

ITEM 8

PUBLIC EXHIBITION - DRAFT FRAMING OUR FUTURE, WOLLONGONG ART GALLERY STRATEGIC PLAN 2020-2025

This report presents the draft *Framing Our Future*, Wollongong Art Gallery Strategic Plan 2020-2025 to guide Wollongong Art Gallery (WAG) to effectively respond to the opportunities and challenges presented by our city's cultural and creative landscape. It details the actions we will deliver and demonstrates Council's commitment to creative life and vibrancy in Wollongong. *Framing Our Future* supports the delivery of the Community Strategic Plan – Wollongong 2028 and Creative Wollongong 2019-2024.

This report seeks Council's endorsement for the draft *Framing our Future*, Wollongong Art Gallery Strategic Plan 2020-2025 to be placed on public exhibition.

RECOMMENDATION

- 1 Council endorse the draft *Framing Our Future*, Wollongong Art Gallery Strategic Plan 2020-2025 for public exhibition from 2 July to 6 August 2020 inclusive.
- 2 Council note the *Framing Our Future*, Wollongong Art Gallery Strategic Plan 2020-2025 Background Report.

REPORT AUTHORISATIONS

Report of: Sue Savage, Manager Community Cultural + Economic Development
Authorised by: Kerry Hunt, Director Community Services - Creative and Innovative City

ATTACHMENTS

- 1 Draft Framing Our Future Wollongong Art Gallery Strategic Plan 2020-2025
- 2 Wollongong Art Gallery Strategic Plan - Background Document

BACKGROUND

Established in 1978 WAG has been delivering an important cultural service to the region for over 40 years and continues to be a catalyst in enlivening and enriching the cultural dimension of the city, region and state by engaging in contemporary issues of relevance, interest and public benefit.

The development of this strategic plan has allowed us the opportunity to engage with our community and art sector peers, enabling us to explore new ideas and approaches to what we do and how we do it. It is an opportunity to redefine and refocus our vision, mission and purpose.

Framing Our Future builds on our achievements and sets clear focus areas for the next five years to broaden our reach and deepen our influence with our diverse audiences.

This strategic plan was developed in consultation with our key stakeholders, including our community through several engagement processes, as well as direct audience/user feedback. Effectively, this engagement process and resulting strategic plan has provided a pathway for change, so that WAG can remain relevant to our stakeholders and a leading contemporary art space in an increasingly evolving marketplace.

Over the life of this strategic plan, WAG will concentrate on leading more challenging and meaningful conversations, making art more accessible and stimulating to new audiences and creating new experiences through innovative, thought-provoking exhibitions and activities.

We will achieve these outcomes through imagination, distinctiveness and originality in both our exhibition program and activities; contributing broadly to artistic practice and the sector; and engaging with the diversity and complexity of our people, locally and regionally.

Strategic review, research and community engagement processes, have been used to set the actions for the draft plan.

The draft plan captures the community’s vision and ideas and outlines the actions we will deliver to build a more vibrant Art Gallery service for Wollongong.

The draft plan has six broad focus areas -

- 1 Place
- 2 Program
- 3 Art Collection
- 4 Visitor Experience
- 5 Profile
- 6 Partnerships

PROPOSAL

This report seeks Council’s endorsement to place the draft *Framing Our Future*, Wollongong Art Gallery Strategic Plan 2020-2025 on public exhibition from 2 July to 6 August 2020 inclusive.

PLANNING AND POLICY IMPACT

This report contributes to the delivery of Our Wollongong 2028 Goal 3 “Wollongong is a creative, vibrant city”. It specifically delivers on the following:

Community Strategic Plan	Delivery Program 2018-2021	Operational Plan 2019-20
Strategy	3 Year Action	Operational Plan Actions
3.2 Community access to the arts, and participation in events and festivals is increased.	3.2.1 Museums and galleries are promoted as part of the cultural landscape.	Update the Wollongong Art Gallery Strategic Business Plan.

Following exhibition, a report on the submissions received will be provided.

FINANCIAL IMPLICATIONS

Both funded and unfunded strategic actions are proposed within the Implementation Plan.

CONCLUSION

Framing Our Future will be Wollongong Art Gallery’s first Council endorsed strategic plan. The strategic plan captures both the community’s priorities for the future and the Gallery’s need to continue to evolve and maintain a leadership role within the dynamic national art sector.





acknowledgement of country

Wollongong Art Gallery would like to show their respect and acknowledge the Traditional Custodians of the Land, Elders past and present and extend that respect to other Aboriginal and Torres Strait Islander People.

image (cover): Lizzie Buckmaster Dove, *Pool, the Alchemy of Blue*, 2013, installation photograph
image (left): Christian Thompson, (detail) *He of the Empowered Gaze*, 2016, c-type print on Fuji pearl metallic paper

CONTENTS

Lord Mayor's Message	4
Overview	7
Our Purpose	11
Developing Our Plan	12
Opportunities & Challenges	20
Our Way Forward	20
Our Implementation Plan	24

image: Rosemary Laing, (detail) *groundspeed (Red Piazza) #3*, 2001, c-type photograph

LORD MAYOR'S MESSAGE

Arts and culture are vital to the growth of strong regional centres like Wollongong. We know that the most innovative and thriving centres across Australia publicly celebrate the arts and involve the broader community in creative experiences.

Wollongong Art Gallery is an important part of our cultural landscape and a place where artistic expression encourages people to consider a spectrum of historic and contemporary issues.

The Gallery is located in a beautiful old building and provides many diverse possibilities to engage our community through the production, presentation, collection and interpretation of visual arts. As a source of cultural enrichment and inspiration, the visual arts are a key focus of this Strategic Plan.

This Plan highlights a number of operational and strategic opportunities for the Gallery over the next five years that can substantially improve the visitor experience as well as the development and expansion of the art collection.

It will guide the Gallery in enhancing the cultural and creative experience in Wollongong while contributing to this city's social connectivity, economic development and community wellbeing.

Gordon Bradbery AM
Lord Mayor Councillor







ART BY ITS VERY NATURE PROMPTS A CONVERSATION OF THOUGHT, MESSAGES, MEANINGS AND EMOTIONS THAT RESONATE WITH AUDIENCES THROUGH VARIOUS FORMS.

image: Daniel Mudie Cunningham, *Oh Industry*, 2009, digital film, 4:11 minutes duration, still image

OVERVIEW

Established in 1978 Wollongong Art Gallery (WAG) has been delivering an important cultural service to the region for over 40 years and continues to be a catalyst in enlivening and enriching the cultural dimension of the city, region and state by engaging in contemporary issues of relevance, interest and public benefit.

The development of this Plan has allowed us the opportunity for some critical self-reflection enabling us to explore new ideas and approaches to what we do and how we do it - an opportunity to redefine and refocus our Vision, Mission and Purpose.

Our Strategic Plan 2020 - 2025 builds on our achievements and sets six clear focus areas for the next five years to broaden our reach and deepen our influence with our diverse audiences.

This Plan was developed in consultation with our key stakeholders, including our community through several engagement processes as well as direct audience/user feedback. Effectively this engagement process and resulting strategic plan has provided a pathway for change, so that WAG can remain relevant to our stakeholders and to contemporary life in an increasingly evolving marketplace.

Over the life of this Plan, WAG will concentrate on leading more challenging and meaningful conversations, making art more accessible and stimulating to new audiences and creating new experiences through innovative, thought-provoking exhibitions and activities.

We will achieve these outcomes through imagination, distinctiveness and originality in both our exhibition program and activities; contributing broadly to artistic practice and the sector; and engaging with the diversity and complexity of our people, locally and regionally.

John Monteleone
Gallery Director

“WE BELIEVE THINGS LIKE ART HISTORY AND THE INDIVIDUAL ARTIST’S INTENTION ARE INTERESTING AND IMPORTANT—BUT ONLY ALONGSIDE OTHER VOICES AND APPROACHES THAT REMIND US THAT ART, AFTER ALL, IS MADE AND CONSUMED BY REAL, COMPLEX PEOPLE—WHOSE MOTIVES MOSTLY ARE OBSCURE, EVEN TO THEMSELVES.”

Introduction MONA. MUSEUM of OLD and NEW ART, Tasmania

image: Jenny Orchard, *Creatures of Consequence, Marvels of Thing Imagined and Miraculous Aspects of Things Existing*, exhibition installation photograph, 2019

STRATEGIC CONTEXT

COUNCIL'S PLANNING PROCESS

The Framing Our Future WAG Strategic Plan provides contextual detail to support our cultural strategies identified within Creative Wollongong 2019-2024 and Our Wollongong 2028 Community Strategic Plan.

This Plan also sits alongside a number of intersecting 'supporting documents', which are connected to the Community Strategic Plan. These documents provide further detail on how we are going to achieve positive outcomes for our community.

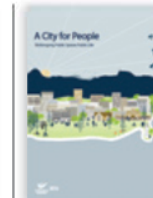
Framing Our Future is linked to the following supporting documents:



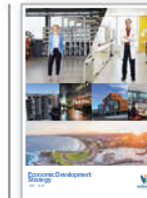
Creative Wollongong
2019-2024



Public Art
Strategy
2016-2021



A City for People -
Wollongong
Public Spaces
Public Life 2016



Economic
Development
Strategy
2013-2023





“I WOULD LIKE TO SEE MORE CUTTING-EDGE CONTEMPORARY ART WHICH PROVOKES DEBATE AND CONTROVERSY.”

Engagement participant

image: Janet Tavener, (detail) *Victorian banquet*, 2013, sugar paste, food colouring dimensions variable

WAG - OUR PURPOSE

VISION

To shape and enrich the quality of life for the residents and visitors to the region, leading the way through innovative art and cultural experiences to create an extraordinary Wollongong.

MISSION

To make a powerful contribution to the cultural life of Wollongong, the region and NSW by collaborating with creative communities to offer extraordinary art experiences that engage, challenge and inspire diverse audiences.

OUR GUIDING PRINCIPLES

The following principles underpin our programs and operations:

- » We believe the experience of our visitors is paramount
- » We imbed accessibility as a fundamental principle in everything we do
- » We commit to excellence in the acquisition, collection, preservation and presentation of art in our care, in our time and for future generations
- » We commit to the highest standards of critical thinking while engaging new methodologies and welcoming new points of view
- » We celebrate art and artists as central to our sense of who we are
- » We listen and contribute to our communities
- » We foster respect and recognition for all who visit and work with us

(I would like to see) “a lot more social media interaction to aid in promoting the gallery and its events and also more collaborative projects with regional galleries or Sydney galleries or international galleries.”

Engagement participant

image: Jan Fieldsend, *Woolgatherers' Arrangement at Coalcliff Pool*, 2016, concrete aggregate (from Coalcliff pool), coal from Coalcliff, sea sponge, wool

DEVELOPING OUR PLAN

As a NSW regional gallery we are acutely aware that our prime purpose is to expose and engage our community and visitors to a range of diverse art and cultural experiences. Equally important is our role in supporting artists and creatives while promoting the continued development of innovative thinking and quality art making in Australia.

ENGAGING WITH OUR COMMUNITY

The process for developing our Strategic Plan has included Council and arts sector led community engagement to help inform specific goal setting and future planning.

Targeted WAG engagement occurred in 2017 and again in July/August 2019. This included a high school information stall, world café, a number of workshops for the general public, targeted focus groups and an on-line survey. These activities saw us engage with diverse members of the community and the creative sector across the region with 179 people participating in these engagement initiatives.

Aspects of the comprehensive community engagement process undertaken in 2018 for the development of Council's Creative Wollongong 2019-2024 cultural plan and feedback from Museums and Galleries NSW *Guess Who's Going to the Gallery*, state-wide regional gallery survey 2012, (including 489 surveys from our visitors), also informed this plan.

Draft actions and strategies were then developed based on research and the information gathered from these engagement initiatives.





"WOULD LIKE TO SEE THE GIFT SHOP EXPANDED AND WITH MORE AVAILABLE STOCK FROM THE AREA AND YOU NEED A CAFE"

Engagement participant

image: George Gittoes, (detail) *The Vietnamese Refractory Sprayer*, 1989, oil on canvas

WHAT OUR COMMUNITY TOLD US: KEY MESSAGES

WE ARE A DIVERSE COMMUNITY WITH VARIOUS INTERESTS, VIEWPOINTS AND EXPECTATIONS.

The Community recognised that WAG is a place where they can enjoy the opportunity to participate in the wide range of enriching education and learning programs available. They acknowledged that WAG presents a varied and exciting range of exhibitions, programs and events. They also appreciated that the programs are affordable and accessible – everyone has access to art through different program opportunities and feels welcome and represented at WAG. Our volunteer program, which provides visitor assistance in interpreting exhibitions, was also supported.

Things the community told us they want:

- » To create more interaction with the Arts Precinct and broader CBD
- » To see more exhibitions that engage with and tell regional stories
- » To encounter more art and ideas that challenge expectations and beliefs
- » To see more exhibitions that promote inclusion particularly for marginalised groups
- » More opportunities for young people to easily engage and actively participate
- » More opportunities to engage and learn about Aboriginal culture
- » To make visiting the Gallery a more social experience with a cafe and bigger gift shop
- » Improved marketing and communications particularly through social media platforms
- » The gallery to contribute to the night life of the city and the evening economy

"WHILE THE PANEL RECOGNISED THE IMPORTANT ROLE WAG PLAYS IN PROVIDING CULTURAL EXPERIENCES TO THE COMMUNITY, THEY FEEL THAT THERE ARE OPPORTUNITIES TO TAKE PROGRAMMING TO THE 'NEXT LEVEL' THROUGH MORE RIGOROUS ENGAGEMENT WITH CRITICAL CONCEPTUAL IDEAS AND WORKING WITH MORE CREATIVES FROM OUTSIDE."

Feedback from Arts Funding & Development, Create NSW

"THE MOST COMMONLY CITED PERSONAL REASON FOR VISITING THE (WOLLONGONG) GALLERY WAS TO STIMULATE MY MIND (61%)."

M&G NSW, Guess Who is Going to the Gallery, 2012

Image: Daniel Mudie Cunningham, *True Colours*, 2009, digital film, 4:11 minutes duration, still image

ENGAGING WITH THE ART SECTOR

In order to plan for the future, WAG needs to ensure that community desires, needs and expectations are addressed within the context of its role and position within the art sector.

WAG is a member of a network of regional galleries around Australia whose purpose is to bring the best art and cultural material to their communities and to promote the continuing development of art through contemporary practice.

The success of our Strategic Plan is also dependent on WAG's ability to continue to develop strong partnerships within the Arts Sector and other key stakeholder groups. This includes galleries within the sector, peak arts organisations and funding bodies.

These groups set a high standard in program development and delivery and recognise there are key drivers for galleries to both engage with their communities as well as promote the development of Australian art.





"I personally love wonder and awe. Work that challenges how we see things but also immersive experiences that change the day to day and provide a suspension of reality."

Engagement participant

image: Jacky Redgate, *Work-to-Rule IV*, 1986-1987, Cibachrome photograph

WHAT THE ARTS SECTOR AND STAKEHOLDERS TOLD US: KEY MESSAGES

The important role that WAG plays in providing cultural experiences to the community, particularly with local engagement, was acknowledged by art sector funding and peak organisations. Our solid arts-based approach to community engagement was also acknowledged.

Feedback also indicated the need to strengthen our art critical approach to lift our profile and influence within the art sector further driving the impact of our program. The opportunity to more strongly emphasise the essence of artistic practice – creative thinking, collaboration, risk-taking, and innovation – was also identified.

These areas can be further reflected and fostered in our program to the benefit of communities and the broader arts sector by:

» Being ambitious and expanding our profile to become the creative 'centre' for Wollongong, the region and beyond

- » Leading through a stronger "outward" looking focus within the art sector and by strengthening partnership opportunities and promoting and sharing more broadly
- » Investigating how to increase/broaden our revenue base by identifying a range of other government, business and philanthropic funding opportunities
- » Creating a broader range of accessible online and offsite communication opportunities including maximising social media and digital platforms to promote our programs
- » Ensuring there is the organisational capacity to allow a more rigorous approach to program development while enhancing our community and art sector outcomes.
- » Expanding our engagement with Aboriginal communities by working together to develop projects and programs with key partners and creatives.

» OUR WAY FORWARD

KEY OPPORTUNITIES AND CHALLENGES EMERGED THAT SHARE MANY COMMON THEMES WITH A FOCUS ON ENGAGING, CHALLENGING AND INSPIRING OUR AUDIENCES. THESE HAVE BEEN DIVIDED INTO SIX FOCUS AREAS: PLACE, PROGRAM, COLLECTION, VISITOR EXPERIENCE, PROFILE AND PARTNERSHIPS.

“(more) work by and for local communities sharing stories and engaging imaginations. A variety of genres and media.”

Engagement participant

image: Annette Bezor, *Romance is in the Air*, 1987, synthetic polymer paint, oil, gold thread on canvas

OPPORTUNITIES & CHALLENGES

PLACE

In contemporary society, the role of art galleries is constantly evolving. As social/cultural/ economic patterns and demands have changed, so too have people’s expectations of their visiting experiences at galleries. WAG’s role in the community, our location and our neighbours, our relationship with our audience, as well as our position as a NSW regional gallery within the art sector all inform and impact on what we program and how we present cultural material to our visitors.

PROGRAM

WAG has the opportunity to become the ‘go-to’ location for creative engagement for locals and visitors. This requires the development and presentation of exhibitions that are drawn from the best available at a regional, national and international level. The Program needs to extend into more accessible hours with a focus on our diverse community, including Aboriginal people, young people, people with disabilities and people who are Culturally and Linguistically Diverse.

In a highly competitive marketplace and through complex funding models we must continually find new and more dynamic ways to tell stories that resonate with and engage broad audiences while encouraging conversation through diverse perspectives.

ART COLLECTION

The collection is a dynamic community and cultural asset that underpins many of our exhibitions and programs. As such we should take every opportunity to explore how to further develop the collection through artwork acquisition and gift.

There is also an opportunity to take advantage of the digital future to assist with collection management and collection presentation.

To ensure the conservation and integrity of the artworks, industry standard exhibition and storage spaces and HVAC climate control system as well as resourcing for an ongoing art conservation and maintenance program are essential.

Managing these aspects of the collection opens opportunities for us to borrow significant work from other galleries and institutions and the potential for WAG to host major national and international exhibitions. Wollongong City Council has demonstrated significant support for the collection over many years. Continued ongoing support will greatly benefit and enhance this important community and cultural asset and WAG’s ability to safeguard the integrity of the collection into the future.





» OUR WAY FORWARD

"I like to feel engaged and uplifted, exposed to new ideas and different viewpoints. I would like to see the top terrace used as an entertainment/ café area. This could also be a space for an artists' shop/book shop."

Engagement participant

image: Rosie Deacon, *Fashion Forest Seduction*, 2019, installation photograph

OPPORTUNITIES & CHALLENGES

VISITOR EXPERIENCE

A recurring theme through the engagement process and visitor feedback, has been that we need to provide a stronger social experience to our visitors. We are one of the few regional galleries of this scale to not have an in-house Café and retail shop which impacts on service delivery and visitor experience.

Recent cultural sector surveys have shown that an in-house Café and retail shop are important pull factors for members of the public visiting galleries and encourages them to stay longer, enhancing the social aspect of their experience.

PROFILE

While developing high quality exhibitions and programs is essential to WAG, securing a leadership place within the art sector and how we communicate that message is equally important.

Digital and social media has fundamentally changed the way people access, absorb and disseminate information and we must have 'in house' capacity to meet these changing needs. Essential to this is the effective use of our gallery website and Facebook, as well as developing our profiles with platforms such as Instagram and Twitter.

PARTNERSHIPS

We can build our reputation and brand through strategic, regional and community partnerships by broadening our stakeholder base and developing new approaches to building networks. This includes artists, collectors, galleries, educational organisations and the broader arts-sector and community.

image: Stephen Bird, *Bastard Son of Royal Doulton*, 2015, artist installation photograph

OUR IMPLEMENTATION PLAN 2020 - 2025

We encourage the use of the Gallery as a space where creativity and innovation grow and thrive, ideas flourish and where the Gallery will be a vital part of the community.

We promote opportunities for engagement with community in a spirit of openness to encourage access and participation.

The opportunities and challenges identified present us with a set of six clear focus areas for moving forward as set out in a schedule of tangible actions to be delivered through the following

Implementation Plan over the life of this Strategic Plan. It will provide WAG the pathway to make a powerful contribution to the cultural life of Wollongong, the region and NSW and offer extraordinary art experiences that engage, challenge and inspire our diverse audiences.



PLACE

To enable WAG to offer the best arts and cultural experiences, we will invest in the development of the WAG building and surrounds and in programming that connects us more closely to a sense of place.

PLACE						
NUMBER	STRATEGY	DELIVERY STREAM	SHORT TERM 1-2 YRS	MID TERM 3-4 YRS	LONG TERM 4-5 YRS	ONGOING
1.1	Improve our site-based social experience	<ul style="list-style-type: none"> • WAG • City Works • Project Delivery • Open Space and Environment 				
1.2	Review WAG building and infrastructure to ensure fit for future	<ul style="list-style-type: none"> • WAG • City Works • Project Delivery • City Strategy 				
1.3	Investigate programming opportunities that respond to our building, surrounds and the stories that bring people and place together	<ul style="list-style-type: none"> • WAG 				

PROGRAM

WAG's program is at the heart of the service we deliver to our community and other visitors. Ensuring stories that are relevant and resonate with our community and diverse audience, are accessible and presented in varied, interesting and challenging ways, is central to the success of this strategic plan. Balancing cutting-edge approaches in

programming and making them accessible to the broader community is fundamental to audience participation, community engagement and social inclusion. Supporting artists and cultural production and providing innovative and transformative cultural experiences will remain our focus as we program into the future.

PROGRAM							
NUMBER	STRATEGY	DELIVERY STREAM	SHORT TERM 1-2 YRS	MID TERM 3-4 YRS	LONG TERM 4-5 YRS	ONGOING	
2.1	Stimulate creative practice through presenting exhibitions of quality and significance to Wollongong	<ul style="list-style-type: none"> • WAG • Cultural Development • Youth Services • Library & Community Services 					
2.2	Engage new and alternative programming methods to tell community stories	<ul style="list-style-type: none"> • WAG • City Works • Project Delivery • City Strategy 					
2.3	Increase our commitment to engaging and presenting local and South-Coast Aboriginal stories	<ul style="list-style-type: none"> • WAG • Community Development 					
2.4	Develop programs that have a social and cultural impact, promote social inclusion, connection and well-being in the community	<ul style="list-style-type: none"> • WAG • Youth Services • Community Development • Cultural Development 					

COLLECTION

The WAG art collection is a dynamic community and cultural asset that underscores many of our exhibitions and programs. The collection contributes to the cultural enrichment of the local and broader community and is an important resource for teaching, learning and

research. The development, preservation, conservation and curatorial interpretation of the collection is fundamental to WAG's role as custodian of this important asset for current audiences and future generations.

COLLECTION						
NUMBER	STRATEGY	DELIVERY STREAM	SHORT TERM 1-2 YRS	MID TERM 3-4 YRS	LONG TERM 4-5 YRS	ONGOING
3.1	Continue to interpret our impressive art collection in new ways	<ul style="list-style-type: none"> • WAG • Cultural Development • Library & Community Services 				
3.2	Develop capacity to conserve and maintain the collection	<ul style="list-style-type: none"> • WAG • City Works • Project Delivery • Finance 				
3.3	Develop capacity to increase collection holdings	<ul style="list-style-type: none"> • WAG 				

VISITOR EXPERIENCE

Providing an environment where respect and recognition for all who visit and work with us is a fundamental principle in everything we do. Listening, responding and contributing to our communities

and providing access and an active and engaged visitor experience underpins all aspects of our program planning and development, now and into the future.

VISITOR EXPERIENCE						
NUMBER	STRATEGY	DELIVERY STREAM	SHORT TERM 1-2 YRS	MID TERM 3-4 YRS	LONG TERM 4-5 YRS	ONGOING
4.1	Imbed accessibility as a fundamental principle in everything we do	<ul style="list-style-type: none"> • WAG • Community Development • Youth Services 				
4.2	Ensure staff and volunteers are prepared in their ability to communicate to diverse people on challenging topics	<ul style="list-style-type: none"> • WAG 				
4.3	Expand public programs to provide better access, connect people and encourage participation and new audiences	<ul style="list-style-type: none"> • WAG • Community Development • Cultural Development • IT • Communications • Youth Services 				
4.4	Evaluate social, community and cultural impact of programs on visitors	<ul style="list-style-type: none"> • WAG • Community Development • Engagement 				

PROFILE

Key to the ongoing success of WAG, is how it is positioned and viewed within both the community and the art sector. To ensure its relevance and standing moving forward, WAG must take advantage of all the tools available to it, including new digital platforms.

These will encourage people to participate and will build WAG's reputation and promote our distinctive brand, through focused and targeted marketing of our quality cultural production and services.

PROFILE						
NUMBER	STRATEGY	DELIVERY STREAM	SHORT TERM 1-2 YRS	MID TERM 3-4 YRS	LONG TERM 4-5 YRS	ONGOING
5.1	Advance WAG's reputation ensuring it continues to remain relevant in a dynamic Arts Sector	<ul style="list-style-type: none"> • WAG • Communications 				
5.2	Expand our marketing and communication profile by implementing new methods to communicate, market and promote WAG's programs.	<ul style="list-style-type: none"> • WAG • Communications • Marketing 				
5.3	Promote and represent arts and culture as an integral component of community life	<ul style="list-style-type: none"> • WAG • Communications • Cultural Development • Community Development • Youth Services 				

PARTNERSHIPS

Constructive strategic partnerships and collaborations provide opportunities to combine and share expertise and resources, develop new sources of funding, expand capacity and will help grow WAG's customer base, as well as organisational networks and relationships.

PARTNERSHIPS						
NUMBER	STRATEGY	DELIVERY STREAM	SHORT TERM 1-2 YRS	MID TERM 3-4 YRS	LONG TERM 4-5 YRS	ONGOING
6.1	Investigate strategic partnerships with artists	<ul style="list-style-type: none"> • WAG • Cultural Development 				
6.2	Seek and support professional development collaborations and or partnerships with external organisations	<ul style="list-style-type: none"> • WAG • Cultural Development • Youth Services • Community Development 				
6.3	Investigate opportunities for funding and capacity building	<ul style="list-style-type: none"> • WAG 				
6.4	Investigate and / or consolidate community partnerships	<ul style="list-style-type: none"> • WAG 				





image (cover): Garry Jones, *Settling in*, 2009, screenprint, 76 x 56cm.
Gift of the artist 2011, produced with Thomas Goulder at Duckprint Fine Art Studios, Port Kembla

OVERVIEW

This background document outlines the culmination of data gathering over several years, including community feedback from two Gallery specific engagement processes (2017 and 2019) (Attachment A&B). Feedback from the 2018 community engagement undertaken for the Creative Wollongong Cultural Plan, which is highly relevant, has also been incorporated. Also included is data accumulated from a comprehensive gallery sector survey undertaken by Museums and Galleries NSW (2010-2012)(Attachment C). Although this survey, GUESS WHO'S GOING TO THE GALLERY? was conducted almost 10 years ago, it surveyed nearly 15,000 visitors to 41 regional galleries including Wollongong Art Gallery (WAG), which received its own individual report specific to its operation. It is relevant to note that the information from that report is still current and resonates with that from the recent community engagements. Information has also been collated from numerous stakeholder discussions and the extensive accumulated knowledge and experience of Art Gallery staff working within the gallery sector. This background document serves to underpin the focus and direction delineated within the Framing Our Future WAG Strategic Plan 2020-2025. Framing Our Future represents a strengthened commitment on the core delivery of quality programs and the consolidation of WAG's position as a leading regional art gallery in Australia.

The scope of the plan also has implications well beyond the stated timeframe. It identifies new opportunities through the revitalisation of the Arts Precinct and Wollongong CBD, with new exciting and sustainable outcomes. It is also cognisant of the potential benefits and challenges of the region's population expansion and demographic changes over the next few years and beyond.

This background document outlines the process, work and rationale behind Framing Our Future's development. It is intended that the Strategic Plan will position WAG to meet the challenges of our changing environment and ensure that it continues to play a central role in the vibrant, cultural life of the Illawarra. Paramount to this is the way WAG engages with the community. The emphasis being on activating the process and space between art and audience and the aim to create a dynamic artistic program. At the same time recognising the need to build upon WAG's operating foundations and focusing our strategic approach for future planning.

