

INQUIRY INTO THE DEVELOPMENT OF ARTS AND
CULTURAL INFRASTRUCTURE OUTSIDE THE SYDNEY
CBD

Organisation: Museums & Galleries NSW
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Museums & Galleries NSW

The Committee Manager
Public Works Committee
Parliament House
Macquarie Street
SYDNEY NSW 2000

RECEIVED
8/9/08

5 September 2008

Dear Sir/Madam

Re: Inquiry into the Development of Arts and Cultural Infrastructure outside the Sydney CBD

Please find enclosed Museums & Galleries NSW's response to the Public Works Committee Inquiry into the Development of Arts and Cultural Infrastructure outside the Sydney CBD.

Should you wish to discuss any aspect of our response or require further information, please contact either myself or Sarah-Jane Rennie, acting General Manager, Programs and Services.

Yours Sincerely,



Maisy Stapleton
CEO

**Museums
& Galleries
NSW**

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SUBMISSION:

**INQUIRY INTO THE
DEVELOPMENT OF ARTS AND
CULTURAL INFRASTRUCTURE
OUTSIDE THE SYDNEY CBD**

29 August 2008

Museums & Galleries NSW

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Introduction

Museums & Galleries NSW

Museums & Galleries New South Wales (M&G NSW) is the key development agency for the museum and gallery sector in New South Wales. Over some years we have been gathering information on the state of museums and galleries in NSW and their contribution to the cultural life of NSW.

Our focus in this submission will be on cultural infrastructure as applicable to museums and galleries within NSW.

M&G NSW is strongly in favour of the provision and support of infrastructure for arts and cultural development outside the Sydney CBD (Appendix A).

It is important that every person in NSW has a sense of connection with their community and environment and opportunities to engage in cultural activity. As outlined in Article 27 UN Declaration of Human Rights 1948-1998 "Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits." Access to museums and galleries is one of the most important ways in which this participation can be achieved.

Such participation contributes to personal development, and the development of a healthy, lively and sustainable community. The cultural sector is capable of addressing many of the social, economic and national strategic priorities of the state and is fundamental to an individual's opportunity for expression, leisure and education.

Museums and galleries represent a key component of cultural infrastructure, both through the material they present and care for and the cultural activity and community engagement they sustain.

The *Cultural Planning Guidelines* developed by Arts NSW ties three dimensions to culture:

- Our sense of place, our values and our identity
- The material products of creative processes
- Our engagement with and participation in creative processes

(Cultural Planning Guidelines p7)

Museums and galleries are not only the key cultural facilities of many communities but they "can have an important role in developing audiences, providing educational programs and information material, fostering the development of local artists, facilitating a sense of community identity, enhancing knowledge exchange for tourists, visitors and local community groups and providing a venue or site for community activity of all kinds." (*Guidelines* p22).

Recommendations

1. Issues of public and private funding and allocation of resources

- 1.1 That a coordinated government approach at Federal, State and local government level to the planning and development of cultural infrastructure outside the CBD is considered.
- 1.2 That the State government consider providing a greater proportion of capital infrastructure funding to development outside the CBD through mechanisms such as section 94 of the Environmental Planning and Assessment Act.
- 1.3 That a whole of government approach to project/program funding for cultural development be considered.
- 1.4 That the "Western Sydney Arts Strategy" is replicated in other regions of NSW.

2. Suitability of public infrastructure for arts and cultural life

- 2.1 That a formal audit of regional public infrastructure for arts and cultural life be undertaken to determine its current suitability, state of repair and long-term capacity.
- 2.2 The consideration of current and future staffing needs to be made to ensure the best use of cultural infrastructure in the community. Further development of cultural infrastructure should be considered in the context of the need to attract and retain appropriately qualified and experienced staff to these facilities.
- 2.3 That M&G NSW is in an excellent position to undertake such an audit of facilities and staffing needs.
- 2.4 That a review be undertaken of the Department of Lands reserve trust system for the management of Department of Lands buildings.

3. The desirability of locating cultural facilities in close proximity to create hubs

- 3.1 We recognise the potential of converged/co-located facilities to support cultural experiences in NSW. That research be undertaken into specialist staffing and resource needs of converged/co-located facilities to provide guidance to local government.
- 3.2 That 'regionally' based solutions to cultural infrastructure be considered.
- 3.3 That M&G NSW is in an ideal position to build on research in this area and to develop further data on this issue in conjunction with Arts NSW and others as required.

4. Accessibility of cultural and arts education

- 4.1 That consideration be given to resourcing and enabling greater engagement between schools and museums and galleries.
- 4.2 That successful programs such as Arts NSW's *ConnectEd* be continued on a long term basis to support cultural engagement for schools, particularly disadvantaged schools.

5. Economic impact on communities

- 5.1 That the inquiry recognises the significant aggregate value of museums and galleries in NSW.
- 5.2 That future data be collected and research undertaken to provide ongoing information to assess the economic impact of cultural infrastructure on communities.

6. The adequacy of the NSW State Plan and desirability of a cultural plan for the state to maximize diversity of access, with reference to the Tourism Masterplan and other relevant planning strategies

- 6. That a cultural plan for NSW be developed with consideration of whole of community needs and interests and incorporating a whole-of-government approach to arts infrastructure planning.

Key Issues

1. Issues of public and private funding and allocation of resources.

Public resources currently available to museums and galleries

Government funding is crucial to support both the development and sustainability of museums and galleries in this state. Currently, while funding is provided by every level of government, for infrastructure, programs and projects, local government ultimately carries the greatest level of fiscal responsibility for both capital works and ongoing operational funding for museums and galleries outside the CBD (For information on local government funding refer to Appendix C, for information on M&G NSW devolved funding refer to Appendix B).

Planning and support for infrastructure to date has been largely uncoordinated between different levels of government, sometimes leading to resource issues if, for instance, a local government capital works project receives federal support, but is unable to effectively sustain ongoing operations and looks to the state government to meet the deficit.

Private and corporate support is also an attractive funding source. However, it should not be relied upon as a sustainable resource and is largely dependent on the health of local communities and businesses. The smaller the organisation, the less able it is (in general) to woo, manage and sustain relationships with the corporate sector. While corporate support can add significant value to the operations of the museum and gallery sector, and perhaps provide support for infrastructure development, we do not believe it is a reliable or sustainable solution for significant support for all but the largest museums and galleries.

The recent report, *ABAF Survey of Private Sector Support for the Arts*, 2008, showed that donations and sponsorship were provided at roughly equal proportions to arts organisations. However, over 66% of private funds were received by major performing arts companies and collecting institutions despite the fact that smaller organisations were more reliant on the support of the private sector than the larger bodies.

A range of funding sources at a project level can, however, be of benefit, as these open up new opportunities and encourage museums and galleries to diversify their planning and resource base. We believe that a whole of government approach may broaden opportunities for project/program funding.

Development contributions raised through Section 94 of the Environmental Planning and Assessment Act have provided a significant proportion of the funding for cultural infrastructure at the local government level over the past twenty years. Whilst cultural infrastructure can still be funded through this process, recent changes to the act may lead to a reduction in such funding. The burden of cultural infrastructure development thus falls more heavily on local government alone.

The Western Sydney Arts Strategy has led to impressive improvements to cultural infrastructure across Western Sydney including the redevelopment of three cultural centres/galleries, the building of a new regional gallery and the development of a new council funded regional museum alongside an existing

volunteer managed organisation. Recent research by M&G NSW (Appendix D *Guess Who's Going to the Gallery* http://mgnsw.org.au/resources/guess_whos_going_to_the_gallery/) has shown that a wide demographic in terms of age, income, education and cultural background regularly use these facilities, indicating that they are central to the cultural life of Western Sydney. This funding program has the potential to be repeated in other regions of NSW to foster creative, cultural communities.

Recommendations:

- 1.1 That a coordinated government approach at Federal, State and local government level to the planning and development of cultural infrastructure outside the CBD is considered.
- 1.2 That the State government consider providing a greater proportion of capital infrastructure funding to development outside the CBD through mechanisms such as section 94 of the Environmental Planning and Assessment Act.
- 1.3 That a whole of government approach to project/program funding for cultural development be considered.
- 1.4 That the "Western Sydney Arts Strategy" is replicated in other regions of NSW.

2. Suitability of public infrastructure for arts and cultural life

Cultural Infrastructure needs to be developed taking into account the demographic and regional needs, and financial resources of the community now and into the future. A formal audit of existing infrastructure would determine its current and future sustainability.

M&G NSW's examination of regional gallery and museum facilities has shown that, in general, cultural infrastructure does not develop in a single phase but rather grows over time. A facility that begins as volunteer managed organisations in an ad hoc fashion, may develop into a dedicated space that attracts further funding as the community's use and support for the facility grows, ultimately to be redeveloped into a high class facility that acts as a "flagship" for the region. For information about these developments over time refer to Appendix A.

The development of cultural facilities in regional areas needs to be undertaken in a planned and holistic manner, taking into account not simply the funds required to build the facility but the ongoing resources needed for its operation and the need to provide meaningful programs for the community it serves. All too often facilities are developed with a limited awareness of or preparation for the operational phase.

In recent times, it has become difficult to attract and retain suitably qualified and experienced staff to manage and operate regional cultural facilities. It may be possible to address this at an educational level either through financial support for a regional cultural internship program for new graduates or through the support of regionally based students to pursue appropriate studies outside their region.

The provision of universal access to cultural facilities can be a challenge for some organisations, particularly for those in older facilities or those whose building is also a heritage site. Constraints associated with operating heritage buildings can make the provision of disability access extremely difficult. There is no clear source of funding or encouragement to undertake restoration or remodeling to provide greater physical access to the site, which is often viewed as expensive and yet may offer sustainable alternatives to the development of a new building.

Of equal concern are the more than 25 buildings owned by the NSW Department of Lands and managed by local reserve trusts that house museums. Whilst in many cases this system works well, M&G NSW are aware of a number of cases where community groups are operating in these buildings but have no say in the maintenance and upkeep of the facility.

Recommendations:

- 2.1 That a formal audit of regional public infrastructure for arts and cultural life be undertaken to determine its current suitability, state of repair and long-term capacity.
- 2.2 The consideration of current and future staffing needs to be made to ensure the best use of cultural infrastructure in the community. Further development of cultural infrastructure should be considered in the context of the need to attract and retain appropriately qualified and experienced staff to these facilities.
- 2.3 That M&G NSW is in an excellent position to undertake such an audit of facilities and staffing needs.
- 2.4 That a review be undertaken of the Department of Lands reserve trust system for the management of Department of Lands buildings.

3. The desirability of locating cultural facilities in close proximity to create hubs

“Audiences may at first be loyal and follow traditional patterns of attendance. But it has been found that they are soon eager to explore and discover new forms of interaction and learning. Coming in for one experience, they are happy to partake of other cultural activities and events that the new facility offers” Maisy Stapleton, paper presented at the Local Government Managers Association conference September 2007

Co-location of cultural facilities

One means of developing cultural facilities within the resource constraints of local government funding is the co-location model. Such models provide shared facilities and resources for a variety of cultural activities that may include museums, galleries, libraries and performance spaces. Co-located facilities can become dynamic centres of community activity and provide the opportunity to share staffing and resources.

As indicated in the issues paper for this Inquiry, there is international evidence that clustering cultural activities in either physical or structural/managerial terms creates critical cultural mass and encourages greater participation and engagement in cultural activities; strengthens the cultural community and provides greater visibility for culture in a community.

Locating cultural facilities in close proximity can provide great benefits both in terms of resourcing and the visitor/user experience. Benefits include:

- Cross fertilization in terms of ideas, programs and audiences
- Shared resourcing including collection management, storage, administration, education/public program areas (such as workshops and lecture theatres), marketing and promotion and collection care
- Greater opportunity for community congregation
- Critical mass to ensure viability for cafes and retail artists

Such facilities need to be developed taking into account the cultural needs and expectations of the community in which they are located. They may exist as a precinct where there are a number of separate buildings in a clearly identified area, a co-location where two or more organisations share a single building or as a convergence of several cultural entities into the one organisation.

In larger regional centres, the greater resources of a shared facility can lead to a critical mass of cultural specialists who can support smaller, often volunteer managed museums and community galleries in the surrounding region.

Some arts industry professionals have expressed a concern that such arrangements have led to a reduction in professional staff positions and in professional standards. It is vital that specialist skills in managing and programming cultural facilities are retained and that converged facilities or hubs do not weaken the quality of cultural presentation.

Museums & Galleries NSW response to the Inquiry into the development of arts and cultural infrastructure outside the Sydney CBD

Co-location of cultural and other infrastructure

For facilities in small local government areas, co-location may be the only sustainable way to provide a community with contemporary cultural facilities. Facilities may also incorporate visitor information centres or share facilities with a café, rural transaction centre, community technology centre, childcare centre, retail area, meeting rooms or a council office.

The small town of Tumbarumba is home to such a centre where the volunteer managed museum is co-located with a tourist office and Rural Transaction Centre. This arrangement allows Tourist office staff to supervise the museum during opening hours and provide visitors to the tourist office a more in-depth understanding of the region they are visiting.

For larger councils, co-location with other services can draw in a greater audience. For example, the Parramatta Heritage Centre incorporates the Parramatta Museum, the local history branch of the Parramatta library, council archives and the Visitors' Information Centre. Tourists are attracted to find out information about Parramatta and encouraged to stay in the building to explore the region's history.

A recent audience development survey by M&G NSW found that approximately 41% of visitors to the Parramatta Heritage Centre were tourists. This is substantially higher than the proportion of tourists visiting 11 other regional facilities (which averaged 6%) investigated in the study, none of which were co-located with tourist information centres. The comparison highlights the potential of museums and galleries co-located with tourist information facilities to attract a greater number of tourists as visitors.

Recommendations:

- 3.1 We recognise the potential of converged/co-located facilities to support cultural experiences in NSW. That research be undertaken into specialist staffing and resource needs of converged/co-located facilities to provide guidance to local government.
- 3.2 That 'regionally' based solutions to cultural infrastructure be considered.
- 3.3 That M&G NSW is in an ideal position to build on research in this area and to develop further data on this issue in conjunction with Arts NSW and others as required.

4. Accessibility of cultural and arts education

The provision of programs which engage visitors in learning through informal or formal educational activities is a vital role for museums and galleries and an essential component of their function and responsibility to the public.

M&G NSW's audience research in regional galleries and museums in the western Sydney and Hunter regions, *Guess Who's Going to the Gallery?* (Appendix D http://mgnsw.org.au/resources/guess_whos_going_to_the_gallery/) found that on average over one third of visitors had participated in gallery based learning experiences such as workshops. Most importantly, in Western Sydney, a greater percentage of those attending workshops were in lower income brackets and/or not working full time. This would indicate that galleries are an important source of learning for more marginalised groups within the community. Opportunities for informal family learning and interactions are also provided by museums and galleries. Just over 17% of visitors were family groups with children who could be considered to be drawing on the gallery space for informal learning experiences.

Many regional museums and galleries provide educational and public programs that utilise lively and imaginative approaches, addressing formal educational curricula, engaging new audience sectors or enhancing specific exhibitions or interpretation of the collection. This can, however, be hampered by a lack of skills, knowledge or resources. This is particularly the case with volunteer managed museums that may be a small town's only source of cultural infrastructure. M&G NSW believe that programs that support and encourage relationships between schools and cultural facilities at all levels should be enabled.

The *ConnectEd* program is a joint initiative of the NSW Government's arts and education portfolios that "aims to enhance the valuing of the arts in schools and school communities by providing support to students and teachers who are otherwise unable to access quality, professional arts companies". The program has a wide range of opportunities for engagement between schools and galleries. Through the program M&G NSW has developed the Focus ED grant program that directly funds projects between schools and galleries.

M&G NSW believe that a similar program would be of great benefit to the regional museum community and encourage Arts NSW and DET to explore opportunities to expand the program beyond visual and performing arts.

