, digital specialists
- Free wi-fi in the courtyard (if necessary use broadband modems on a monthly data plan to deal with Council concern about security)
- QR coding for private tours – customised for different visitor ages
- Begin segmentation analysis of visitors with programs for each segment
- Internships for university graduates
- Strategic alliance with local artisan guilds to showcase their work (e.g. gold and silversmiths) and attachments for aspiring artisans/designers
- Open Air cinema

As a Regional Gallery

- Hub of digital creative activity
- Digital learning space
- Integration with arts/creative activities across the Shoalhaven
- Extensive material available online that will be sent to your device once you have swiped your phone to enter
- Artists and/or curator(s) give talks about the works several times a week
- Program of artists residencies with live streaming to devices
- Program of artists residencies
- Artists on residencies give talks, training sessions, “tours” of their work or of an exhibition
- Gen X,Y, Z and Alpha catered for

6.3 Collection Objectives and Direction

6.3.1 Best practice

The USA Association of Art Museum Directors is set up to, amongst other things, set standards of excellence. They have a range of informative positions papers and reports set up to assist those working in the art gallery field, as well as to for professionals to understand best practice. We have drawn key ideas and quoted extensively from their excellent material. (Note: In the USA they refer to Art Galleries as Art Museums)

“The collection exists for the benefit of present and future generations. It should be made as accessible as is prudent for the protection of each object. Every effort should be made to provide information about the collection, document it visually, and respond appropriately to serious inquiries.

[Galleries] must have clear, written collections management policies, including collection goals and acquisition and de-accession principles, procedures, and processes, as well as policies that address preservation, conservation, and collection care.

Gifts and bequests should be unrestricted whenever possible.

When accepting gifts, and where required by law or regulation, the [gallery] must stipulate that the responsibility for securing (and paying for) appraisals and furnishing this information to the appropriate government authorities rests with the donor

The director must ensure that best efforts are made to determine the ownership history of a work of art considered for acquisition.

Cataloguing and documenting works of art in the collection are basic responsibilities of the [gallery] staff. The information should represent sound scholarship and the staff's informed judgment, independent of any external pressures. Other scholarly opinions, including dissenting opinions concerning a work of art, should be recorded. Major changes in attribution and dating, as well as any serious questions concerning authenticity, should be reported to the board and made available to the public.

The ultimate responsibility for protecting the collection rests with the board while the daily preservation, conservation, handling, storing, and presentation of works of art in the collection are the responsibility of the director. To assure the board's full awareness of preservation and conservation as primary museum functions, the director should report periodically on the state of the collection.

[Galleries] rely on one another for loans to exhibitions, and a spirit of cooperation and collegiality should inform decisions relative to such loans and the setting of charges and fees. In any decision about a proposed loan from a collection, however, the protection of the work of art, the intellectual merit, and the educational benefits must be primary considerations. The director should advise the board and recommend or approve loans according to established policies.

De-accessioning and disposal of works of art from the collection by sale, exchange, or other means require particularly rigorous examination and should be pursued with great prudence. There are circumstances in which the de-accessioning of works of art from

the collection is justified; however, such de-accessioning must be governed by the [gallery's] written policy rather than by exigencies of the moment.

Funds received from the disposal of a de-accessioned work shall not be used for operations or capital expenses. Such funds, including any earnings and appreciation thereon, may be used only for the acquisition of works of art in a manner consistent with the [gallery's] policy on the use of restricted acquisition funds.”²³

6.3.2 Current Situation

The Shoalhaven City Council has split its collection into two – the Regional Collection and the City Collection.

The Regional collection is more prestigious and has been recently valued by fine art consultant, Stephanie Burn. There are three paintings (Robinson, Boyd and Cullen) on loan that currently are amongst the most valuable works in the Regional Collection. Without the value of the loaned paintings, the Regional Collection is valued at \$852,874.²⁴

There are some categories of artworks that are attractive for curated exhibitions – such as Sam Elyard and the Shaolin Temple. Also important in the Collection are ceramics from The Leach Pottery and those local potters taught by Hiroe Campbell, the pastels and the Indigenous art from with a link to the Bomaderry Children's Home.²⁵

The storage facilities at the current Shoalhaven Arts Centre are limited in space and quality. Recent work has been done to improve the cataloguing, the storage space with the humidity environment and an upgrade of the database systems.²⁶

The current strategic value of having a collection is that it allows the Shoalhaven Arts Centre to be the recipient of bequests. The bequest of the M G Dingle & G B Hughes Collection was set up in 2008. Additional storage needs to be earmarked in the Council long term financial plan to accommodate this collection in the future.

If there is Council approval to move more towards a Regional Gallery, then the contents of the Regional Collection become important as a trigger for curating exhibitions (that can then tour to other galleries) and lending key works to other curators.

