Hello Emma

Page 14 – Mr Shoebridge requested I provide '2 or 3 highlighted examples of these kind of institutions that if we heard about we would love and want to resource'

Suggested small volunteer museums located in small towns in southern NSW/Riverina region - to answer Mr Shoebridge's request for information: Narrandera, Junee & Gundagai Historical Museums (all operated by volunteer community groups managing significant collections in needs of support and assistance)

http://mgnsw.org.au/organisations/narrandera-parkside-cottage-museum/

http://www.juneebroadwaymuseum.com.au/

http://www.visitgundagai.com.au/2011/gundagai-historical-museum/

Page 16 – Mr Shayne Mallard requested I provide documents on the Arts NSW Western Sydney Arts Strategy that I spoke about to the committee – here are some links to information on the Arts NSW website I have been able to find:

http://www.arts.nsw.gov.au/index.php/news-and-publications/publications/western-sydney-arts-strategy/

http://www.arts.nsw.gov.au/index.php/arts-in-nsw/arts-in-western-sydney-2/

http://www.arts.nsw.gov.au/index.php/news-and-publications/publications/western-sydney-arts-strategy-2006-progress-report/

I will send you some other docs/ attachments for your reference in the next email Emma – that the committee may like to consider for their reference with regard to the Museum of the Riverina, Wagga Wagga – hub and spoke model and museum outreach service – that they asked me about during the inquiry

Thanks
Madeleine

Hello Emma

Please find attached:

Adding Value report (Cultural Economics partnership study with MGNSW and Evocities of NSW) – this has specific Wagga Wagga report out of this study

Talking Machines overview – this is a current project of the Museum of the Riverina (funded by the Arts NSW Regional Partnerships funding) that I referred to in my discussions with the parliamentary inquiry- this overview will provide the committee with a practical example the Wagga Wagga as a NSW regional city and in this case - the Museum of the Riverina's hub and spoke approach to regional outreach work with community museums across the Riverina.

MoR PHM regional engagement Jan 2014 doc – describes how the Museum of the Riverina and The Powerhouse Museum have worked together on previous projects in a partnership arrangement

Regional Hub Report – Chris Brophy 2004 – although this report is 12 years old it describes the work of the Museum of the Riverina in 2004 and the hub and spoke model we discussed during the inquiry session

Stakeholder 2012 and Sydney Stakeholder meeting 2012 docs – this graphic and overview presentation made at the 2012 Powerhouse Museum Regional Stakeholder Forum – will give the committee an insight in how we deliver the Museum of the Riverina, Wagga Wagga 's outreach program to community museums across the Riverina region in Southern NSW.

I hope these attachments/documents assist the committee in their research and recommendations

If you require any further information Emma please let me know.

Thanks
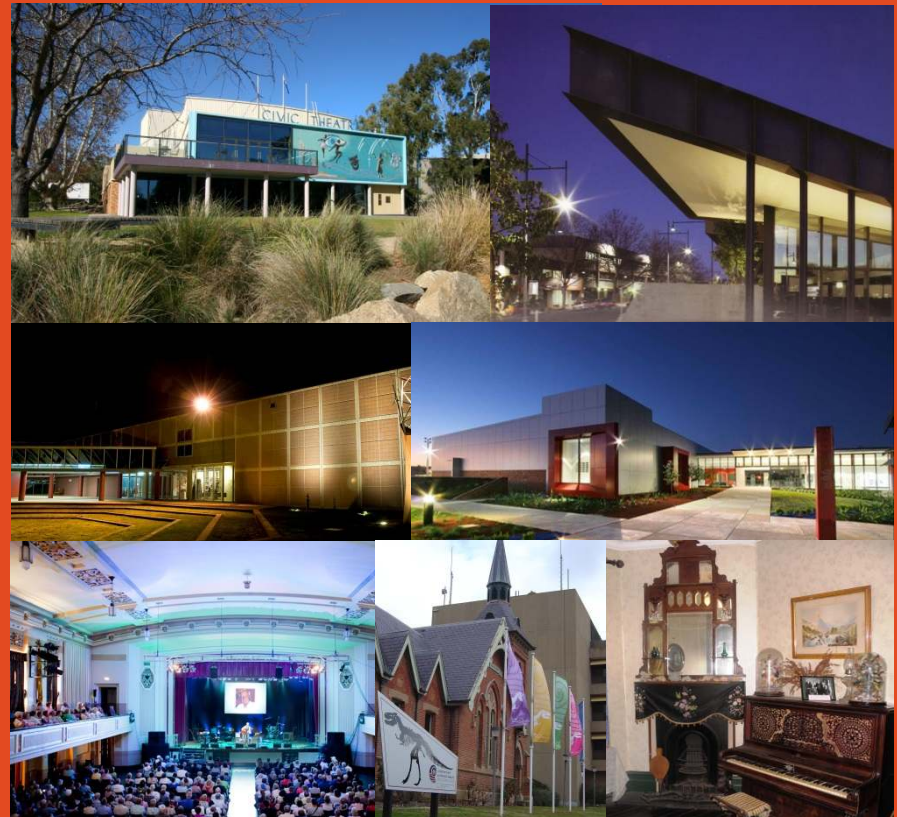Madeleine

_____

Madeleine Scully
Manager Community Services
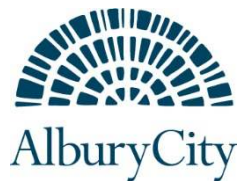City of Wagga Wagga · 243 Baylis Street (PO Box 20) · Wagga Wagga NSW 2650

Wagga Wagga Art Gallery is a facility of the City of Wagga Wagga.
Wagga Wagga Art Gallery is supported by the NSW Government through Arts NSW.