Recommendations:

- 4.1 That consideration be given to resourcing and enabling greater engagement between schools and museums and galleries.
- 4.2 That successful programs such as Arts NSW's *ConnectEd* be continued on a long term basis to support cultural engagement for schools, particularly disadvantaged schools.

5. Economic impact on communities

There is a paucity of robust and reliable data on the economic contribution of museums and galleries on the NSW community. However, there is some evidence that museums and galleries make a significant contribution to the economy of regional NSW.

M&G NSW research indicates that there are 650 museums and galleries in NSW outside the CBD. These range from well funded regional museums and galleries in large centres such as Newcastle and Tweed Heads through to small volunteer managed facilities in remote regions such as Milparinka and Lake Cargelligo. Between 1.5 and 2 million people visit these museums and galleries per year. They are managed by at least 300 paid staff and more than 3,500 volunteers and house over 8.5 million collection items (for further details please refer to Appendix A) We would argue that the aggregate value to the economy of regional NSW of this activity is highly significant.

Anecdotally, we understand that culture plays a key role in positioning a town or region as a “liveable community”. The location of museums and galleries in regional areas has the potential to attract residents to an area and to enliven the community economically and culturally with diversification of skills and experience that can feed from cultural centres out into the community. We understand that cultural engagement is an increasingly important factor in re-location decisions made both at the corporate and individual level.

Bathurst, NSW, which is growing at the rate of 2% per annum (unusual in regional areas as many towns are shrinking), maintains an extensive offering of cultural infrastructure including a gallery and museums, and uses its strong cultural and educational mix to position the town for expansion.

Recent audience development surveys carried out by M&G NSW in 12 galleries and museums in two regions of NSW, Western Sydney and the Hunter Region, found high levels of visitor satisfaction with these facilities, with 98% or more describing their experience as good or better. There were high levels of repeat visitation among individual respondents, with 1 in 2 having visited within the last six months and 1 in 4 having visited within the last month. Significantly, the survey found that these visitors were highly demographically diverse, whether by age, gender, income levels and education, or ethnic background¹. The results of this survey suggest that regional museums and galleries are enjoyed by the broadest possible spectrum of their local communities.

Recommendations:

- 5.1 That the inquiry recognises the significant aggregate value of museums and galleries in NSW.**
- 5.2 That future data be collected and research undertaken to provide ongoing information to assess the economic impact of cultural infrastructure on communities.**

6. The adequacy of the NSW State Plan and desirability of a cultural plan for the state to maximize diversity of access, with reference to the Tourism Masterplan and other relevant planning strategies

The current State Plan only provides a single specific reference to cultural development, focused on participation. This is then expanded through the SASR and Arts NSW plan which provides greater focus on cultural outcomes.

In drilling down to the metropolitan and regional strategies, cultural planning does not appear to be addressed. It is also of concern that planning has not been undertaken at this level across the state, with the focus remaining on the coastal and Sydney-Canberra corridor.

A cultural plan for NSW should enmesh the state's cultural needs across many government agencies including Arts NSW, planning, heritage, tourism, education and health. This model is utilised in Victoria where the state's cultural needs are addressed in a range of government departments including health, tourism, heritage and the department of Victorian Communities. To ensure such a plan was a statement of cross government action it would need to be funded at an appropriate level and undertake a statewide cultural mapping program. This could be undertaken in a collaborative manner with local government (possibly through a cultural accord) by supporting and funding the development of cultural planning at local government level that could map each community's cultural infrastructure to feed it into a state level data catchment.

A cultural plan would thus provide a **local framework** for future development activity.

Recommendation:

6. That a cultural plan for NSW be developed with consideration of whole of community needs and interests and incorporating a whole-of-government approach to arts infrastructure planning.

Appendix A

Museums and Galleries in NSW

Museums & Galleries NSW

Museums and Galleries in NSW

Museums & Galleries NSW has undertaken surveys of the museum and gallery sector on an annual basis since 2004. Key information, such as visitor numbers have been collected each year. Other information, which is less time sensitive, such as collection size, funding sources and policy development has been gathered through a series of targeted questions that change each year. An average of 400 surveys are distributed across the sector each year (an average of 50 to galleries, 50 to museums with paid staff and 350 to volunteer managed museums). An average of 150 surveys are returned. This breaks down as an average return rate of 70% from the galleries, 60% from museums with paid staff and 25% from volunteer managed museums.

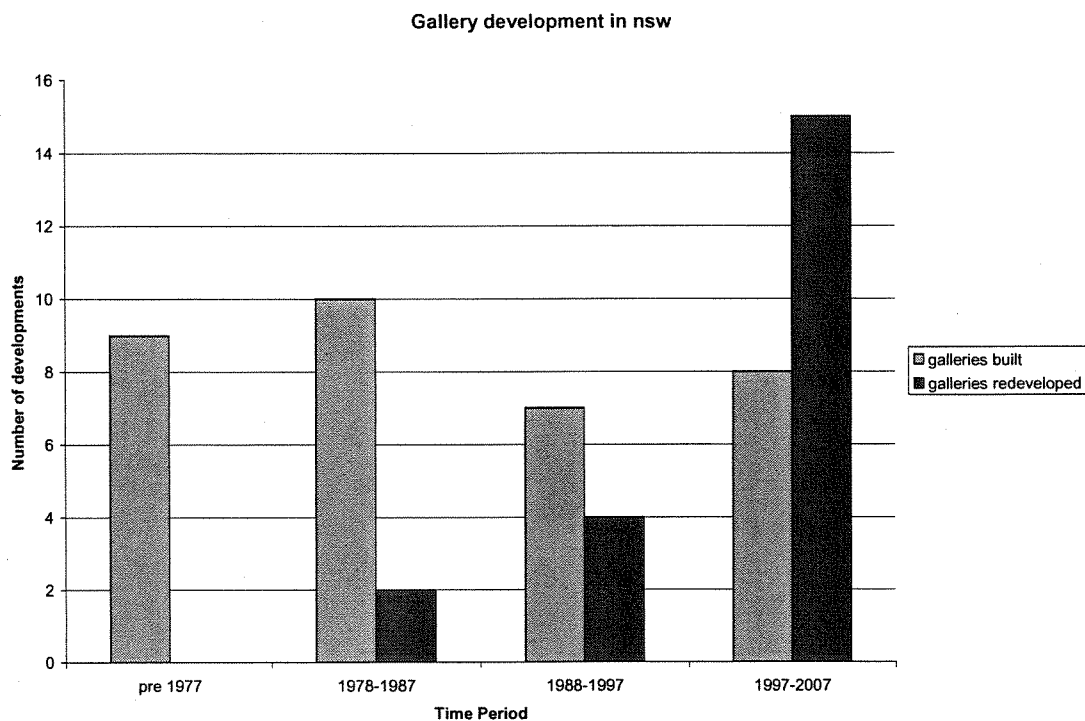
There are **621 museums and galleries in NSW**. Thirty five of these are state or federally funded organisations. **Thirty seven are regional galleries** managed by local government, with a further **24 professionally staffed galleries** (including university funded galleries) across the state. There are **38 museums managed by local government** with a further **59 professionally staffed museums** including those managed by Trusts, universities and community groups. There are over **59 community galleries and artist run initiatives, 349 volunteer community museums and 20 Aboriginal keeping places and cultural centres**. Approximately 34% of these are located in greater metropolitan Sydney with 30% in coastal regional areas and 36% in non-coastal regional areas of the state.

An average of **1.5 – 2 million people visit museums** outside the CBD per year. These organisations are managed by **3-400 staff and 3,500 – 4,000 volunteers**. There are more than 8.5 million collection items housed in these organisations.

In the past nine years (since 1999) there has been significant development in terms of infrastructure and positions at the regional museum and gallery level. During this period there have been **eight new galleries** established and **thirteen redevelopments** involving either a new building or extension to an existing structure. In the same period there have been **eleven new museums** established and **fifteen redevelopments**.

Outline of Local Government gallery developments in NSW

The graph below outlines regional gallery developments and redevelopments in four key periods, pre 1977, 1978-1988 and 1997-2007.



Appendix B

Grants devolved by M&G NSW to NSW museums and galleries

Museums & Galleries NSW

Grants available through devolved Arts NSW funding to museums and galleries in NSW 2008

Grant Name	Funds to be awarded in 2008	Available to	Regional and remote preference
Volunteer Initiated Museum grants (VIM)	\$75,000	Volunteer museums only	statewide
Mentorships /Fellowships	\$19,000	Regional gallery and regional museum staff	Preference given to those in regional and remote locations
Incoming Touring Exhibition Grants (ITEG)	\$50,000	Regional galleries only	Preference given to those in regional and remote locations
Gallery Focused	\$25,000 Arts NSW Further funds of \$25,000 from Bluescope Steel	Regional Galleries only	Preference given to those in regional and remote locations
Museum Advisors	\$130,000 plus \$108,000 from participating local governments	Local government to support museums in their region	statewide

Standards Program

The Standards program is delivered to museums in one region of NSW per year. In 2008, the Standards Program: *for sustainable community museums* was implemented in the New England and North West region of NSW. The program is being delivered to 10 community museums and one Keeping Place.

This program has received an Arts NSW 2007 grant \$50,000 as well as further funds of \$8,000 provided by Armidale Dumaresq Shire Council, and \$6,000 from Tamworth Regional Council.

Devolved grants and support programs managed by M&G NSW 2000 - 2007

WEST

Regional Population 22,858
Applications 7
Successful 57%
Total funding to region \$14,480
1 Museum Advisor 2006-present

ORANA

Regional Pop. 130,264
Applications 18
Successful 55%
Total Funding \$12,920
Museum Advisor 2002-present

NORTHERN

Regional Pop. 96,742
Applications 22
Successful 14%
Total Funding \$31,835
Museum Advisor 2001

NORTHERN RIVERS

Regional Pop. 394,133
Applications 95
Successful 69%
Total Funding \$92,397
3 Museum Advisors
2006, 2003-2005, 2005-present
Standards Program 2006

NEW ENGLAND

Regional Pop. 72,632
Applications 21
Successful 90%
Total Funding \$17,809
Museum Advisor 2001-present

HUNTER

Regional Pop. 703,596
Applications 105
Successful 66%
Total Funding \$113,794
2 Museum Advisors 2001-2004, 2006 - present
Standards Program 2003

CENTRAL WEST

Regional Pop. 185,627
Applications 90
Successful 62%
Total Funding \$79,328
4 Museum Advisors
2003-present, 2005 - present, 2006-present
Standards Program 2005

CENTRAL COAST

Regional Pop. 298,609
Applications 3
Successful 67%
Total Funding \$1,960

MURRAY

Regional Pop. 99,054
Applications 17
Successful 59%
Total Funding \$17,219

RIVERINA

Regional Pop. 52,624
Applications 20
Successful 55%
Total Funding \$16,672

RIVERINA EAST

Regional Pop. 119,585
Applications 65
Successful 75%
Total Funding \$51,709
3 Museum Advisors
2001-2006, 2002-2004, 2003

WESTERN SYDNEY

Regional Pop. 1,831,552
Applications 54
Successful 48%
Total Funding \$25,381
2 Museum Advisors 2003 - present, 2006 - present
Standards Program 2004

SYDNEY METRO

Regional Pop. 2,108,621
Applications 33
Successful 39%
Total Funding \$26,181

ILLAWARRA

Regional Pop. 428,442
Applications 39
Successful 64%
Total Funding \$30,989
2 Museum Advisors
2002, 2002-2003
Standards Program 2007

SOUTHERN TABLELANDS

Regional Pop. 88,939
Applications 40
Successful 75%
Total Funding \$27,307
Standards Program 2007

SOUTH EAST

Regional Pop. 87,497
Applications 32
Successful 72%
Total Funding \$49,657

ACT

Appendix C

Local government contributions to NSW museums and galleries

Museums & Galleries NSW

Local Government Contributions to Museums and Galleries

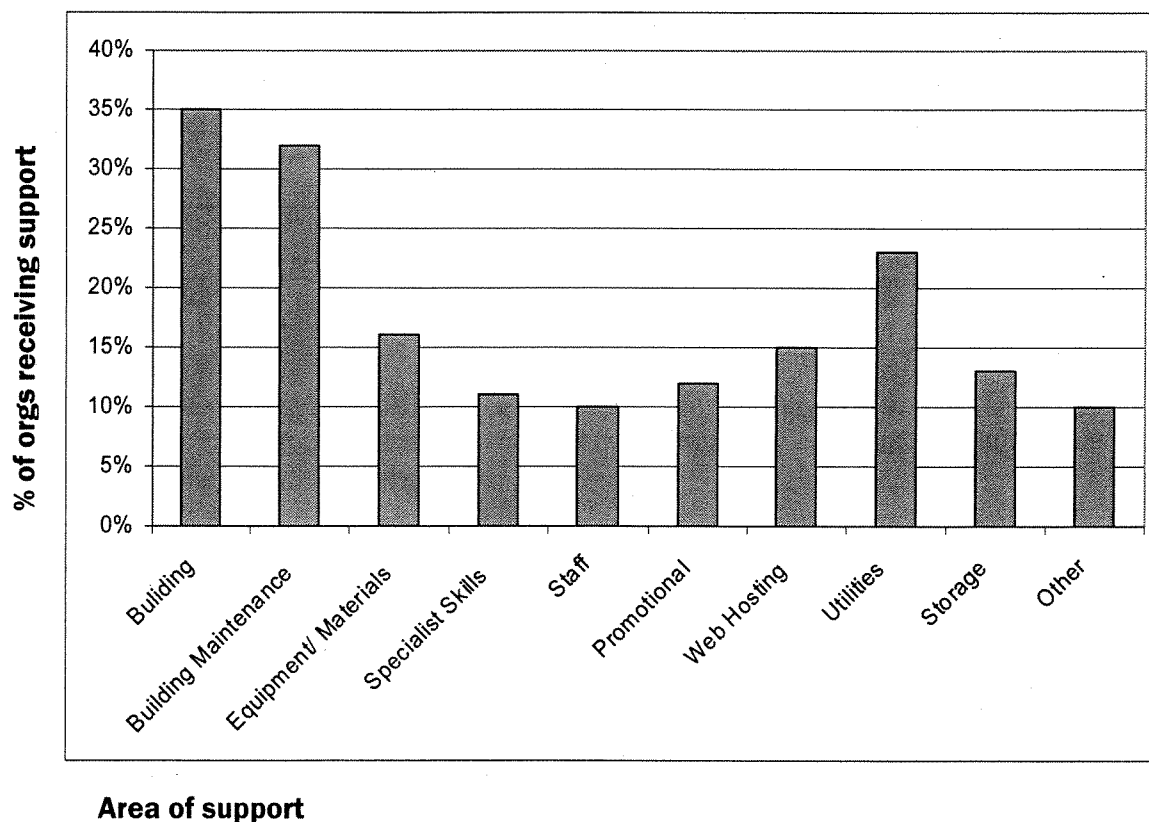
Local Government provides substantial funding to museums and galleries both directly and through in-kind support. The following information has been obtained through the Museums and Galleries NSW Survey data for 2004, the Arts NSW Cultural Grants reports and the Regional Galleries Scoping study carried out in 2005 (which includes data from 2000-2004). We have chosen to reference 2004 as it holds the most consistent data.

The overall expenditure from Local Government on 32 Regional Galleries in 2004 (according to the Regional Galleries Scoping Study) was \$10,138,249.

Arts NSW 2004 cultural grants to museums and galleries totaled \$3,425,592.

M&G NSW data for 2004 indicates 47% of the 160 respondents from both museums and galleries received over 50% of their funding from local government. This breaks down as follows:

Percentage of museums and galleries receiving support from local government broken down into areas of support



Outline of data from local government managed museums and galleries

The following tables provide an analysis of the sub-set of respondents that are local government entities.