The acceptance of work on loan should be determined by the strategic value to the Collection. Where it is decided that there is little strategic value, then works should either be declined or appropriate storage and maintenance costs should be charged to their owners or the works should be returned to their owners. Stephanie Burn also recommends this. If the work on loan is not being actively shown by the Gallery, it is common for the lender to cover the cost of insurance etc.

²³ www.aamd.org/.../2011ProfessionalPracticesinArtMuseums.pdf, page 7-9

²⁴ “Shoalhaven Regional Art Gallery Collection and Shoalhaven City Collection: 2012 Valuation and Report”, Stephanie Burns Fine Art, page 4

²⁵ *ibid*, page 9-10

²⁶ *ibid*

Accept the Burns Report recommendations of de-accession of some works from the Regional Collection.

6.3.3 Additional options and recommendations

Within the available budget

- Approve a revised policy for the Regional Collection consistent with Stephanie Burns 2012 Valuation and Report ²⁷
- Continue the Regional Collection as it provides the vehicle for bequests
- Identify an artwork by the artists identified as significant and build up acquisition budget to purchase
- Works on loan without a strategic value to the Regional Collection should incur storage and maintenance costs for their owners OR return the works to their owners²⁸
- Complete the implementation of the Burns Report recommendations on de-accession of works
- Completion of improvement of the online representation of the Regional Collection

Interim stage

- Resolve the storage and management issues of the Regional Collection
- Create a Foundation to raise funds for acquisitions for the Collection
- Define unique aspect of collection and begin strengthening number of artworks through acquisitions
- Curate, promote and tour the Samuel Elyard retrospective
- Strategic planning to promote substantial individual artist collections to national significance – Samuel Elyard, Dennis Adams, John Edward, C H (Clarrie) Payne²⁹
- Curate, promote and exhibit the Shaolin Temple Cultural Gifts³⁰ and explore the opportunity of a prize

As a Regional Gallery

- Distinctive collection that supports Shoalhaven City Regional Gallery
- 1-2 exhibitions per annum from the Regional Collection
- Acquisition budget increased
- Create a national art prize using the name and reputation of Sam Elyard
- Approach the Australian War Memorial and other institutions to collaborate and curate a war artists exhibition³¹

²⁷ Shoalhaven Regional Art Gallery Collection and Shoalhaven City Collection 2012 Valuation and Report

²⁸ *ibid*, page 11

²⁹ *ibid*, page 8

³⁰ *ibid*, page 8

³¹ *ibid*, page 9

6.4 Marketing and Promotion

6.4.1 Best Practice

“Morris Hargreaves McIntyre’s seven pillars evidence-based model proposes a set of distinguishing features that all arts organisations could usefully employ to significantly enhance their audience engagement and diversification whilst simultaneously achieving a broader mission such as economic and social regeneration.

The pillars approach requires [galleries] to be as follows:

- Vision-led
- Brand-driven
- Outcome-oriented
- Interdisciplinary
- Insight-guided
- Interactively-engaged
- Personalised

Marketing should be viewed as a catalyst for shaping, communicating, and distributing quality experiences and programmes and reaching the broadest possible audiences. Quite simply, to be effective, marketing must be a [gallery]-wide philosophy in which managers seek to define their customers’ needs within the [gallery’s] mission, values and resource capability. This information is then utilised in the formulation of products and services.

The definition of marketing proposed above should not only ‘inspire creativity and celebrate identity’ but also lead to the following:

- Identification of leisure-time recreation requirements of potential [gallery] visitors and other audiences or users
- Evaluation of relevant offerings and experiences consistent with these requirements
- Consideration of additional or augmented offerings and experiences that are compatible with the [gallery’s] mission and resource capability
- The creative design of an appropriate and integrated series of communications to inform potential users about, and attract them to, the [gallery’s] offerings
- Evaluation of whether newly acquired or repeat visitors and other users are receiving an experience that exceeds their expectations”³²

6.4.2 Current Situation

The SCAC marketing uses traditional paper-based collateral with brochures and print ads. There is also a database of some 700 people who receive e-bulletins. There is some online material on the website but a potential visitor would have to seek it out. There is newly created and limited Facebook presence run by a volunteer.

³² “A Modern Approach to Museum Marketing”

<http://www.insights.org.uk/articleitem.aspx?title=A%20Modern%20Approach%20to%20Museum%20Marketing#summary>

The Arts Promotion & Marketing budgets have decreased by 21% in the last four years' budgets. However, the expenditure has consistently been over budget by between 9 and 25%. The year-to-date (6 months) expenditure for 2012/13 is already 9% over the annual allocation.