Framing Our Future will become a Council endorsed supporting document in Council's hierarchy of plans. It has been developed through extensive research and engagement with our local community, stakeholder groups and art sector peer organisations. Framing Our Future helps define the path forward, describes the key goals for WAG and creates a baseline from which success can be determined and measured.

Some of the key approaches will see the Gallery engaged in a more outward looking focus, and changes to the way we communicate and connect with our audiences. This will involve, but will not be limited to changes to WAG's marketing, publicity and promotion. Stronger partnerships and broader messaging strategies will be developed to reach new target audiences. This will require a shifting of resources, utilising the opportunities of new technology and online communication platforms to engage more widely.

ABBREVIATED HISTORY

Victoria was the cradle for regional galleries in Australia. There were five regional galleries in Australia by 1900 and four were in Victoria. By 1970 there were just 26 regional galleries throughout Australia. It was, in the 1970s, that a lively network of (usually) poorly funded galleries, was established. Generally located in historic houses or civic buildings they were funded and managed by local Councils to provide art and cultural services to their communities.

Over the years regional galleries identified the key areas for attention as operating funding, exhibitions, development and conservation for their neglected but hugely important collections, and the need for professional staff. By the mid-1970s, regional galleries had, with the support of their councils, state and, to a lesser degree federal government, began to develop and become more professional in their operation. This was also aided by access to state government capital works funding. The possibility of capital funding encouraged some local councils to establish new galleries, while older galleries sought to improve their buildings and add temporary exhibition areas. Temporary exhibitions had not previously been a regular feature, other than annual art prize exhibitions.

Today in NSW there are over 50 regional galleries outside Sydney. They contain significant regional collections and offer exhibitions from around the country, working with local artists and communities and providing a strong network supporting the visual arts in their regions and the State.

Wollongong Art Gallery (WAG), formerly known as Wollongong City Gallery, is one of the largest regional galleries in Australia. It was opened in 1978 after a long and concerted campaign by the local community, who expressed a need for the establishment of an Art Gallery to focus cultural enterprise, activity and interest within the community. This push was significantly strengthened by the generous gift to the city, in the previous year, of 87 significant Australian artworks by Bronius 'Bob' Sredersas, a local migrant steelworker. From 1978 to 1991 WAG continued to grow and develop beyond the capacity of the original building, a single-story three-room space on the corner of Keira and Burelli Streets (the current Youth Centre).

In 1991 WAG relocated to the former Wollongong City Council administration building, which was designed in an austere stripped back classical style, which was a perfect example of early 1950s Australian civic architecture. With its dramatic curved façade WAG retains a unique floor plan, said to evoke the shape of a stylised jewelled crown, designed to commemorate the coronation of Queen Elizabeth II in 1952.

The move to larger premises was accompanied by WAG's separation from Wollongong City Council and the formation of the Not for Profit Company, Wollongong City Gallery Ltd. The move also provided opportunities for the continued expansion of both the physical capacity and artistic program.

WAG operated under this structure for almost 20 years delivering high quality art exhibitions, education and public activities and programs. In 2009, WAG, its assets and staff came back under direct Council management. The return to Council provided an opportunity for the Gallery to revitalise its operations and more closely link itself to Council's strategic vision.

Today, WAG is recognised as one of the most innovative regional art galleries in Australia. The Gallery develops and presents a diverse program of over 16 exhibitions each year, including collection shows and contemporary exhibitions by local, national and international artists. WAG also develops and delivers over 300 education and public programs each year. These provide multiple points of engagement and access to both the exhibitions and many of the ideas, themes and rationales that underscore them.

WAG is home to a major collection of over 3,000 items and objects valued at over \$16M across several collection areas including:

- Early Australian Art (including Illawarra landscapes prior to 1935)
- Contemporary Australian Art (including the work of local and regional artists)
- Aboriginal Art from around Australia (including the work of local and South Coast Artists)
- Asian Art and objects.

WAG also provides a unique external exhibition space around the building through multiple temporary panels and provides community access through the Community Access Gallery (12 exhibitions per annum), and facility hire of its multifunction space.

KEY DIRECTIONS

While Wollongong City Council, (through WAG), has a key role in helping shape the cultural tenor and future of the City and the Illawarra region, there are other key stakeholders who play a vital role including; residents, business and industry, cultural/community organisations, peer arts organisations, peak arts bodies and state and federal funding bodies and agencies. The success of a new strategic plan will lie in WAG's ability to continue to develop strong collaborations and partnerships with our community and key organisations and take an integrated and coordinated approach to meeting the community's social/cultural needs and vision.

Furthermore, changes to key drivers and recent government infrastructure, planning and arts policy directions, particularly through Create NSW and federal government arts funding, also presents a dynamic and challenging environment for WAG to operate in. It is therefore imperative that WAG remain constantly aware of changing art sector focus, requirements and conditions as any changes in the art sector environment has a direct impact on both growth and activity within the art community and our ability to deliver all the programs and services our community expects.

Balancing the needs and expectations of both the art sector and arts funding bodies as well as those of the community remains one of WAG's biggest ongoing challenges moving forward.

To achieve this continued investment in creativity at a local and regional level is necessary to:

- explore themes that engage with local and regional stories
- generate new cultural experiences
- enable creative collaborations and partnerships to emerge
- increase audience reach
- enhance visitor experience
- manage and maintain the art collection

STRATEGIC CONTEXT

OUR PLACE

The original Aboriginal inhabitants of the Wollongong area are the Dharawal people and are recognised as a vital part of the City's culture and history. The name Wollongong originated from the Aboriginal word 'Woolyungah' meaning five islands. Archaeological evidence indicates that Aboriginal people have lived in the region for at least 30,000 years

Wollongong enjoys a rich sense of community and cultural heritage, with people from more than 30 different language groups and 20 religious backgrounds living in harmony. A deep respect for others' traditions and regular celebrations of diverse customs add to the vibrant tapestry of community life and provide another dimension to our increasingly sophisticated city.

Wollongong is the 3rd largest city in NSW with a population of 218,114 people (id.profile 2019). Located 80 kilometres south of Sydney, Wollongong covers 714 square kilometres and occupies a narrow coastal strip bordered by the Royal National Park to the north, Lake Illawarra to the south, the Pacific Ocean to the east, and the Illawarra escarpment to the west.

Wollongong's largest employment sectors are Health Care and Social Assistance, Education and Training, Retail Trade and Construction, which predominately service the growing regional population (id.profile 2019).

Beyond this, Wollongong continues to grow jobs in export-orientated sectors servicing national and international clients. These include Professional Services, Financial Services and a rapidly growing Tech sector. This complements a highly skilled Advanced Manufacturing workforce with 90-years of industrial expertise.

The city's key economic assets are the University of Wollongong and its Innovation Campus, the local TAFE NSW network, the Port of Port Kembla and the Wollongong CBD, which supports around a third of the total jobs in Wollongong.

The Wollongong CBD is a key employment hub for the region with around 26,000 jobs, having seen \$1.6B in predominately private investment since 2012. The CBD provides key civic and health services along with traditional retail and a growing cluster of professional services employment. Firms are attracted by lower operating costs, the level of amenity and lifestyle on offer in Wollongong and access to a large talent pool of high-quality staff. A recent study by Fifth Quadrant found that when compared to Sydney, Melbourne and Parramatta, the Wollongong CBD was up to 33% more cost effective for knowledge service firms.

The CBD also has a fast-growing inner-city population supporting a cultural renaissance in recent years, with more than 110 new bars, cafes and restaurants opening since 2012. Wollongong's thriving arts and evening economy continues to attract people to visit, socialise, eat and listen to live music. WAG will engage with new city residents through new program and cultural activity initiatives, such as a Gallery After Dark program.

OUR AUDIENCE

WAG recognises the importance of the gallery visit being a social experience, and while we currently offer a place to meet and sit and talk, as well as look at the art, we are also investigating developing a café and an expanded gift shop. This will provide further opportunities for social interaction and encourage group and repeat visits.

WAG has a core group of enthusiasts that are repeat visitors. These include artists and art students and their social networks and members of the broader community with a special interest in art. These visitors tend to come back multiple times. Locals who visit regularly have a sense of ownership or loyalty to the Gallery.

The 'typical' Gallery visitor tends to be 35 years and older and is more likely to be female than male. Visitors aged 65 years and over contribute the highest visitation numbers to WAG (IRIS 2019).

There are over 30,000 non-English speakers living in Wollongong City. WAG regularly delivers projects from the CaLD key area and continues to investigate opportunities for relevant projects and programs in the future.

The youth demographic continues to be one of the more challenging audience groups to capture. There has been steady decline in school excursion visits, particularly from the high school sector, as schools prioritise opportunities for limited out of school activities. The only caveat to this is when specialised or targeted programs such as student enrichment programs are offered.

Non-school organised youth engagement is similarly difficult area of engagement, unless organised through other agencies. Once again while specific or targeted programs do encourage stronger participation numbers, it has been difficult to develop and maintain this audience outside these targeted programs. WAG had 9,238 school and youth visitors in 2019 or 11.26% of its total visitors. WAG will investigate opportunities for a deeper engagement with young people moving forward.

The number of persons aged over 60, is expected to increase over the life of this strategic plan, comprising 20.5% of the total population by 2026. This section of the population has been a strong part of our audience and WAG will continue to target and direct more activity to this demographic as the need increases.

One-time visitors represent about 25% of visitors to the Gallery. They include tourists travelling to or through Wollongong and people who attend special exhibitions.

WAG currently has more than 30 regular volunteers that assist with gallery information & guiding and 383 'Friends' of the Gallery.

WOLLONGONG ARTS PRECINCT

The Wollongong CBD plays a key role in accommodating a concentration of commercial, employment, residential, civic and cultural uses. A key to the revitalisation of the city centre is to build on these aspects through greater activation and investment.

A network of interconnected buildings and spaces celebrating art, music and literature, the Arts Precinct establishes a focal point from which Wollongong's cultural expression can radiate through the city. The Town Hall, Wollongong Library, Wollongong Art Gallery and Illawarra Performing Arts Centre offer a range of creative spaces, galleries and civic and performance spaces, which interact with, and extend into a central urban arts precinct. This dynamic space provides residents, workers and students places to sit, work, think, eat and meet, day and night.

INTERNAL OPERATING ENVIRONMENT

Wollongong City Council has developed a suite of strategic documents which work together under the umbrella of the Community Strategic Plan to deliver a range of services for community as it moves forward. Framing Our Future sits alongside these intersecting 'supporting documents' to help delineate and deliver aspects of Council's cultural service to our community.

Framing Our Future is closely linked to the following supporting documents:

- Wollongong Community Strategic Plan 2028
- Creative Wollongong 2019-2024
- Public Art Strategy 2016-2021

OUR WAY FORWARD

Arts and culture are vital to the growth of strong regional communities. The most innovative and thriving regional centres across Australia are those that publicly celebrate their artistic and cultural life and involve the broader community in creative experiences.

Framing Our Future will consolidate WAG's effort to reinforce a distinct regional identity, change perceptions and promote our unique regional strengths through local stories of relevance and significance. Programs that link the Gallery to its community include:

- a diverse exhibition program and a renewed Resident Artist Program supporting local, regional, national and international artists
- the development of exhibitions and programs that engage closely with community and uncover and delineate important regional histories and stories
- the continued development of the Art Collection acquiring significant works by local, regional and national artists across the four collection areas
- the introduction of new technologies (such as labels with QR codes for mobile devices) allowing new ways of making and engaging with contemporary visual art and helping to interpret and explore artworks
- the targeted and increased promotion of WAG programs and by extension the cultural vibrancy of the region through social media platforms

WAG will also explore opportunities for professional development of, and immersing artists in, peer group programs, building strong and reciprocal networks for artists and WAG. A strong message coming through the consultations was a desire for WAG to consolidate programming and focus on depth of engagement, rather than just continued expansion. WAG will set a framework to facilitate this in the strategic plan.

This, however, will not prevent WAG from exploring outward looking outcomes by increasing activity around site-specific and socially engaged art projects, that will cause art to step out of the institution and become embedded within particular social contexts and spaces across the City and region. This will provide opportunities for WAG to work more closely and collaboratively on programs and projects that could increase visibility and impact. As well as undertaking different presentation models, this method of practice will require new or different production frameworks, potentially stretching across a range of media including; performance, new media and sound and public installation.

The Gallery will be an active contributor to creating a stronger sense of place that creates familiarity and engagement with, while also helping to deliver a vibrant CBD that drives opportunities to celebrate arts and culture, as well as economic and tourism outcomes.

OUR VISION

To shape and enrich the quality of life for the residents and visitors to the region leading the way through innovative art and cultural experiences to create an extraordinary Wollongong.

OUR MISSION

To make a powerful contribution to the cultural life of Wollongong, the region and NSW by collaborating with creative communities to offer extraordinary art experiences that engage, challenge and inspire diverse audiences.

OUR GUIDING PRINCIPLES

- We believe the experience of our visitors is paramount
- We imbed accessibility as a fundamental principle in everything we do
- We commit to excellence in the acquisition, collection, preservation and presentation of art in our care, in our time and for future generations
- We commit to the highest standards of critical thinking while engaging new methodologies and welcoming new points of view
- We celebrate art and artists as central to our sense of who we are
- We listen and contribute to our communities
- We foster respect and recognition for all who visit and work with us

OUR STRENGTHS AND CHALLENGES

STRENGTHS

- One of the largest regional galleries in Australia, with 11 dedicated exhibition spaces
- Our Collection is recognised for its exceptional quality, breadth and depth
- We continue to expand our audiences by providing visitors with a broad range of experiences and engagement opportunities
- We have a solid number of dedicated Volunteers and Gallery Friends
- Our Gallery is well regarded within the industry for our expertise and experience of staff
- Recognised exhibitions and programs developed with relevant agencies for CaLD and Aboriginal communities, people living with disability and young people at risk
- Extensive suite of education and public programs
- Use of a broad range of cross curricular learning models

CHALLENGES

- Keeping current with the continually shifting digital environment
- Development of stronger systems for co-creation and co-curation partnerships, and continued fostering of a culture that supports new ways of working
- Opportunities for national & international partnerships not yet fully realised
- Remaining alert to changes in art sector expectations and requirements and flexibility in responding to changing environments
- Creating a more dynamic visitor experience to the Art Gallery to include both new arts production & presentation models
- Further integrating WAG into the Wollongong CBD activation to create a vibrant and productive Arts Precinct and links to other key cultural facilities in the City

OUR IMPACT

PARTICIPATION, INSPIRATION, CREATIVITY & LEARNING

The arts are an essential public good that creates a ripple effect of benefits felt throughout our community across a range of dimensions, from cultural to social and economic, at an individual, community and broader society level.

In addition to the broader local outcomes, the Art Gallery also plays an important role in delivering specific elements of the NSW Government's strategic priorities like regional development, community & social well-being and arts participation. It also links with Create NSW's primary focus areas:

- People living and/or working in regional NSW
- Aboriginal people
- People from culturally and linguistically diverse backgrounds
- Young people
- People with disability.

A combination of our increasingly fast-paced lives and a highly competitive leisure market has meant that cultural institutions like galleries must find more dynamic ways to encourage visitors and engage people in conversations and debate, that address the issues that their communities face.

WAG's programs are designed to provide various points of engagement and access for members of our diverse community. Framing Our Future sets out to engage our stakeholders in a conversation about our role as a facilitator of community voices and stories. We endeavour through close engagement to better capture and articulate the stories of importance and significance to our diverse Community.

Foremost is the intrinsic impact of the arts. WAG needs to display leadership and professional excellence in the arts in the way it develops its program. It also needs to drive the importance of creativity in developing human capital, through its ability to enhance lifelong learning and education through artistic and cultural activity. Also, core to WAG's purpose is the way it positions the arts as a way of drawing people to a common narrative that inspires participation.

WAG similarly delivers an arts-based approach to community engagement and creates an environment that ensures a diversity of voices are heard. Through an arts-based approach, skills associated with artistic practices - creative thinking; self-discipline; collaboration; risk taking; and innovation - are recognised, reflected and fostered - to the benefit of the community.

Providing activities for connecting with the local community is also a key driver of WAG's social impact. One of our goals over the next five years, will be to concentrate on leading more challenging and stimulating conversations through our programs. Making art accessible and inviting new audiences to experience thought-provoking and provocative exhibitions and activities.

Underpinning the Art Gallery's program and activities is a focus on community. Community is defined by both people and place, the two are inextricably linked. Places are imbued with cultural and historical significance as well as social meanings that are constantly being made and remade, which makes 'place' much more than simply a physical environment.

The 5-year Strategic Plan also engages a strong arts-based approach to community engagement. It ensures a diversity of voices are heard; has a significant contribution to make to community identity; and continues to support important inclusion issues particularly with seniors; the social isolation and other barriers of people with disability, and marginalised communities such as LGBTQI and young people.

MEASURING OUR IMPACT

CULTURAL & SOCIAL

When thinking of measuring the value and impact of its programs, it is important for WAG to first define what we are measuring. Most often impact is measured through quantitative data, anchored in consumer behaviour around events allied to an arts experience, particularly through attendance figures. While this has some value, it confuses outputs with outcomes, and provides little real evidence of the impact of an arts and cultural experience for individuals or communities.

Framing Our Future recognises the inherent weakness in current evaluation models and will take a different approach. WAG will in the future, collect more data on the impact and effect of its programs on visitors and participants. This data will be gathered through ongoing surveys, program evaluation forms and post project debrief. Tools exist to use this data to learn more about the social and cultural impact of programs. While it is difficult to have precision measurements of beneficial impacts on individuals and communities - measuring changes in hearts and minds- it is possible to measure the things of essential value to individuals that make up society.

Program delivery by itself does not guarantee a successful cultural impact. This more qualitative approach will allow the WAG to rethink its relationship with communities and individuals, what value we bring to the community and the cultural deficit it would leave if we closed our doors.

Participant feedback providing verifiable results, evidencing outcomes and giving them value is essential in the process of assessing and establishing impact and its success.

ENVIRONMENTAL & ECONOMIC

Factors that influence the environmental and economic impact that the Art Gallery program can have on visitors and community include:

- Undertaking physical improvements that support functional or aesthetic aspects of place, such as accessibility, appearance, image and environmental sustainability
- Offering opportunities for exhibitions and/or projects that raise awareness of issues with environmental sustainability such as climate change and energy conservation
- Making a direct economic contribution to the City and region through employment of creative people
- Assisting in the economic regeneration of the City and region
- Building new cultural tourism experiences for the City and region
- Contributing to the 'liveability' of the City and region

These impacts can be measured through a combination of both traditional quantitative data gathering methods, as well as the qualitative model described for social and cultural impact.

DEVELOPING THE PLAN

We started this process by undertaking a review of the Wollongong Art Gallery Artistic Plan 2017-2019 (non-endorsed) and this helped to paint a picture of what we have delivered and what we needed to focus on in the future. We also looked at current research and policy to gain a better understanding of the contemporary challenges and opportunities surrounding arts, heritage and culture including Council's Public Art Strategy 2016 - 2021 and Creative Wollongong 2019-2024.

COMMUNITY ENGAGEMENT

The development of the Strategic Plan utilised data and information gathered from the following engagement processes:

1. Wollongong City Council - Framing Our Future, 2017 (Attachment A)
2. Wollongong City Council - Help Create Your Wollongong Art Gallery Plan, 2019 (Attachment B)
3. Museums & Galleries NSW Guess Who's Coming to the Gallery? 2010-2012 (Attachment C)

ENGAGEMENT SUMMARY

Although the different engagement processes used to inform the development of Framing Our Future were completed over several years, many common themes were identified across all the engagements, which has highlighted the ongoing veracity and importance of these community responses in developing a plan.

It is evident from the engagements that there are several conditions that play a crucial role in encouraging people to attend art galleries these conditions include:

- Arts venues being friendly, welcoming and inclusive
- Free entry / free access: through which people will try things they would not otherwise see
- Available parking and ease of access
- Access to the creative process or interactive elements that encourage participation
- Environment that encourages visitors to see or try new things
- Multiple access and participatory opportunities in which people can dip in and dip out of an exhibition

The engagement process highlighted many different reasons why people visit galleries. One recurring theme was that visitors wished to be challenged and provoked to think. As an arts organisation working within the art the sector space, WAG needs to respond to current ideas and movements in art and so presenting contemporary art, which can be new, unknown, unfamiliar or unpredictable, is a key area of our programming. Contemporary art is also uniquely placed to provide the sort of stimulus that this type of visitor seeks.

The Art Gallery needs to give thought to how to encourage and facilitate this experience for these visitors to our exhibitions and programs.

Feedback from the various engagements suggests that community members are interested in having a closer involvement in the way their stories are developed and presented. To help facilitate this closer engagement, WAG will consider ways of developing relationships with audiences by opening-up the creative process. This could include developing processes or mechanisms to encouraging people to participate in early project development stages, as well as opportunities to present their knowledge and experiences through a range of public programs.

Some participants were interested in being presented with more challenging material that can stimulate and make them think. This will require developing new strategies such as 'interventions' to 'prepare' visitors with the understanding that their engagement with and enjoyment of contemporary arts include the expectation that:

*they won't like everything *they find interest in experimentation
*find satisfaction in asking questions *appreciate artists pushing boundaries (even if they don't always like the results).

It will require WAG to encourage visitors to develop a disposition or openness to new things; not needing to understand a piece in order to enjoy it; wanting to be challenged; or wanting the arts to 'make you think differently'.

This type of focus will present the challenge of combining deep participation with broad inclusivity. How do we provide the challenge that some visitors demand, while providing a program that is accessible to all? There is no easy answer to this challenge, particularly when there is pressure to demonstrate the widest possible reach for our programs.

This becomes especially important given the expected changing social demographic of the region over the next decade. WAG must start laying the foundations for these significant changes, as well as remain flexible and agile enough to be able to respond to shifting environment and circumstances.

OUR FUTURE

As indicated through the engagement process and visitor, peer and stakeholder feedback, WAG's future and ongoing success requires that it maintains awareness of its place and role as a regional gallery, by responding to both community needs and art sector expectations.

To assist it in this endeavour WAG needs to:

- Find strong advocates - within Council, the community, local business, corporate partners and other education, arts and cultural organisations.
- Expand its reach and to create a broader regional focus by drawing on the people, places and stories that are integral and unique to Wollongong.
- Keep pace with changing information & marketing environment taking advantage of expanding social media platforms and networks
- Identify new supplementary income streams that will provide the resources for more expansive and impactful programming opportunities.
- Strengthen capacity across human, financial and material resources to open opportunities to develop and deliver deeper, richer, stronger programs.
- Lay the foundations to engage with the growing regional population such as the Greenfield Development - 30,000 + houses (West Dapto).

The Framing Our Future WAG Strategic Plan 2020-2025 provides the framework to deliver on our future.

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OUR PLACE
our voice
OUR FUTURE

Wollongong Art Gallery
Framing Our Future – Connecting through
Creativity Report
Online Survey
World Café Workshop
June 2017

Prepared by Wollongong City Council
Community Engagement Unit – May 2017

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Table of Contents

Executive Summary.....	1
1 Background	2
2 Parameters.....	2
3 Risks	3
4 Engagement – Level of Participation	4
5 Objectives	4
6 Methodology.....	5
7 Relationship to Strategic Plan	6
8 Stakeholders	6
9 Key Messages and Marketing	7
10 The Survey – What did we find out?	8
11 The Workshop – What did we find out?	13
12 What will happen to the Findings?	19
13 Process Evaluation	19
14 Recommendations	23
Attachment 1 - Workshop Summary	25
Attachment 2 - Workshop Table Notes	32
Attachment 3 - Photos of ‘Framing the Future’ World Café Workshop held.....	42
Attachment 5 - Invitation to Workshop.....	44

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Executive Summary

Wollongong City Council undertook two engagements to seek the views of the community in relation to the Wollongong Art Gallery. In March 2017 the Engagement Project Officer and Art Gallery Coordinator, developed a three-part engagement, *Framing the Future - Connecting through Creativity*. This report details the findings of Part 1 and 2 of the engagement.

Part 1 - April and May 2017 Framing the Future online survey (the survey).

Part 2 - 17 May 2017, 'Framing the Future' - Connecting through Creativity workshop, (the workshop).

The broad objectives of both Part 1 and 2 were to:

- Develop baseline data for use in measuring trends and change
- Use feedback from both engagement activities to inform future program planning and operational matters
- Identify important social justice and humanitarian themes for consideration for future exhibitions
- Identify opportunities for involving the broader community into the Gallery's 40 year celebrations to be held in 2018
- Develop opportunities for community and strategic business partnerships.

Part 3 - A Question and Answer panel (the Q&A), scheduled for August 2017, will be informed by the two previous engagement activities.

Stakeholders across the two engagements were diverse, bringing their lived experience to inform the processes. 47 people, including 22 survey respondents and 25 workshop participants, were involved in the engagement. The majority of respondents to the survey were aged 36-55 years. The demographic characteristics of the workshop participants broadly reflected the local community, involving participants across all age groups from 18-80 years of age. Nine local community organisations were involved in the workshop, representing a diverse range of local stakeholder groups.

The report explores key themes from the survey and the workshop. It also includes recommendations for future action and further development. The overall outcomes will inform Council decisions, planning strategies and documents including the Strategic Plan, Asset Management Plan and Business Plan.

In summary, key themes from parts 1 and 2 of the engagement fall into two aspects of the Gallery's responsibilities – planning and delivery. The feedback is as much about how things are done, as what is done. The community seeks more involvement, interactivity, co-planning and outreach. Its key interests are the Aboriginal community and its relationship to the area, diversity, refugee issues, poverty, inclusivity and youth programs.

1 Background

The Cultural Services Division resolved to undertake a series of community engagements to seek the views of the community about Wollongong Art Gallery (the Gallery). It had been some time since the Gallery had undertaken an engagement incorporating both the traditional range of users as well as non-visitors or sporadic visitors.

Significantly, 2018 marks the 40-year celebration of the Gallery. This landmark provides an opportunity to engage the broader community in the celebrations. The engagement findings will inform, add value to the current program and assist with planning and future engagement.

The Gallery used two engagement methods an online survey and a workshop.

The aim of the online survey was to provide baseline data to measure change over time. It also gathered baseline information about the Gallery visitor experience.

The aim of the workshop was to obtain community feedback on both content for exhibitions and programming and operations.

By seeking feedback on human rights, social justice, historical, family and local issues it aimed to identify content that was relevant and of interest to the local community.

Operational suggestions will inform the day-to-day activities of the Gallery and the way it engages with the community, these suggestions could be implemented in the short term.

Longer-range strategic suggestions will inform the Strategic Plan, Delivery Plan, Business Plan and Asset Management Plan as well as the Disability Inclusion Action Plan (pp 7).

2 Parameters

The engagement was planned to occur over two financial years to ensure adequate funding for all three components. Part 1, the *Framing the Future – Connecting to the Community Survey* online (the survey), was conducted throughout April and May. Part 2, the *Framing the Future World Café Workshop* (the workshop) was held 17 May 2017.

Part 1 - The survey, captured broad general themes to inform further aspects of the engagement and Gallery programs and operations.

The Gallery has not previously conducted surveys for visitors, nor for the broader community.

Two questions in the Survey were replicated in the workshop to enable staff to compare the two audiences' responses. These questions were about attendance and marketing strategies.

The survey is replicable and can be conducted again at regular periods to measure change, trends and inform operations and planning. The survey ran for six weeks.

Part 2 - The workshop was held at the Ribbonwood Centre Dapto. The workshop venue was chosen to encourage access and participation by community members and community organisations who resided in the south of Wollongong local government area, or community organisations that serviced people living in this area.

To resource the engagement, nominated Gallery staff facilitated conversation tables and assisted with set up and conclusion of the workshop. All involved Gallery staff were briefed prior to the workshop and provided with facilitation guidelines. This approach ensured consistency. Each staff member had an opportunity to examine and develop questions for the workshop, which encouraged engagement in the process.

Part 3 - The Q&A engagement is pending. It plans to involve guests from the local arts community together with invited community members to participate in an audience. The objectives of this phase of the engagement are yet to be determined. Information gathered from *Part 1 and 2* of the engagement will inform *Part 3*.

3 Risks

3.1 Public Relations

It was important to ensure the survey, and the workshop, were targeted to infrequent users of Wollongong Art Gallery. This approach enabled a diverse range of community members to have the opportunity to inform Gallery planning, programs, partnerships and exhibitions.

It was determined that those services and clients without a recent prior relationship with the Gallery programs and staff may be difficult to locate and engage. To manage the risk all online invitations issued to local services were followed up in person, through a phone call to confirm details and encourage registrations.