Galleries

Eighteen Regional Galleries (who responded to the M&G NSW survey) receive the majority of funding from Local Government with a break down as follows:

Size of Budget	Number of Galleries	Local Gov % contribution to budget
<\$100,000	1	90%
\$250,000- \$500,000	7	Lowest 60.5% Highest 96%
\$500,000- \$1 million	6	Lowest 55% Highest 93%
> \$1 million	3	Lowest 55% Highest 93%

Museums

Six Regional Museums (who responded to the MGNSW survey) receive the majority of funding from Local Government with a break down as follows :

Size of Budget	Number of Museums	Local Gov % contribution to budget
<\$100,000	0	
\$250,000- \$500,000	2	Lowest 69% Highest 88%
\$500,000- \$1 million	3	Lowest 85% Highest 93%
> \$1 million	1	90%

Local Government supports a great number of community and volunteer managed museums throughout the state, through the community curators, Museum Advisors, general staff support and grants.

Currently there are 19 local government areas that have paid museum management/staff; with a further 6 other Local Government areas providing staff support to the museums in their area.

Appendix D

***Guess Who's Going to the Gallery?* A strategic Audience Development Study for Museums and Galleries in NSW**

**M&G
NSW**

Guess Who's Going to the Gallery?

A Strategic Audience Development Study for Museums and Galleries in NSW



Photo courtesy of Newcastle Region Art Gallery

Summary
Findings

Regional
Report

Western Sydney
& Hunter

*Western Sydney & Hunter
Regional Report*

M&G
NSW

**Museums
& Galleries
NSW**



Australian Government



arts|nsw

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Acknowledgements

A special thanks to:

- All the participating museum and gallery directors and their staff
- The members of the Audience Development Steering Committee
- Kim Hanna and Bow Campbell from the Australia Council
- Tony Jones and Lisa Andersen for their invaluable insights and generous assistance
- Rachael Vincent, Matt Steele, Kathryn Hamilton and Danielle Neely for their hard work and dedication
- Richard Mulvaney, former General Manager of Museums & Galleries NSW
- Andrew Paul from Jones Donald Strategy Partners

Executive Summary

- In May 2007, Museums & Galleries NSW (M&G NSW) commenced the *Strategic Audience Development Study for Galleries and Museums in NSW*.
- The study set out to provide benchmark information on museum and gallery audiences, their demographics, actions, attitudes, limitations and needs.
- M&G NSW trained staff and volunteers at 12 museums and galleries across two regions of NSW - Western Sydney and the Hunter/Central Coast - to distribute standardised paper self-complete questionnaires to their visitors.
- Research began in August 2007 and concluded in March 2008, with 2259 responses collected across the two regions.
- Results are being delivered in two ways. Each participating museum/gallery will receive a detailed and confidential individual report on their organisation's data. The comparative regional report groups data by region, combining results for all 5 Hunter/Central Coast organisations and all 7 organisations in Western Sydney.
- M&G NSW will continue the *Strategic Audience Development Study* with an additional 20-30 galleries during 2008 - 2010, for a comprehensive overview of visitors across NSW.

Executive Summary

Key Findings:

Galleries and museums offer an accessible form of cultural activity and entertainment

Visitor demographics show that a large proportion of visitors are not necessarily high income earners, nor are they achieving the highest levels of education, or working full-time.

- About a quarter of visitors earned less than \$20K a year, and nearly half earned less than \$40K a year. In fact, only 1 in 10 visitors had a gross household income over \$100,000.
- Regional galleries may provide an important social and cultural resource for those who are not in full-time employment. Less than one third of visitors were in full-time paid work.
- There is a good spread of education levels across visitors in both the regions surveyed.
- Older age groups are over-represented in both regions.

Executive Summary

Key Findings:

Galleries and museums appeal to a diverse community

Galleries and museums in the two regions studied were providing programs and exhibitions to offer experiences and resources to diverse audiences.

- Indigenous people are well-represented as visitors to galleries and museums in regional areas, particularly in Western Sydney.
- People from non-English speaking backgrounds make a fair segment of Western Sydney visitors, with around 1 in 5 visitors speaking a language other than English at home.

Executive Summary

Key Findings:

Galleries and museums are attracting a significant number of first-time visitors, and have a high number of repeat visitors.

First-time visitors represent over one quarter of visitors in the Hunter and over one third of visitors in Western Sydney. When visitors return, they are most likely to return many times, rather than only once or twice.

- 44% in the Hunter and 30% in Western Sydney had visited that museum or gallery over 5 times before.
- Around half of visitors in both regions had visited the gallery within the past 6 months, with over one quarter of those visiting within the past month. Around one quarter had visited more than a year ago.
- Around 10% of respondents in Western Sydney and 18% of respondents in the Hunter were visitors to the region.

Executive Summary

Key Findings:

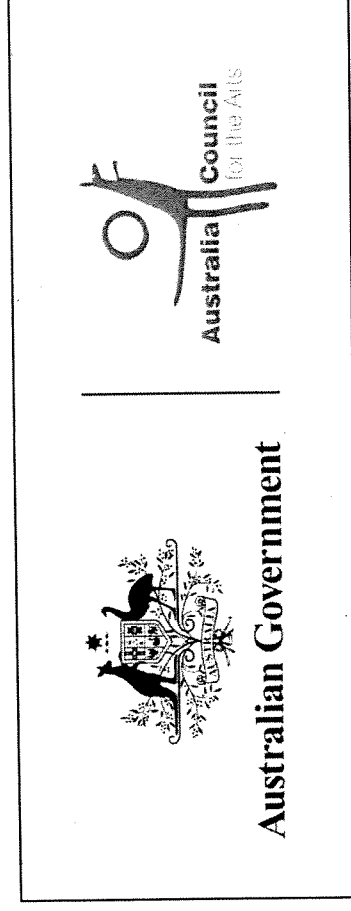
Galleries and museums represent a genuine recreational alternative amongst visitors, who report a high level of satisfaction with their experience.

The motivation for visiting a museum or gallery in Western Sydney is most likely to involve an interest in a special exhibition or an outing with family or friends. In the Hunter, gallery loyalty and familiarity are additional reasons for visiting. Almost all respondents enjoyed their overall visit.

- Around 1 in 2 visitors said their main reason for visiting was to see a special exhibition, while close to a third wanted to visit with the family. In the Hunter, 41% came to see the general museum or gallery collection.
- Satisfaction rates across both regions were high, with less than 2% expressing disappointment at their overall museum or gallery experience.

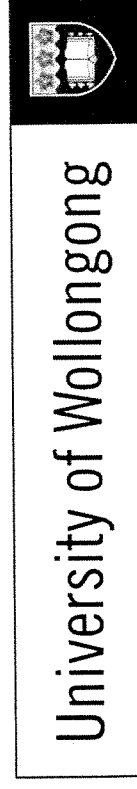
Funding

Key Funding Partner:
Community Partnerships &
Market Development Division



Research Partners

JONES DONALD
StrategyPartners



Study Aims

By understanding audiences better we can assist museums and galleries to determine the best ways of:

- Retaining current audiences
- Identifying opportunities to build new audiences
- Understanding diverse audiences
- Offering the best programming possible
- Determining the best ways of attracting audiences, marketing and publicising exhibitions and events
- Planning effectively for the future
- Advocating for regional and state-wide programs of audience development

Methodology

- A standardised self-complete paper survey was designed for use in all the participating galleries, museums and arts centres.
- Training was provided to staff and volunteers at each participating museum or gallery.
- Staff distributed the self-complete paper survey to visitors, during the allocated 2 survey periods.
- Each survey period ranged from 2 weeks to 2 months, depending upon rates of visitor attendance and staff resourcing.
- Research began in August 2007 and concluded in March 2008.
- 2259 responses were collected overall:
 - 1163 across the 7 Western Sydney organisations
 - 1096 across the 5 Hunter organisations.

Methodology

Who we interviewed:

- 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 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.

Participating Museums and Galleries

▪ The Hunter/ Central Coast Region

- Gosford Regional Gallery & Arts Centre
- Lake Macquarie City Art Gallery
- Maitland Regional Art Gallery
- Muswellbrook Regional Art Centre
- Newcastle Region Art Gallery

▪ The Western Sydney Region

- Blacktown Arts Centre
- Campbelltown Arts Centre
- Fairfield City Museum and Gallery
- Hawkesbury Regional Gallery
- Liverpool Regional Museum
- Parramatta Heritage Centre
- Penrith Regional Gallery & Lewers Bequest

NB: Newcastle Regional Museum was unable to participate due to temporary closure

Project Team

Project Team - M&G NSW

- Katy Alexander, Audience Development & Research Manager
- Maisy Stapleton, CEO
- Dr Scott Mitchell, General Manager, Business & Administration
- Rachael Vincent, Publicist
- Kathryn Hamilton, Project Assistant
- Danielle Neely, Intern (Museum Studies, University of Sydney)

Project Support - M&G NSW

- Jessica Tyrell
- Aletha Mays
- Louise Mayhew
- Amanda Muscat

External Project Team

- Matt Steele - Statistical analysis & reporting
- Karen Cooke - Data entry management, Ekas

Steering Committee

- Chair - Katy Alexander: Research & Audience Development Manager, M&G NSW
- Debbie Abraham: Director, Lake Macquarie City Art Gallery
- 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
- John Cheeseman: Director, Blacktown Arts Centre
- Kim Hanna: Manager, National Audience Development, Australia Council
- Tony Jones: Managing Partner, Jones Donald Strategy Partners
- Lynda Kelly: Head of Audience Research, Australian Museum
- Dr Elaine Lally: Senior Fellow and Assistant Director Centre for Cultural Research University of Western Sydney
- Professor Amanda Lawson: Dean, Faculty of Creative Arts, University of Wollongong
- Elizabeth Smith McIntosh: Manager, Special Projects, M&G NSW
- Dr Scott Mitchell: General Manager, Business & Administration, M&G NSW
- Maisy Stapleton: CEO, M&G NSW

M&G NSW

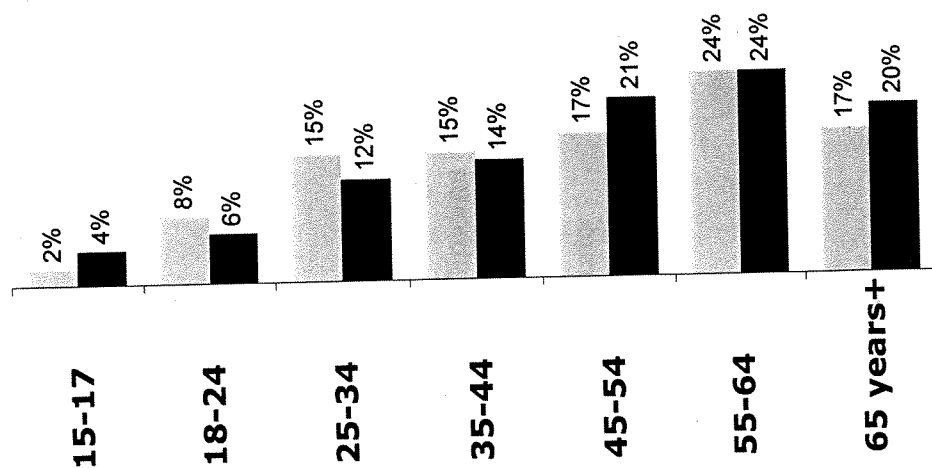
Visitor Demographics



Photo courtesy of Blacktown Arts Centre. Photo by Adam Hollingworth

Sample Characteristics: Age

Western Sydney Hunter

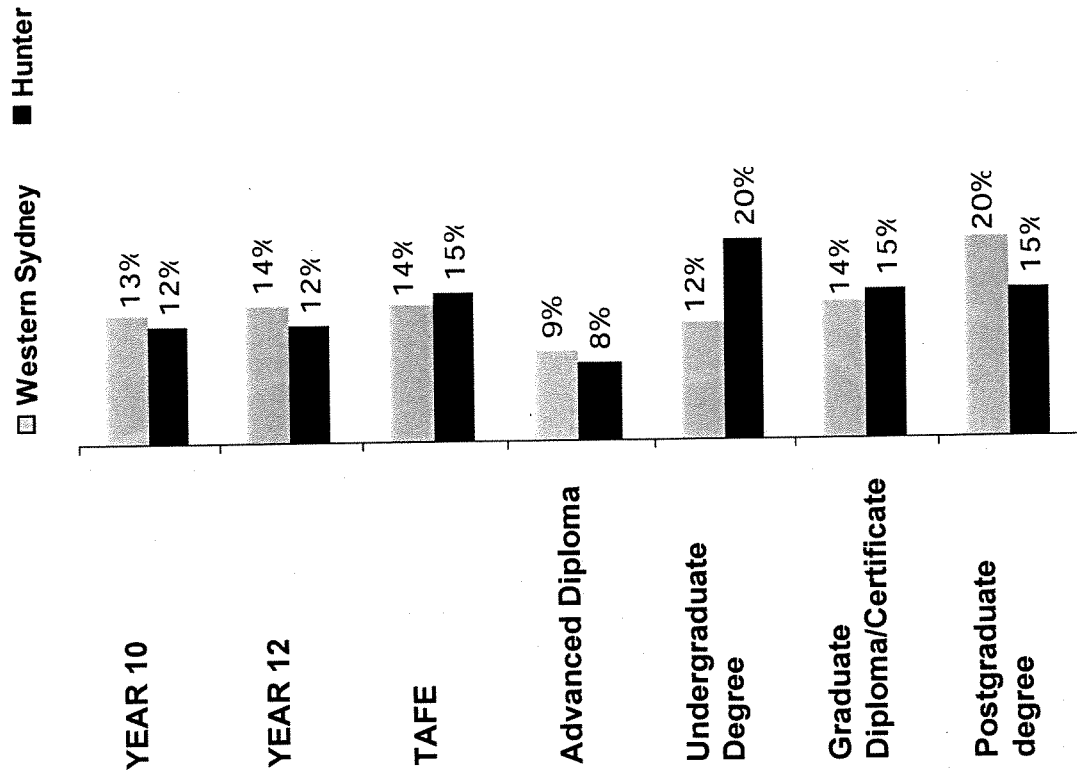


- Visitation was skewed to older age categories.
- Over 40% of visitors in both regions were over the age of 55.
- 1 in 5 visitors were aged under 35 in the Hunter.
- 1 in 4 visitors were aged under 35 in Western Sydney.

Base: All valid responses; N=1083, W. Sydney; N=1015, Hunter

Highest Level of Education Attained

Museums
& Galleries
NSW



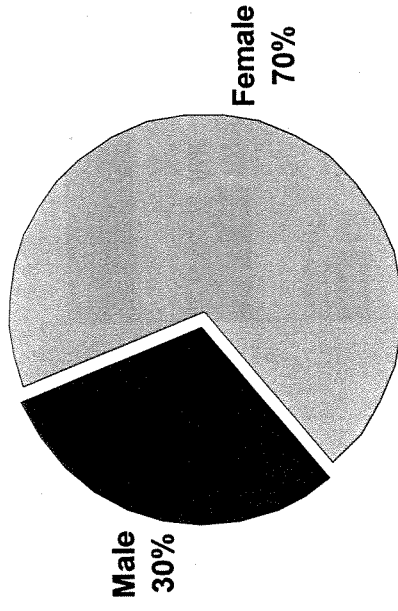
- There is a good spread of education levels across visitors in both regions surveyed.
- Higher rates of postgraduate qualification in Western Sydney.
- Higher rates of undergraduate qualifications in the Hunter.