There is no signage on the SCAC saying what is currently being exhibited or information about upcoming shows. Apparently there is a popular misconception that you have to pay to enter SCAC. "Free Admission" should be marketed widely.

The Library has significant traffic with over 500,000 loans each year. The Post Office would also be a high traffic place to promote the SCAC activities.

Key social media tourism sites like TripAdvisor do not have any mention of the SCAC.

Mention has already been made about the current specific visitor profile (that needs to be retained) but a broader audience/user also attracted. Visitor numbers for 2010/11 were about 17,100 compared to 20,500 in 2006/7.

6.4.3 Additional options and opportunities

Within the available budget

- Signage on the arts centre – what's on and free admission
- Promotional material at the Library and Post Office
- Separate marketing not generic council marketing
- Friends of the SCAC Facebook page
- Regular sessions on radio - community station Triple U FM upstairs and local station
- Training for volunteers which improves the "face" of the SCAC
- Visitor reviews on social media sites like TripAdvisor
- Greater integration with Council's Tourism activities and marketing

Interim stage

- Appoint a Patron
- Identify and appoint local champions
- Have discussion with Patron, local champions and Arts Board about possible connections and contacts to use to deliver exhibitions, talks
- Greater stories in art trade publications, online sites
- Stronger links with the Entertainment Centre
- Stronger links with staff handling events at Council
- Dedicated Facebook page, twitter account
- Vimeo (protects copyright) and YouTube space and films
- Increase the number of people receiving online material e.g. e-bulletins
- Stronger relationships with education institutions
- Relationship with Fortune 500 companies in Shoalhaven - could be like Artbank and lend works, or get to sponsor event/work

As a Regional Gallery

- National art prize with high profile judge(s)
- Strong online presence (and personality) using social media
- Interactive website with digital art
- Signature event for Nowra
- Mobile app with what's on
- Business partnerships with local tour operators such as cruise companies, accommodation companies
- Build a network of professional artists
- Bus tours to see exhibitions
- Package tours for school groups with sporting and creative activities
- Host interviews with artists, curators and collectors

6.5 Administration and Facility Management

As this is a Council facility we have not specifically addressed best practice in facility management.

6.5.1 Staffing

There are only two positions (plus some casuals) currently operating the SCAC. One is a 4-day per week Manager and there is a full time Arts Administrative Assistant. The Arts Administrative officer has only 1 day per week allocated to SCAC duties. There are 2 days for other Arts activities – grants, awards, etc and 2 days for managing the bookings and payments for the Nowra School of Arts and the Annex.

There is a higher-level position “Arts Development Manager” that has been vacant for over 15 months. Funding for this is currently being partially utilised for the Acting Arts Project Officer within Council. The arts administrative assistant reports to the senior management position, not the Arts Centre Manager.

There is a total of 3.55 full time equivalent positions associated with the Arts including SCAC, which includes the budget for casuals.

Casuals and volunteers are used extensively, particularly for after hours events and weekends, which are the major public face experiences for the SCAC.

There appears to be a traditional public service staffing structure in operation for hours of work which does not fit well with some of the key requirements for the Gallery. It appears that for the after hours events and at weekends that the Arts Centre is staffed by primarily by casuals and volunteers. There is a need to review the working hours of the SCAC.

Some 7 years ago there was consideration to creating a cultural precinct in the CBD so the SCAC was given the booking and payment collection functions for the Nowra School of Arts. This space is used for the performing arts and has no particular synergy with the visual arts and the SCAC. This became a time consuming task. It does not add value to the SCAC and should probably be ceased. However, this has staffing consequences as 2 days per week of the administrative assistant is funded by the Nowra School of Arts budget. This is apparently being addressed in the current organisational review.

Volunteers

There are a considerable number of volunteers who keep the SCAC running. They also do the hanging for each exhibition.

There is an opportunity to enhance the volunteer experience by getting a group more involved and able to give tours of the exhibitions. They could get a special artist briefing/talk and then notes to enable them to talk about the artwork and engage with the public.

6.5.2 Funding

The level and structure of the funding for the SCAC is the major strategic issue.

While acknowledging that there were cuts due to efficiency gains and cost savings, the following is pertinent:

- The overall SCAC budget has declined in real terms over the last 4 years. The increase from 2009/10 to 2012/13 is only 1.5% over a 4 year period compared with inflation of 9.7%³³. At the same time the operating expenses for maintenance, garbage collection, electrical, fire detection, security etc. have increased annually.
- The efficiency gains and cost savings do not appear to have been applied to other cultural budgets as severely as SCAC. The other cultural budgets have increased substantially more than the SCAC over 4 years.
- 9% more is spent on cleaning the SCAC than on funding SCAC projects. The cleaning bill includes costs for Level 2.
- SCAC is bearing the costs for Level 2.
- There are substantial cuts in Arts promotion & marketing (-21%) from 2009/10 to 2012/13 despite a pattern of continued over-expenditure. In the current financial year, the annual budget has already been exceeded by 9% after only 6 months.
- A number of the budget categories do not reflect the actual expenditure. This makes financial management difficult.
- Salaries funding is decreasing in both real and actual terms over the four years.