3.2 Sourcing Stakeholders

There was little information readily available to identify local community-based organisations. The majority of the participants were sourced through Google search engine and organisations listed on Council's website. Significant project planning time was attributed to relationship building, trust building, sourcing and meeting with community not-for-profit agencies and informing them about the purpose of the engagement.

4 Engagement - Level of Participation

On the IAP2 spectrum of Engagement, the two methods used include:

- The survey level 2: Consult – to obtain public feedback on analysis, alternatives and/or decisions
- The workshop level 3: Involve – to work directly with the public throughout the process to ensure public concerns and aspirations are consistently understood and considered

These approaches combined, contribute to painting a picture of a way forward for the Gallery.

5 Objectives

Part 1 The Survey

- Develop baseline data for use in measuring trends and change
- Inform engagement part 2 & 3
- Develop and trial a model for future surveys to be replicated to measure change and trends
- Incorporate community feedback into program development and operations

Part 2 The Workshop

- Incorporate community feedback into program development and operations
- Inform Engagement Part 3
- Identify important social justice and humanitarian themes for consideration for future exhibitions
- Identify opportunities for involving the broader community into the Gallery's 40 year celebrations to be held in 2018
- Develop opportunities for community and strategic business partnerships

Part 3 Q&A

- Objectives will focus on engaging the art community and may involve a focus more on economic objectives and working partnerships.

6 Methodology

6.1 Part 1 - The Survey

The survey captured the views of those who were predominantly online and social media users and was largely dependent on social media, email to promote its availability.

The survey included multiple choice and ranking questions and was developed to gather baseline data and trial the survey for future use.

The questions captured visitation information, and comparative data with other gallery visits. It asked how respondents find out about the Gallery, future attendance and demographic data.

The intention was to use baseline information to identify trends and preliminary information for Part 3 (the Q&A) of the engagement program.

6.2 Part 2 - The Workshop

The workshop provided an opportunity for convenors to listen, and for participants to speak, learn from one another and gain insights into the Gallery operations.

The workshop ran over 3.5 hours incorporating a break. The morning session involved, registration and a session inviting comment about visiting the art galleries, followed by a workshop session involving four questions. The afternoon session involved participants responding to a question to assist in marketing the Gallery and then, a further four questions.

Groups of five to six people were invited to join a conversation table. After an introduction and icebreaker, a host facilitator asked a structured question. Participants were encouraged to respond and listened to each other's views. After 15-20 minutes, the group moved on to another conversation question at a different table and the facilitator remained to ask the question again of a different group.

After eight rounds, all participants had responded to all eight questions. Insights gained from the participants responses to the questions were themed and shared with the whole audience at the completion of both the morning and afternoon sessions.

After everyone had completed the exercise, all recorded comments were collated. This report is based on the survey and workshop data. The raw data is included as an attachment to this report.

7 Relationship to Community Strategic Plan

Engagement results will inform many Community Goals of Council's Strategic Plan. The results of the engagement are organised and reported against these themes to make the information accessible for future planning.

The feedback received informs the following Community Goals:

- Goal 1 - we value and protect our environment
- Goal 3 - Wollongong is a creative vibrant city
- Goal 4 - we are a connected and engaged city
- Goal 5 - we are a healthy and liveable city

8 Stakeholders

8.1 Internal Stakeholders

The Survey

The major internal stakeholders were the Community Engagement Team, Communications Team, Art Gallery and Cultural Services Teams.

The Workshop

The major internal stakeholders were the Community Engagement Team, Communications Team, Coordinator Wollongong City Gallery, Art Gallery Professional Officers, and Support Officers and Community Development and Social Planning Teams.

8.2 External stakeholders

Stakeholders across the two engagement activities were diverse, bringing their lived experience to inform the processes. The two groups differed in their characteristics.

8.3 Total respondents

22 people responded to the Survey and 25 people were involved in the Workshop. In total, 47 people contributed to the engagement.

8.4 Registration

The Survey

The respondents were required to register to participate. There were 20 new registrations to the site and two existing members among the participants. The participants responding to the survey were self-selecting and were from the Wollongong and Shellharbour local government areas.

8.5 Invitations

The Workshop

Participants involved in the workshop received targeted invitations to ensure involvement of:

- Diverse community based not for profit services and their customers
- Stakeholders well placed to raise social justice and human rights issues of importance.

9 Key Messages and Marketing

The name 'Framing the Future - Connecting through Creativity' was determined by the Coordinator Art Gallery and Communications Team. The messaging conveyed through the title communicated forward planning and using creative means to connect the community, hence the name, 'Framing the Future, – Connecting through Creativity':

1. Future focussed
2. Being relevant
3. Being engaged and connected
4. Participation will enhance wellbeing
5. Using the Gallery as a platform/catalyst 'where creative things happen

9.1 The Survey

The Communications Team developed a media strategy including a media release, which was distributed it to all local newspapers directing people to the online survey link.

9.2 The Workshop

Invitations designed by the Marketing Team were developed in hard and soft copy. 30 invitations were hand delivered by the Engagement Officer to local organisations who indicated a preference for this format and expressed an interest in the workshop. This included Warilla, Berkeley and Bellambi Community Centres, Coomaditchie United Aboriginal Group, SCARF, the Illawarra Aboriginal Corporation and the Disability Trust.

Soft copy invitations were emailed to 40 local stakeholders representing diverse communities. These invitations were followed up by the Engagement Officer to answer any questions, and to ensure the purpose of the workshop was clear. It also created relationships and trust. Many service providers had few resources and little time to attend to online invitations and follow up.

10 The Survey - What did we find out?

10.1 Communication about the Survey

Respondents received links to the survey through Neighbourhood Forums, the Gallery e-Newsletter to over 200 patrons and targeted direct email. The survey link was also available on Council’s webpage. It was posted on Council’s social media on three occasions, two on Council’s Facebook page and one on Twitter. Posts occurred on ‘Viva la Gong’ Facebook Page twice and one article about the survey appeared in The Advertiser newspaper.

A media release was distributed to local media outlets. The channels that were most effective in reaching audiences were direct links sent to individuals, Illawarra Mercury (online) newspaper and Council’s website.

Table 1: Source of the online Survey link

How did respondent source the Survey?		
Channel	Frequency	%
Direct link to Survey	13	60
Illawarra Mercury	3	14
Government sites	2	9
Facebook	2	9
Referral	1	4.5
Twitter	0	0.0
Search Engine	0	0.0

Source: Engagement HG Report on Framing the Future – Connecting through Creativity

10.2 Characteristics of survey respondents

Survey respondents were distributed across age groups. However, the majority 14 respondents were from the 36 -55 years age group. One Person under 18 responded.

Table 2: Age of respondent to Framing the Future Survey 2017

Age of Survey Respondent							
Number of respondents	1	1	2	5	9	4	0
Age group	Under 18	16 – 25 years	26 – 35 years	36 – 45 years	46 – 55 years	56 – 65 years	66 +

Source: Framing the Future online Survey Report 2017

Respondents reside across the three Council wards with the main respondents being from Ward 1 and 2. One respondent was from outside the Wollongong local government area.

Table 3: Suburb of residence of respondent to Framing the Future Survey 2017 n=2

Suburb of Residence of Survey respondent		
Ward	Suburb	No of respondents
1	Scarborough, Coledale, Austinmer, Woonona x (4), Lake Heights, Cordeaux Heights, Balgownie	11
2	Wollongong x (4), West Wollongong, North Wollongong, Towradgi, Tarrawanna	8
3	Warilla x (2)	2
Shellharbour LGA	Albion Park	1
Total respondents		22

Source: Framing the Future online Survey Report 2017

10.3 The Art Gallery Experience

Almost half, nine (47%), of respondents indicated they visit the Gallery alone. The next most common arrangement is five (26%) with a partner. One respondent visited with a community group or organisation. Lone visits may differ in duration to those visits with partners, however this information is not available and may be explored in later research and engagement.

Table 4: Company while at the Art Gallery n=19

Who do you go to Wollongong Art Gallery with?						
10						
9	9					
8						
7						
6						
5		5				
4						
3						
2				2	2	
1						1
	Alone	With a partner	With a family including children	In a small private group of friends	With a community group organisation tour	

Source: Framing the Future Survey Report 2017

10.4 Finding out about the Gallery

Respondents were asked to identify the main three ways they found out about the Gallery. Most respondents to the survey indicated that they found out about the Gallery programs from the Gallery website four (21%) and word of mouth four (21%), with the next most used channel being Facebook, three (16%). No respondents indicated that they found out about the Gallery from Newspapers or magazines.

Table 5: Finding out about the Gallery

What are the three main ways that you find out about the Gallery?									
5									
4								4	4
3							3		
2					2	2			
1	1	1	1	1					
	Posters and Banners	Twitter – Wollongong Council	Website – Destination Wollongong	Brochures	Facebook – Wollongong Council	Newsletter – Community update	Facebook – Wollongong Art Gallery	Word of Mouth	Website – Wollongong Art Gallery

Source: Framing the Future Survey Report 2017

10.5 Frequency of Visitation

The majority, 19 (86%) respondents to the Survey indicated they had visited the Wollongong Art Gallery within the last 12 months. Three (16%) respondents had not been to the Wollongong Art Gallery at all.

This information can be compared to responses to the statement ‘In the last 12 months I have visited other galleries’. The majority of respondents 21, (95%) indicated that they had been to other galleries in the last 12 months. One (4.5%) stated that they had not been to another Gallery.

Table 6: Comparison of visits to Wollongong and Other Art Galleries in the last 12 months n=22.

Comparison Wollongong and other gallery visits							
6	6	7	10	6	5	3	1
W	O	W	O	W	O	W	O
1 to 3 times		4 to 8 times		9 or more times		Never visited	
W= Wollongong Art Gallery, O= Other Art gallery							

Source: Framing the Future Survey Report 2017

10.6 Why do people visit the Gallery?

The three main reasons people visit the Art Gallery are to see exhibitions 18, followed by launches and openings (nine) and curator talks (six) respondents.

Table 7: Three main reasons for going to the Art Gallery

What are your top 3 reasons for going to the Gallery?								
20								
19			18					
18								
17								
16								
15								
14								
13								
12								
11								
10								
9				9				
8								
7								
6		6						
5								
4	4				4			
3								
2							2	2
1						1		
	Workshop	Artist/ Curator	Exhibitions	Launch/ Openings	School holiday programs	Children's Art Programs	Volunteering	School visit

Source: Framing the Future Survey Report 2017

10.7 Going to the Gallery

When respondents were asked to respond to the question, 'I would go to the Gallery more often if...' the main responses were, 'if it had a café' six (27%), 'if it was relevant to me' three (14%) and 'if I had more time' one (4.5%) as the top three answers.

Table 8: Reasons I would go to the Art Gallery more often n=22.

<i>I would go to the Gallery more often if...</i>		
Possible response	No	%
it had a cafe	6	27
it was relevant to me	3	14
I had more time	3	14
I could combine my trip with other cultural activities	3	14
the workshop fees were more affordable	2	9
my friends/family work was on exhibitions	1	4.5
I understood the exhibitions	1	4.5
there were parking spaces for people with disabilities	1	4.5
my work was on exhibition	1	4.5
I wouldn't go more often	1	4.5

Source: Framing the Future Survey Report 2017

10.8 Opinions about the Gallery

Respondents were asked to rate a range of statements about the Gallery ranging from (1) lowest, (3) no opinion and (5) highest. Responses to the following six statements were as follows:

Table 9: Rating statements about the Gallery

Rate the following statements (1-5)
A large proportion of respondents rated the following statement at (4 or 5). <i>I am optimistic about the future of Wollongong Art Gallery.</i>
Three quarters of respondents gave the following a rating of (4 or 5). <i>I have a greater sense of well-being after a visit to Wollongong Art Gallery, I am likely to continue my involvement with the Gallery; and I would like to become more involved with the Wollongong Art Gallery programs and activities.</i>
More than half of those surveyed rated this statement a (4 or 5). <i>I would recommend a visit to Wollongong Art Gallery to family and friends.</i>
The ratings were distributed between (2 to 5) with slightly more respondents ranking this statement at (4 or 2). <i>I am satisfied with the information access about Wollongong Art Gallery;</i>

Source: Framing the Future Survey 2017

11 The Workshop – What did we find out?

11.1 Characteristics of participants

At the workshop the group included staff, volunteers and participants from across the community sector. The demographic characteristics of the group included young people aged 18-25 years to older people 75 years and older. More females than males attended the workshop.

Community organisations attending the workshop represented a spectrum of residents from across the Illawarra region. Community workers and volunteers from the following organisations participated:

- Headspace
- Big Fat Smile
- University of the 3rd Age
- Illawarra Women's Health Centre
- Warilla Community Neighbourhood Centre
- Berkley Neighbourhood Centre
- Multicultural Communities Council of Illawarra
- Illawarra Aboriginal Corporation and
- Friends of the Wollongong Art Gallery

Participants from each of the organisations, together with a range of other local organisations were invited. These guests included people with significant attachment to the local area and diverse life experience. Some invitees had experienced social, health and economic impacts, social isolation, social exclusion and economic and educational disadvantage.

11.2 Attendance

The workshop was scheduled at the same time as two other significant community meetings were being held, which affected the capacity of some invited community organisations across the Illawarra to participate in the workshop. As a result, several interested agencies were unable to attend and forwarded apologies but expressed interest in future involvement with the Gallery and requesting information about the results of the engagement and where possible, copies of the report.

These community organisations included ACON, Unanderra Community Centre, Berkeley Neighbourhood Centre - Youth Service, Coomaditchie Neighbourhood Centre, Healthy Illawarra, Interchange, SCARF and the Disability Trust.

11.3 Common questions

Two questions were devised to capture information on how participants use and find out about the Gallery.

Responses to the question ‘*When was the last time you went to an art gallery?*’ are detailed in Table 10 below. 95% of workshop participants who responded to this question indicated that they had been to an art gallery in the preceding two years one person had never been to an art gallery.

Table 10: Going to an art gallery n=19

When was the last time you went to an art Gallery?				
1 – 3 months	4 – 6 months	7 – 12 months	1 – 2 years	Never
8	2	4	4	1

Source: Framing the Future Workshop 17 May, 2017

11.4 Marketing and Publicity

Further, participants were asked, ‘*What are the three main ways that you find out about Wollongong Art Gallery?*’. Table 11 shows the main ways participants found out about the Gallery were Word of Mouth, 95% of respondents. Importantly, the second highest response, 74% indicated that they don’t get information about the Gallery. The third highest response, 32% said they obtain information from Art Gallery Facebook posts. Evidently, word of mouth information was an important avenue to deliver Art Gallery messages and exchange information.



Table 11: How do you find out about Wollongong Art Gallery? N=19

What are the three main ways that you find out about Wollongong Art Gallery?		
Main way information received	No	%
Word of mouth	18	95
I don’t get information about the Gallery	14	74
Facebook – Art Gallery	6	32
Brochures and/or flyers	4	
Newspapers or magazines	4	
Posters and banners	3	
Gallery E-newsletter	2	
Website – Art Gallery	2	
Twitter – WCC 1	1	
Facebook – WCC	1	
Website – WCC	0	
Council Newsletter	1	
TV	1	
If newspaper or magazine, which one/s?		

Advertiser	3
Art News	1
<i>Source: Framing the Future Workshop 17 May 2017</i>	

11.5 What the community said?

The raw data from the engagement was collected and collated. The information was summarised into key themes. These themes are located under Community Goals identified in the Strategic Plan.

 PLANNING	 DELIVERY
Q1. Important local and regional issues	
5. We are a healthy community in a liveable city	<ol style="list-style-type: none"> 1. Use the Gallery to showcase and share stories of interest to local people 2. Oral histories recorded on video and multimedia 3. Activation and integration with local focus weeks and existing local programming 4. Positive stories
<ol style="list-style-type: none"> 1. Increase acceptance 2. Acknowledge marginalised people 3. Focus on wellbeing 	
5. We have an innovative and sustainable economy	
<ol style="list-style-type: none"> 4. Focus on using technology 	
1. We value and protect the environment	
<ol style="list-style-type: none"> 5. Aboriginal histories and environment 6. Landscape and environment 	
Q2. Human Rights and Social Justice stories	
6. We are a healthy and liveable city	<ol style="list-style-type: none"> 1. Partner with Amnesty International Wollongong around human rights issues refugees, starvation, poverty. 2. Freedom of speech - explore and enable political views left and right 3. Diverse views open discussion
<ol style="list-style-type: none"> 1. Inclusion and isolation 2. Tolerance, refugee issues, poverty and malnutrition and starvation 3. Health, wellbeing and happiness 4. Safety, feeling safe and safe spaces 	

Q3. Thinking about the past and the future	
Past	<ol style="list-style-type: none"> 1. Use technology more to exhibit and create interactive experiences 2. Interactivity and interpretive exhibitions 3. Make relevant to young people using multi-media approaches
4. We are a healthy community in a liveable city	
<ol style="list-style-type: none"> 1. Historic architecture, landscape and pioneer characters including Aboriginal, pre-colonial settlement, colonial settlement, architecture and the changing face of the district 2. Colonial impact on culture 1800's onwards and identity for migrant and Aboriginal cultures 3. The story of ANZAC 	
5. We have an innovative and sustainable economy	
<ol style="list-style-type: none"> 6. Objects from the past i.e. computers, fashion, pioneers, identities 7. Use of technology vs old style technology 	
Future	
5. We are a healthy community in a liveable city	
<ol style="list-style-type: none"> 1. Acknowledging culture and diverse community we are now 2. Acceptance diversity/difference 3. Body issues/ tattooing 4. Politics 	
Q4. What's important to friends and family	
4. We are a connected and engaged community	<ol style="list-style-type: none"> 1. Interactive, entertaining, hands on 2. Public engagement in all types and levels of artmaking 3. New and shared experiences 4. Continuous learning delivered in a light format
<ol style="list-style-type: none"> 1. Programs developed in partnership with local groups 2. Caring for each other 	

Q5. How to celebrate the regions diversity	
5. We are a healthy community in a liveable city	<ol style="list-style-type: none"> 1. Engaging activities including competitions 2. Inviting groups into the Gallery 3. Outreach by the Gallery into the region 4. Increased social media presence 5. More information into the community 6. Open, casual informal welcoming atmosphere and casual games and activities 7. Connecting and cross fertilisation with other disciplines 8. Shared experiences in a welcoming atmosphere
<ol style="list-style-type: none"> 1. Link to national and state theme weeks e.g. <ul style="list-style-type: none"> ➤ Youth Week ➤ Seniors Week ➤ NAIDOC Week 2. Education about lifestyles and respect for: <ul style="list-style-type: none"> ➤ Religious groups ➤ Cultural groups ➤ LGBTI ➤ Aboriginal communities 	
2. We have an innovative and sustainable community	
<ol style="list-style-type: none"> 3. Integrate into other local events and cultural festivals/ kids' events 	
Q6. Next Big Ideas	
3. Wollongong is a creative and vibrant city	<ol style="list-style-type: none"> 1. Organised tours/quarterly outings 2. Take Gallery programs to community centres 3. Activate the precinct and make a more social space integrate activities in the buildings 4. Activate the precinct and make a more social space 5. Re-develop the gallery entry experience make the visit surprising and evoke interest and interactive
<ol style="list-style-type: none"> 1. More social, interactive activity space with engaging and surprising activities for everyone to express ideas 2. Immersive programs in art to combine with mindfulness and yoga 3. <i>Aboriginal Warrigal program</i> at Berkeley – Aunty Jeans' program 	
2. We have an innovative and sustainable community	
<ol style="list-style-type: none"> 4. Iconic artwork focus on high end works within and outside the Gallery 5. Links to National events 6. Night events/ night focus 7. Activate the precinct and make a more social space integrate activities in facilities 	

Q7. Programs run in partnership	
4. We are a connected and engaged community	<ol style="list-style-type: none"> 1. Interactive engagement with exhibitions 2. Partnering with local community organisations to help to develop joint grant funding submissions 3. Cross pollination of Gallery with other Council entertainment/ current programs and 4. Organised tours/quarterly outings 5. Take the Gallery programs to community centres 6. Free programs 7. Links between Council Units that manage Tracks and Environment and Art to enable integrated joint programming
<ol style="list-style-type: none"> 1. Stories that enable exploration of complex social issues for marginalised groups: Mental health LGBTI issues Domestic violence Youth programs 2. Mentoring young people 3. Young people’s stories 4. Organisations to partner with UA3 Aged care Therapy services Headspace Work for the dole 5. <i>Aboriginal Warrigal program</i> at Berkley – Aunty Jeans’ program 6. Immersive programs in art to combine with mindfulness and yoga 	
Q8. What would make involvement easier	
4. We are a connected and engaged community	<ol style="list-style-type: none"> 1. Promotions <ul style="list-style-type: none"> ➤ More on TV ➤ Mail outs ➤ Not media requiring online skills 2. Interactive, sustainable programs in partnership using feedback from the community to guide programming 3. Suggestion Box or board to give immediate regular feedback
<ol style="list-style-type: none"> 1. Art craft focus 2. More home based and domestic arts 	
2. We have an innovative and sustainable community	
<ol style="list-style-type: none"> 3. Commercial focus 	

12 What will happen with the findings?

Participants in the workshop will be forwarded Executive Summaries of this report after it has been reported to Council.

The report will inform the development of *part 3* of the evaluation program. A Q&A panel engagement has been proposed by the Gallery Coordinator, with the aim of enabling the public to ask questions of Gallery staff in a public forum.

13 Process Evaluation

13.1 External Stakeholders

Participants attending the workshop were invited to complete an evaluation. The feedback methods included written responses on a form and face to face feedback to the facilitator.

On the evaluation form, participants were asked to respond in writing to eight questions focussed on the engagement process. They were also invited to provide further comment, inclusion of names was optional. (17) 68% of participants completed an evaluation form. Not all respondents completed all questions. The results are summarised below. The questions aligned to the Community Satisfaction Survey to enable results to be integrated into higher level reporting.

Table 12: Evaluation summary Framing the Future World Café Workshop 17 May 2017 n=17.

Evaluation Summary				
Question	L		No opinion	H
	1	2	3	4 5
1. The information received about the session was satisfactory		2		7 7
2. The session met my expectations			1	5 11
3. I had an opportunity to express my views				2 15
4. I felt that my feedback was listened to				3 14
5. I believe my feedback will inform Council’s decision-making processes			1	3 12
6. I understood and participated in the process				3 5
7. The duration of the engagement was	Too short 0		Just right 10	Too long 1
8. The access to the facility was satisfactory	Yes 15			No 0
Further Comments: <ul style="list-style-type: none"> • Make Gallery bigger with gardens • Very good learning about things I never knew • Very interesting for community – involvement for future • Wonderful experience and informative • Would love to see a coffee for all who visit the Wollongong Gallery. Sit and yarn up and enjoy the gallery. • Very impressed – thank you • Great activity 				

Source: Summary all Evaluation Forms 17 May 2017.

NB: Names have been removed

13.2 Internal stakeholders

Staff and facilitators were invited to evaluate the process and give feedback from an internal stakeholder perspective. This information can be used in future to improve interdepartmental processes and to support continuous improvement.

13.3 Social Media

Communications Team

Regarding online social media communications, Council Twitter posts can be undertaken regularly and are arranged by the Communications Team. It is Council policy to post information about each community engagement at a rate of once per month on Council's Facebook page, preferably with video image to attract an audience. The date of the post cannot be guaranteed as it is dependent on other Council priorities. The online Survey was supported by these communications.

Cultural Services Team

This team can post links and messages on social media pages frequently in line with scheduled posts and is upon request. Suitable photos were required to support the posts and 24 hours' notice was required. Links were posted on Viva la Gong Facebook pages. Art Gallery Engagement could be supported by regular social media posts on request however, these followers are not the target audience. The online survey was supported by these communications.

13.4 Traditional Media

For engagements, the media strategy is best developed by the Communications Team. Conveying key points and provision of high-quality photos in a timely way, will enable development of a suitable strategy, suitable taglines, identify distribution channels and enable links to social media posts. All channels including print, radio and TV can be informed.

13.5 Registration and Sign In

The requirement to sign In, and/or register was raised by the Coordinator Art Gallery and two prospective respondents. All respondents indicated that the information requested in the registration process was onerous and not needed. Feedback indicated that the registration process dissuaded participation because it was time consuming and respondents might not want to answer all the mandatory questions required. At this stage, this standard approach remains Council's preferred method to capture demographic characteristics of users for reporting purposes.

13.6 Workshop Planning

Overall feedback regarding the workshop from staff was very positive. For facilitators, the workshop briefing notes and pre-meeting session enabled workshop questions to be trialled and refined. Gallery staff indicated that they felt well supported and were engaged in the outcomes. *'It was a great experience, and I am interested to see your report when it is done'*. Gallery staff appreciated that the workshop had been organised - enabling them to arrive, assist in set up, facilitate and conclude. The one-day

commitment was reasonable and interesting without impacting workload of the team adversely. *The day was run very well – and it didn't talk down to people, we were brief.*

13.7 Workshop questions

Facilitators were able to use their involvement to gain insights into future Gallery opportunities offered by the community and to inform those participants with questions about the Gallery. There was some duplication or overlap in the questions asked. The Art Gallery coordinator advised that it was premature to ask questions about economic development and the environment and should remain focussed on the Art Gallery programs, exhibitions and partnerships not necessarily to inform the Community Strategic Plan at this stage.

13.8 Facilitation

In some cases, participants discussed matters unrelated to the question and needed to be reminded to remain on topic.

The instruction to 'park other issues that you might have with Council' was useful. Participants were advised that the facilitator would take on board and report back any feedback about concerns to do with Council which may be unrelated to the topic. Participants were reminded that these matters could be accommodated in the break, after the session or could be placed on the board. The Coordinator Art Gallery indicated that this instruction was helpful and guided the group to focus on the topic at hand, while being respectful of their other concerns.

Use of sticky dots for quick responses to simple questions worked well and engaged people to get up and move around. By duplicating some of the questions from the survey, it was possible to gauge and compare the different experience and views of each audience.

13.9 Links to Tourists

Significant resources were utilised to contact Destination Wollongong to seek assistance to distribute the Framing the Future Survey Link or to drive business to the Gallery website. The request was not supported. It was anticipated that increased distribution to out of area visitors, tourists and day trippers would have added value to the engagement.

13.10 Interpreter services

A representative of a local service required an interpreter to enable participation. Enquiries regarding costs and a tentative booking were made, however, the cost was prohibitive. The style, nature and duration of the engagement required employment of

two interpreters which had not been budgeted. The interested participant will be invited to the Part 3 engagement where suitable interpreting arrangements will be budgeted and secured.

14 Recommendations

It is recommended that:

Online Survey - Engagement Process	
1.	The Framing the Future online survey is replicated each six - months and use it for Delivery Plan reporting, funding applications and service improvement.
2.	A comprehensive online media strategy is developed to ensure that survey links are promoted by the Art Gallery and the Cultural Development Unit generally to maximise social media communications and leverage existing opportunities in partnership.
3.	The survey is made available on devices at the Gallery; and later when the engagement tool becomes device friendly, sent to visitors' mobile phones.
4.	In consultation with the Community Engagement Team, review: <ul style="list-style-type: none"> a) the requirement for full registration for the 'Framing the Future' Survey in future. b) The Gallery market the Survey to nominated local community champions in southern Local Government Area. The Gallery distribute hard copy surveys through community organisations located in the southern suburbs of the Local Government Area.
5	Key community champions are identified and briefed about Gallery programs and activities to leveraging word of mouth communication channels
Online Survey - Gallery Programs	
6	The Gallery leverage information from the Survey including: <ul style="list-style-type: none"> a) Consideration of further develop programs targeting solo visits and individuals visiting the Gallery alone. b) Incentives are provided for return visitors. c) Marketing and packaging Gallery visits with other Galleries in the regions are prioritised for day trip visitors d) Marketing and packaging Gallery visits with other leisure and entertainment options in the precinct or region to leverage an coordinate local opportunities
Workshop - Engagement Process	
7	Develop a program of outreach and engagement that takes Art Gallery programs to the community

8	Develop joint programmes that achieve capacity building and cultural development outcomes linked to special focus weeks celebrated by the community
9	Develop programs with ties to special National Weeks and Days of Celebration and remembrance
10	Collaborate with community- based organisations to develop grant funding applications to achieve shared outcomes.
11	Take program planning proposals for 2018 - 2020 to the community to identify partnership opportunities and engage with stakeholders in a timely way
12	Liaise with professionals in the community and health sector to ensure safe authentic experiences for participants in programs for and about marginalised communities and complex social issues
13	Develop strategic partnerships with the agencies listed in the report as a priority
Workshop - Gallery Programs	
14	Focus on Gallery entryway and welcoming experiences for visitors to attract interest and create a 'Wow' factor that reduces the static nature of the entrance.
15	Consider temporary and changing façade and entry way enhancement opportunities
16	Utilise the venue for interactive an interdisciplinary approach to art appreciation and community development.
17	Develop a program of night events and activities
Workshop - Programming	
18.	Consider the following Exhibitions and programs:
i.	Environmental walking tracks program linked to art works
ii.	Outdoor programs at local open spaces accessible to the community
lii	Partnership projects with Aboriginal communities with established local art programs
i.	Pioneering women
ii.	ANZAC
lii	Colonial architecture, fashion,
lv	Older technology
i.	Refugees
ii.	Poverty
iii	Starvation
iv	Safety
i.	Acknowledge diversity and difference
ii.	Tattooing
iii	Body modification
iv	Youth programs and stories
v	LGBTI exhibitions and programs
vi	Increased interactive family programs
i.	Happiness
iii.	Wellness
iv.	Inclusion
v.	Positive stories

Attachment 1: Workshop Summary

Q1. What local and regional stories are important to tell?