Note: 24% of respondents chose not to answer this question

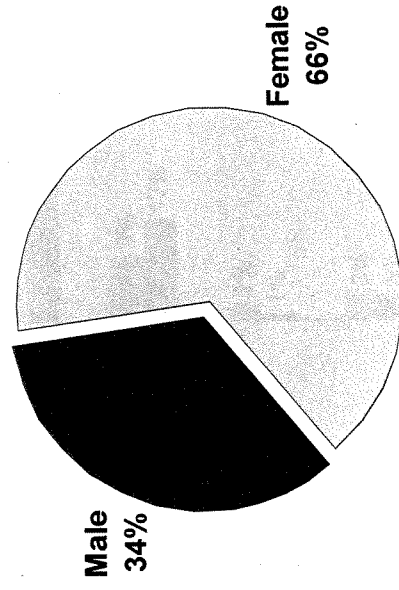
Base: All valid responses; N=887, W. Sydney; N=835, Hunter

Sample Characteristics: Gender

Western Sydney

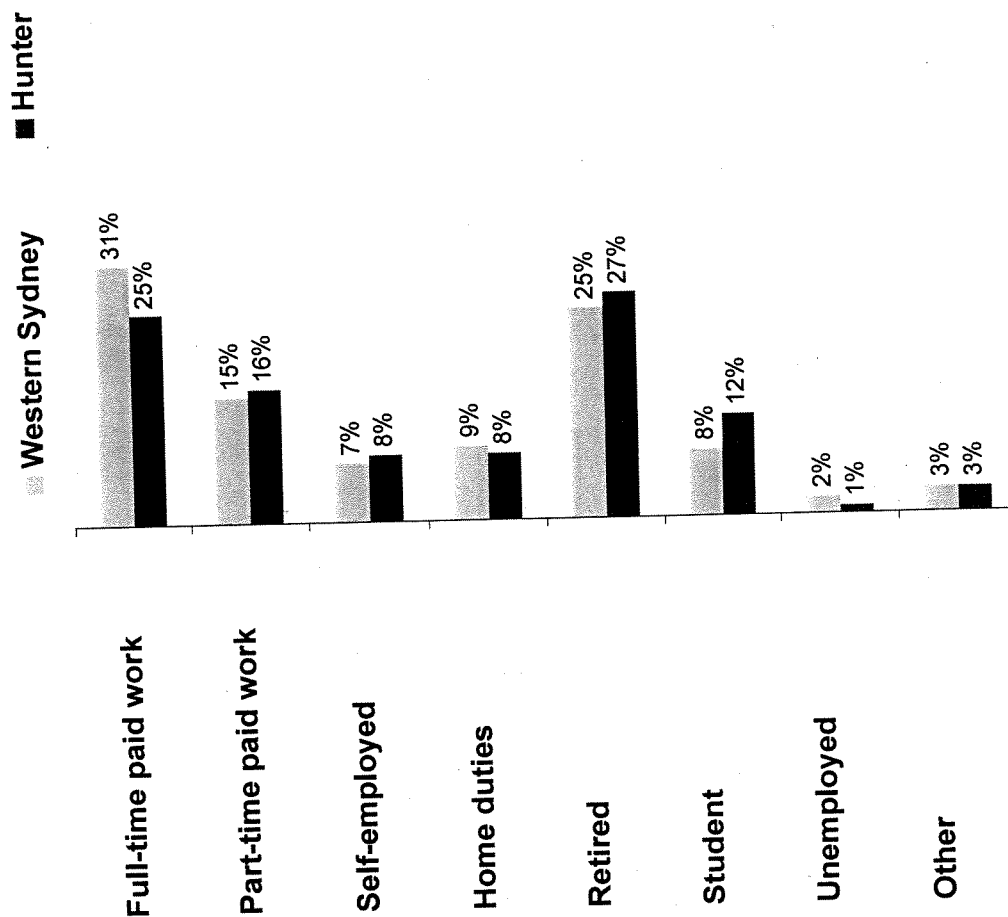


Hunter



- Around 2 in 3 visitors are women.
- Gender proportions are similar across all age groups.

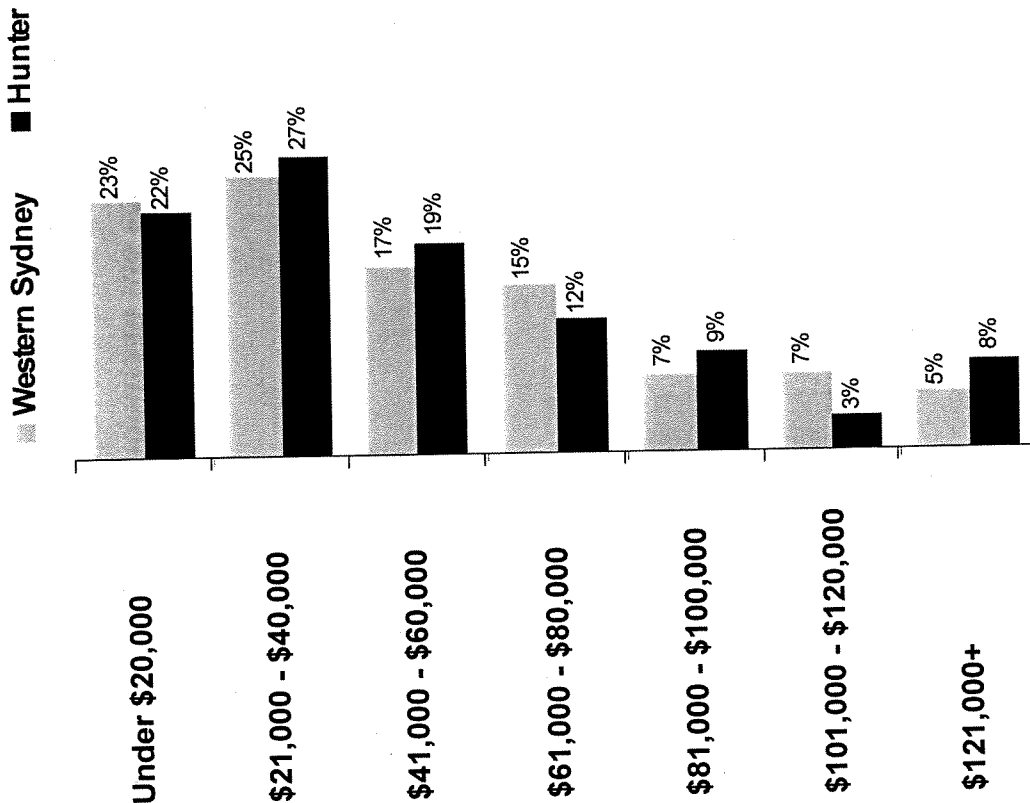
Sample Characteristics: Occupation



- Regional galleries may provide an important social and cultural resource for those not in full-time employment. In fact, over 1 in 2 visitors were not in full-time employment.
- Around 1 in 4 visitors work full-time in the Hunter.
- About 1 in 3 visitors work full-time in Western Sydney.
- 1 in 4 visitors are retirees.
- The majority of visitors undertaking home duties and part-time work are women.

Base: All valid responses; N=1086, W. Sydney; N=11017, Hunter

Annual Household Income Before Tax



- Lower income earners are over-represented as visitors in Western Sydney and the Hunter as compared to ABS Census data. In fact, over 1 in 2 visitors fall below the median wage for NSW.
- Around 1 in 2 visitors to both regions had an annual household income of \$40K or less.
- Only 1 in 10 visitors has an annual household income over \$100K.

Note: 24% of respondents chose not to answer this question

Base: All valid responses; N=887, W. Sydney; N=835, Hunter

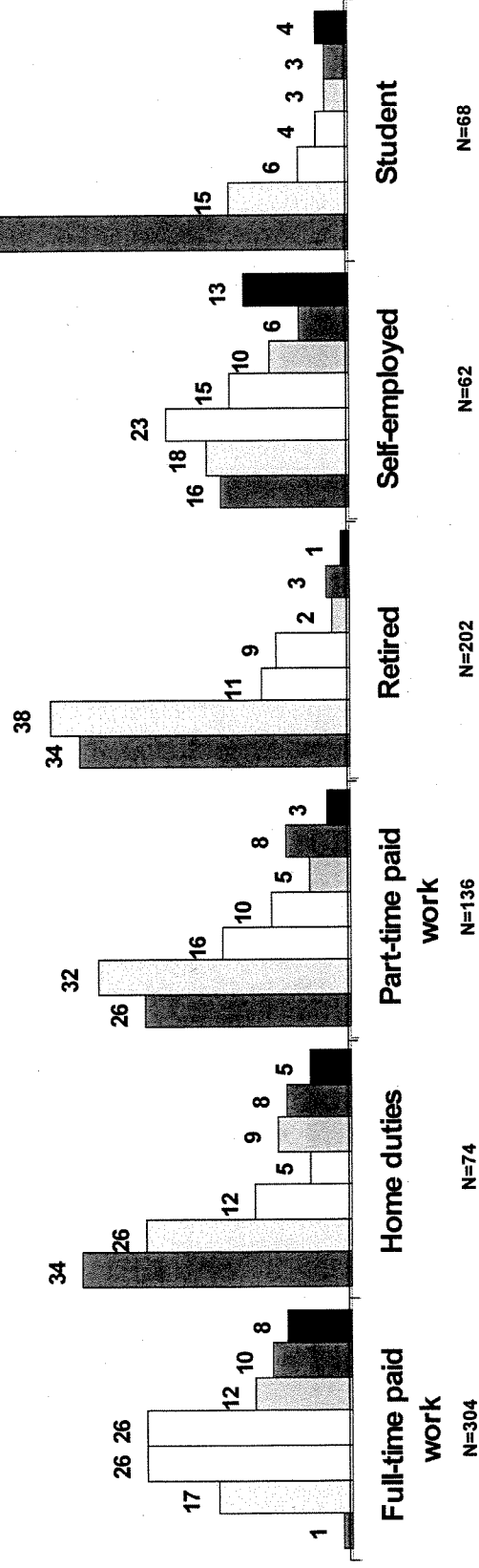
Annual Household Income Before Tax

Western Sydney Income By Occupation

- Retirees in Western Sydney, who make about a quarter of all visitors, are skewed to lower income brackets than full-time workers.
- The majority of students in the sample are in the lowest income bracket (<\$20K).

■ Under \$20,000
 □ \$21,000 - \$40,000
 □ \$41,000 - \$60,000
 □ \$61,000 - \$80,000
 □ \$81,000 - \$100,000
 ■ \$101,000 - \$120,000
 ■ \$121,000+

Frequency in %

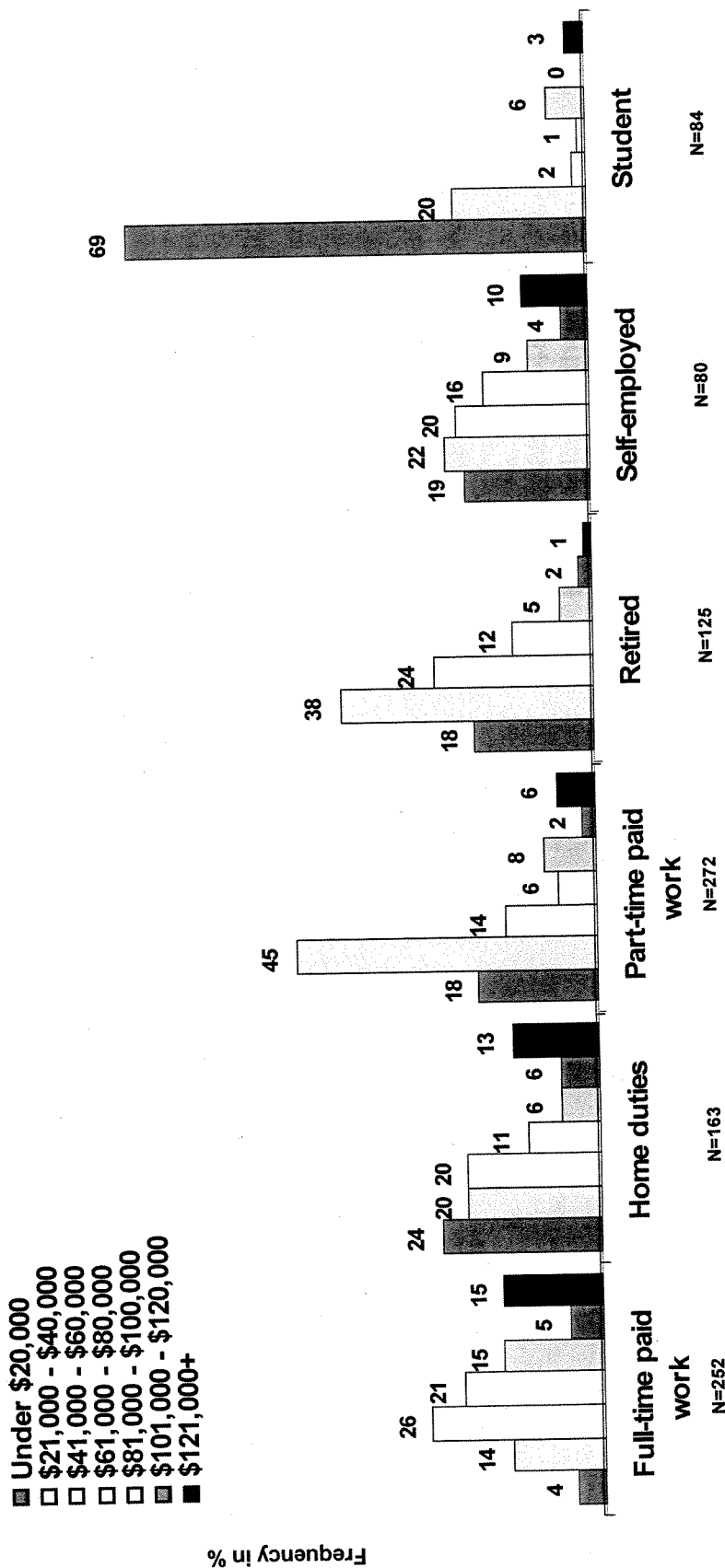


Base: All valid responses, Western Sydney

Annual Household Income Before Tax

Hunter Income By Occupation

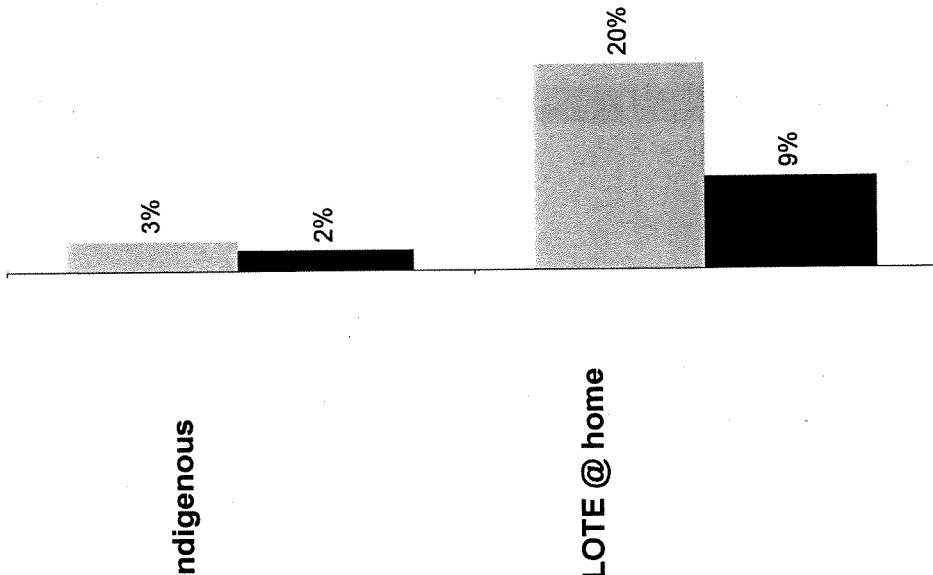
- Retirees in the Hunter, who make about a quarter of all visitors, are skewed to lower income brackets than full-time workers.
- Most students in the sample are earning less than \$20K a year.