6.5.3 Site and building

The current SCAC was opened in 2004 in a converted TAFE building in the CBD. It is located next to the Library that has over 500,000 loans per annum. This provides the SCAC with a regular stream of “walk-ins” as people come to Library and often drop in to see what is in the SCAC.

The Gallery space is described above with its limitations. Level 2 of the building is currently under-utilised and mostly empty. There is a community radio station in part of the space. There was an original plan to have a Registered Training Organisation (RTO) there to run skill development courses using a range of audio-visual equipment. Unfortunately the RTO selected did not fulfil this intention and vacated the premises some 6 months ago. A new tenant has not been found. Some of the equipment has been taken. However, the equipment is out of date now as the ability to record sound and make films is now on people’s laptops. The functionality of the SCAC would be enhanced by it taking over the spare space in level 2 (particularly as SCAC is already paying the costs). This would enable greater gallery space downstairs, increased storage space for the Regional Collection and the opportunity for a dedicated viewing room.

Arts training seems to have moved to the Annex and is being run by a number of ex-TAFE teachers.

Improved Access and amenity to increase visitation

The building is uninviting from the outside. Another key issue is the lack of signage. Also a problem is the lack of a café or at least a coffee station in the short term. There is a busy car park at the back of the SCAC.

³³ <http://www.rateinflation.com/inflation-rate/australia-historical-inflation-rate>

- The Forecourt would benefit from redesign and the installation of some public art.
- The SCAC needs to have a “What’s On” sign outside the current front entrance.
- A link with the Library next door to attract more people to view the exhibitions in the SCAC.
- Establishment of a Café.
- The SCAC would be more appealing if there was an entrance to the SCAC through the courtyard at the back.

6.5.5 Additional options and recommendations

Within the available budget

- Appoint a suitably qualified person (leadership, industry experience and curatorial skills) to lead the Gallery, build relationships and improve SCAC status towards becoming a regional gallery
- Review the opening hours of the SCAC
- Clarify roles and responsibilities of SCAC staff
- Changeover of exhibitions should happen when the SCAC is closed to the public
- Subcontract Annex and Nowra Arts School to community group(s) OR streamline booking (e.g. Annex have to book for a term at a time) OR
- Consider removing the booking and payment responsibility for Nowra School of Arts from SCAC.
- Improved signage to show “what’s on” and that admission is free.
- Introduce a coffee/tea station with a “gold coin” donation

Interim stage

- Increased budget
- Change the name and signage to “Shoalhaven Regional Gallery” (SRG)
- Staffing review to identify additional positions
- Volunteer award given each year to thank the volunteers for their efforts
- Automated booking system – standalone for SCAC – doesn’t need to go through central IT
- Level 2 for SCAC
- Approved social media policy
- Change IT policy to allow staff to use social media sites (Facebook or equivalent, twitter etc) and VOIP services such as skype
- Strategy to capitalise on the broadband available through the National Broadband Network (NBN)
- Greater digital engagement – “digital wall”
- Link to Library to encourage traffic into SCAC
- Improved upkeep of gallery spaces
- Improved storage and handling of the Regional Collection
- Clear delegations and greater autonomy for decision making for the Arts Board
- Greater recognition at Council about the importance of creative activities to attract and entertain ratepayers and residents

As a Regional Gallery

- Increased budget for SRG and Arts Board
- Full complement of staff including a facilities manager, digital officer, education officer
- Open for the weekend with at least 1 SCAC staff member on duty
- Closed Monday and Tuesday to the public if necessary
- Full digital program and platforms
- Space for bump in and bump out of exhibitions
- If revenue target, 50% to remain with SRG
- Move shop from entrance to end of galleries space
- Shop carries local artisan work and produce including wine, furniture with strong online catalogue
- Operating budget to allow the SRG to pay for exhibitions of national significance
- Adequate storage and database to handle the Regional Collection
- Optimisation of capabilities of NBN for creating works, marketing and access
- Recognition of the role of creativity in success in the digital economy in a high speed broadband environment and role of SRG in this

6.6 Facility Development – Expansion and Improvements

6.6.1 Best Practice

“Site usage

The building's relationship to its location is crucial. Good architecture will speak to this association. For example: a cramped space within a row of brownstones provides a certain feeling and set of challenges that need to be addressed differently than a hilly parcel of eleven bucolic acres.