- Cross pollinate with other organisations – looking at ‘weeks’ – outreach programs
- Use the gallery as a neutral place to present topics – politics, social issues, autism, acceptance, racism, homelessness, body image and impact of social media
- Increase visitors- gallery awareness
- Opening hours – access in the evenings, Aged Care and Disability
- Change in fashion over time – hairstyles, clothes, body types, tattoos
- Sharing Stories
- Acknowledging the past - advance of technology
- Public Art Benefits
- Archaeology and Ancient history (Aboriginal)
- Cultural Differences
- Acknowledge and address the loss of culture through generations
- Impact of modern life on environment and health, mental health, access to education and health care, numbers of visitors increase?
- Refugees

Key Themes

1. Use the Gallery to showcase and share stories of interest to local people
2. Technology, environment and wellbeing
3. Focus on issues to increase acceptance and acknowledge marginalised people.

Q2. What are the important human rights issues that we should be focussing on right now?

- Public Safety
- Environment
- Isolation
- Tolerance
- Aged Care and Disability
- Mental Health
- Sharing Stories
- Education
- Public Art Benefits
- Accessibility
- Cultural Differences
- Free Speech
- Refugees
- Employment
- Happiness
- Inclusion
- Healthcare
- Domestic Violence

Key Themes

- 1. Inclusion, isolation, tolerance**
- 2. Health, wellbeing and happiness**
- 3. Safety**

Q3. What issues from the past and future should we explore?

- Program for youth – increase social media
- The loss of simplicity – living, entertainment, leading to today’s problems
- Present exhibitions in exciting ways – new technology
- Presenting contemporary art with programs to help people understand
- Interactivity with exhibitions – access for all visitors, sensory items
- Looking at the way the landscape used to look, exciting ways of presenting art, new technology, targeting younger visitors, outreach, Facebook and increase social media
- Effect of internet on society, political correctness, rapid pace of change of society
- Aboriginal Local History
- Aboriginal content always on display
- Want to see the real objects, not computer-generated images
- Photojournalism, presenting other ways of being the ‘non-local’
- Our changing City, Architecture, population and make up
- Looking at the past – How the Illawarra used to look
- Women’s Stories – pioneers’ stories, local stories

Key Themes

1. Use of technology an exhibition theme and as a process to exhibit
2. Historic architecture, landscape and pioneer characters including Aboriginal, pre-colonial settlement, colonial settlement, architecture and the changing face of the district
3. Interactivity and interpretive exhibitions
4. Make relevant to young people using multi-media approaches

Q4. What is important to you and your friends and family?

- Public Engagement in art making
- Art prizes for all levels
- Public Art
- Working collaboratively with other organisations
- Themed exhibitions
- Celebrate Aboriginal special days with community
- Focussing on similarities rather than differences
- Current local issues individuals and groups

Key Themes

1. **Public engagement in all types and levels of artmaking**
2. **Themed days/exhibitions**
3. **Programs developed in partnership with local groups**

Q5. How can the Gallery best celebrate the region's diversity?

- Breaking down barriers/stigmas
- Education access to
- Engaging in an activity which is a scaffold for general interaction – card games, board games, sport – music
- Spaces where younger and older family can be together – need more!
- Communication
- Forgiveness
- Social interaction
- Togetherness, gathering and connecting
- Like to feel part of broader community – cultural experiences
- Having a welcoming open house
- Sharing
- Leaving the past behind
- Letting issues resolve over time and not get in the way of connecting
- Supporting grandchildren and loved ones with their interests – sport, travel, music and academics
- Sharing experiences together- gallery, bike riding and picnics
- Health, safety and time together
- Taking care of each other – helping to support
- Contributing to charity

Key Themes

1. **Open, casual informal welcoming atmosphere and casual games and activities**
2. **Connecting and cross fertilisation with other disciplines**
3. **Shared experiences in a welcoming atmosphere**

Q 6. What should the next 'Big Ideas' be that the Gallery looks at?

- Iconic artworks that welcome visitors
- Night events with lights and digital
- Iconic external artworks
- Target specific and different visitor groups
- Bring blockbuster exhibitions
- Café in the Gallery
- Cultural diversity project invites all Aboriginal and CALD communities to an event to celebrate culture and difference
- Link to National events like Commonwealth games, Olympics, Para Olympics etc.
- Space where visitors can express ideas that can become a part of an evolving exhibition
- Present and interactive 'surprise' when visitors first enter gallery
- Suggestion of chalk wall for visitors – secret corner
- Link to festivals like Speigletent
- Make the gallery physically accessible
- History of Aboriginal culture to contemporary through art and installation
- Create a community 'family tree' project/event so that local community members can feel ownership of the gallery
- Make the gallery a more social space with themed events
- Historical exhibitions that give insight into who we are
- Change/build a new purpose-built gallery in another site

Key Themes

- 1. More social, interactive activity space with engaging and surprising activities for everyone to express ideas**
- 2. Iconic artwork focus on high end works within and outside the Gallery**
- 3. Links to National events**

Q7. What programs do you run that or participate in that could be planned in partnership with the Art gallery?

- Welcoming space
- Promotion of programs as a friendly community space
- Opportunities for young people mentor programs
- Interactive ways to engage with stories – intergenerational, interactive stories
- Positive inspirational stories
- Mining and regional stories
- Youth stories
- Partner with IPAC, Botanic Gardens and Museums to tell bigger stories
- To partner with other organisations who can provide expertise
- Migrant and Aboriginal stories
- Stories that help in education of LGBTI issues – Hybrid exhibitions and, writing, oral, music
- Mental Health Stories – Contemporary political with social issues and stories
- Sharing stories to break down barriers – stories about Domestic Violence

Key Themes

- 1. Stories that enable exploration of complex social issues for marginalised groups i.e. Mental health, GLBTI issues, domestic violence**
- 2. Youth programs, mentoring and young people’s stories**
- 3. Interactive engagement with exhibitions and cross pollination of Art Gallery with other Council entertainment focussed programs**

Q8. What would make your involvement in the Gallery easier?

- Family events
- Understanding the role of becoming a 'friend' of the gallery
- Suggestion Box (feedback)
- Active social media
- Art Fair for local craftspeople and artists
- Linking commercial art with fine art through programs
- Parking/Transport
- Consistent and ongoing programs to develop relationships
- Promotion methods for people who aren't tech savvy
- Collaboration with other organisations
- Mail outs/ promotions on TV

Key Themes

- 1. Art craft focus/commercial focus on more home based /domestic arts**
- 2. Promotions more on TV/mail outs/ not media requiring online skills**
- 3. Interactive, sustainable programs in partnership using continuous improvement to guide programming.**

Attachment 2: Workshop Table Notes

Q1. What local and regional stories are important to tell?	
<ul style="list-style-type: none"> • More opportunities for young people • Mental health stories • Education about LGBTI stories • More Aboriginal Art stories • The environment/ Healthy environment • Contemporary social • Stories that break down barriers • Local walking tracks linked to exhibitions • Youth murals • Partnerships with other organisations • Oral histories past and present and captured on video/ multimedia • Entertainment a safe place to go • Walking tracks link • Programs for people who are vision impaired 	<ul style="list-style-type: none"> • More proactive in presenting ideas • Positive stories • Proud to be involved with aboriginal stories and other cultures • Interactive way to engage with stories • Outside lighting permanently – like Vivid • Mining history • History of Aboriginal migration • Colour/ big signage • Positive youth stories • Links to celebration weeks • Promote the beauty of the area and link it to exhibitions • Activate with music • Cross promotion - lighting on • More welcoming • Cross promotion with other programs <p>Key Themes</p> <ol style="list-style-type: none"> 1. Oral histories on video multimedia 2. Focus on Aboriginal histories and environment/ landscape 3. Positive stories 4. Activation and integration with local weeks and existing programming

Q2. What are the important human rights issues that we should be focussing on right now?	
<ul style="list-style-type: none"> • Sense of belonging • Explaining the 'norms' of the art gallery experience to the uninitiated - i.e. gallery etiquette, lunches with wine and canapes • Support groups to apply for funding for combined partnership projects • Women's rights • Amnesty International Wollongong group • Screenings Films on key topics • (malnutrition) • Media influencing fear • World issues – access to food • Health and happiness • Aboriginal stories and sharing stories 	<ul style="list-style-type: none"> • 'Freedom of speech' – have an exhibition on left wing/right wing views without media; let people express their views without discrimination. • Refugee resettlement • Homelessness • Free speech for all • Safe environment for all • Social isolation inclusion and diversity • Safe spaces x 3 • Inclusive events and openings • Free canapes and wines for new members • Refugee experience <p>Key Themes</p> <ol style="list-style-type: none"> 1. Work with Amnesty International Wollongong around human rights issues refugees/ starvation. Poverty/ 2. Freedom of speech - explore diverse views open discussion 3. Safety feeling safe /safe spaces

Q3. What issues from the past and future should we explore?	
<ul style="list-style-type: none"> • Acknowledge our cities history, key people/ players/ influencers • Future – our nation’s future respecting Aboriginal people • / players influencers • Growing up as a nation with a mix of people from all walks of life and experiences • Our changing city, occupations, architecture, make up • Archaeology – ancient history • Growth, growth rates, expansion of cities • Refugee experience Future • Education programs about art and society • Create a bigger interest for youth • More opportunities for youth/ more appeal for youth • Different types of art • Exhibition on Anzac • Indigenous non-Indigenous come together • Mental health awareness empathy and understanding • Social issues/ i.e.; racism • Loosing culture – i.e. westernisation and impact Aboriginal and ethnic groups • Children having to grow up quicker • Impact of social media vs human connection • Acceptance of individuals • Body image issues • For people with disabilities • Generating interest for younger 	<ul style="list-style-type: none"> • Painting from the 1800’s like photo painting, • Berkley 1800’s • Figtree 1800’s • Tramway and the uses in 1900’s • Pictures of the past make a good record • Midnight oil, Frugal Forest examples of relevant programs • 3D Display plan ahead and be organised • Aboriginal art always on display so we don’t forget • Politics • Women’s stories • Pioneer Stories • Sports people – interest to men • Local identities • Photojournalism • Mental health and well being • Other ways of being • Cross pollinate with other organisations • Socialism / racism/homelessness • Losing culture through generations • Impact of social media • Technology • Acceptance • Body image • Community access • Outreach and access to other places • Interactive displays for young people • Old calculators and computers – changes to technology • Fashion from past till now • Sports person from the local area to attract membership • Old to new • Education - general and career based education

<p>generations 10 – 1 year olds</p>	
<ul style="list-style-type: none"> • New technologies and methods to use to make art • Impact of modern life - sustainability - especially bio-sustainability, Health of population 	<p>Key Themes</p> <p>Past</p> <ol style="list-style-type: none"> 1. Colonial impact on culture 1800’s onwards and identity for migrant and Aboriginal cultures 2. Objects from the past-i.e. computers/fashion/pioneers/identities/ ANZAC <p>Future</p> <ol style="list-style-type: none"> 1. Acknowledging culture and diverse community we are now Acceptance diversity/ difference/body issues/politics

<p>Q4. What is important to you and your friends and family?</p>	
<ul style="list-style-type: none"> • Fun interactive entertainment • Feeling safe, amused and interested in the activity • Continuous learning and presented in ways that are light and presented with humour/positivity • New experiences shared together with everyone’s views and perspectives acknowledged and valued • Togetherness • Helping each other • Sharing stories – getting advice 	<ul style="list-style-type: none"> • Family time - holidays and picnics • Social issues - mental health • Supporting loved ones • Sport • Education – academics • Travelling together • Autism/ disability • Accessible education and healthcare • Mental healthcare • Community caring for each other • Breaking down barriers and stigma • Sharing experiences together

<ul style="list-style-type: none"> • Taking care of one another • Helping those in need i.e. charities, funds who need help • Spending time together • Staying in touch • Checking in with each other Food cooking 	<ul style="list-style-type: none"> • A visit to the gallery hands on activities • Feel part of the broader community • Experience other cultural groups • <p>Key Themes</p> <ol style="list-style-type: none"> 1. Interactive, entertaining, hands on 2. Caring for each other 3. New and shared experiences 4. Continuous learning delivered in a light format
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Q5. How can the gallery best celebrate the regions diversity?

- Aboriginal art, youth, different cultures.
- Themed exhibitions
- Involvement in charity days,
- Different Art competitions each week
- Focussing on themes of similarity not of difference
- Be a social presence
- Local environment – celebrate Wollongong as it is today
- Art prizes for different skill levels
- Engagement in Artmaking
- Community strength
- Gallery can become a voice for people
- Aboriginal issues
- Community notice board on local TV
- Audio/Text guides/ different languages
- Celebrate days weeks
- LGBTIQI, Aboriginal, cultural diversity, Youth Week, Seniors Week
- Inviting groups in, breaking down barriers
- Better parking
- Online art groups
- Better parking
- Celebrate aboriginal special days with community
- More info out to the community
- Online Art competition

- Outreach by the Gallery to the people of the region
- Promotion through other events and kids' activities
- Education to prevent prejudice from religious/cultural groups
- Art show/event /big scale
- Link up with other cultural festivals in Wollongong
- Social media presence/Instagram
- Climate change
- Happiness /fulfilment
- Public art
- CCD
- Technology
- Street art party
- ACON safe place registration

Key Themes

1. Link to national and state themes weeks i.e. Youth Week, Seniors Week, NAIDOC Week, integrate into other local events and cultural festivals/ kids' events
2. Education about religious cultural groups/ LGBTIQI /Aboriginal/
3. Particular emphasis on reaching out to local Aboriginal people
4. Engaging activities including competitions, inviting groups into the gallery, outreach by the gallery into the region/ increased social media presence/ more information into the community

Q6. What should the next 'Big Ideas' be that the Gallery looks at?	
<ul style="list-style-type: none"> • Event that invites the public to more theme evenings make the gallery a more social place. • Coffee shop in Gallery • Link to social media and new technology • Bring blockbuster exhibitions • WAG could get an artist to come to Wollongong to paint some places. • Make a physical icebreaker interactive installation at the entrance e.g; various teas to be tasted before entering • Music programs on the weekend • Link to 'Speigletent' • Murals to present a surprise when visitors first enter • Activate the precinct • Murals for daytime 	<ul style="list-style-type: none"> • Link into national events/Commonwealth games • Night events with digital art • Make special events affordable • A space where visitors can create and express their ideas • History of Aboriginal culture and contemporary times, told through art and an installation • Installation works, interactive walk in • Iconic artworks that welcome • Historical exhibitions. <p>Key Themes</p> <ol style="list-style-type: none"> 1. Re develop the Gallery entry experience make the visit surprising and evoke interest and interactive activity and installations 2. Night events/ night focus 3. Activate the precinct and make a more social space

Q7. What programs do you run or attend that could be planned in partnership with the gallery?	
<ul style="list-style-type: none"> • Partnering with WIN TV again • Target planning and programs in community pages/papers • Characteratures of local people/celebrities • Partner with work for dole programs to make more inviting • Art classes for older groups/ targeted groups • Art appreciation classes • Programs on general to bring people into the gallery • As a large percentage of the community just do not come in • Advertising it's FREE • Tourism Get into Wollongong Tourism book/ brochure – let people know it's there • Use WAGs connection to local government • Quarterly event/outing that could be listed on the WHC and involve women's' groups in workshops or displays at WAG • Small cost of free transport for community groups • Combine the different disciplines, sculpture, art, drama, music • Uni/scholarly • Joint artworks with both venues • Community notice boards outside the Gallery more visible and display information near bus stops • Rejuvenate the gallery with a café as it will bring in a lot of people from different walks of life • Book tours for craft and art 	<ul style="list-style-type: none"> • An art appreciation class in partnership with U3A • Promote through local event/ Public art/installations/ outdoor exhibitions// promotion /exciting space • Youth/student art space Represent youth issues mental health, schooling, university, culture • Connecting to local Aboriginal people through art programs • Communities to connect to local Aboriginal artists art workshops/art talks • Gallery programs to go to community centres • (Warrigal koori program/ Aunty Jean's program at Berkley) • Community mindfulness programs/yoga/ • Programming to suit immersive art • New community centres can display, and cross promote • Link to headspace/ new building could display and cross promote • Online photo exhibition for youth on Instagram!! • Mix up different styles of art historical, aboriginal, street art, styles, • Art Therapy classes for elderly • Headspace is running art therapy classes and gallery programs • Education through art programs surrounding focussed on LGBTQIAT, Mental health • Walking tracks that depict certain artworks • Elders to work permanently on art during Reconciliation Week • At U3A we run classes and have information sessions for retired people.

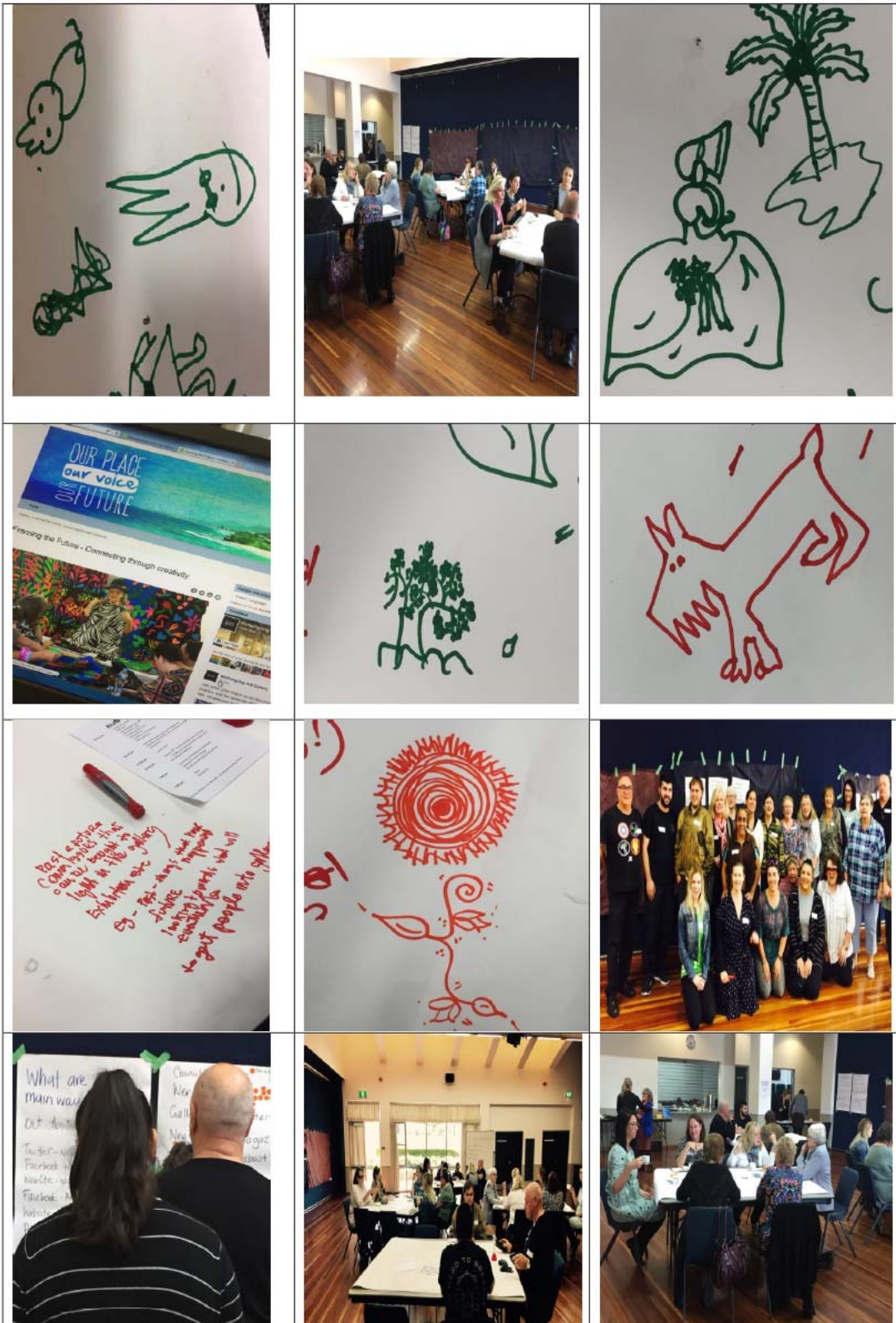
<ul style="list-style-type: none"> • Entertainment section on the News for upcoming events. • Free art workshops 	<ul style="list-style-type: none"> • We sometimes have visits from Art Gallery staff and have arranged visits to the gallery and Sydney Art galleries. <p>Key Themes</p> <ol style="list-style-type: none"> 1. Organised tours/quarterly outings 2. Take Gallery programs to community centres & free programs 3. Partnering with local community organisations i.e.; UA3, LGBTI, Aged care /therapy services/ Headspace/ Work for the dole 4. Aboriginal Warrigal program at Berkley – Aunty Jeans’ program 5. Links between council Units that manage tracks/environment and art for integrated joint programming 6. Immersive programs in art to combine with mindfulness and yoga
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Q8. What would make it easier to get involved in the Gallery?	
<ul style="list-style-type: none"> • Boomerang • Atmosphere • Knowing where to go, finding out what is on, how you can become involved • Programs to link with • Youth Week • NAIDOC and Reconciliation Week • Metal Health and • World Aids Day • Art fair that connects local artists and crafts people • Youth/Kid/ Adult clubs • Events and promotions • Space for the public to get involved/contribute • Open events 	<ul style="list-style-type: none"> • Comics • “To become a member” • Interesting exhibitions to relate to community. • Knowing what’s happening for young people – more use of social media • Music and live events • High school excursions • TV programs • Cross disciplinary programs – science/medicine/nature • Focus Groups • More events that promote the gallery • Volunteering & finding the time for volunteering • Parking and complimentary alternatives

<ul style="list-style-type: none"> • Awareness of free services • Evening events • Linking with commercial art with fine art • Tattoo exhibitions • Body modifications 	<p>for transport</p> <ul style="list-style-type: none"> • Mindfulness information <p>Key Themes</p> <ol style="list-style-type: none"> 1. Body modifications/tattoos 2. How to get actively involved and where/ when to go 3. Mixed up programs interdisciplinary combining science and / medicine/ nature 4. Youth focussed programs 5. Link to themed days
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Attachment 3: Photos of 'Framing the Future' World café workshop held Wednesday 17 May 2017





Attachment 5: Invitation to Workshop

Invitation

Framing the Future

Connecting through creativity



WOLLONGONG
ART GALLERY

We are planning for the future and we want you in the picture.

We want to make sure we have an Art Gallery that's exciting to visit, sparks your imagination and is inspiring. We are aiming to develop an Art Gallery that gives you powerful personal and community stories, exhibitions and events and opportunities that entice and are full of fun.

Art can help us encourage expression, ideas and alternatives and can transform us and our communities by starting conversations and encouraging us to think about our world and how we view it.

Community group members and staff are invited to partner with us in a workshop to help us understand how we can do this better. We need your ideas, comments and opinions.

Program

10.15am	Registration
10.30am	Introduction
10.45am	Workshop Part 1
12.30pm	Lunch
1.00pm	Workshop Part 2
2.00pm	Summary and close

Location:
Ribbonwood Centre
Kurrajong Hall
93 -109 Princes Hwy, Dapto
(Enter beside McDonalds)

Date & Time:
Wednesday, 17 May, 2017.
10.15am – 2.00pm

RSVP / Enquiries:
RSVPs are essential
Kristi Owen
Engagement Officer
E: kowen@wollongong.nsw.gov.au
P: 4227 7060

Limit three people per organisation including staff. One staff member and two community participants.

Parking available.

Refreshments provided. Please advise of your catering needs with your RSVP.

OUR PLACE our voice = FUTURE



OUR PLACE
our voice
OUR FUTURE

HELP CREATE YOUR WOLLONGONG ART GALLERY PLAN

ENGAGEMENT REPORT

August 2019

Table of Contents

Executive Summary.....	3
Background.....	5
Stakeholders.....	5
Methodology.....	6
Results.....	7

Executive Summary

Council asked the community for feedback on Wollongong Art Gallery (the Gallery) to inform the development of its new Strategic Plan. The plan is listed as a major project in the Operational Plan 2019-2020 and is due to be adopted by Council in 2019. The engagement ran from 8 July to 12 August 2019.

Findings from a previous community engagement project about the Gallery undertaken in 2017 will also be used to inform the plan.



Communication methods for the engagement included a media release, social media posts, emails to key stakeholders, a promotional postcard and promotion on the Gallery's website. A project page on Council's Engagement HQ website provided an online two-part survey and a register to attend a community workshop. A feedback form was made available at Council libraries, Customer Service Centre and at the Gallery.

Council officers held five engagement activities with 56 community members: at Warrawong, Berkeley, Unanderra and the Gallery. Three targeted workshops provided an opportunity to hear from community members who may not be engaged with the Gallery and to ask what would draw them into the Gallery and how best to reach them. Participants were young people including those with disability, and carers of young children. These workshops also provided an opportunity to raise awareness about the Gallery's offerings. Feedback was also obtained at an information stand held at a local high school's Multicultural Expo. A community workshop open to all was held at the Gallery and was attended by community members, council staff and Councillors. This workshop addressed four Gallery themes: welcome, reach, experience and story.

59 formal submissions were received from 38 online surveys and 21 hard copy feedback forms. 48 people opted to submit the supplementary marketing survey.

Themes to emerge from both formal submissions and through workshop discussions were; the Gallery feel, experience/stories/program ideas, gallery space, café/bar/gift shop, customer service, opening hours, collaboration, inclusivity, local/emerging artists, funding/sustainability, reach and strategies.

There was a wide variety of responses of how people like to feel in the Gallery and what they like to experience: from calm and peaceful immersion in the art, to feeling challenged and surprised by

more confronting works. There were many and varied ideas for exhibitions, activities and events, from showing local and emerging artists to international 'block buster' shows. Some people said they liked interactive art while others asked for less video installations. Some wanted more events, classes, live music, workshops and talks while others said the Gallery should be a place for contemplation and not a 'venue'. Many ideas were suggested about how the Gallery can reach and welcome the whole community, be more accessible, easier to find, and more comfortable to spend time in. The Gallery space itself was discussed with ideas to improve it inside and out including a clearer more welcoming entrance, an additional entrance via the Arts Precinct and a café. The importance of having welcoming and engaging customer service was also raised. Suggestions were made for opening hours on public holidays, weekends and after dark. There were many suggestions for being more inclusive, collaborating more with other organisations, events and artists. The Gallery reach was also discussed with suggestions about marketing techniques and messaging. Strategies regarding funding and sustainability were also raised.

The supplementary marketing survey asked how often people visited the Gallery, what they came for and how they would like information to be provided to them. This was a highly engaged group with most respondents either regular Gallery visitors or had visited between one and five times to see exhibitions or to attend exhibition openings. Most of these respondents indicated they would like to be kept informed about the Gallery via email or social media.

Background

The Gallery is the Illawarra's regional art gallery and exhibition space and is located in Council's old Administration Building on the corner of Burelli and Kembla Streets in the city's arts precinct. With a collection of over 3,000 artworks, it hosts high profile exhibitions as well as exhibitions by local and regional artists and community groups. They deliver a diverse program of educational activities and public programs. The building features ten exhibition spaces, an education centre, community access gallery and gift shop. The Gallery returned to Council management in 2009.

A community engagement project was completed in 2017 (Z17/151249) targeting key stakeholder groups to understand what would increase their connectedness to and participation in the Gallery. This engagement involved online feedback and a community workshop. The feedback from the consultation identified that the community sought more involvement, interactivity, co-planning and outreach from the Gallery. Key interests from the participants were the Aboriginal community and its relationship to the area, diversity, refugee issues, poverty, inclusivity and youth programs.