Base: All valid responses, Hunter region

Sample Characteristics: Diversity

■ Western Sydney
■ Hunter



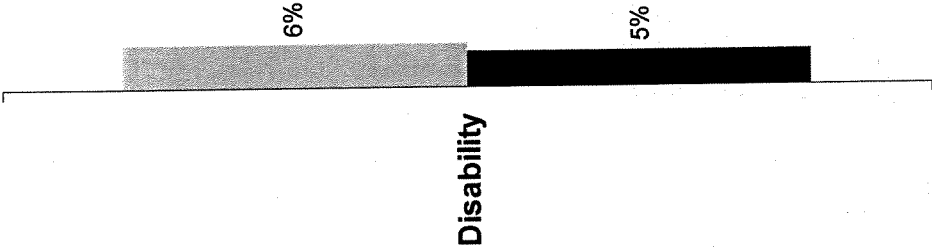
- Indigenous people in Western Sydney represent 1.3% of the total population, so more than double the actual proportion of Indigenous people living in Western Sydney are visiting the centres.
- In the Hunter, Indigenous visitors are represented at just under the regional ABS population proportion (2.6%)
- At least 1 in 5 visitors spoke a language other than English at home (LOTE) in Western Sydney. This is less than the ABS population proportion, however researchers believe LOTE visitors may be under-represented in the sample.*
- 1 in 10 visitors spoke a language other than English in the Hunter region, comparable to the ABS population proportion.

Base Size	W. Sydney	Hunter
Indigenous	N=1088	N=1019
LOTE @ home	N=1095	N=1022

* As the questionnaire was only available in English, researchers believe the proportion of LOTE visitors may be higher

Sample Characteristics: Access

■ Western Sydney
■ Hunter



- Only around 5% of visitors in both regions identified living with a disability that impacted on their visit.

Q.25. Do you have a disability or other condition that impacted on your visit today?

Base Size
Disability

W. Sydney
N=1029

Hunter
N=990

M&G NSW

Visitor Behaviour

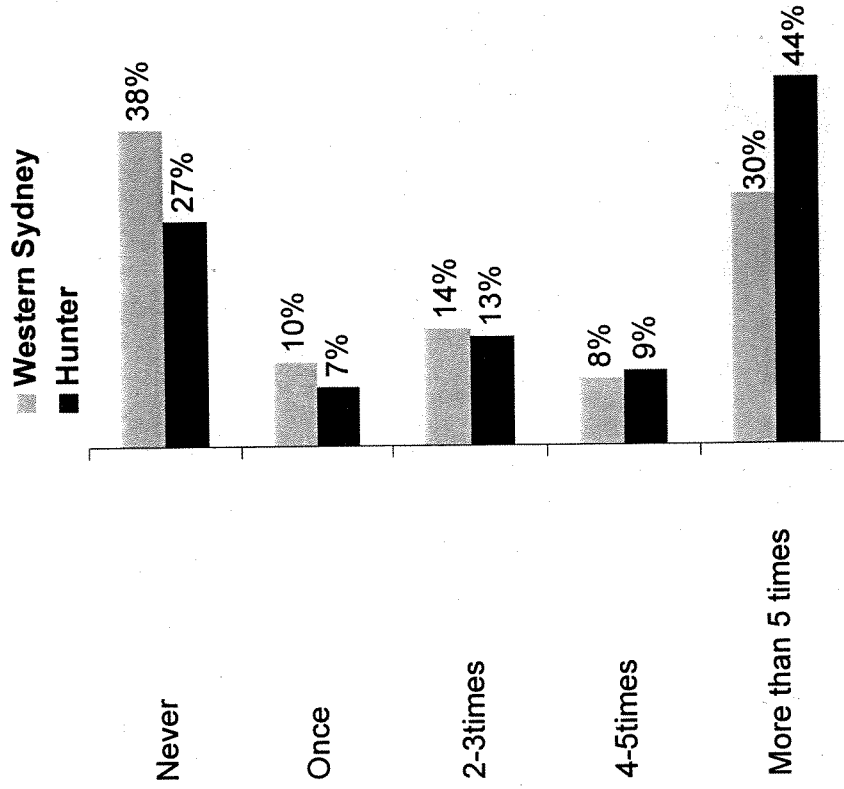
▪ *How Many Times Did They Visit?*



Photo courtesy of Hawkesbury Regional Gallery

Number Of Times Visited Centre

Museums
& Galleries
NSW



- First-time visitors represent over a quarter of visitors in the Hunter and over a third of visitors in Western Sydney.
- When visitors return, they are most likely to return many times rather than just once or twice.

Q.1: How many times have you visited this gallery/museum before today?

Base: All valid responses N = 1162, W.Sydney, N= 1095, Hunter

M&G NSW

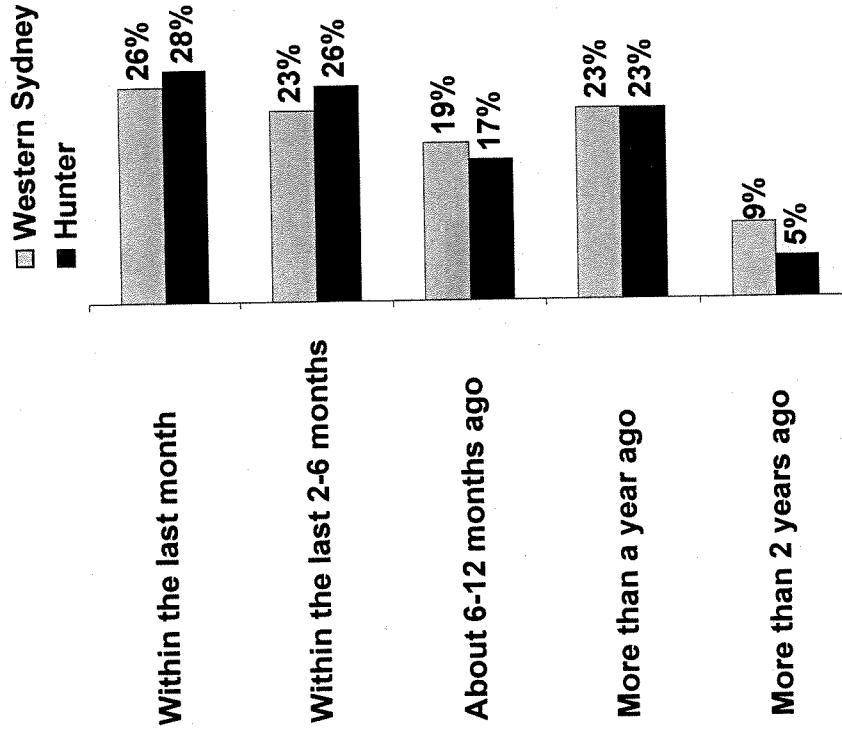
Visitor Behaviour

- *When Did They Last Visit?*
- *Who Did They Visit With?*



Photo courtesy of Fairfield City Museum

Time Since Last Visit



- 1 in 2 visitors in both regions had visited the gallery within the past 6 months, with over a quarter of those visiting within the past month.
- Around 1 in 4 had visited more than a year ago.
- No differences by visitor demographics.

Q.2: When was your last visit?

Base: Have visited before, N = 1058, W.Sydney, N= 712, Hunter

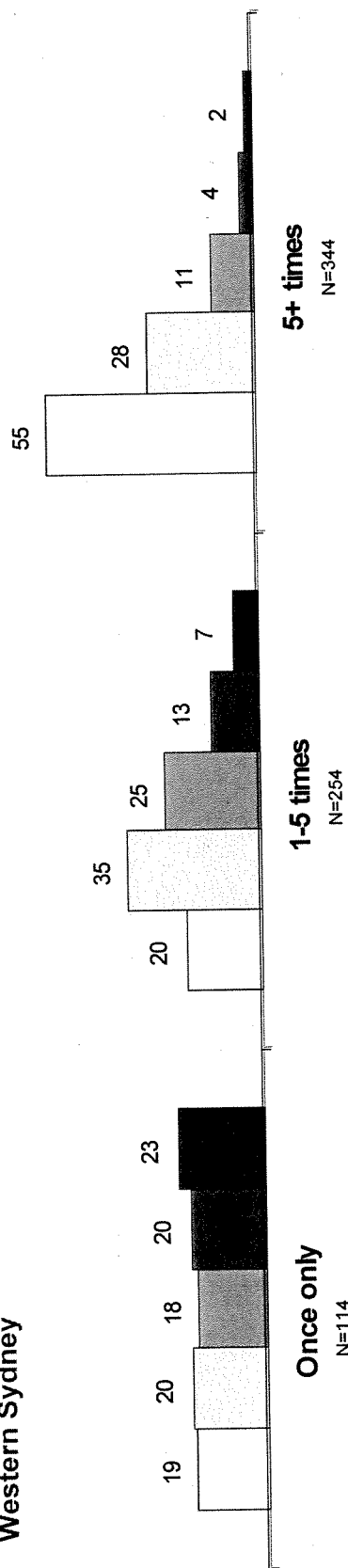
Time Since Last Visit

Frequency of Visit by Time Since Last Visit

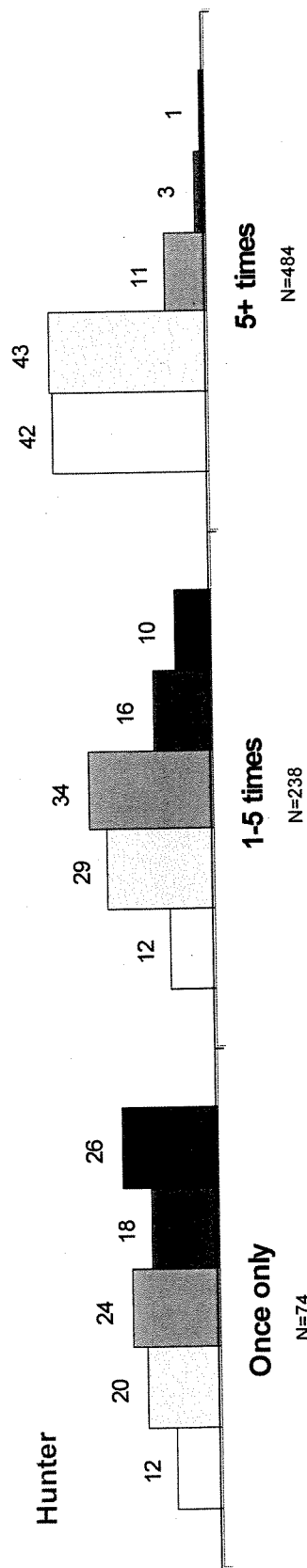
- In both regions, those who have visited more than 5 times in the past have also visited the gallery more recently. This suggests there is a core group of regular visitors, who come frequently to the galleries.

- Within the last month
- More than a year ago
- Within the last 2-6 months
- More than 2 years ago
- About 6-12 months ago

Western Sydney



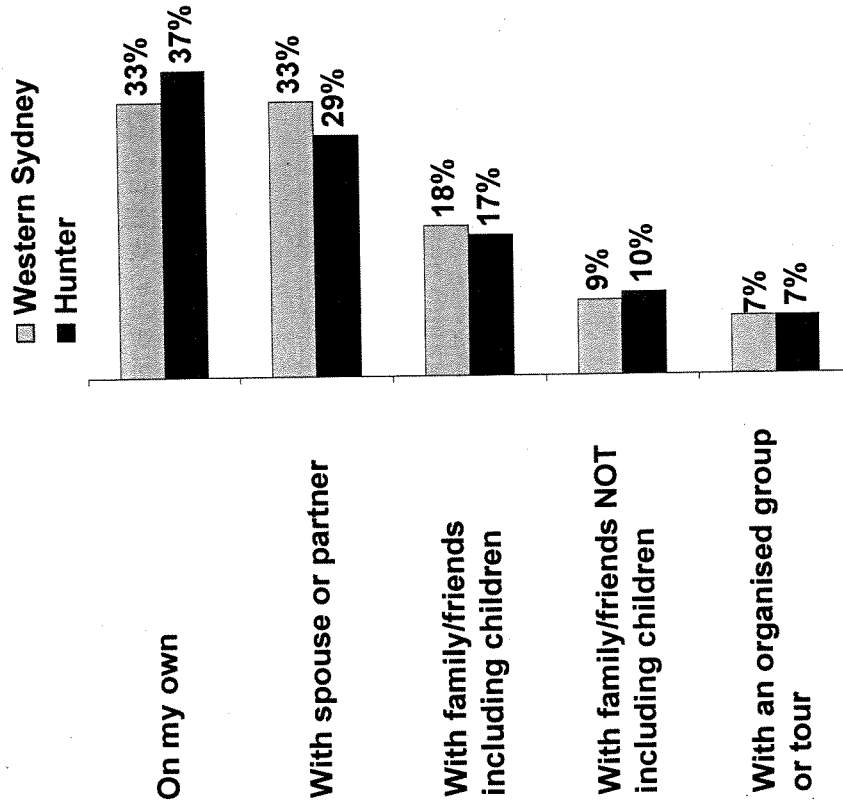
Hunter



Q.1: How many times have you visited this museum/gallery before today?

Base: All those who have visited before

Who They Visited With



- Around 1 in 3 visitors were attending on their own, while a similar proportion attended with a spouse or partner.
- Around 1 in 4 were attending with family/friends.
- Just under 1 in 5 attended with children.

Q.3: Who are you visiting with today?

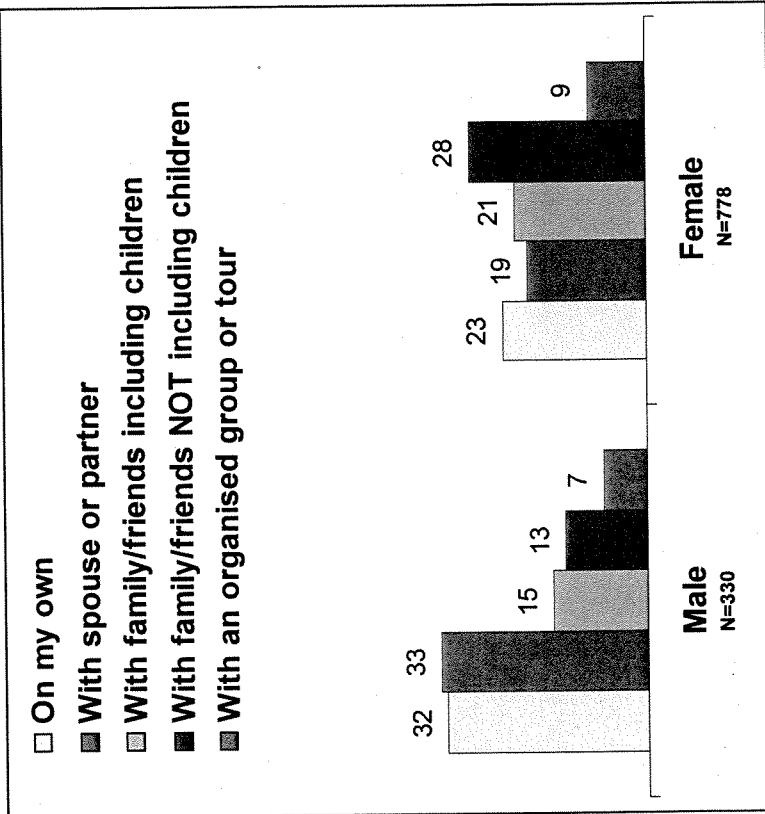
Base: All valid responses, N = 1157, W.Sydney, N= 1093, Hunter

Who They Visited With

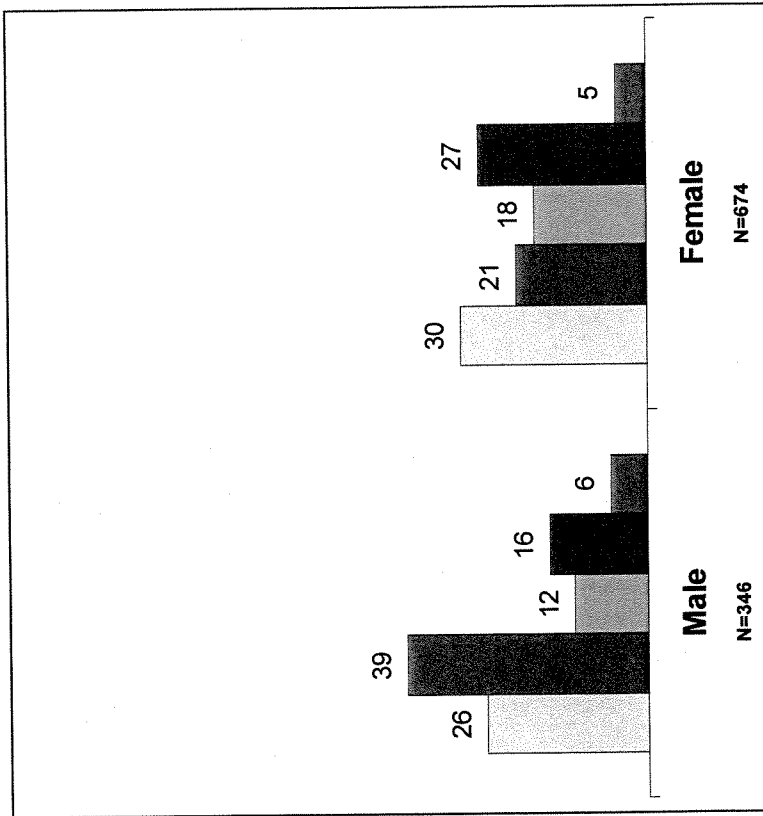
Breakdown by Gender

- Men are more likely than women to visit with their partner.
- In Western Sydney men are more likely to visit alone than women.
- Women in both regions are more likely to visit with family/friends NOT including children.