Display space

The space in an art gallery should allow for unique or interesting display of artwork. Plenty of art galleries must rely upon the mediocre and uninspiring method of repetitive rectangles, hung one after the next. This blasé jumble might be economical, but it is not the best practice. The art itself should be considered before the space is even planned.

Room to view

Galleries require a significant space allowance for art viewing. It is not enough to merely show the work. The space must be ample and appropriate for appreciating the art the way the artist intended it to be viewed. Room to move around a sculpture or step back from a painting is a necessity in good gallery design. The flow should be organic and natural feeling.

Preservation of the artwork

Temperature and humidity controls are a unique concern in gallery design. It is not enough to maintain a comfortable ambient temperature for visitors. A tight set of controls

must be in place in order to care for the artworks and support their physical integrity. Light must also be mitigated to prevent any great changes to the environment and the artwork.

Good flow

Commendable art gallery design will estimate the amount of traffic and form or flow that the space allows. The proper, comfortable management of the circulation of people will influence the experience of the viewer. Considerations to the manner in which the building is situated in space, connection to the rising and setting sun, site topography, ambient light as well as artificial light will result in good design that takes the viewer on a journey. A design should gently guide traffic in and around the sights with surprise and heightened energy as the net result. It should feel right to the visitor. Upon leaving the gallery the viewer should be inspired.

While a tremendous responsibility is placed on the architect in any design challenge, the art gallery remains one of the most poignant - design within a design, art within a sculpture. One must reinforce or enhance the other without detracting.³⁴

6.6.2 Current Situation

The current SCAC building is described above. It has been well used to showcase the local artists' work and fulfil the original intention to be a community space.

There are a range of people who want to enhance the current SCAC space to enable better space for exhibitions, particularly of a regional status.

6.6.3 Additional options and recommendations

Within the available budget

- What's on signage at the front and back of the building
- Marketing material at the Library and the Post Office
- Coffee/tea station installed in courtyard
- Gallery aspirations for 2020 are included in the new Council CBD Master Plan

Interim Stage

- Use of level 2 for the Arts Centre
- Build digital infrastructure
- Free wi-fi
- An accessible Café created with seating
- Improved access from the courtyard to the parking lot
- Public art in the forecourt, preferably as part of public art trail from the river
- Murals on walls - competition
- Programming for a wider demographic
- Install at digital wall
- Films and projections on the building to attract new audiences

³⁴ <http://www.helium.com/items/1813330-Art-History>

Regional Gallery

Purpose built space - options to explore include the following:

- New building
- Part of a creative precinct
- Possibility of combining Library, Arts Centre and the adjacent building, Better Electrical, to attract developer for new site to include purpose built library/gallery with suitable and inviting spaces
- Precinct could also be near the Entertainment Centre as part of the revamp of the river area but CBD preferred with available knowledge.

Survey Results

Summary:

At the time of writing, 244 people have responded to our survey with 89% having answered all possible questions.

Who visited the Shoalhaven City Arts Centre (SCAC)?

92% of respondents have visited the Arts Centre

65% of respondents have visited the SCAC more than 5 times.

Only 8% of respondents have never visited.

Of those who have never visited the Arts Centre (19)

50% have no interest in the Arts

26% had a lack of interest in local art and cited the quality of exhibits as an issue

2 failed to respond and the remainder generally indicated time poverty as the significant contributing factor

The General experience of visiting the Arts Centre was overwhelmingly positive for all respondents with 82% rating the experience as above average and less than 3% rating the experience as below average.

The number of people who have **never visited any other gallery** matches closely the numbers who have not visited the SCAC – about 8%.

Over 90% have visited another gallery and those respondents had very similar positive experience (greater than 79%).

Rating the Elements of the Experience:

The individual elements that made up the experience was generally rated as above average with the notable exception “Direction signs to the gallery” which rated only average of 40% and below average of 24%. A number of people recommended signage improvement in the open question of what would make their experience of the SCAC richer.

Main reasons for visiting:

This question allowed respondents to positively or negatively respond to a range of possible reasons. However, the majority agreed that their primary reason for visiting was either to see a special exhibition by a local artist (85%) or to see art from the Shoalhaven region (85%). 39% of respondents identified with visiting the gallery as an important part of their holiday. Only about 6% of respondents came to the gallery as part of a tour group or with their school.

Comparing leisure experiences:

In the past two years 90% of respondents have gone to the Cinema, 80% seen a live concert by a professional artist (other than classical), 85% have visited a museum, over 90% have visited another art gallery, and 88% have visited a library.

Who were our respondents?

Our respondents were substantially female and from Nowra and immediate surrounds with only 9 respondents from outside the Nowra area. Of these, a majority of 80% were over 45 years old with 33% over 55 years old and 24% over 65 years old and over 90% of respondents are tertiary educated. More than 7 out of 10 visitors are female.