The Gallery is now developing a Strategic Plan to identify business priorities and future opportunities. Development of the plan will be informed through consultation with internal stakeholders, existing user groups and the wider community and seeks to build on the feedback provided through previous consultation. At the completion of the engagement process a Strategic Plan for the Gallery will be reported to Council for adoption.

The Gallery also expressed an interest in undertaking market research to inform the development of a marketing strategy.

Stakeholders

Stakeholders identified prior to the commencement of the engagement period included:

- Whole community
- Gallery visitors
- Non users of the Gallery
- Neighbourhood Forums
- Register of Interests for Arts and Culture and Heritage

Methodology

The following section outlines the various activities undertaken during the engagement period from 8 July to 12 August 2019.

Table 1: Details of Communication and Engagement Methods

Methods	Details of Methods
Communication Methods	
Media release	A media release was made available for media outlets on 10 July 2019.
Email to key stakeholders	An email was sent to key stakeholders identified through an analysis process including Neighbourhood Forums.
Register of Interest	An email was sent to all participants with registered interest in 'Arts and Culture' and 'Heritage'.
Info packs	Hardcopy feedback forms were made available at libraries and customer service.
Promotional Postcard	A colourful postcard was distributed promoting the exhibition, survey and community workshop.
Social Media	Information about the engagement was promoted through Council's Facebook and Twitter accounts on 8 July and 3 August 2019.
Gallery website	The engagement was promoted on the Gallery's website.
Engagement Methods	
Workshops	Three targeted workshops were held with: young people at the Art Gallery on 6 August 2019, carers of young children at Berkeley on 7 August 2019, young people with disability on 8 August 2019. A Workshop for the general community was held at the Art Gallery on 8 August 2019 and was also attended by Council staff and Councillors.
Promotional postcard	Council officers distributed the postcard to branch libraries, engagement activities and to shops along the Crown Street Mall.
Info stand	Council officers attended the Multicultural Expo at a local high school on 5 August targeted at young people aged from 12-17 to ask participants whether they'd ever visited the Gallery and what would draw them there.
Engagement HQ Website	An online survey tool was used to capture participant's feedback for a two part survey – Gallery feedback and Marketing feedback. The page had an online registration to attend a community workshop at the Gallery.
Feedback Form	A hard copy feedback form was made available at branch libraries and engagement activities.

Results

This section of the report provides details on the engagement activities (Table 2), the on-line participation summary (Table3) and the feedback on the most prevalent themes.

Engagement Participation Results

Details of the number of community members participating in each activity are presented in Table 2.

Table 2: Engagement participation results

Engagement activity	Participation
Info stand at local high school - 5 August 2019	11
Workshop with young people at Art Gallery – 6 August 2019	10
Workshop with carers at playgroup at Berkeley – 7 August 2019	15
Workshop for general community at Art Gallery – 8 August 2019	5
Workshop with young people with disability at Unanderra – 8 August 2019	15
Feedback Forms – hard copy	21
Online survey - EHQ	38
Total engaged	115

Online Engagement Results – Engagement HQ

A total of 38 submissions were received online. Table 3 presents the usage statistics for the project page on Council’s website.

Table 3: Summary of online participation

Measure and Explanation	Usage
Visitors – Total number of visits to the online survey	132
Contributors – Total number of online survey submissions	38

Total submission results

59 surveys were submitted: 38 online surveys and 21 feedback forms.

Marketing survey results

A supplementary marketing survey was submitted by 48 people: 29 online surveys and 19 feedback forms. The survey asked people how often they visited the Gallery, what they came for and how they would like information to be provided to them. 26 regularly visited the Gallery, 20 had been to the Gallery between one and five times and two had never been before. Most respondents came to the Gallery to visit

exhibitions (46) or to attend exhibition openings (27). 10 people had attended workshops, seven came for school holiday workshops and seven for music events. Four people had attended a marketing/networking function at the Gallery and one for a school tour. 13 people selected 'Other' and reported visiting the Gallery for: lectures, artist talks, South Coast Writers' Centre (SCWC) events, Art Connect dinners, Friends of the Art Gallery events, kids' arts events including playgroup and junior arts trail, participation in interactive exhibitions and their wedding. Most respondents said they received information via email (36) followed by Facebook (19), word of mouth (17), Instagram (15), printed newsletter/program (10) and posters (6). Comments included that Instagram and a consistent social media presence was needed, that many people don't know that the gallery is free, that 'unless you visit the website it is difficult to know what is going on', suggestion to have an interesting design on the front of the building somewhere, indicating what is coming up.

The question of how best to reach people was raised at all the workshops to tie into the questions asked in the marketing survey. Participants suggested Instagram as being the key method for reaching young people, letting community centre staff and schools know what's on so that they can pass this on through their networks and newsletters. See more detailed responses to "Reach" in the Feedback Themes section below.

Feedback Themes

Themes to emerge from both formal submissions and through workshop discussions were: feel, experience/stories/program ideas, gallery space, café/bar/gift shop, customer service, opening hours, collaboration, inclusivity, local/emerging artists, reach and strategies- funding/sustainability.

Feel

Feedback from the surveys and workshops provided information on how people like to feel in the Gallery. Responses were very broad from feeling peaceful to feeling challenged. Feeling welcome was a common thread – some felt welcomed in the Gallery while others didn't. Some people said they enjoyed the Gallery for its quiet atmosphere in which to contemplate and reflect, to feel peaceful, calm or relaxed. Others saw the Gallery as "a place to nurture the soul and open my mind from the daily grind", or to be immersed "to let go of everyday surrounds and thoughts and be transported to wheresoever the artist can/will take me". Others stated they came to be inspired, informed, educated, intrigued, stimulated, empowered, or challenged by new ideas and perspectives: "Whoa - what have I seen?", some saw it as a place to feel connected, engaged or to be open to diversity. Many listed feelings elicited in response to different artwork: "peaceful, engaged, wistful, amused, angered, delighted, intrigued - depending on the

works or the event". One response stated "I don't like to feel overwhelmed with too much content". An older visitor felt sadness in response to an exhibition that brought back memories of living with their young family on Bougainville "when the war started".

Experience/Stories/Program Ideas

The community told us what they enjoyed as well as provided many ideas for the Gallery's program. Many enjoyed the exhibitions "the exhibitions have stepped up in their design and content. Well done to the exhibition team", "it is one of the best regional galleries I have visited". Others asked for more from local and emerging artists, national and international artists and 'block buster' or 'big name' shows, "that perhaps take over the whole gallery e.g. the Dior exhibition held in Victoria or a scaled down version of the Monet held at the National Gallery". Others suggested to "be more courageous in programming" and asked for cutting edge contemporary art which provokes debate and controversy or for "more video art to attract younger demographic which can educate/explain", "great realism, surrealism and everything in between". Others stated, "I DO NOT want to be confronted by walls of videos as often happens in other post-modernist driven galleries!" and "I like organic – there's enough technology". "I enjoy environmental art and some of the big installations". Some said that exhibitions could be too confronting or of no interest to their children. Ideas to involve children were given including having spaces for child friendly art at height appropriate levels, having artist biography evenings to introduce them to different artists, their lives and art, displaying children's artwork, interactive art such as a picture that can be moved around. "I loved the junior art trail experience that my son attended several times. It would be great if something like this was offered on a more regular and/or informal basis". "Create exhibitions and experiences that welcome children 0-5 into the gallery...not boring static children's rooms separate to the art works....children IN the gallery and children allowed to experience the art as children....YES...Talking, noise, activity and joy!", something "stimulating for my 3 year old granddaughter as well as for me! a place of discovery and invention & accessible".

Other exhibition ideas included: ones which tell and share the stories of our local Aboriginal culture, the Illawarra, contemporary issues, the steel works – changes – coal mining, changing identity/perception of city, homelessness, international students, Redback Graphics posters, environment – sea level change, old Wollongong, Cringila labour history, closing of TAFE, free city bus, fire/water/earth, surfing, migrant, gay, political history of Wollongong, waterfront, local building design heritage, Portrait prize maybe every two years, a Brett Whitely exhibition as he spent time in Thirroul, Bimblebox 153 Birds, borrow from other collections and galleries e.g. the Hinton Collection in Armidale, more of the permanent collection on display, "bring out the long held stuff" e.g. Eugene Von Guerard, travelling exhibitions e.g. the Regional

Archibald circuit, a selfies exhibition with inspirational quote, something more colourful/bright, contrasting styles showing evolution, emerging artists, "show case, maybe once a month, new talent!", secret covers with artworks inside that you have to find throughout the gallery". Young people from the workshops added the following ideas for shows: sport, sculptures, abstract art, time lapses of creations so that you can see how the art is made, interactive exhibitions, pop culture - Disney and Marvel studios, toy cars, gaming and X-box, flowers and animals, DJs, graffiti, fashion, scrap metal art, historical art - "from the 90s 80s" celebrative Aboriginal and tribal art, art about the stolen generation, about Climate change, protest art - people fighting for change.

There were different views about how to display the artwork. One young student we spoke to enjoyed reading about the art which mirrored feedback from a number of surveys: "I like exhibitions to have written information on the wall about the artist and also a short commentary (or booklet) by the artist about each work". Some said that it could be difficult to read the artist information and suggested the use of iPods. Others asked for "more explanation of artworks, more info on artworks, and their social context".

People said they enjoyed a wide range of activities including community workshops, talks, lectures, music and poetry recitals/performances, "music ignites everything ", "listening to the BlueScope Orchestra in the foyer was a very big sound - powerful to complement the exhibited works!". Other activities included: artist panels, classes and events including those as part of SCWC, Comic Gong and Queerstories. Suggestions for more activities included "conversations in creative thinking", TED talks, Q&As, "discussing ideas/brain storming", "project - open studios - connected audiences. Artist studios - tours/walks". There were differing opinions about the Gallery as a 'venue' "it is not an event venue, it is an art gallery - writer's festival seems to take over the whole space" whereas others enjoyed attending events at the Gallery "I have enjoyed the art gallery as a concert space as well" and suggested creating programs/events to capitalise on big intakes of visitors "link in with road bike championships next year".

There were suggestions about the Gallery's purpose involving community cultural development: "I would like to see more community cultural development and local artist opportunities", "I would also love to see an asset-based community development approach taken to events and exhibitions at the gallery". Others asked that the Gallery support local and emerging artists to connect, share and display their work for free, to hold more professional development and have opportunities for networking: "I would love to see a program or regular /meeting place for artists to come together and share techniques, their learnings, their stories, inspiration, favourite artist and why". People suggested having activities for those with diverse backgrounds including people with disability. Other suggestions included having art classes and

art therapy sessions; linking workshops to existing exhibition works; free art classes for children with their parents assisting and more family oriented activities.

Gallery Space

The Gallery space itself came up as a theme as it related to how people feel and experience the Gallery. Some were very positive about the space "I really love how the gallery is snaking art, ideas, creativity and beauty around the whole building, including the laneway between the gallery and the town hall" and "love the space at the gallery". Others commented that the building was "confusing and seems a bit run-down" is "rabbit warren like" upstairs, and feels "sterile" or "intimidating" and that the "lighting could definitely be improved". There were suggestions to change the foyer "the front desk is high and creates a barrier "and is "overlarge" and makes the space "feel like an office" and that the foyer looks "cold and dull". Once respondent asked, "what is the purpose of the admin being in the welcome exhibition space?" requesting instead to "walk into a large open space with a wow exhibition".

Carers of young children said that the children's area is tucked away, difficult to find and not very welcoming and suggested having the area near the entrance to leave quickly if their child had a 'meltdown' rather than having to get them down the stairs and out through the Gallery. An older visitor commented that they found the stairs challenging at times so the lift was an "excellent alternative". People of all ages had suggestions about more comfortable seating and areas to relax "seating is not comfortable enough to stay a while", "have lounges". Suggestions for new and improved spaces in the Gallery included: making the art room upstairs more inviting; "a space we can call ours"; a study room to listen to recordings of artists talks; music studio; "space to meet people or to socialise – you only come to see the show and go", a "chill out area", "a community room to hang out in with film, books that are engaging", free Wi-Fi (fast), charging stations for devices, secret cupboards of children's art, printmaking space to learn and even print your own work. Other talked about the space in terms of what can be shown "the Gallery is big enough to accommodate both "more challenging and more conservative shows". Some said that the BlueScope room was "too formal" and "empty/cold" and there was a suggestion to "take out the BlueScope chairs and make that the social space".

There were many suggestions for improving the exterior space to maximise the building, the trees and the entrance area to welcome and entice people into the building. Ideas included: activation of the forecourt; opening the back of the gallery so there is access from the Arts Precinct where there is more 'foot traffic'; feature, decorate or light the trees including those along Burelli Street and in front of the Gallery and "have fun with it" as at the moment it looks "dark and dank. There were suggestions to improve and open up the entrance: "the front door isn't open so less people want to come in" have an

“open entry rather than closed”, “the sliding doors are never wide open”, “front doors are difficult to get into “and the “front of gallery is too serious looking” and “confusing” so people have to “search for it”. Suggestions included better signage to “command attention from visitors” including, “changing panels more often – as a hook to come in”, have “Free Entry” and “Welcome” signs out the front and Kembla Street façade projections to intrigue people as well as “temporary installations at the front of the gallery” and “give the building a profile” as the “stigma of old building is still strong”. Another idea was to have children/adults workshopping out front as “an attractor”.

Others suggested an “opportunistic expansion of the gallery space” or even having a “new venue specifically built with accessible parking (and) a great coffee shop”.

Cafe/Bar/Gift shop

A key Gallery space that many people asked for was a café, “A CAFE! A café!”. People said a cafe would draw more of the community in, they would stay longer and explore more and that without one “it’s not inviting enough to engage the community”. With a café people would “spend more time there (need to rest and absorb before continuing to look at art)”and “enjoy a light meal, coffee maybe even a glass of wine whilst I soak up the cultural experience of the gallery”. It was seen as a “social space” to “sit and talk over coffee”. Ideas for a café included: opening the back of the gallery so there is access from the Arts Precinct with café; to ensure the café is “not expensive”, family friendly, “I would like to see the top terrace used as an entertainment /cafe area” and that it doesn’t have to be a major undertaking “have a coffee pop up”. People also mentioned having a wine bar and wine tasting in the Gallery, particularly for new night time events. Others said that they don’t come to the Gallery to drink or hang out – but come for specific shows that are of interest and relevance to them and that the Gallery should not be seen as a venue. Suggestions were made to improve the gift shop: “have an open stockroom to purchase local art works”, “Gallery shop is not visible enough”.

Customer Service

Positive interactions with Gallery staff was important for people “a friendly welcome at the desk is important” with some asking for more engagement “provide info when people come in of what’s on where”, “be welcoming”, and have “engaging customer service”. While some people felt welcomed “I find ... friendly, helpful staff” others asked that the staff be “more accessible and friendly” when dealing with emerging artists who want to find out more about how the Gallery works. Young people suggested having “some young people doing tours for other people”.

Opening hours

People asked for the Gallery to have longer opening hours including the weekend, public holidays and after dark to accommodate “when locals and visitors are in town”, to increase opportunities and as it would be appropriate for a city of Wollongong’ size “open seven days a week”. The idea to open the Gallery at night “have late nights - Thursday, Friday and Saturday” was linked with the idea of it opening up opportunities for different audiences and events: “opening at night time is the key”, “Gallery after dark”, “Art after dark”, “night time events”, “after hours sessions – summer especially”, “Dark Mofo – gong style”, “tie in with late night shopping”, “light up the Gallery”, “have a glass of wine after work and see a show” to draw a different audience”. Others said they did not see the Gallery as a venue for after-hours events with alcohol but came to see the art.

Collaboration

Comments were made about the Gallery collaborating with many organisations, communities, sectors and artists locally, nationally and internationally. Some acknowledged that the Gallery is already collaborating “I really appreciate that the gallery is a space for collaboration - bringing together the people, organisations, ideas and practices in diverse ways”. Others suggested more collaboration including exhibitions, venue spaces and programs including with: Wollongong University Visual Arts Program “to display graduating students every year (but not in competition with Hazelhurst Gallery which is not even in our local area)”, the “rainbow underground and other art groups”, Pride Month, “the big guns – Guggenheim partnership. Guggenheim Port Kembla”, “Eco-Arts Australis”, Honk Oz festival, Wild Rumpus - mental health and personal resilience through art and craft, ArtExpress, Merrigong “to activate the broader space” and the Tree Veneration Society “which does fascinating installations and sculptural works around trees to celebrate them”. Others suggested “joint curated events with other venues”, “joint events so we all go on one night to every venue” and “multi-disciplinary shows art/poetry/music/drama across venues”. There was also an idea for proactive partnerships e.g. “partnering traditional Coomaditchie artists with contemporary artists”.

Inclusivity

Ideas around inclusivity were broad ranging “Art Gallery needs to go out to the community” from having more and regular free workshops and classes for all ages “I wish I could afford the Art Classes!?” and “School Holiday activities for kids are a great idea, but the ones I have seen advertised have been too expensive” to having a “really big name exhibition so that the people of Wollongong could access this without the travel”. Other comments included having “art-making spaces that are affordable”, “activities that reach a broader range of the community to encourage a visit to this important cultural space”. One

teacher we spoke to said that cost was an issue for the many students in their school experiencing disadvantage. Cost was also an issue for the schools and the comment was made that it helped that supervision is not required at the Gallery workshops as often teachers are not available to accompany students. This teacher also said that it is harder to engage young men, from years 8 to 10 being the most difficult to engage. They enjoy street art, wonder walls, hip hop street culture (American culture). Others said more people with disability or people who have English as a second language should be involved as artists, volunteers and visitors. Some also commented "I don't think many people know that the gallery is free", link with the "free bus" and make the Gallery "easy to navigate" and have lunchtime events "for workers".

Local/emerging artists

There were many comments about local and emerging artist from visitors "I also like the fact that you often display the work of local artists!" and from the artists themselves "I would like to see more local artist opportunities. Call for artists more frequently and have more art prizes and competitions for emerging and established artists". There were suggestions for more support from the Gallery and comments about the barriers local/emerging artists face: "I think the financial barriers to holding an exhibition in Wollongong and at the gallery are considerable for local artists, particularly given that the financial outgoings far outweigh the potential incomings as selling art in the Illawarra is difficult. This leads to a disparity between successful and aspiring artists in the Illawarra", "a space for new and unknown artists to display their work for free", "I would love to see a program or regular sessions/meeting place for artists to come together and share techniques, their learnings, their stories, inspiration, favourite artist and why" also "it doesn't necessarily have to be held at the Gallery".

Young people at the workshops commented that Instagram "helps you find new artists" and asked for the Gallery to have more "young artists and local artists". Other suggestions included: mentorships and/or professional development experiences in both artistic practice and arts management, more volunteer opportunities – "perhaps having a set period of service would allow others to also gain experience", more pathways and support for local artists "making it more about the artists than the institution", "show case, maybe once a month, new talent!", "things that connect art to the growing cultural community of Wollongong" and also to "commission work from local artists".

Reach

The participants from the targeted workshops suggested the Gallery should have an Instagram page because "everyone has Instagram", it will give someone a job to run the page, it's easy to navigate, hashtags are useful, it can promote the upcoming art work and events and that it helps you find new

artists. Other suggestions included Facebook, emailed newsletters and letting community centre staff and schools know what's on so that they can pass on the information through their networks and newsletters. They also said that people don't realise it's free.

The theme of 'reach' also sparked many suggestions at the general community workshop. People commented that the shows and programs are "always good - but promotion, advertising and marketing does not reach a large audience" and "unless you visit the website it is difficult to know what is going on". Having Instagram was seen as important communication method "not having Instagram is not good for such an image-based business" and suggested "guest curators via Instagram". Other ideas to improve reach included to "have more stories in paper and on TV", extending the audience / demographics by looking for wider outlets e.g. (i98), "have an up to date website and program", electronic signboards, broad SMS alerts, SMS for members, "representation within industry media to take Illawarra to the world", when local shows are on better marketing so people know what they are seeing often their own stories. Suggestions to "spice up" the marketing messaging were made so that it is "challenging", "bold", "enticing", "encourages you to come in", tells you that you are "not cool if you don't come in". Other ideas were to use a whole of Council approach: "Council notices could include updates of current, upcoming shows, events", include the Gallery in Council's "what's on", "shared marketing with the library", Council emails from other areas have a small corner with "did you know" re exhibitions at the Gallery, Gallery "invitation to" emails, E stream. Inviting people directly was also suggested and that using "you're invited" in emails and letters feels more personal", invite "key members of society to encourage word of mouth", "bring local Aboriginal artists/elders in more regularly", "invite community groups and schools directly". There were mixed responses to using emails: "I get so many I ignore them". Some said "snail mail is still good".

Strategies - Funding/Sustainability

Some asked that Council should spend more money on the Gallery "Wollongong City Council should make a significant increased investment in the gallery. Art galleries are an indicator of the sophistication and maturity of the local government which funds them". Others made suggestions about how to increase funding "Seek some philanthropic funding from Wollongong people including bequeaths. People might be happy to leave a few thousand dollars in their will" and "entry should be free but donations welcome". There was a suggestion for the Gallery to "embed sustainability in its events practices through improved recycling and waste avoidance e.g. adherence to Council's new single-use plastic policy to phase out all single use plastics". Another idea was for the Gallery to engage suppliers who are local, environmental and/ or social enterprises in line with Council's local food strategy.

Guess Who's Going to the Gallery?

A Strategic Audience Evaluation and Development Study
for Galleries in NSW

M&G NSW

This project is supported by



Australian Government



Individual Gallery Report



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Table of Contents

	<i>page</i>		<i>page</i>
INTRODUCTION		EXECUTIVE SUMMARY	
Acknowledgements	3	Notes on Analysis	12
Funding Partners	4	Note on Reading Charts	12
Background	5	Key Definitions	12
Study Aims	6	Summary of Key Findings	13
Methodology	7	STUDY FINDINGS	
Project Team	9	Visitor Demographics	17
Steering Committee	10	Visitor Behaviour	26
		Information, Interests & Motivations	32
		Satisfaction and Feedback	40
		CONCLUSIONS & RECOMMENDATIONS	45
		APPENDIX	51



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- The members of the Audience Evaluation and Development Steering Committee

**Museums
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NSW**

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StrategyPartners

University of Wollongong





Background

- In 2005 Museums and Galleries NSW (M&G NSW) commissioned a scoping study of 32 regional galleries in NSW. This research revealed that there was very little to no audience development research undertaken by regional galleries across the state.
- In May 2007, following the outcomes from the scoping study, M&G NSW commenced the *Strategic Audience Evaluation & Development Study for Galleries in NSW* with core project funding from the Australia Council for the Arts.
- The study set out to provide benchmark information on gallery audiences, their demographics, actions, attitudes, limitations and needs. M&G NSW trained staff and volunteers at the participating galleries and collected data using a paper questionnaire.
- In the first year of research 2007-2008, M&G NSW worked with twelve galleries across two regions of NSW - Western Sydney and the Hunter/Central Coast. A total of 2259 responses were collected from visitors in the participating galleries.
- In the second year of research 2008-2009, M&G NSW worked with ten Sydney Metropolitan region of NSW. A total of 2239 responses were collected from visitors in the participating galleries.
- This report details the findings from the third year of the research 2009-2010. The research for the third year of the study was undertaken in nineteen participating galleries across regional NSW. This research completes the *Strategic Audience Evaluation & Development Study's* comprehensive overview of public gallery visitors across the state.
- The data collected across the three years of the project will be released as a State Report in early 2011. This report will collate the results of the individual galleries into five regions



Study Aims

The overall objective of the Study is to provide factual and reliable data for the sector.

This data can be used as for support initiatives the individual galleries undertake:

- Identify and assist to retain current audiences.
- Identify opportunities to build new audiences.
- Understand the diversity of their audiences.
- Offer programming possible.
- Determine ways of effective attracting audiences, marketing and publicising exhibitions and events.
- Plan effectively for the future.
- Advocate for regional and state-wide programs of audience development.

The data presented is intended to act as a benchmark, and as a guide future for research opportunities.



Methodology

The questionnaire:

- A standardised self-complete paper survey was designed for use in all the participating galleries.
- Training was provided to staff and volunteers at each participating gallery.
- Staff distributed the self-complete paper survey to visitors, during the allocated 2 survey periods.
- The survey periods for the Wollongong City Gallery were:
 - 2 March 2010 – 30 March 2010
 - 20 April 2010 – 31 May 2010
- 389 surveys were collected during the survey periods at Wollongong City Gallery.
- In the third year of the study a total of 3693 responses were collected from all participating galleries.

The sample:

- Visitors 15 years or older.
- Children and school teachers attending in school groups were not surveyed, as the questionnaire was not designed for educational visits. The 15-18 year olds who participated in the survey were visiting alone, or with family or friends.
- A maximum of 2 people were surveyed in any one tour group.
- The standardised questionnaire was only available in English. This may have reduced the participation of visitors who spoke English as a second language or visitors with literacy barriers.



Methodology

The exhibitions during the survey period for Wollongong City Gallery:

- Pallingjang Saltwater (5.12.09 - 7.03.10)
- Fiona MacDonald: Local Studies- the legend and the legacy (13.03.10 – 25.04.10)
- Just Imagine 2010 (30.01.10 – 6.06.10)
- Wattle Rose and Thistle: The finest watercolours of Australia, England and Scotland (6.03.10 – 9.05.10)
- First Generation: Mayu Kanamori (30.10.09 – 3/10)
- Breathing Space: Liz Jeneid and Dianna Wood Conroy (13.03.10 – 25.04.10)
- Art Express 2009 (1.05.10 – 30.05.10)
- A Humble Metaphysical Presence: John Conway (27.02.10-9.05.10)



Project Team

Project Team - M&G NSW

- Michael Huxley, General Manager, Finance & Administration
- Mackenzie Steele, Senior Researcher, Research & Audience Development
- Kathryn Hamilton, Coordinator, Audience Development (January 2009 – July 2010)
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Project Support

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External Project Team

- Karen Cooke - Data entry management, Ekas Market Research Services
- Tony Jones, Managing Partner, Jones Donald Strategy Partners
- Keith McGowan, Senior Associate, Jones Donald Strategy Partners



Steering Committee

- Chair – Michael Huxley: General Manager, Finance and Administration, M&G NSW
- Kate Alexander: past Audience Evaluation Project Manager
- Lisa Andersen: Manager and Senior Research Associate, Australia Research Council
- Sue Boaden: Director, Australia Street Company
- Bow Campbell: Program Officer, National Audience Development, Australia Council
- Kim Hanna: Manager, National Audience Development, Australia Council
- Tony Jones: Managing Partner, Jones Donald Strategy Partners
- Dr Lynda Kelly: Head of Audience Research, Australian Museum
- Professor Amanda Lawson: Dean, Faculty of Creative Arts, University of Wollongong
- Maisy Stapleton – past CEO M&G NSW

Executive Summary

M&G NSW

Photo courtesy of <http://www.wollongongcitygallery.com>



A note on reading charts

- The following charts display totals for the Woollongong City Gallery, collected during the survey periods.
- *All figures* shown are percentages unless otherwise specified.
- Some data (where appropriate) is compared to Australian Bureau of Statistics (ABS) 2006 census data.
- Individual bases for the data are show with a description of any applied data filters.

Key definitions:

- “Audience” - In this context is synonymous with gallery “visitors”.
- “Base” - The number of respondents on whom the percentage figure or statistic is calculated. Bases vary as we filter the data to analyze specific sub-groups, or if certain respondents do not provide a valid answer to a question.
- “Tourist”. There are three segments of tourists 1) International 2) Interstate and 3)Intrastate. The last of these generally someone who lives more than 50km-100km’s from the gallery



Summary of Key Findings

Demographic characteristics:

- Around 1 in 3 visitors (35%) live within 5km of the gallery and around 1 in 5 visitors (22%) live between 5-50km of the gallery.
- Just over 1 in 2 visitors to the gallery live within the Wollongong LGA.
- The gallery attracts visitors from all age groups. The age distribution for visitors to the gallery is not dissimilar from ABS data for the LGA and Statistical Division.
- Visitors skew female, with women making up 2 in 3 visitors.
- The gallery attracts visitors from all household income level and the distribution of household incomes is similar to the distribution in the LGA and Illawarra statistical division
- Visitors to the gallery do not skew towards being higher or lower income.
- Around 1 in 2 visitors to the gallery have a tertiary degree, with 1 in 5 holding a postgraduate qualification.
- Around 2 in 5 visitors (43%) are employed in either part or full-time work. 20% of visitors to the gallery are retired. Students make up just over 1 in 8 visitors (15%).
- Overall 11% of visitors to the gallery speak a language other than English (LOTE) at home. Amongst visitors living in the Wollongong LGA, the proportion of LOTE visitors is less than what would be expected from the LGA population (7% vs. 17% respectively).
- Indigenous visitors are represented at 5%. The proportion of indigenous visitors is at least double that of the LGA and Statistical Division.
- 4% of visitors reported having a disability or condition that impacted upon their visit to the gallery.