Western Sydney



Hunter



M&G NSW

Visitor Behaviour

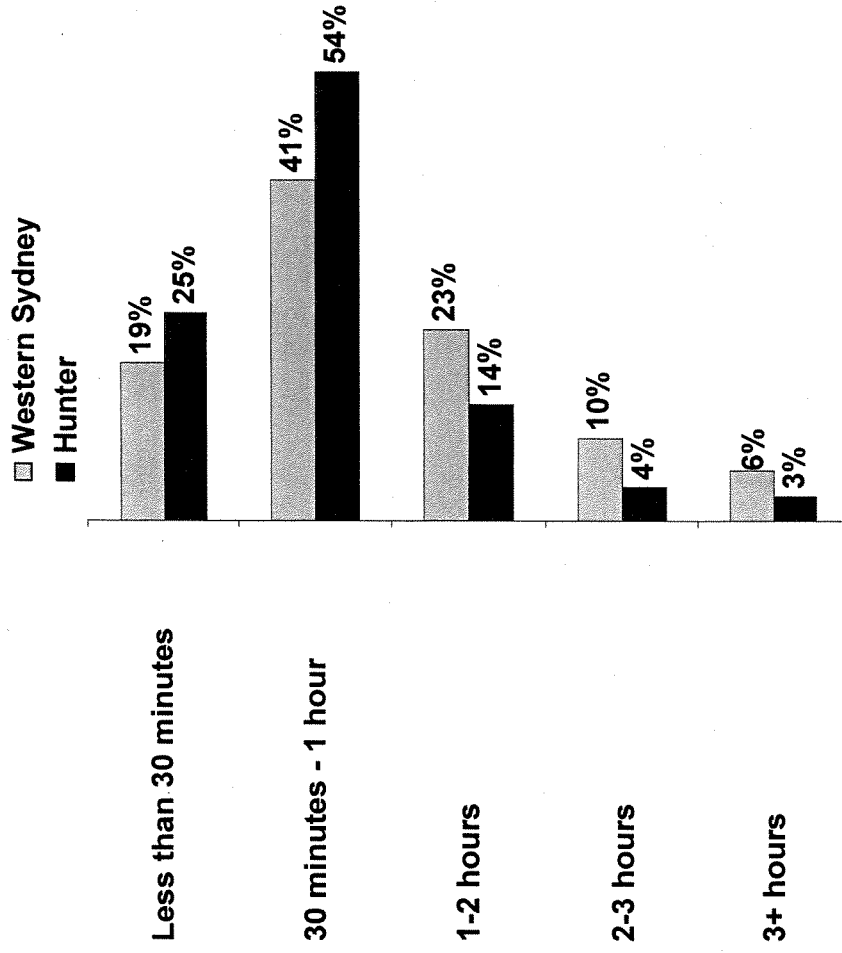
- *How Long Did They Stay?*
- *Did They Attend A Workshop?*



Photo courtesy of Blacktown Arts Centre. Photo by Adam Hollingworth

Length Of Visit

Museums & Galleries NSW



- The most common visit length for both regions was 30-60 minutes
BUT
- Western Sydney visitors were more likely to spend longer at galleries/museums than Hunter visitors.
- 79% of Hunter visitors spent up to one hour in the gallery/museum, while 39% of Western Sydney visitors spent more than an hour in the gallery/museum.
- Men were much more likely than women to spend less than 30 minutes in the gallery/museum.

Q.4: How long was your visit today?

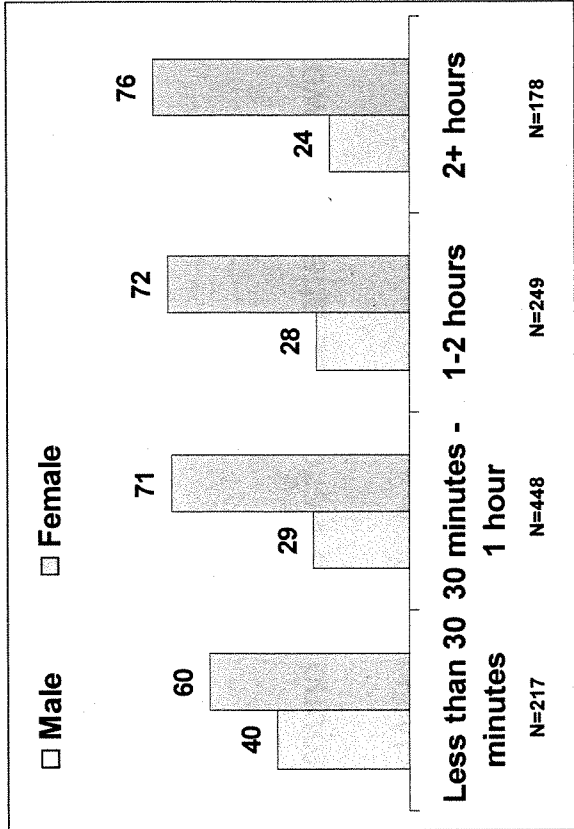
Base: All valid responses; N=1141, W. Sydney; N=1076, Hunter

Length of Visit

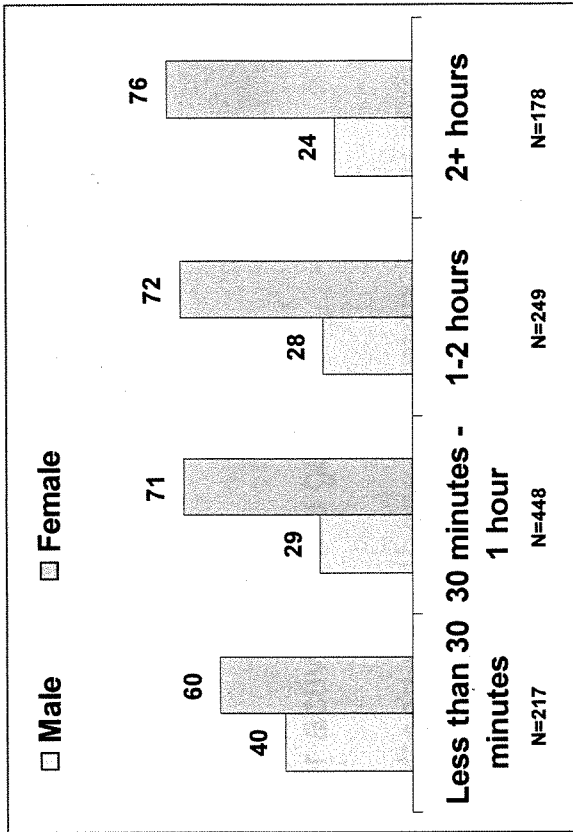
Profiling visitors by their gender

- Men definitely spend less time in the centre than women.

Western Sydney

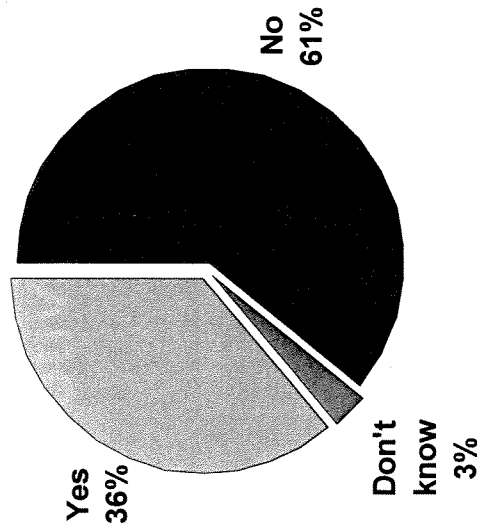


Hunter

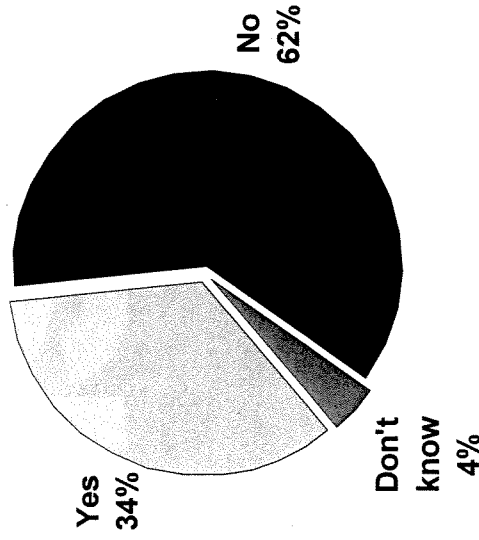


Workshop Attendance

Western Sydney



Hunter



- Around 1 in 3 visitors had attended a workshop or activity at the gallery.
- In Western Sydney, women were more likely to attend workshops than men. Lower income groups and those not working full-time were more likely to attend workshops and activities. Full-time workers and self-employed were least likely to attend.
- In the Hunter, those with a postgraduate education and those who had visited 5+ times were most likely to attend workshops.

Q.5: Have you or any member of your family ever been to a workshop, talk, or group activity at this gallery/museum before today?

Base: All valid responses; N=1141, W. Sydney; N=1076, Hunter

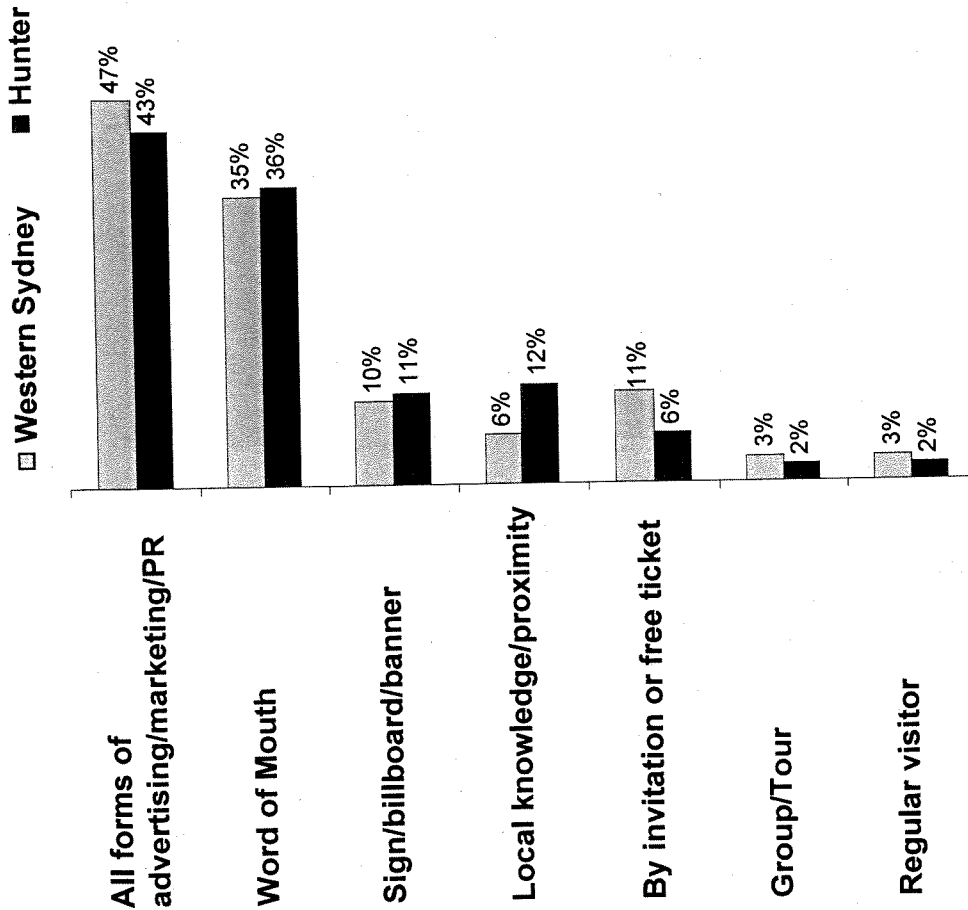
Information, Interests and Motivations

M&G NSW



Photo courtesy of Penrith Regional Gallery & The Lewers Bequest

Sources of Information



Only responses above 1% shown

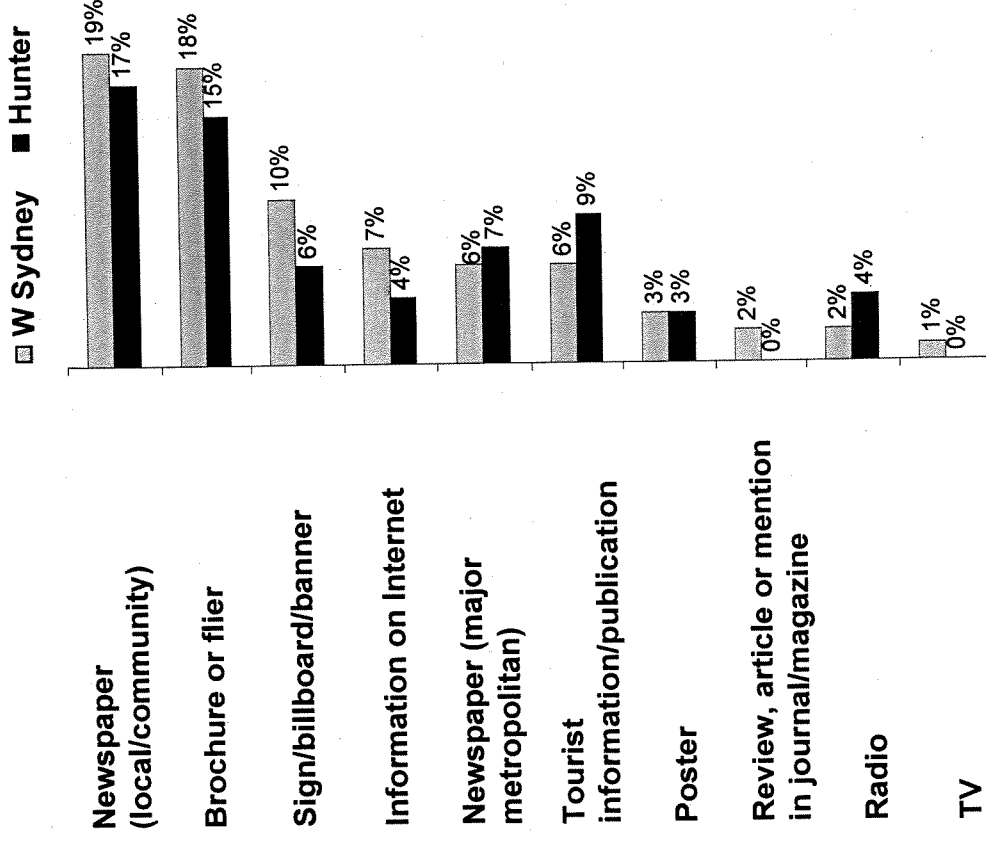
- Word of mouth was the most common source of information about regional galleries.
- When all the different forms of advertising, marketing and PR are combined, this becomes the top source of information, though derived from a number of different sources.