A significant majority of respondents indicated their income with less than 20% of our respondents enjoying a gross annual income of over \$80k (201 respondents of 240). 31% of our respondents are retired and 61% are working with greater than 30% of respondents working full time .

Comparison with Previous Data

Since the 2010 Museums and Galleries NSW survey of SCAC visitors, the profile of the visitors has some similarities based on our current survey but there are some changes that are significant.

- In 2010, 3 in 4 visitors were female, now 7 in 10 visitors are female.
- In 2010, 66% of visitors were over 55 years or older, now 56% of visitors are 55 years or older
- In 2010, 53% of visitors had a tertiary qualification, now over 90% have a tertiary qualification
- In 2010, 50% of visitors had an income of greater than \$40k per annum, now 62% have an income of greater than \$40k per annum.
- In 2010 70% of visitors lived within the Shoalhaven immediate area, now greater than 90% of visitors live within the Shoalhaven immediate area

The reasons for visiting the gallery have also changed in recent times from 74% in 2010 visiting in order to see a special exhibition by a local artist, rising to 85% with 85% visiting to see art from the local region.

While the number of visits to other Art Galleries since the previous survey has dropped by around 10%, the attendance of some leisure activities such live performances has risen significantly over the same period (76% in 2010 to 85% for live performances).

Attendance of Cinemas remains the same at approximately 90%

Analysis

Unlike the 2010 survey, which was specific to visitors to the gallery, this survey was open to any person to complete via the internet. However, it is clear from the data that the overwhelming majority of respondents are regular users of the Arts Centre. This has made it feasible to draw some comparisons with the data from 2010.

The profile of users has remained largely unchanged except that the same visitors now appear to have, overall, a larger income. Significant, too, is the fact that a very much greater proportion of visitors to the gallery are local residents that have a particular commitment to local and community artists.

It is equally clear from the substantial response to the open question “Is there anything you would like to see in the Shoalhaven Arts Centre that would make the experience richer for you?” (greater than 50% of respondents offered suggestions) that there is overwhelming support for the community aspects and engagement that the gallery currently encourages. It is equally clear that these respondents would like to see the Gallery grow as a meeting place with a substantial number suggesting a café and similar relaxation facilities.

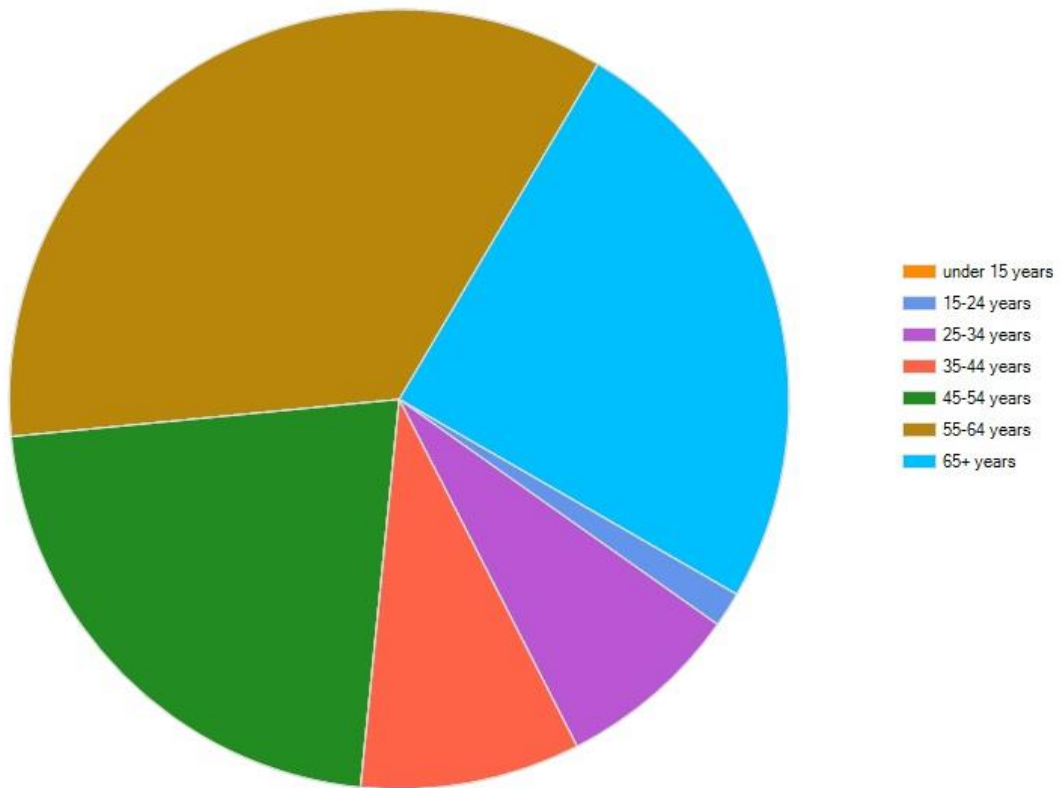
There is considerable support for a broader definition of the arts that includes live performances, music, digital development, and artisan’s work such as pottery and jewellery. The substantial majority of these suggestions are made within a strong perspective of the community and the local.