Summary of Key Findings

Behavioural characteristics:

- Around 1 in 4 visitors are first-time visitors.
- Around 3 in 4 visitors have been to the gallery before, with 2 in 5 visitors have been to the gallery more than 5 times.
- Of those who had visited the gallery before, around 1 in 3 visitors had been to the gallery within the last month, and just over a half are returning with a 6 month period.
- The most commonly cited personal reason for visiting the gallery was “to stimulate my mind” (at 61%).
- Just over 1 in 3 visitors come to the gallery on their own.
- Around 1 in 5 visitors bring children to the gallery.
- At least half of visitors are staying between 30-60 minutes in the gallery.
- Just over a third (35%) of visitors had attended a workshop/talk or group activity at the gallery in the past.



Summary of Key Findings

Marketing & programming:

- Word of mouth is the most common source of information about the gallery, for over 1 in 4 visitors.
- The local newspaper is a source of information for around 1 in 5 visitors.
- Around 1 in 10 people used the internet as a source of information for the gallery.
- The majority of visitors are online (94%) and around 3 in 4 visitors use the internet “to find out about things to do”. 1 in 5 using it to “search for family activities”.
- Artist talks are the most popular program type amongst visitors, at 44%.
- The most common key motivation for coming to the gallery was to see a special exhibition for just over a half of visitors. The general collection is also important at just over 1 in 3 visitors and family is a motivator for 30% of visitors.
- The most popular type of exhibition held at the gallery was painting, for 80% of visitors.
- At least 80% of visitors to Wollongong City Gallery also attended other galleries in the last 12 months.
- The public library and cinema were the two most frequently attended other cultural activities in the last 12 months amongst gallery-goers.



Summary of Key Findings

Satisfaction and feedback:

- The vast majority of visitors (95%) enjoyed their visit rating it as either “good” or “terrific” overall.
- Specific areas of feedback (see over):
- The quality of the exhibitions and the helpfulness of staff/volunteers were particular areas of strength with 53% “terrific” ratings respectively.
- The ease of parking was a disappointment for at least 2 in 5 visitors (for whom parking is applicable).
- Other areas showing some disappointment included the gift shop (28% disappointment rating) and facilities (20% disappointment rating).

M&G NSW

Visitor Demographics

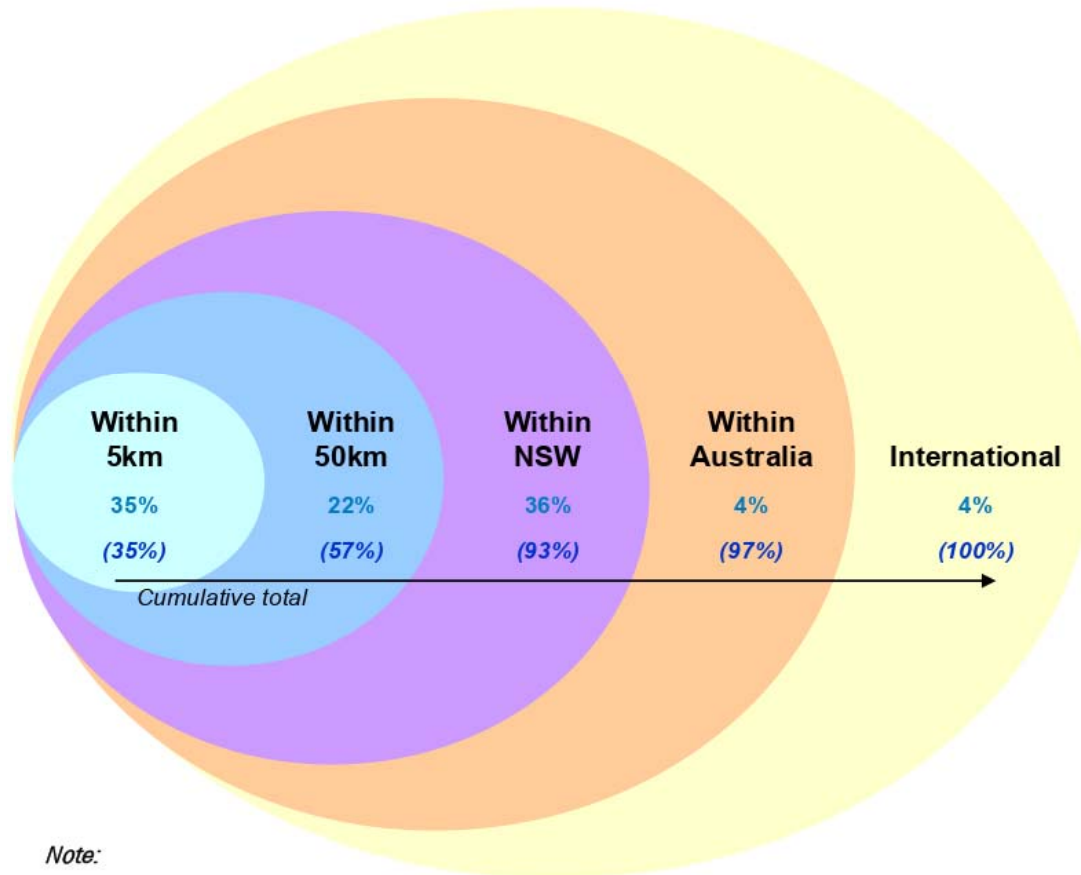


Photo courtesy of <http://www.wollongongcitygallery.com>

Origins – Proximity to the Gallery



Comparisons to



- Around 1 in 3 visitors (35%) live within 5km of the gallery.
- Around 1 in 5 visitors (22%) live between 5-50km of the gallery.
- Interstate and International visitors make up 8% of the total visitors to the gallery.

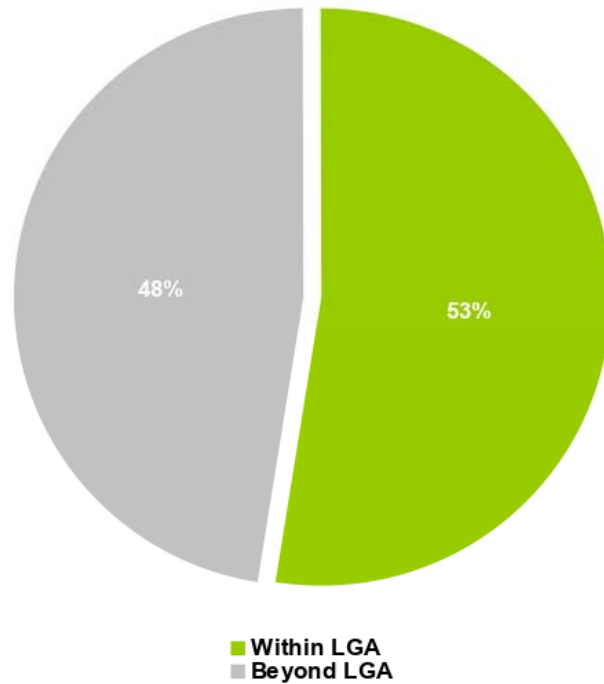
Note:

- The proportion of International visitation may even be higher, as the questionnaire was only available in English.
- Due to rounding some figures may add to over 100%.

Q16. Where do you usually live?

Base: All valid responses

Local Government Area (LGA) – Wollongong City Gallery



- Just over 1 in 2 visitors to the gallery live within the Wollongong LGA.

The Wollongong LGA is defined as these suburbs:

Coalcliff, Coledale, Coniston, Cordeaux Heights, Corrinal/East Corrinal, Cringila, Dapto, Darkes Forest, Austinmer, Avon, Avondale, Balgownie, Bellambi, Berkeley, Brownsville, Bulli, Cataract, Cleveland, Clifton, Dombarton, Fairy Meadow, Farmborough Heights, Fernhill, Figtree, Haywards Bay, Helensburgh, Horsley, Huntley, Kanahooka, Keiraville, Kembla Heights, Kembla Grange, Koonawarra, Lilydale, Maddens Plains, Mangerton, Marshall Mount, Mount Keira, Mount Kembla, Mount Ousley, Mount Pleasant, Mount St Thomas, North Woollongong, Otford, Penrose, Port Kembla, Primbee, Russell Vale, Scarborough, Spring Hill, Stanwell Park, Stanwell Tops, Tarrawanna, Thirroul, Towradgi, Unanderra, Warrawong, West Woollongong, Windang, Woollongong, Wombarra, Wongawilli, Woonona, Yallah.

Age



Comparisons to Australian Bureau of Statistics

- The gallery attracts visitors from all age groups.
- Overall around 2 in 5 visitors are over the age of 55.
- The age distribution for visitors to the gallery is not dissimilar from ABS data for the LGA and Statistical Division.



Q27. Which of the following age groups are you in?

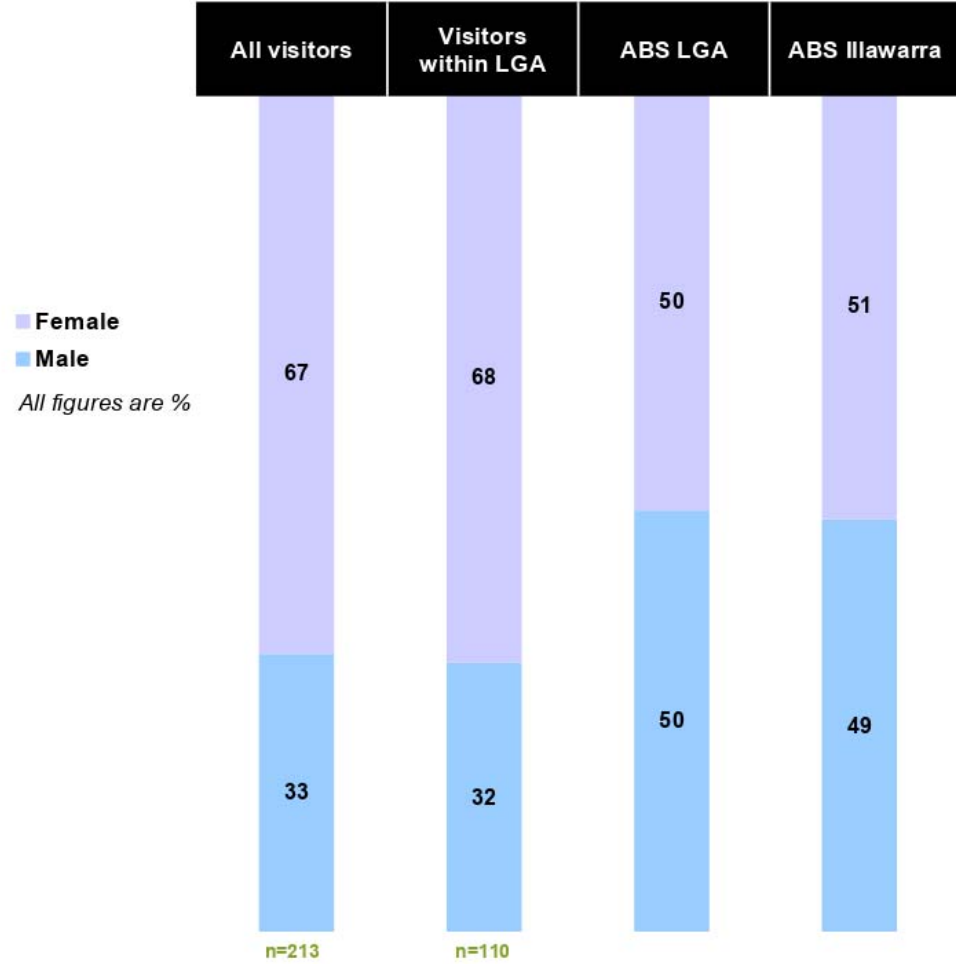
Base: All valid responses 20

Gender



Comparisons to Australian Bureau of Statistics

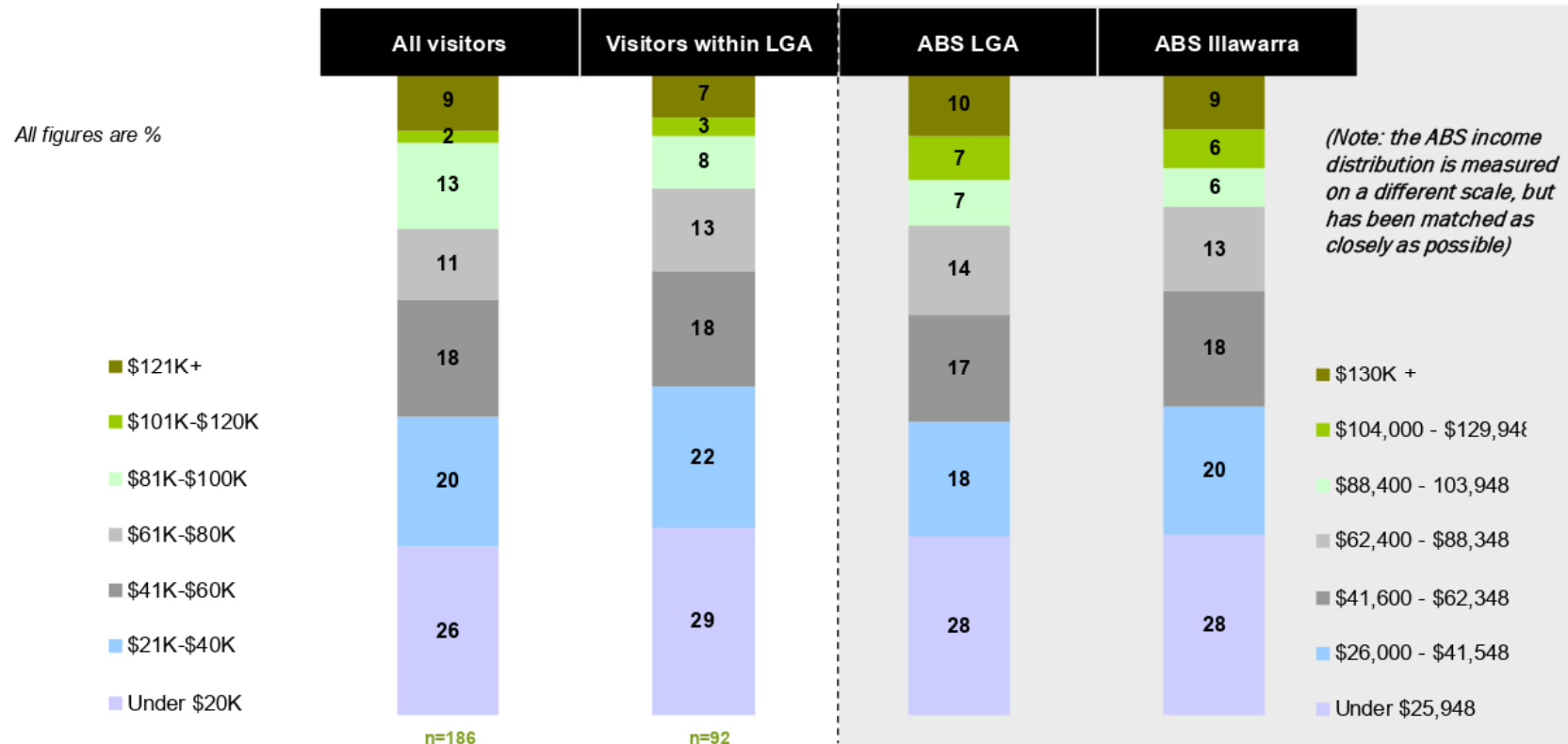
- Visitors skew female, with women making up 2 in 3 visitors.



Museums & Galleries NSW

Income

Comparisons to Australian Bureau of Statistics



- The gallery attracts visitors from all household income level and the distribution of household incomes is similar to the distribution in the LGA and Illawarra statistical division
- Visitors to the gallery do not skew towards being higher or lower income.

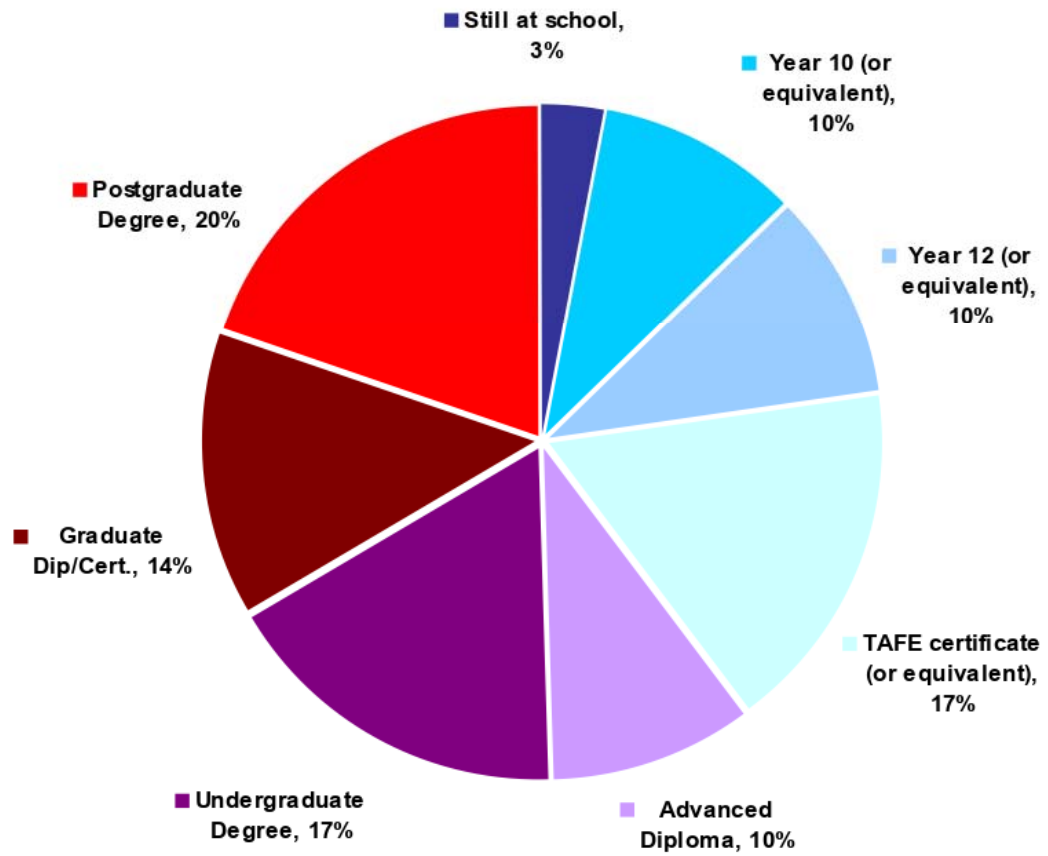
Q28. What best describes your gross (before tax) annual household income, including pensions and benefits?

Base: All valid responses ²²

Education



- Around 1 in 2 visitors to the gallery have a tertiary degree, with 1 in 5 holding a postgraduate qualification.



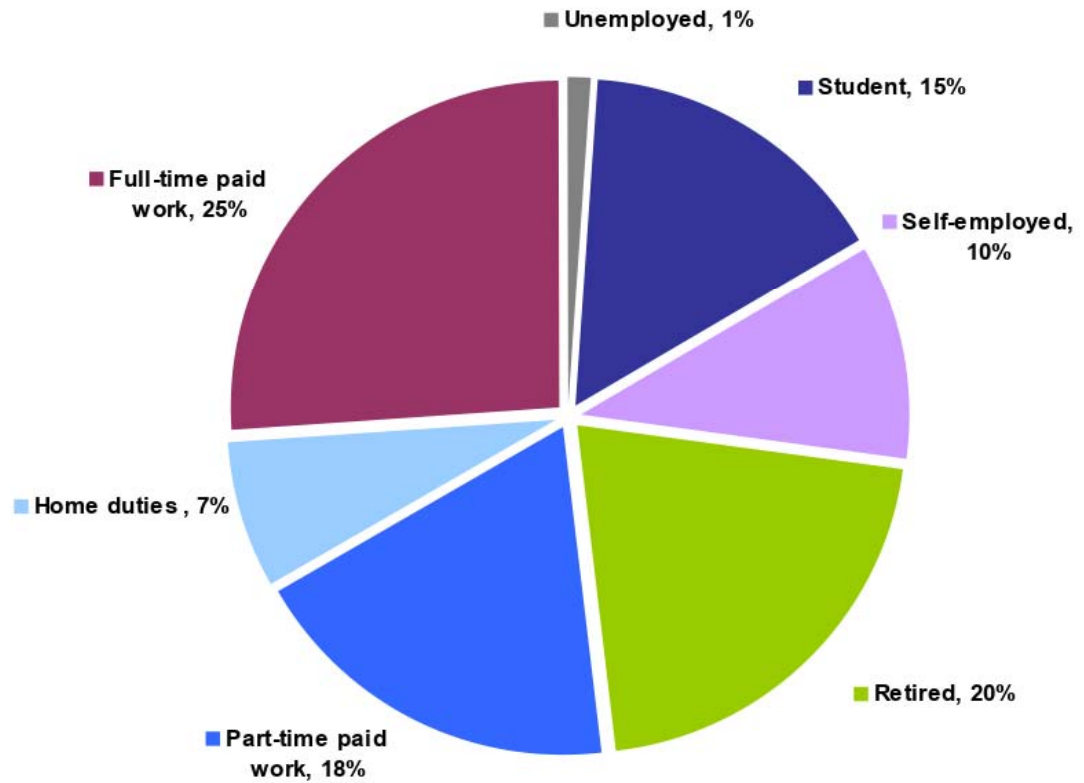
Q19. What is your highest level of education?

Base: All valid responses, n=207

Work Status



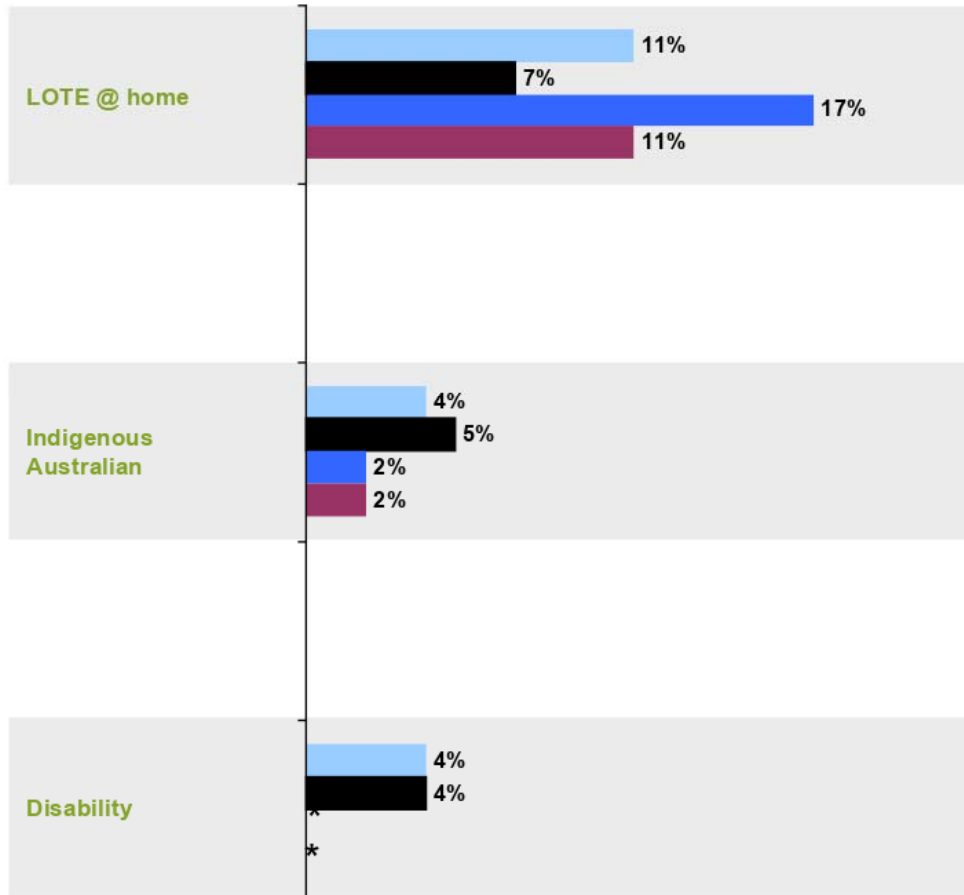
- Around 2 in 5 visitors (43%) are employed in either part or full-time work.
- 20% of visitors to the gallery are retired.
- Students make up just over 1 in 8 visitors (15%).



Q25. What is your main occupation?

Base: All valid responses, n=217

Diversity



- Overall 11% of visitors to the gallery speak a language other than English (LOTE) at home.
- Amongst visitors living in the Wollongong LGA, the proportion of LOTE visitors is less than what would be expected from the LGA population (7% vs. 17% respectively).
- Indigenous visitors are represented at 5%.
- The proportion of indigenous visitors is at least double that of the LGA and Statistical Division.
- 4% of visitors reported having a disability or condition that impacted upon their visit to the gallery.

- All visitors at Wollongong City Gallery
- Visitors within LGA
- LGA ABS
- Statistical Division

Q15. Do you speak a language other than English at home?

Q14. Are you of Aboriginal or Torres Strait Islander decent?

Q 26. Do you have a disability or other condition that impacted on your visit today?

* No data available for a valid comparison for "disability or other condition that impacted on your visit today"

Base: All valid responses 25

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Visitor Behaviour

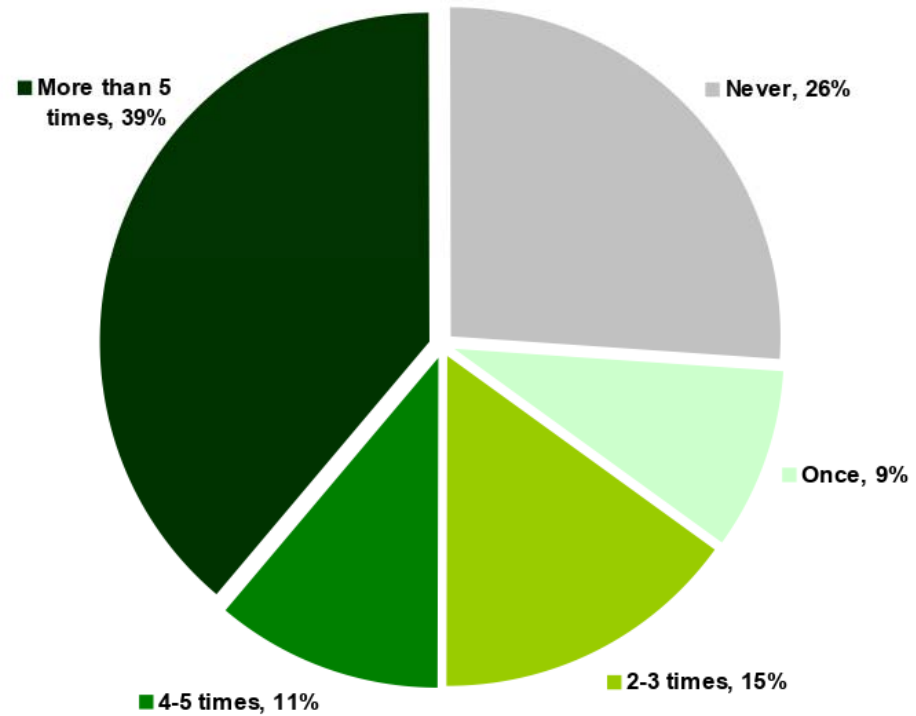


Photo courtesy of <http://www.wollongongcitygallery.com>

Number of times visited the Wollongong City Gallery



- Around 3 in 4 visitors have been to the gallery before, with 2 in 5 visitors have been to the gallery more than 5 times.
- Around 1 in 4 visitors are first-time visitors.