Q.6: How did you hear about this gallery/museum or this exhibition?
(Multiple Response)

Base: All valid responses; N=1138, W. Sydney; N=1061, Hunter

Sources of Information

Assessing Visitor Awareness of Gallery Advertising and Marketing

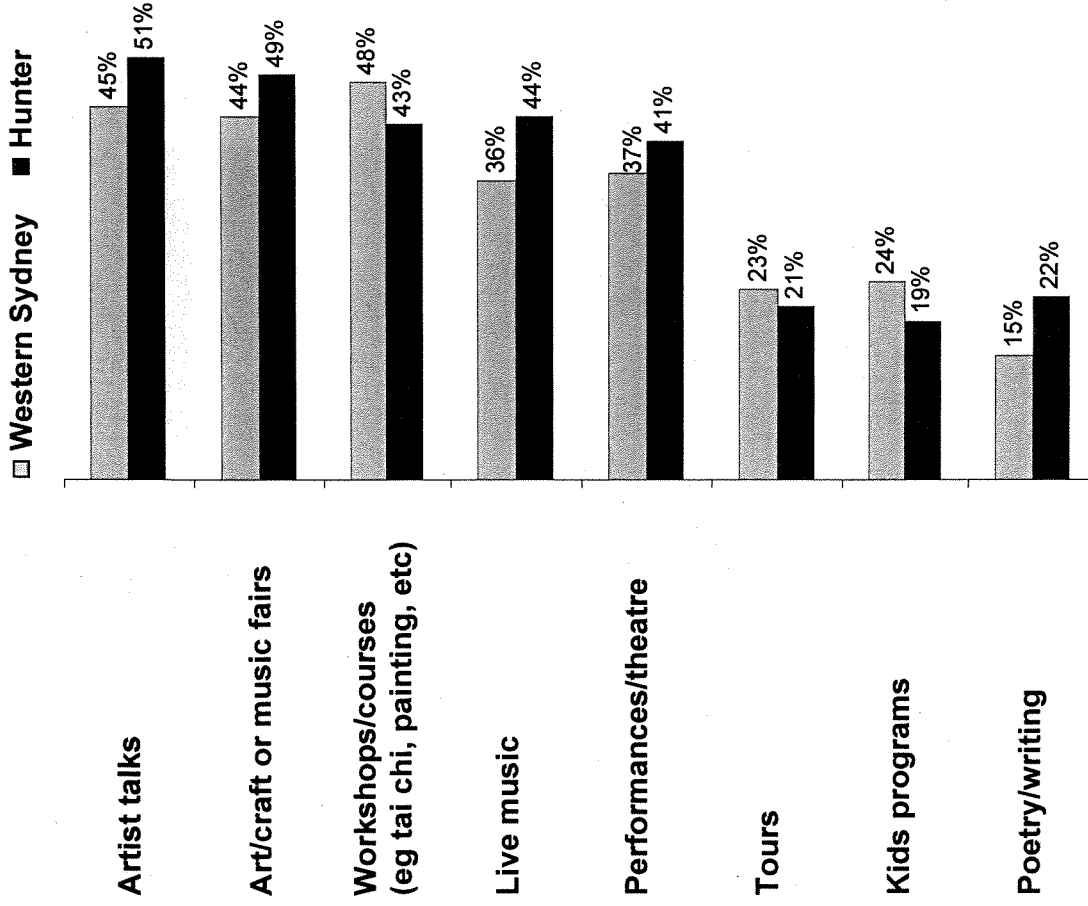


- The local press, brochures and fliers appear to be the most effective sources of advertising and PR for these regional galleries.

Q.6: How did you hear about this gallery/museum or this exhibition?
(Multiple Response)

Base: All valid responses; N=1138, W. Sydney; N=1061, Hunter

Programs Of Interest



- Artist talks, art/craft or music fairs and workshops are the programs of interest to visitors in Western Sydney and the Hunter.

Q.7. What programs and workshops would you or your family like to attend here? (Multiple Response)

Base: All valid responses; N=975 W. Sydney; N=960, Hunter

Summary: Top Reasons For Visiting

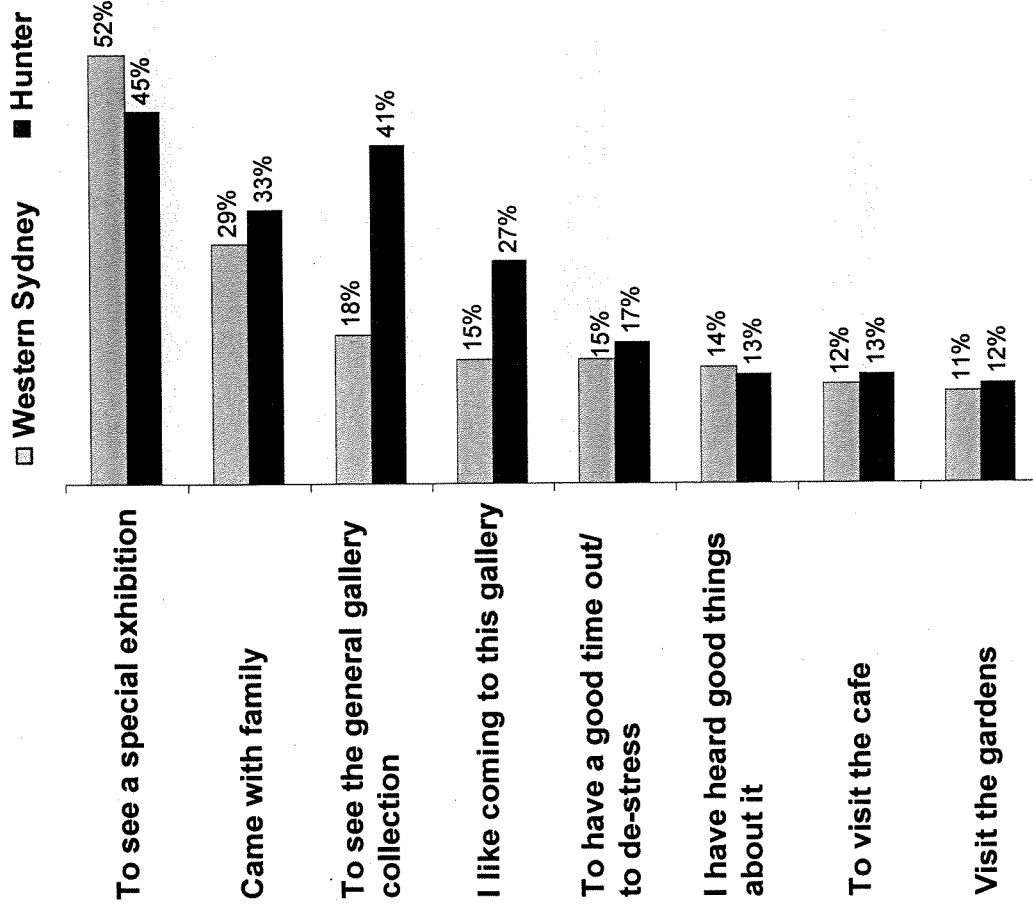
Western Sydney

- To see a special exhibition (52%)
- Came with family (29%)

Hunter

- To see a special exhibition (45%)
- To see the general gallery collection (41%)
- Came with family (33%)
- I like coming to this gallery (27%)

Main Reasons For Visiting

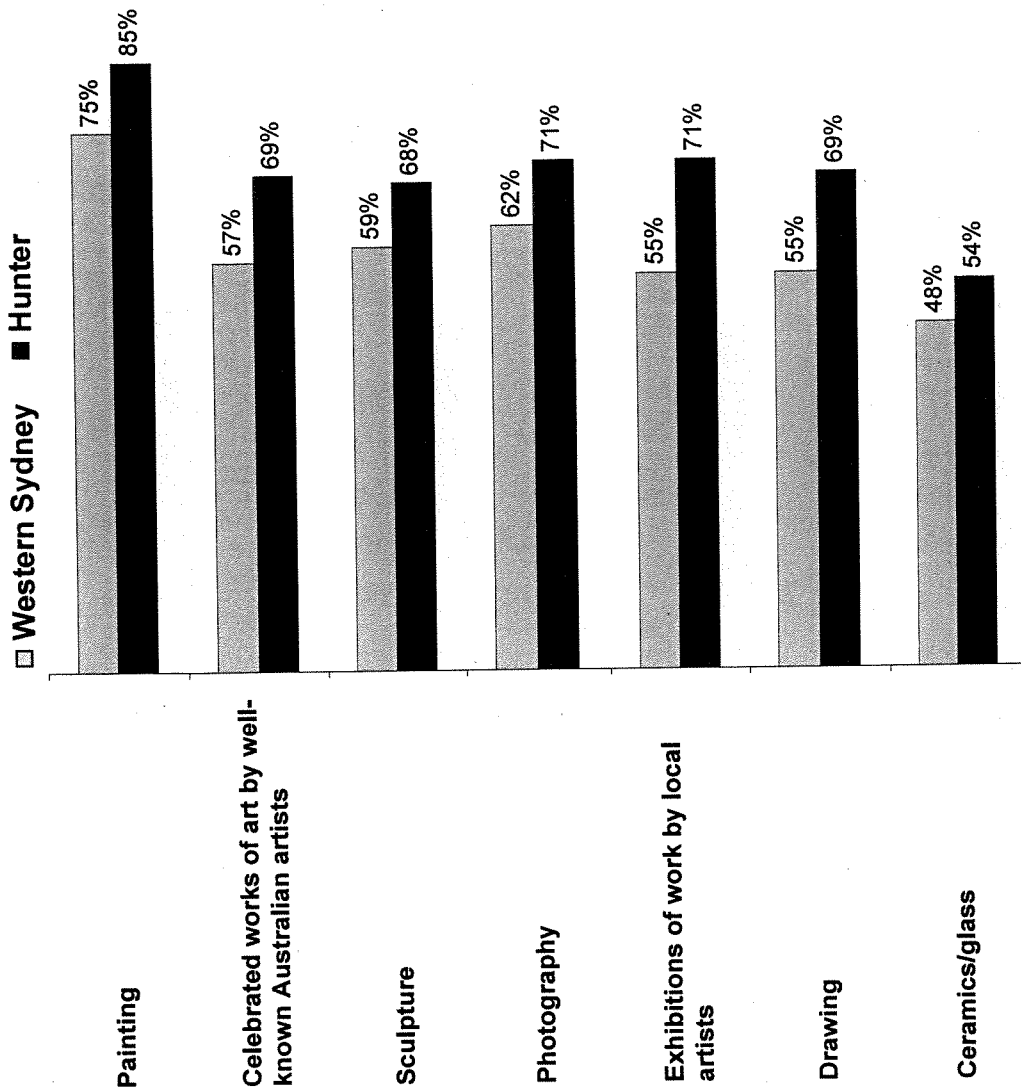


- In the Hunter, seeing a special exhibition and visiting the general gallery collection were the top 2 reasons for visiting the gallery.
- In Western Sydney, seeing a special exhibition was clearly the top reason for visiting.
- Around 1 in 3 visitors from both regions cited coming with the family as a key reason for visiting.
- And in the Hunter, 1 in 4 simply “like coming to this gallery”.

Q.8. What were the THREE MAIN reasons you came to the gallery/museum or exhibition today? (Multiple Response)

Base: All valid responses; N=1115, W. Sydney; N=1060, Hunter

Most Popular Exhibitions Desired



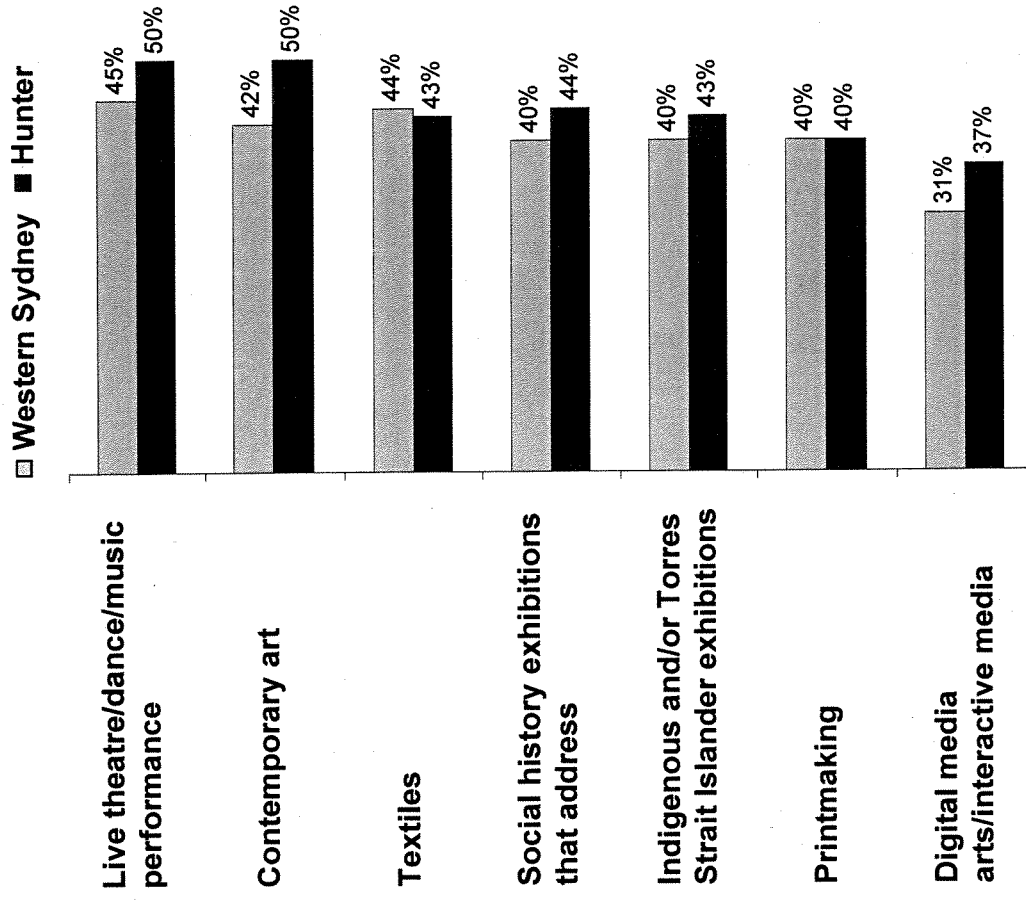
• In Western Sydney, visitors rated painting, photography and sculpture as their most popular exhibitions.

• In the Hunter, painting, photography and exhibitions of work by local artists were rated as the top three.

Q.20. What sort of exhibitions would you MOST like to see at this gallery/museum? (Multiple Response)

Base: All valid responses; N=1069, W.Sydney; N=998, Hunter

Other Exhibitions Desired



• In Western Sydney, live performance and contemporary art appear to be a little more popular than in the Hunter.