Conclusions

These conclusions are drawn specifically from this survey with some comparative reference to the survey of 2010:

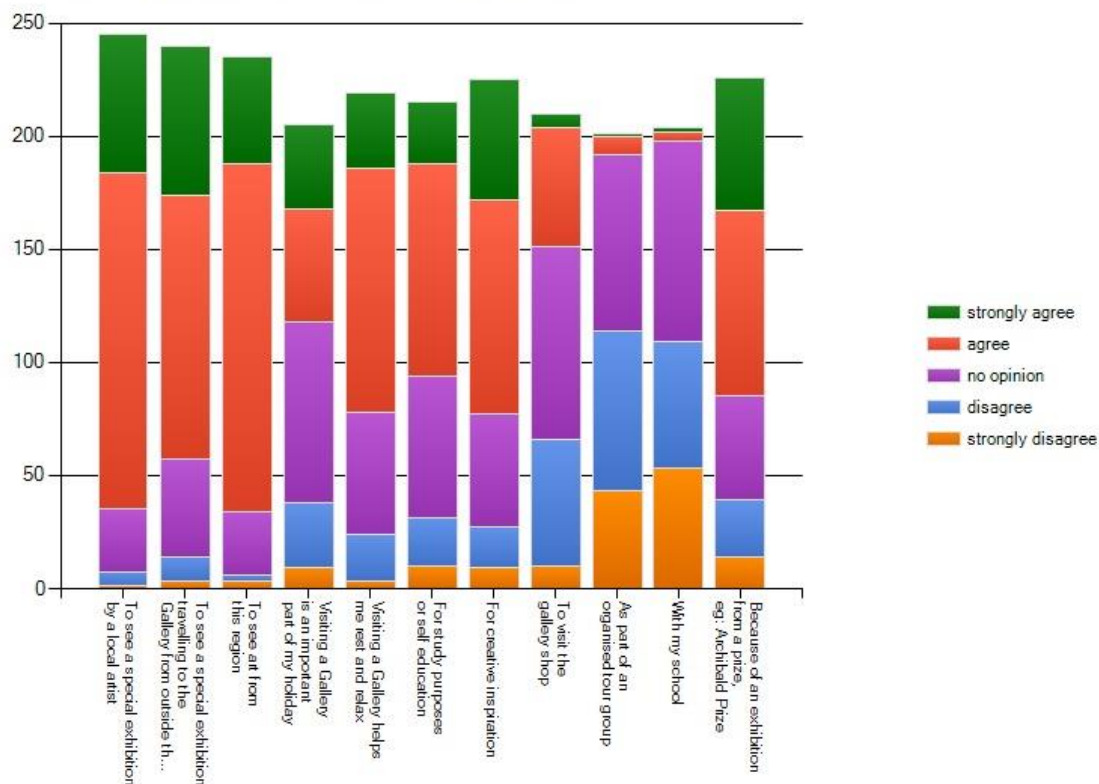
- The demographic of visitors to the SCAC remains narrow – substantially female and over 55.
- It is possible that the reach of the gallery has narrowed since 2010 with a greater number of visitors hailing from the immediate local area and fewer visitors from outside the Shoalhaven.
- The SCAC has currently no appeal to those under 24 years old.
- The SCAC holds minimal appeal to those under 44 years old.
- The appeal of the gallery is very much for the community engagement and local artists within that community perspective.
- There is strong resistance from current users to move away from the community engagement and a strong belief in the need for measures that grow and expand the engagement with the community (taken from response to the open question No 13)
- There is specific support for the development of the SCAC as a meeting place for the Arts and for the inclusion of a café in the Arts Centre. (taken from response to the open question No 13)
- There is significant recognition of the work that the staff at the gallery does and support for the volunteers. A number of respondents have suggested expanding the role of the volunteers as guides.

Which of these age groups are you in?