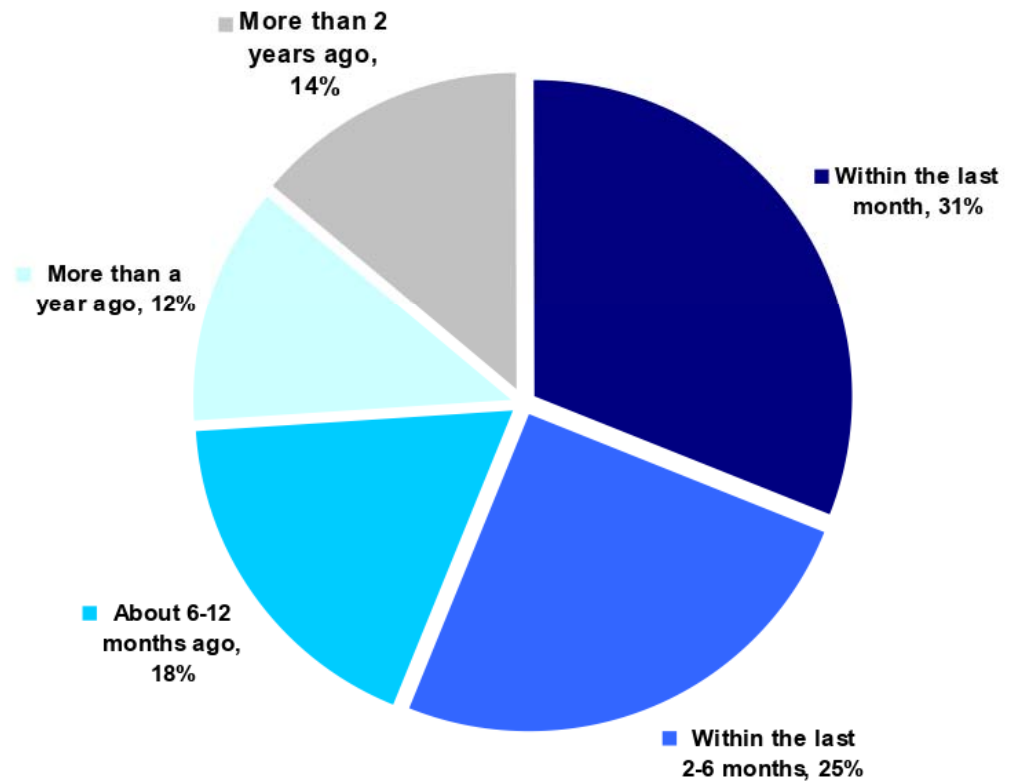
Q1. How many times have you visited this gallery before today?

Base: All valid responses, n=229

When last visited



- Of those who had visited the gallery before, around 1 in 3 visitors had been to the gallery within the last month
- Just over half are returning with a 6 month period.



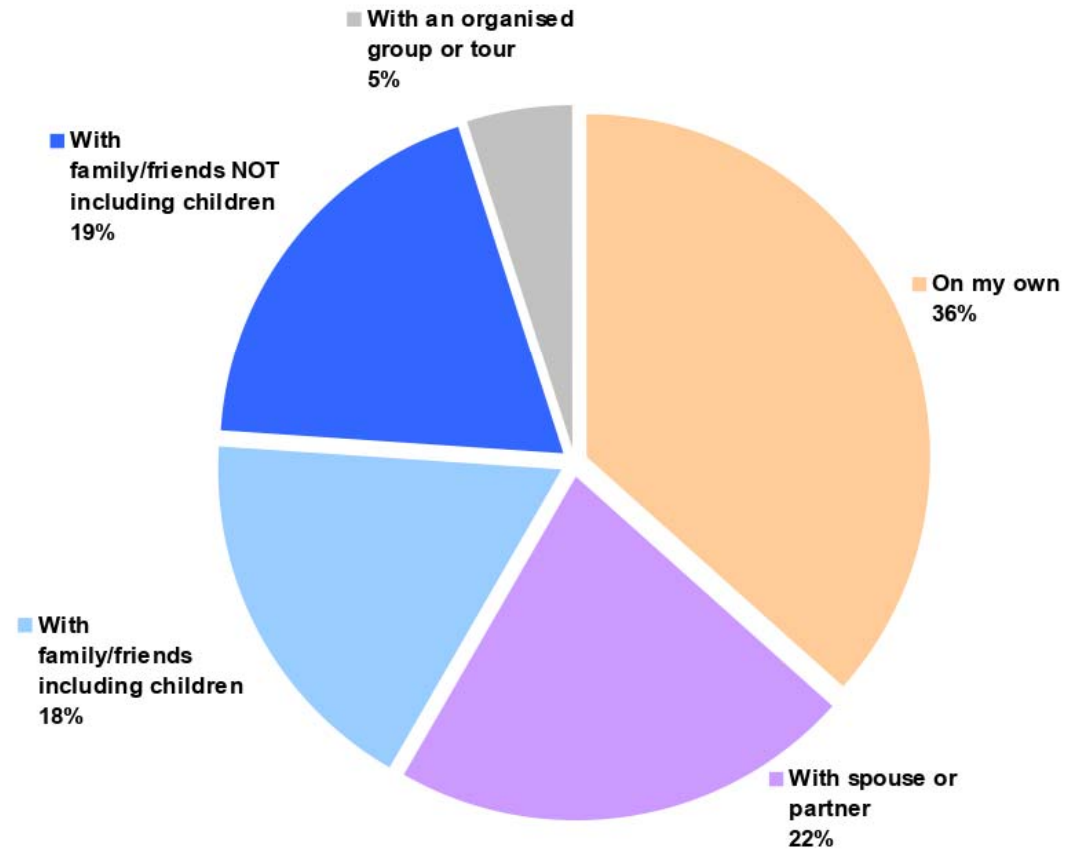
Q2. When was your last visit?

Base: All repeat visitors to the gallery, valid responses, n=169

Who visited with



- Just over 1 in 3 visitors come to the gallery on their own.
- Around 1 in 5 people bring children to the gallery.



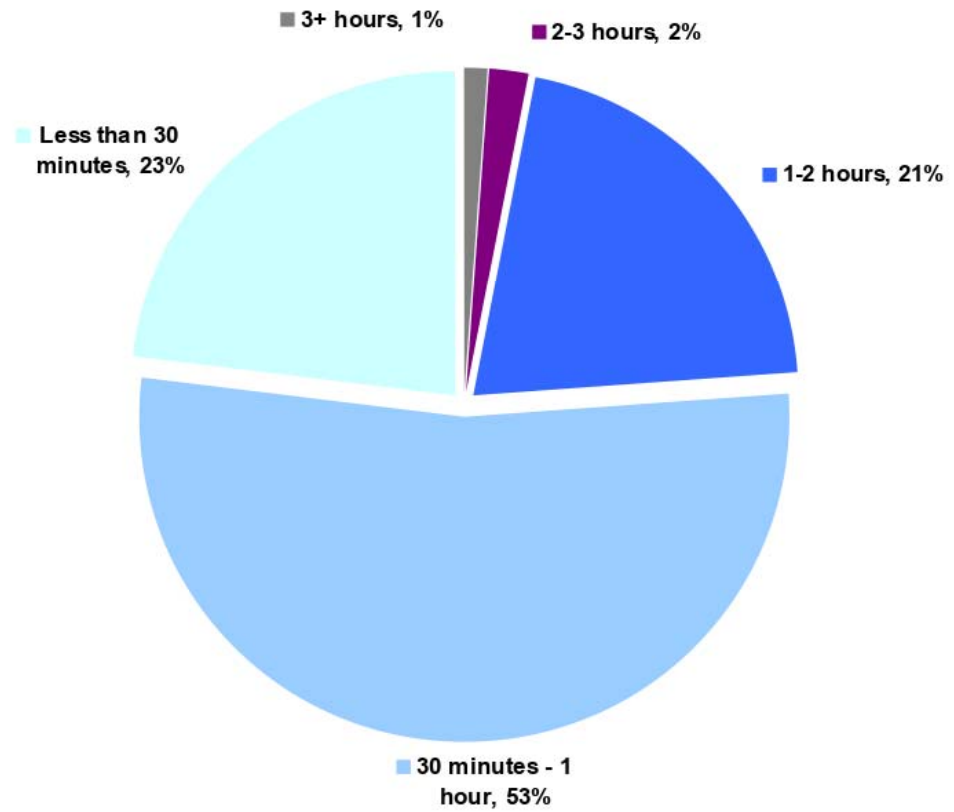
Q3. Who were you visiting with today?

Base: All valid responses, n=227

Length of visit



- At least half of visitors are staying between 30-60 minutes in the gallery.



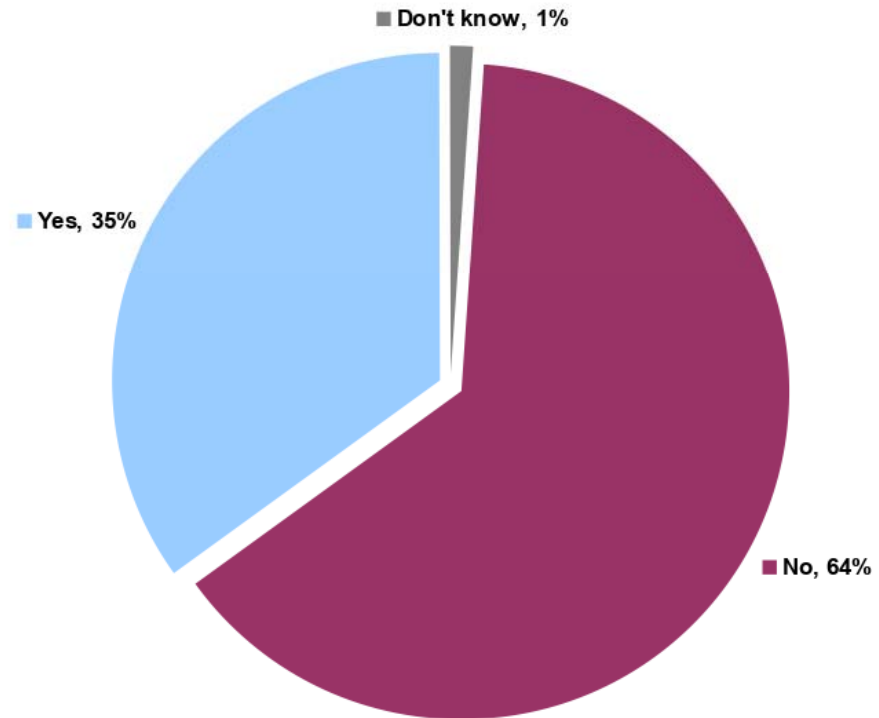
Q4. How long was your visit today?

Base: All valid responses, n=226

Attendance at workshop, talk or group activity



- Just over a third (35%) of visitors had attended a workshop/talk or group activity at the gallery in the past.



Q5. Have you or any member of your family ever been to a workshop, talk, or group activity at this gallery before today?

Base: All valid responses, n=228

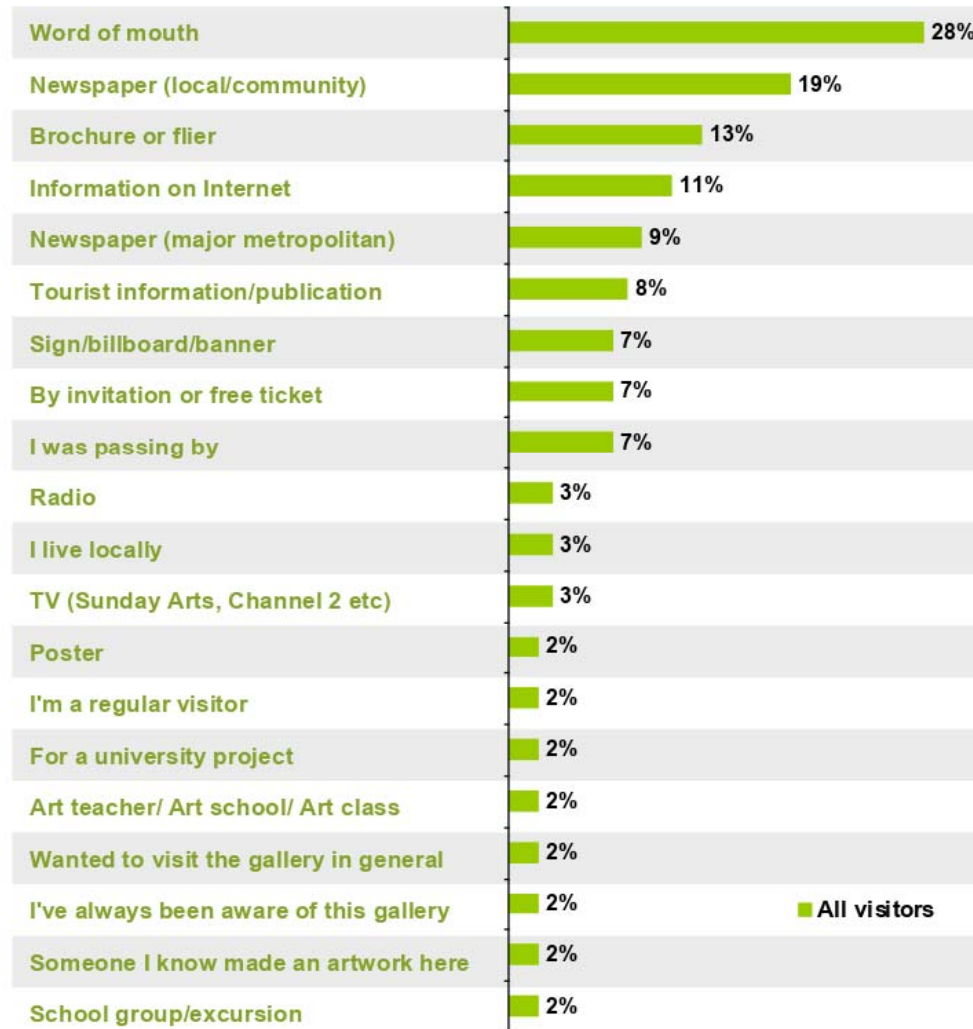
Information, Interests and Motivations

M&G NSW



Photo courtesy of <http://www.wollongongcitygallery.com>

Source of information

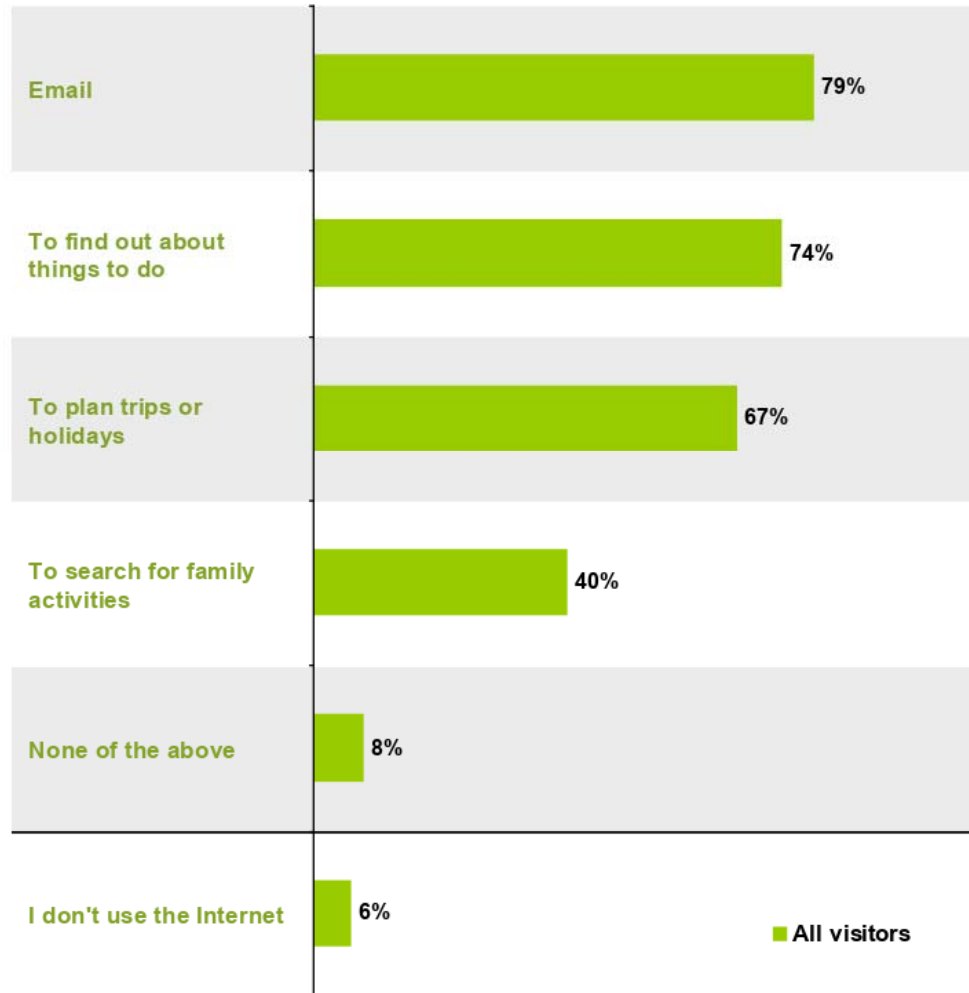


- Word of mouth is the most common source of information about the gallery, for over 1 in 4 visitors.
- The local newspaper is a source of information for around 1 in 5 visitors.
- Around 1 in 10 people used the internet as a source of information for the gallery.

Q6. How did you hear about the gallery or this exhibition?

Base: All valid responses, n=229 33

Internet usage



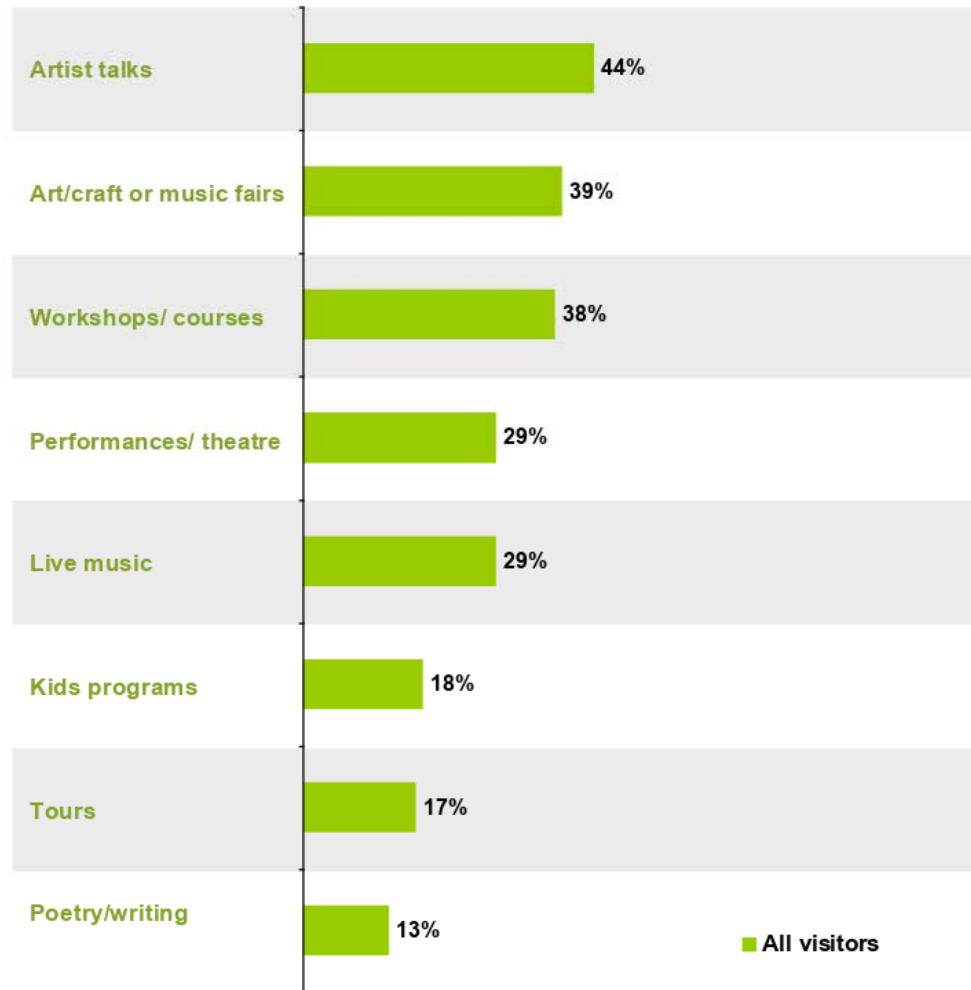
- The majority of visitors are online (94%)
- Around 3 in 4 visitors use the internet “to find out about things to do”.
- 1 in 5 using it to “search for family activities”.

Note: 10% of respondents chose not to answer this question.

Q20. Do you use the internet for...?

Base: All valid responses n=206 34

Preferred workshops and programs



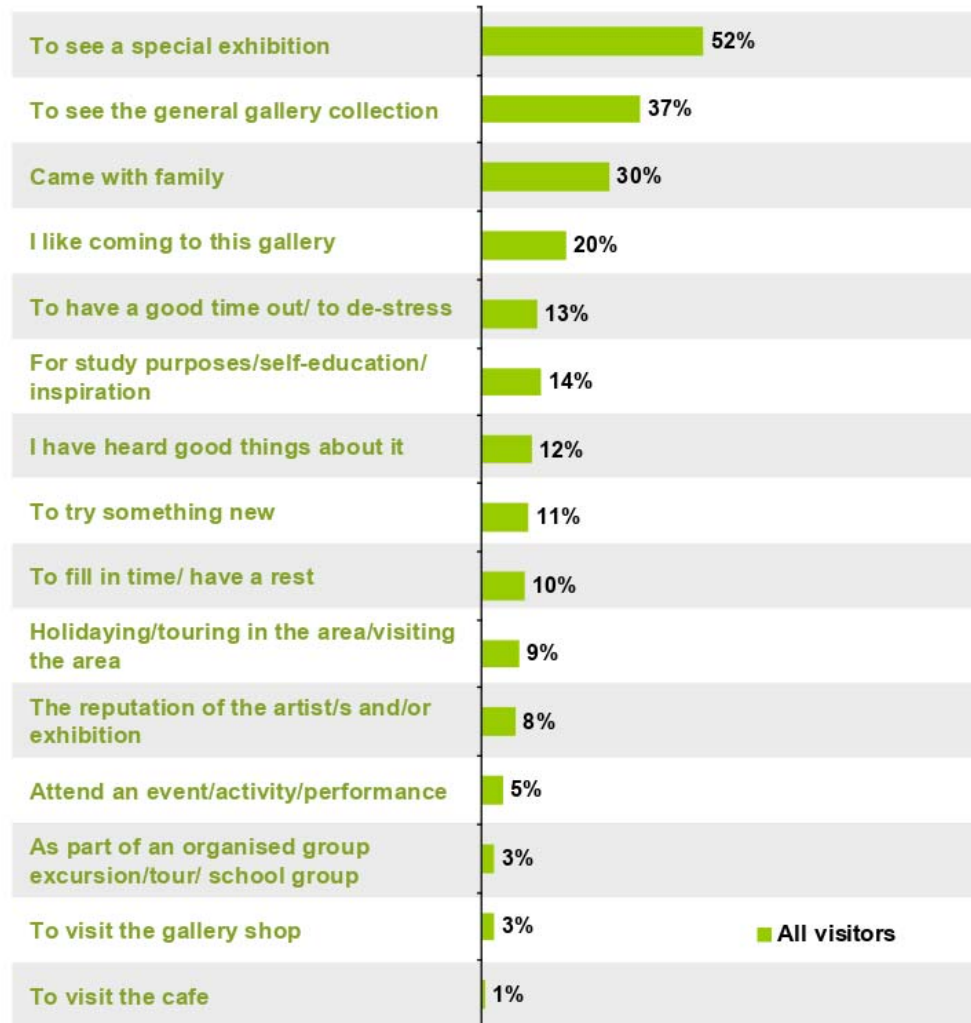
- Artist talks are the most popular program type amongst visitors, at 44%.

Note: 16% of respondents chose not to answer this question.

Q7. What programs and workshops would you or your family like to attend here?

Base: All valid responses n=229 35

Motivations



- The most common key motivation for coming to the gallery was to see a special exhibition for just over a half of visitors.
- The general collection is also important at just over 1 in 3 visitors.
- Family is a motivator for 30% of visitors.

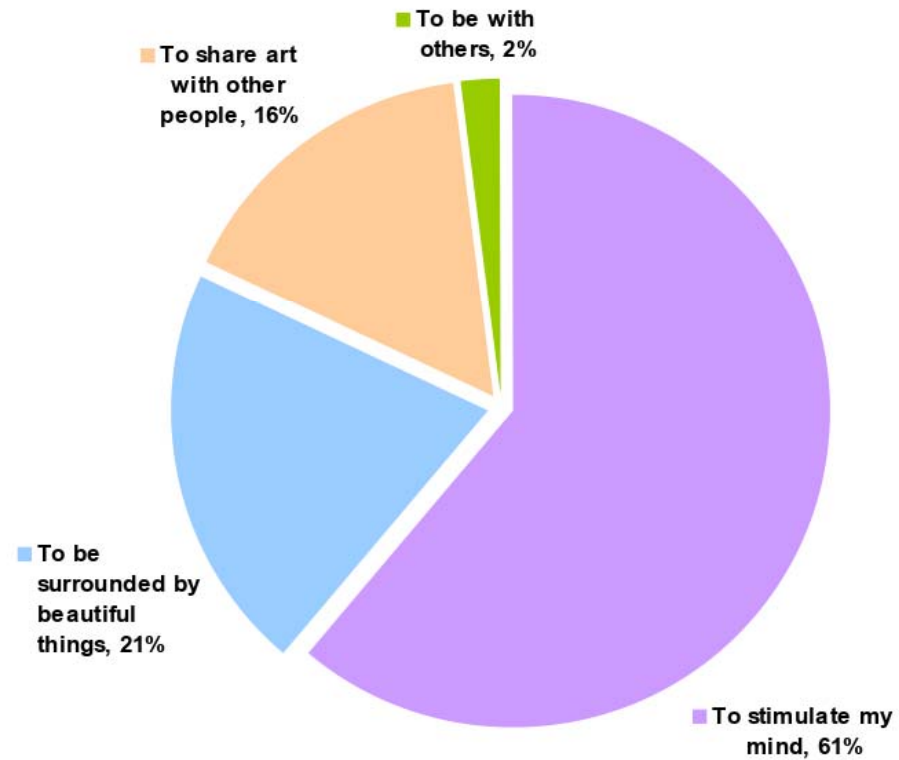
Q9. What were the three main reasons you came to the gallery or exhibition today?

Base: All valid responses, n= 229

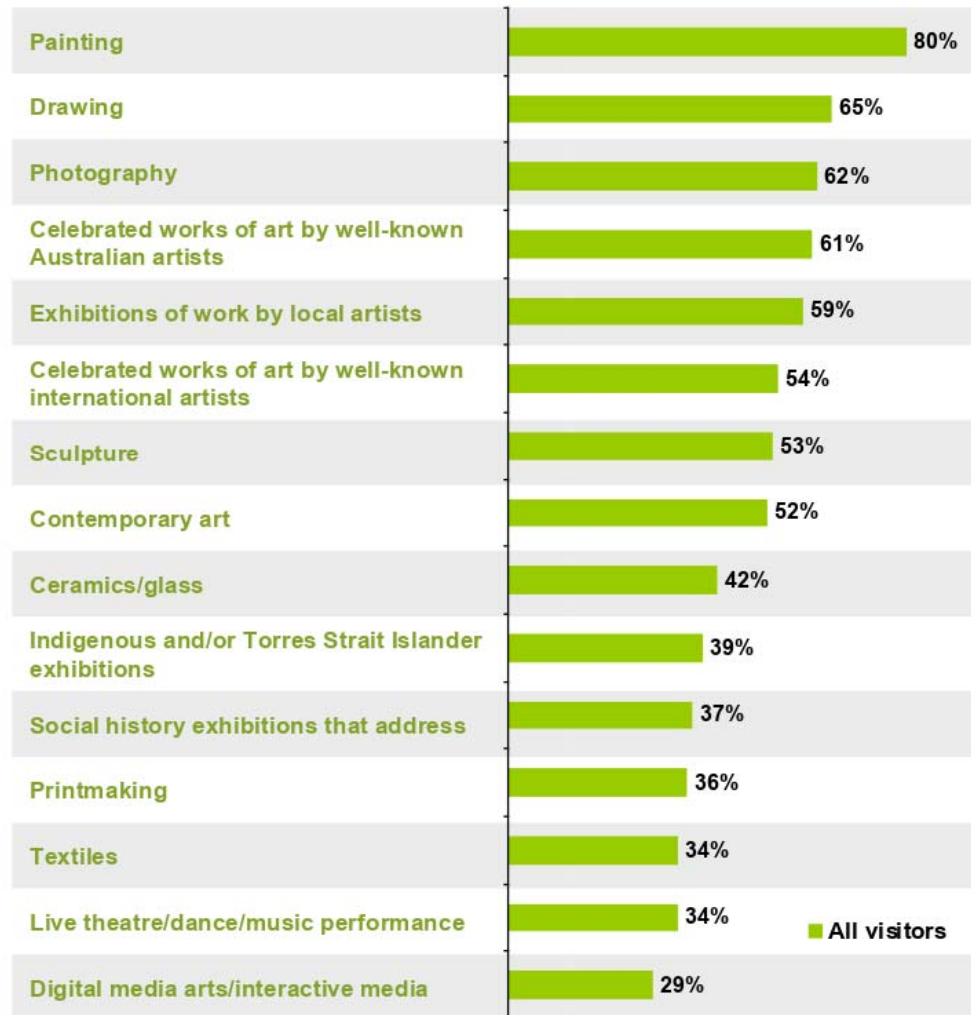
Personal Reason For Visit



- The most commonly cited personal reason for visiting the gallery was “to stimulate my mind” (at 61%).
- Note; this was a single (forced) choice question.