Q.20. What sort of exhibitions would you MOST like to see at this gallery?
(Multiple Response)

Base: All valid responses; N=1069, W.Sydney; N=998, Hunter

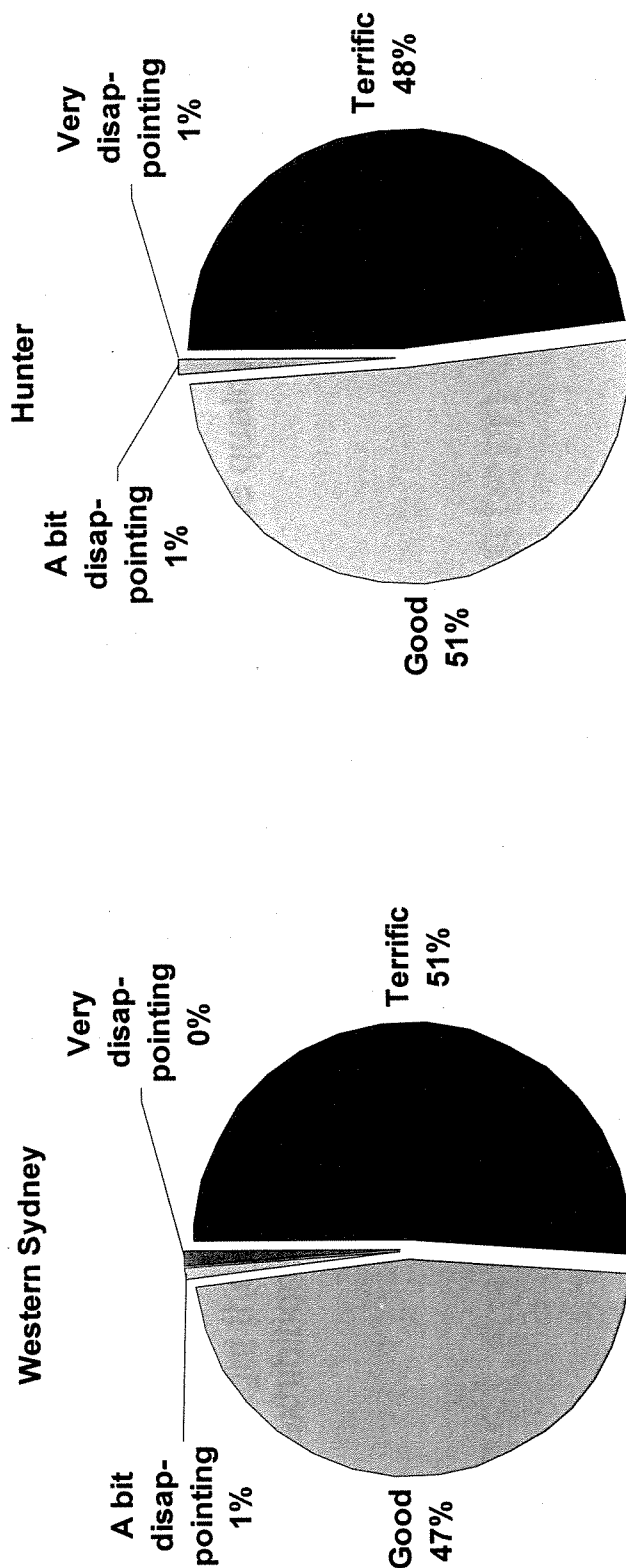
M&G NSW

Satisfaction & Feedback



Photo courtesy of Hawkesbury Regional Gallery

Visitor Satisfaction



- Overall satisfaction for both regions is excellent, with 98% of visitors expressing satisfaction with the galleries.
- However, satisfaction ratings are slightly higher in the Western Sydney region, with 1 in 2 describing their overall satisfaction with the gallery "terrific".

Q.9. How would you rate ALL of the following in your visit today?

Base: All valid responses, N=1022, W.Sydney; N=987, Hunter

Most satisfying aspects – Western Sydney

- 2 in 3 visitors in Western Sydney rated the helpfulness of staff and volunteers as “terrific”.
- 1 in 2 thought the atmosphere/building/space/garden and the quality and enjoyment of today’s exhibitions were “terrific”.

Least satisfying aspects - Western Sydney

- 1 in 5 visitors in Western Sydney rated the direction signs to the gallery as “disappointing”.
- 16% thought the gift shop was disappointing, and 14% were disappointed with the ease of parking.

Most satisfying aspects - Hunter

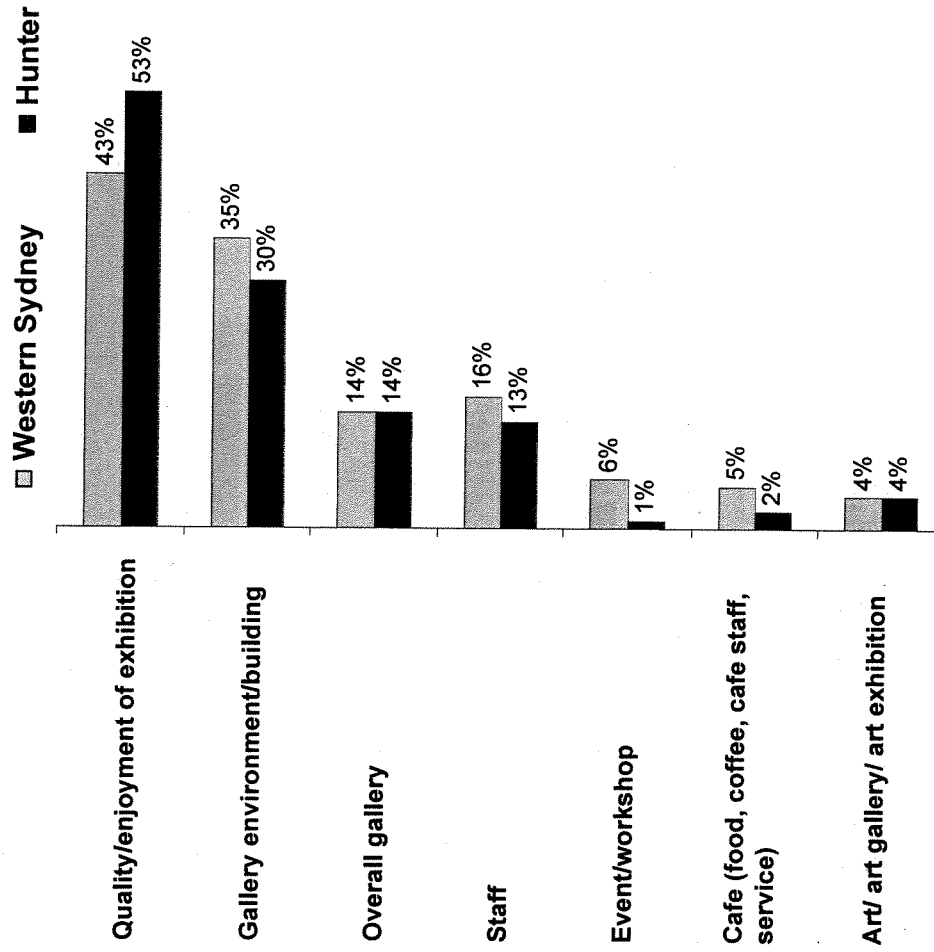
- The standout area of satisfaction for the Hunter was the helpfulness of staff and volunteers, which 59% of visitors rated as “terrific”.
- Atmosphere/building/space/garden and the quality and enjoyment of today’s exhibitions were also top areas of satisfaction, with 47% and 49% respectively, rating them as “terrific”.

Least satisfying aspects - Hunter

- The standout areas of dissatisfaction with Hunter galleries were direction signs to the gallery and ease of parking.
 - 1 in 5 visitors expressed disappointment with direction signs to the Centre.
 - 15% expressed dissatisfaction with the ease of parking.
-

Highlights Of Their Visit

Museums & Galleries NSW

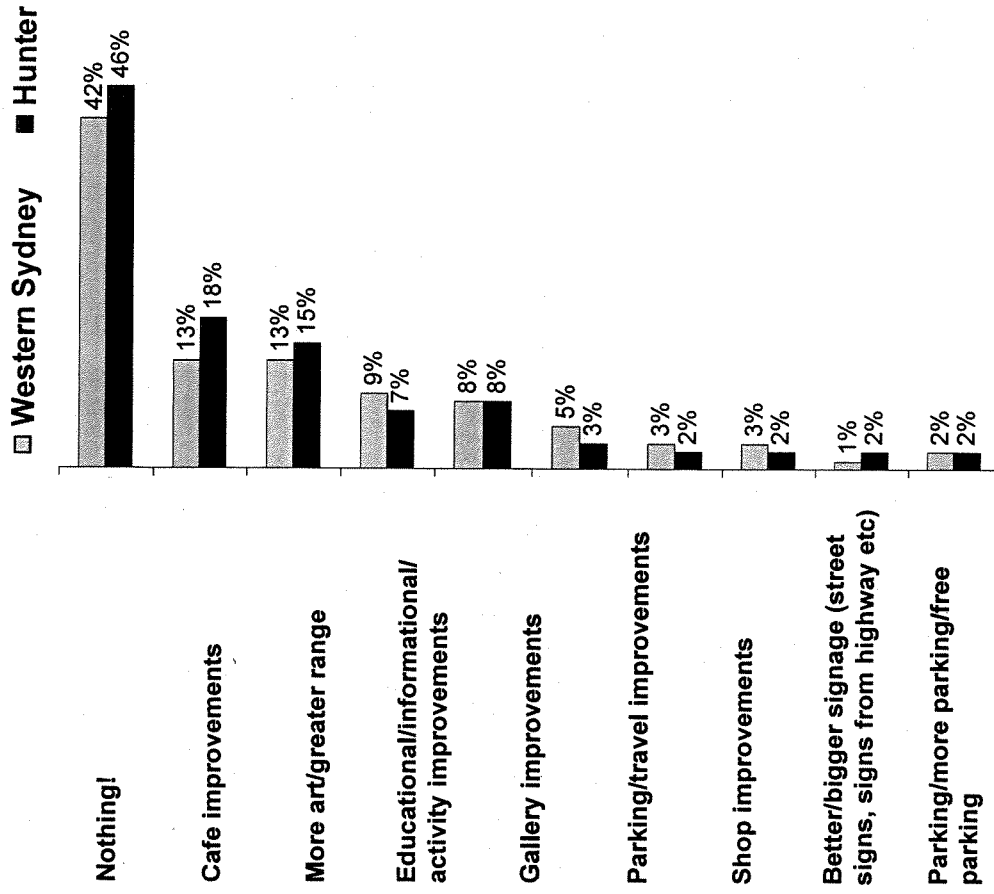


- This fully open-ended question allowed visitors to express the highlights of their visit in their own words.
- When grouping these results, the top highlight from both regions was the quality/enjoyment of the exhibition.
- 1 in 3 visitors from both regions cited the gallery environment/building as a highlight of their visit.

Q.10. Is there anything you particularly liked about your visit today?

Base: All valid responses, N=666 W.Sydney; N=602, Hunter

Suggestions For Improvement

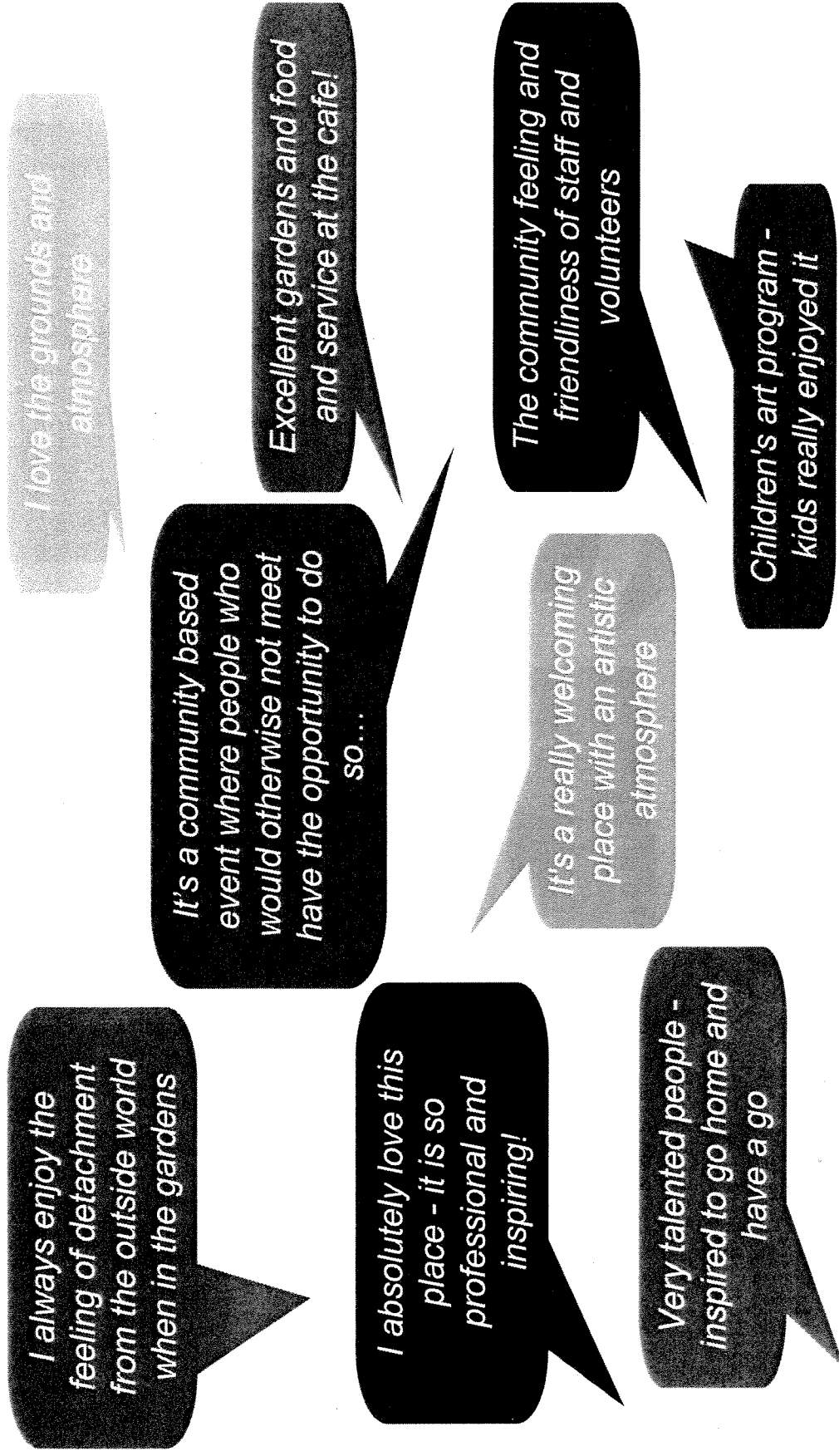


- Again, an open-ended question...
- Over 40% of those who responded to this question took the time to say there was "nothing" that could be improved at the museum or gallery.
- Those who did suggest improvements focused mostly on better café facilities and having more art/ a greater range of art.

Q.11. Is there anything that would have made your visit more enjoyable?

Base: All valid responses, N=471 W.Sydney; N=422, Hunter

Feedback: Highlights of Their Visit



Q.10. Is there anything you particularly liked about your visit today?

Feedback: Improvements

...to be able to stop and have a cuppa and talk about our experience before facing the outside world.

A cafe would have been great...

More parking spaces nearer to the exhibit but apart from that nothing

More artworks

It would enhance the experience if each artist had a brief explanation of their work...

It's important that courses start and finish on time with hectic schedules...

Elderly people want higher seating in order to rest and look at the exhibition...

If there was a great gift shop I would like to buy presents at the gallery for my friends & family

Q.11 Is there anything that would have made your visit more enjoyable?

To obtain a copy of the full report or for more information about the Strategic Audience Development Study please contact:

Katy Alexander
Research and Audience
Development Manager

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