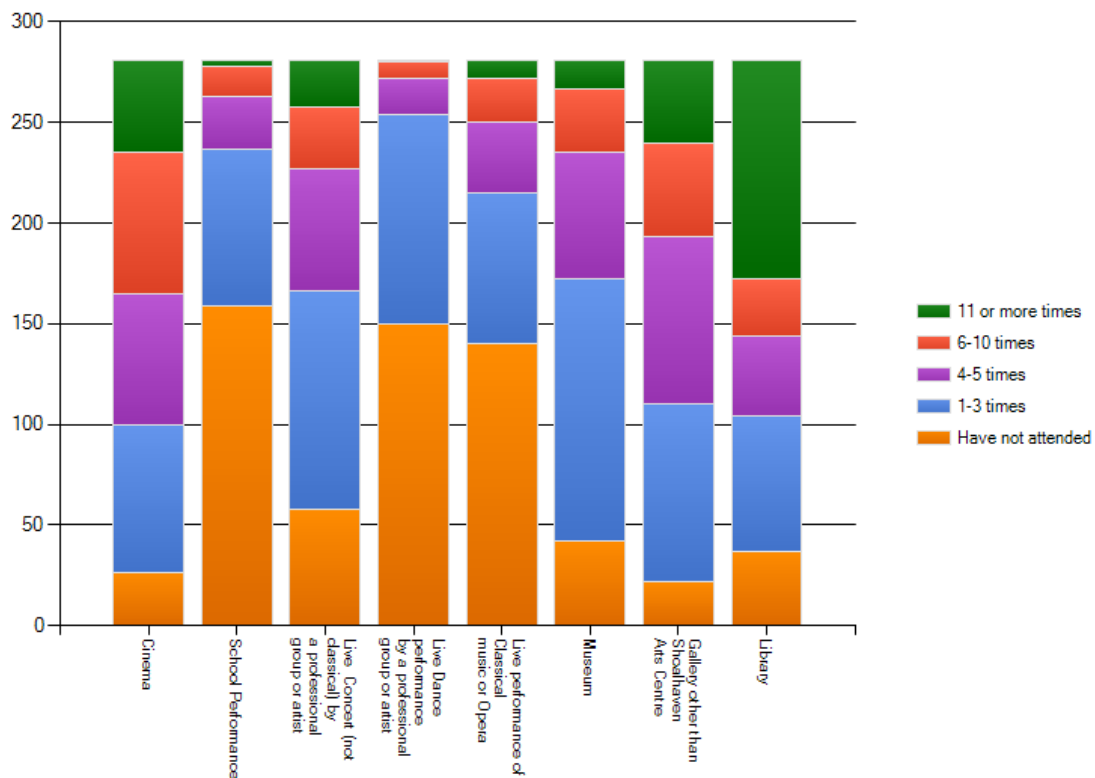
| Answer Options | Response Percent |
|----------------|------------------|
| under 15 years | 0.0% |
| 15-24 years | 0.9% |
| 25-34 years | 7.5% |
| 35-44 years | 11.1% |
| 45-54 years | 22.1% |
| 55-64 years | 34.5% |
| 65+ years | 23.9% |

What were the main reasons you visited the Shoalhaven Arts Centre?



| Answer Options | strongly disagree | disagree | no opinion | agree | strongly agree |
|---|-------------------|----------|------------|-------|----------------|
| To see a special exhibition by a local artist | 1 | 4 | 22 | 124 | 47 |
| To see a special exhibition travelling to the Gallery from outside the region | 2 | 8 | 35 | 95 | 54 |
| To see art from this region | 3 | 2 | 23 | 127 | 37 |
| Visiting a Gallery is an important part of my holiday | 7 | 21 | 71 | 39 | 30 |
| Visiting a Gallery helps me rest and relax | 2 | 15 | 48 | 87 | 28 |
| For study purposes or self education | 6 | 15 | 53 | 79 | 24 |
| For creative inspiration | 5 | 13 | 43 | 76 | 47 |
| To visit the gallery shop | 8 | 48 | 72 | 41 | 5 |
| As part of an organised tour group | 34 | 56 | 66 | 8 | 1 |
| With my school | 43 | 45 | 75 | 2 | 2 |
| Because of an exhibition from a prize, eg: Archibald Prize | 12 | 18 | 37 | 68 | 50 |

Over the last 2 years how many times have you visited



| Answer Options | Have not attended | 1-3 times | 4-5 times | 6-10 times | 11 or more times |
|--|-------------------|-----------|-----------|------------|------------------|
| Cinema | 22 | 59 | 50 | 60 | 40 |
| School Performance | 128 | 68 | 19 | 14 | 2 |
| Live Concert (not classical) by a professional group or artist | 46 | 86 | 51 | 28 | 20 |
| Live Dance performance by a professional group or artist | 123 | 86 | 15 | 6 | 1 |
| Live performance of Classical music or Opera | 117 | 61 | 29 | 17 | 7 |
| Museum | 34 | 108 | 54 | 24 | 11 |
| Gallery other than Shoalhaven Arts Centre | 20 | 75 | 70 | 39 | 27 |
| Library | 29 | 53 | 37 | 22 | 90 |