Preferred exhibitions



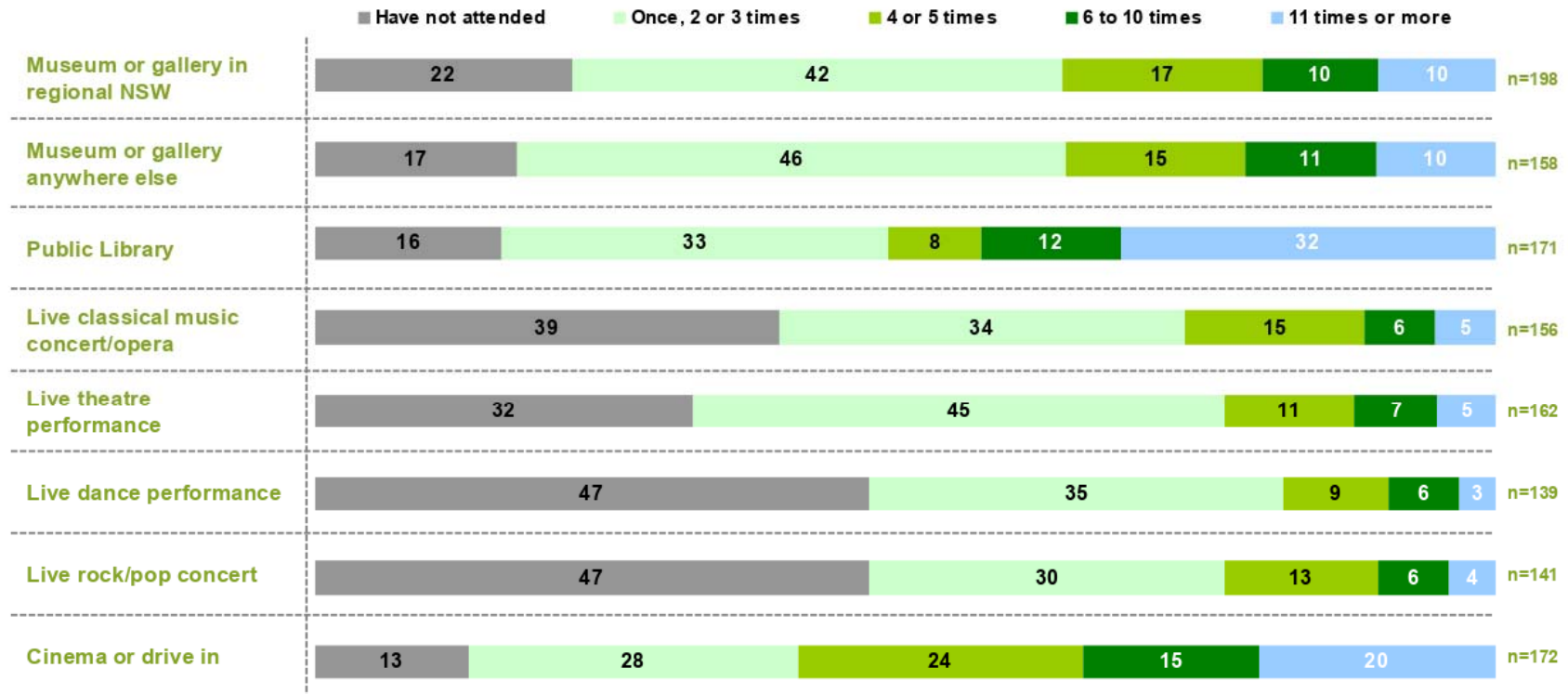
- The most popular type of exhibition held at the gallery was painting, for 80% of visitors.

Q21. What sort of exhibitions would you most like to see at this gallery?

Attendance at other events



All visitors at Wollongong City Gallery



- At least 80% of visitors to Wollongong City Gallery also attended other galleries in the last 12 months.
- The public library and cinema were the two most frequently attended other cultural activities in the last 12 months amongst gallery-goers.

Satisfaction & Feedback

M&G NSW



Photo courtesy of <http://www.wollongongcitygallery.com>

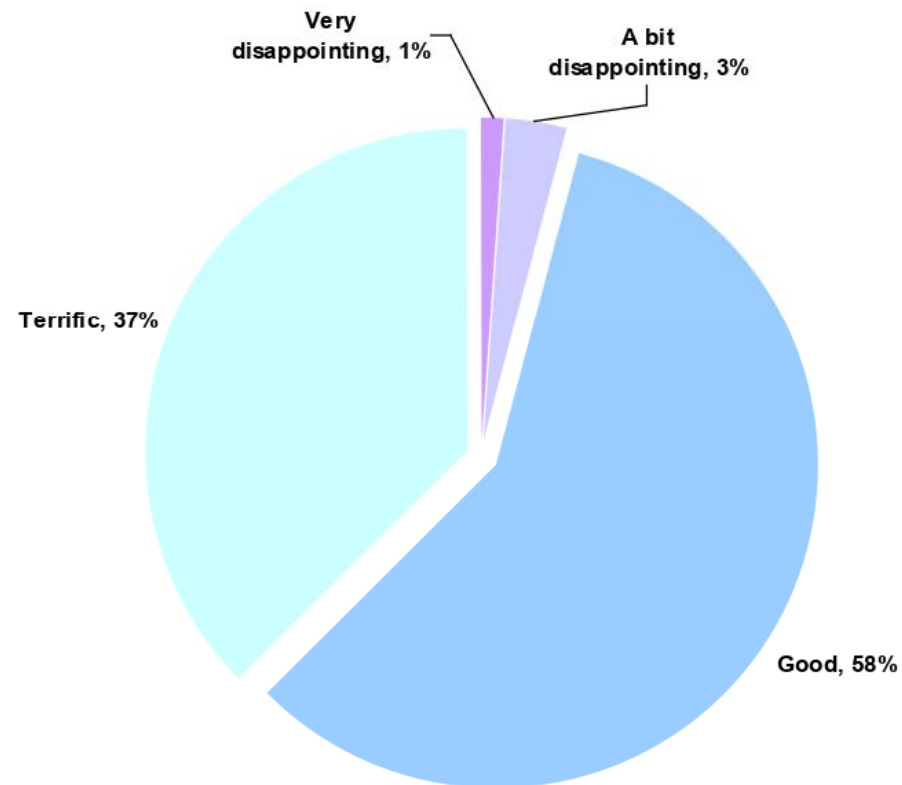
Overall satisfaction



- The vast majority of visitors (95%) enjoyed their visit rating it as either “good” or “terrific” overall.

Specific areas of feedback (see over):

- The quality of the exhibitions and the helpfulness of staff/volunteers were particular areas of strength with 53% “terrific” ratings respectively.
- The ease of parking was a disappointment for at least 2 in 5 visitors (for whom parking is applicable).
- Other areas showing some disappointment included the gift shop (28% disappointment rating) and facilities (20% disappointment rating).

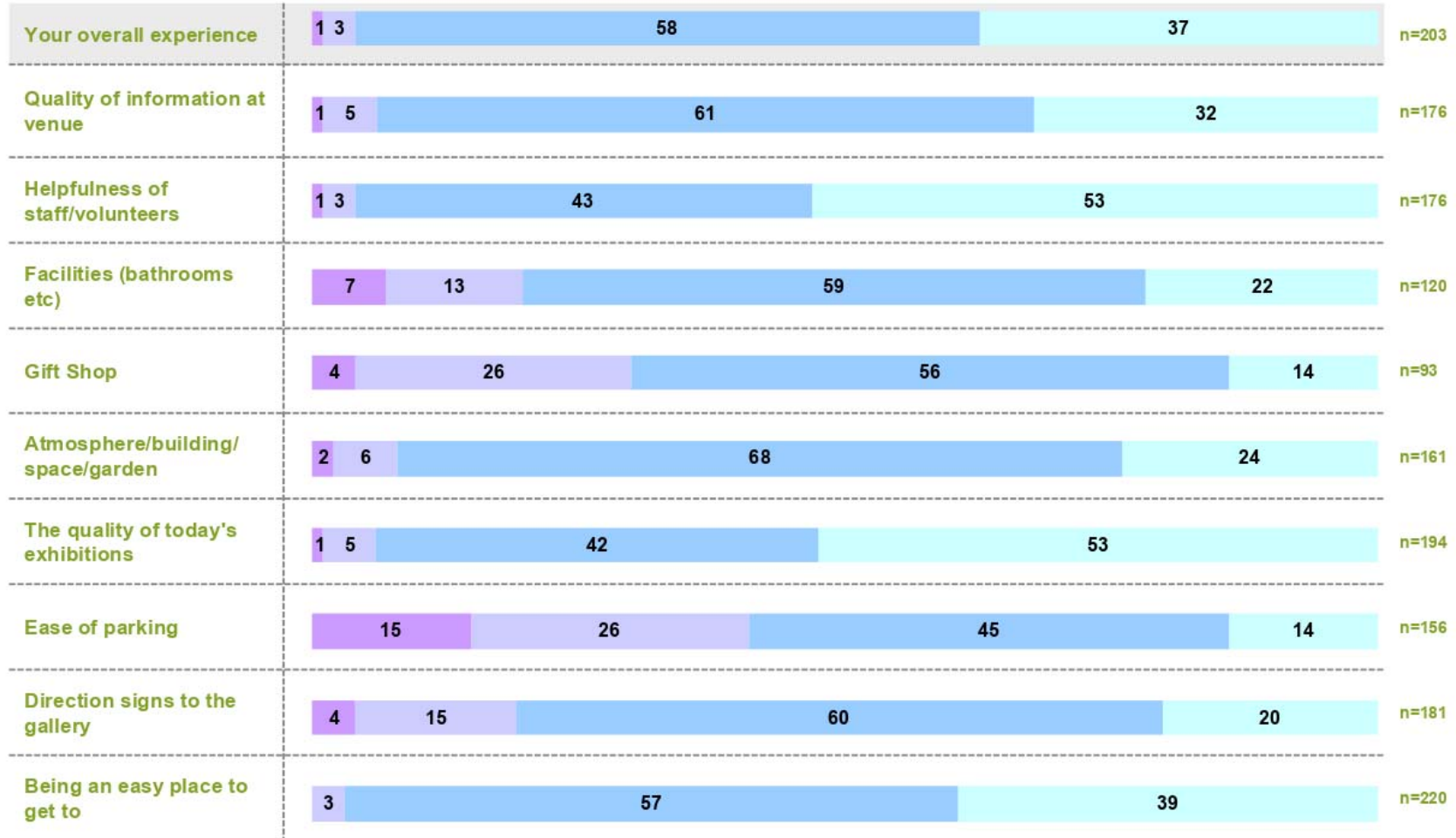


Satisfaction with the different elements



All visitors at Wollongong City Gallery

Very disappointing A bit disappointing Good Terrific



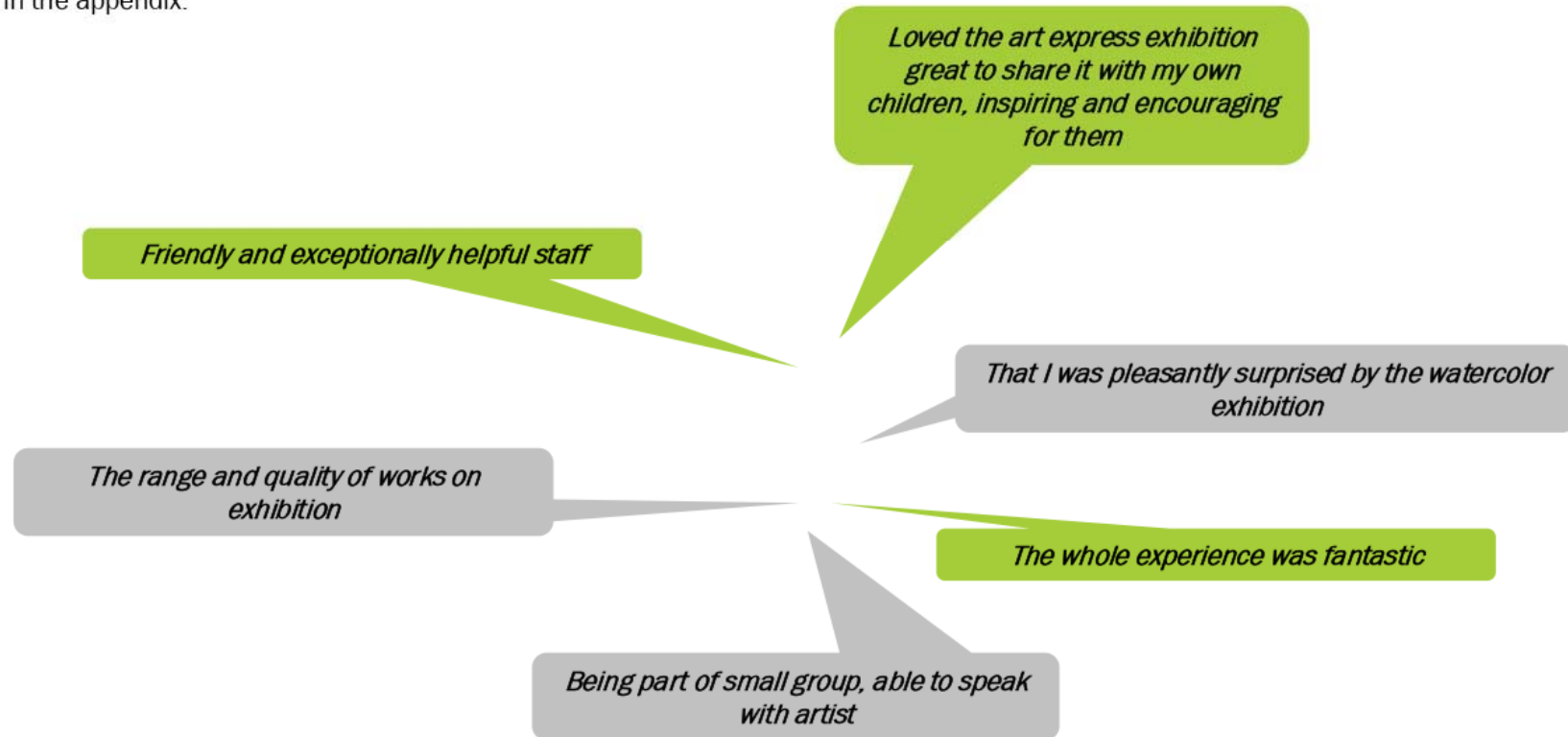
Q10. How would you rate ALL of the following in your visit today?

Base: All valid responses

Positive Feedback



- Respondents were given the opportunity to give open-ended feedback about anything they particularly liked about their experience to the gallery.
- A comprehensive list of their verbatim feedback can be found in the appendix.

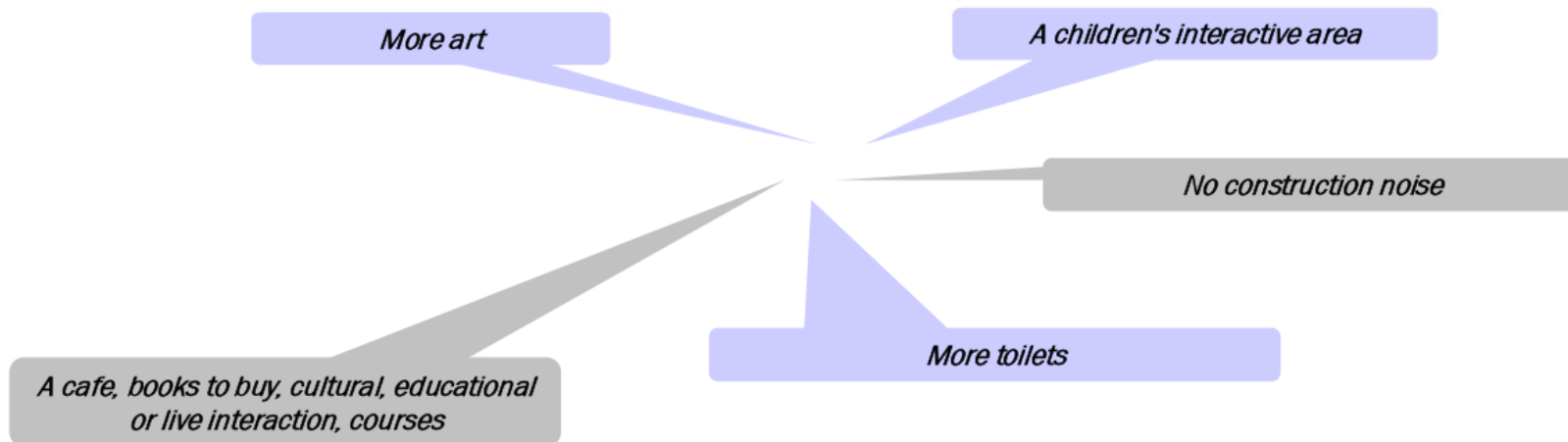


Q.11. Is there anything you particularly liked about your visit today?

Suggestions for improvement



- Respondents were also given the opportunity to give feedback on what they feel could be development opportunities for the gallery, in order to make their experience more enjoyable.
- A comprehensive list of their verbatim feedback can be found in the appendix.



Conclusions and Recommendations

M&G NSW





Conclusions

- **Overall visitors are very satisfied with the gallery, with 95% rating as “good” and “terrific.”**
 - However there may be opportunities to shift some of the “good” experiences to a “terrific” experience, as previous audience research has shown that “terrific”-raters are much more likely to recommend the gallery.

- **Unlike many public galleries, the Glasshouse is successful in attracting visitors from all age groups, including the under 25’s.**
 - Age groups are generally proportional to ABS LGA and Statistical Division distributions.

- **The gallery is successful in servicing its local community and an indigenous community.**
 - Over half the visitor base live within the LGA (53%).
 - Indigenous visitors are well-represented at the gallery in the LGA population (5% vs. 2% for ABS data).

- **The gallery is successful in creating a destination with a focus on the art, with an underlying social aspect.**
 - Two of the most common motivations for attending the gallery are the general collection (37%) and specific exhibitions (52%). Over half of visitors are of the type who come foremost to “stimulate their mind”.
 - Alongside this, many visitors are also being motivated by “family” (20%) and at around 3 in 5 are visiting with other people (family, children and partners), highlighting that the social aspect of the experience marries with artistic appreciation.



Recommendations

Opportunities to develop audience base:

- **Retaining more of the first-time visitors.**
 - Currently a quarter of visitors are first-time visitors (26%).
 - Retaining first-time visitors is an efficient marketing strategy for developing an audience base, whilst maintaining its current loyal visitor base.

- **Encourage attendance at workshops, talks and group activities.**
 - These programs are an effective way of encouraging repeat visits, greater advocacy and generate other business opportunities. The current history of attendance is just over a third (at 35%).
 - Of the public programming, live music and performance are the most popular program/workshop overall amongst gallery visitors.

- **Attracting more men.**
 - Currently the visitor base skews female (around two-thirds).
 - As we know men are more likely to attend with a spouse/partner than with friends, initiatives aimed at “couples” may help attract more males to the gallery.

- **Attracting more linguistically diverse visitors with the LGA visitor group:**
 - Currently within the LGA visitor group, there are less visitors who speak a language other than English at home (7%) than what would be expected from the LGA community (17%).
 - Overcoming barriers around language and culture, may be a possible avenue for new audience development.



Recommendations

Potential marketing initiatives to help develop the audience:

- **Leverage the Internet as a communication device.**
 - There is an opportunity gap between the general use of the Internet (94%) and the frequency that the Internet is used as an information source of about the gallery (10%). Consider that currently around two-thirds of visitors use the Internet to plan activities.
 - Greater e-marketing and social network sites (eg: Facebook) are especially useful in developing under 35's.

- **Leverage the gallery's relationship with similar institutions.**
 - As many visitors also attend other galleries, there may be opportunities to build cross-promotion with similar organisations in regional or metro NSW.
 - Public libraries and cinema may also provide opportunities for cross-promotional initiatives.



Recommendations

Further initiatives

- **Improved parking or providing other transport options could help visitors overcome this potential barrier.**
 - Despite the gallery receiving fairly good “accessibility” ratings, there appears to be significant proportion of visitors who find parking difficult (at 44% disappointment).
 - Alternative public transport initiatives or shuttle bus services may be a part of a solution to ease parking congestion.

- **Considering the introduction of a café.**
 - Much of the open-ended feedback was calling for café, which is not just about a coffee.
 - Based on other studies in galleries across NSW, the café can be a very important part of a gallery experience, particularly for the visitors seeking a social experience as part of their visit.
 - The introduction of a café could offer a social benefit, improve the overall atmosphere of the venue, and may encourage visitors to stay longer.



Recommendations

Future research directions:

- **Longitudinal studies could help ensure survey work is more representative**
 - Information collected during this survey pertained to specific exhibitions that were current during the fieldwork period.
 - Collecting information over a broader time span may help provide a more accurate picture of the visitor population by preventing possible skews by particular exhibitions.

- **Qualitative research could provide a richer detail about the visitors**
 - Quantitative research, such as this survey, provides a snapshot of certain characteristics, attitudes and behaviours of the visitor population.
 - Qualitative research, on the other hand, uses a handful of respondents to explore the range of motivations and attitudes, and describe in detail the reasons behind these. This could take the form of in-depth interviewing, focus groups, or accompanied gallery visiting.

- **Segmenting audiences will help strategic planning for growth**
 - Audiences are not a homogenous group, and different types of visitors come to the gallery for different reasons, with different attitudes, and displaying different behavioural patterns.
 - Identifying segments within the audience base will help target our marketing initiatives and exhibition programming, and can help position the gallery “brand” .

- **Further research should also aim to:**
 - Uncover the deeper reasons why visitors respond the way they do (eg: how does the café and garden experience enhance the experience for certain visitors? why is painting so popular as an art form?).
 - Make provisions for non-English speakers.

Appendix

M&G NSW



Positive Feedback (full list)



- The watercolor exhibit that I especially went to see
- The main ground floor gallery was closed but the water colors were lovely and I also enjoyed the textile works and floor installation downstairs
- We loved to display and particularly glad to see more colour and style in the aboriginal art
- I really enjoyed it and will make it a regular activity, thank you
- Diversity of galleries
- Peaceful. I liked the calming experience
- The use of young and new artists
- The exhibition was excellent
- Exceptional high standards of the students works
- Enjoyed seeing our grandson's contribution to art express
- Stimulating and peaceful
- The outside needs a more welcoming look
- The range and quality of works exhibition
- The watercolors
- Friendly staff
- Great variety up stairs
- John Conway Exhibition
- The activity booklets for children
- Quiet
- Art express, I like that it was much more exhilarating to see young talent rather than boring artworks
- Fabulous young talent
- Friendly staff
- Quality
- The artworks
- The variety in the exhibition
- Art express, this survey
- Seeing others esp. children enjoying the exhibitions
- Some excellent artworks in the general exhibitions
- Several paintings I really enjoyed
- Water colour exhibition
- Children's group, teacher instruction, good

Positive Feedback (continued)



- Great exhibits well hung art express
- Friendly staff
- Helpful staff
- Friendly and exceptionally helpful staff
- Quality of exhibition
- Being part of small group, able to speak with artist
- Your venue is excellent
- Wattle rose and Thistle watercolors
- I prefer traditional art
- Diversity of display
- John Conway, Fiona McDonald
- Quiet
- It was nice and quiet
- An Indigenous painting of a gecko
- The Mally support and John Conway exhibitions
- The exhibition
- The art was amazing
- Helpful staff general art out of gallery
- Installation of artwork, very good
- The art
- The whole experience was fantastic
- The diversity of art
- The building
- Watercolor exhibition
- Art express
- My nephew Blake Kalkowskis artwork
- Fish tales by Blake Kalkowski
- The exhibition
- Loved the art express exhibition great to share it with my own children, inspiring and encouraging for them
- Art express exhibition, inspiring art by amazing young artists
- Art express
- it's always great to experience the atmosphere if a crowd at an opening
- The unique vision of others
- The intimacy of the setting and the interaction between the artists and audience

Positive Feedback (continued)



- All good
- Integral energy exhibition
- That I was pleasantly surprised by the watercolor exhibition
- Art express, very talented students, beautiful
- Great exhibition, well hung, amazing talent of young people
- Art express
- Wattle, Rose of thistle
- The staff
- Enjoyed the woven works
- Good to just walk in and wander around
- Spaces, atmosphere and art works on the whole
- The soundscape
- Information access
- Would have liked description on outside of each picture and outside of building
- The Brett Whiteley's
- Excellent exhibition
- Ian Gentle's work
- The art was particularly enjoyable
- The quality of the 2 main exhibits
- I came between exhibits. Didn't see anything I liked but I'm very particular in my tastes
- Feel lucky we have this space in Wollongong
- The watercolor show
- The Art Express exhibition
- The level 4 exhibit, A humble Metaphysical Presence
- Art Express, always good to see what young people are doing
- The exhibition
- The quality of the exhibitions and it's positioning in the gallery space
- Portrait of grandfather
- Qing dynasty
- Filling in survey
- Art express

Positive Feedback (continued)



- Current exhibitions
- The building
- All the wonderful exhibitions that were here, last time they were not as good, still good though
- Seeing art from young minds
- Art Express
- The volunteers
- Art Express
- The gallery in general
- Art Express
- Very peaceful and calming
- Quality of work submitted by high schoolers
- The art work
- Art Express

Suggestions for improvement (full list)



- Maybe I didn't see it - is there a 'what's on at the gallery' sign, right inside the entry, listing all the displays/events and what room/floor they are on? It would be helpful and also alert visitors to displays they were not aware of
- Air conditioner too cold
- More contemporary art
- A cafe, books to buy, cultural, educational or live interaction, courses
- Coffee
- Sound too low to appreciate message in movie
- A better catalogue, overview of collection
- More time
- Most toilets were out of service today
- Snacks
- Maybe a cafe for snacks for hungry kids
- Free food and drink
- Music, but I know that won't happen
- Needed more time
- A bathroom
- More art
- People being prohibited from using mobile phones in exhibitions. Lower lighting to view videos
- Cafe, more variety
- I would have been more impressed if the watercolors exhibition was more Watercolor, less water soluble media
- A map
- Cafe
- Cafe
- My partner and I would like to have seen more sculptures, also the aboriginal art was unavailable to view
- Colonial works in show
- More information Col Jordan
- Exhibits more interesting and the progress of the city over the years and photos showing the wonderful and effective relationship developed between council and BHP.
- Having a list of artists and where to find their work
- All of exhibition lends being available
- Parking
- More toilets, cafe

Suggestions for improvement (full list)



- Small cafe
- More art work from Bake Kalkowski
- Not hearing a drop saw in the back ground
- See more of the work
- Food, I believe it's wrong to supply alcohol without any food at all. Simple chips and nuts would be fine
- All great
- Just good to know this gallery exists and I can visit when I come to town
- Not really, a cafe here would be great
- Toilets working
- Music
- More books on the artists
- Being able to see the base collection
- Coffee, enjoyable visit, something different
- More works
- Parking
- More contemporary art, toilets
- Not really
- Nibbles, drink
- A cafe
- More time
- Coffee
- A café
- More surveys
- It was a little disappointing the HSC films were unavailable
- Things for kids
- Cafe
- Having a guide then let us go back to the ones we liked
- No construction noise
- No building works
- A cafe
- Shop needs to be bigger
- A children's interactive area
- Not hearing workmen upstairs

Postcodes within 5km

- Fernhill 2519
- Towradgi 2518
- Keiraville 2500

**Museums
& Galleries
NSW**