ADDING VALUE!

A report on the economic impact of the cultural infrastructure of the Evocities of NSW

evocities
THE ART OF LIVING

AlburyCity

Armidale
Dumaresq Council

BATHURST
REGIONAL COUNCIL

DUBBO
CITY COUNCIL

ORANGE
Australia's Colour City

REGIONAL COUNCIL
Tamworth

City of
Wagga Wagga

**Museums
& Galleries
of NSW**

ACKNOWLEDGEMENTS

Museums and Galleries of NSW (M&G NSW) would like to acknowledge and thank the following people and organisations for their contribution to this project.

- The General Managers of the *Evocity* Councils

- The staff and managers of *Evocity* cultural facilities for their generosity in sharing their data for this project

- Danielle Ranshaw, Dr Ivan Trofimov, Rebecca Hood and Dale Curran of Western Research Institute

For M&G NSW

CEO   Michael Rolfe

GM/Project Manager: Michael Huxley

Intern: Robin Fabrin-Petersen*

Report written by Michael Huxley - June 2014

Internship Social Research Program – Macquarie University

Front cover L-R *Wagga Wagga Civic Theatre, Albury LibraryMuseusm, Orange Regional Gallery, Western Plains Cultural Centre, Tamworth Town Hall, Australian Fossil and Mineral Museum & Armidale Folk Museum*

Dubbo Images: Mark James Photography
All images used by permission

M&G NSW

ADDING VALUE!

CONTENTS

M&G NSW

ADDING VALUE!

INTRODUCTION & BACKGROUND

Introduction

- This study examines the economic impact of cultural facilities operated by the *Evocities* of NSW. The *Evocities* are a partnership between Albury City Council, Armidale Dumaresq Council, Bathurst Regional Council, Dubbo City Council, Orange City Council, Tamworth Regional Council and Wagga Wagga City Council.

- The facilities under examination in this study include museums, galleries, theatres, multi-purpose facilities and entertainment centres. The study draws on financial information for the year ending June 2013 only. The impact of libraries is excluded from this report. Information on the impact of local libraries can be found in *Enriching Communities: The Value of Public Libraries in New South Wales.*

- Specifically this report examines the economic impact of the operations of the facilities, capital expenditure related to the facilities, induced expenditure of non-local (tourist) visitation and the return on investment for the facilities. It also examines the impact of employment and volunteering at the facilities, on the local and regional economies.

- This report presents the economic impact generated by all *Evocity* cultural facilities as a combined total. It also includes socio-demographic information on each of the Local Government Areas (LGAs) as well as regional indexes of the *Evocities.* Data has been sourced from the Australian Bureau of Statistic, Tourism Research Australia and information provided by the 26 cultural faculties

- It uses modelling prepared by Western Research Institute (WRI) that was commissioned by Museums & Galleries of NSW (M&G NSW) in consultation with, and on behalf of, the *Evocities*.

- This report uses economic terms to explain the effect and impact of expenditure and income for the 26 cultural facilities located in the *Evocities*. A glossary of terms can be found on pages 11-15.

INTRODUCTION & BACKGROUND

The research partners

- Established in 1998, Museums & Galleries of NSW (M&G NSW) is the lead support organisation for the small to medium museum and gallery sector in NSW. M&G NSW receives core funding from the NSW government through Arts NSW and the Federal government though the Australia Council for the Arts. It partners with Local government for the delivery of a number of funded programs to support the museum and gallery sector and it has five areas of operation. They are: coordination of exhibition touring, the management of devolving monies on behalf of the NSW government, professional and skills development for those who are employed or volunteer in the sector, organisational development and research. Recent research projects include: *Census and Survey of the Museum and Gallery Sector of NSW (2013)*; *Guess Who's Going to the Gallery?* - A strategic audience evaluation benchmark study – Queensland State Report (2013); *Guess Who's Going to the Gallery?* - A strategic audience evaluation benchmark study – NSW State Report (2011); Audience Evaluation for the Biennale of Sydney (2008, 20010 , 2012) and *Value Added! – Economic and social impact of the cultural facilities in Bathurst, Dubbo and Orange (2009)*.

- Western Research Institute (WRI) is a regional development research organisation located in Bathurst, New South Wales. WRI holds a wealth of knowledge on employment, business development and investment issues affecting regional Australia. It has worked with Commonwealth, State and Local governments and industry groups on numerous investment and development programs in regional areas. WRI has strong credentials in business and commercial market consulting and applied economic modelling, including input-output analysis, shift-share, agribusiness and regional socio-economic surveys and analysis.

M&G NSW

INTRODUCTION & BACKGROUND

Background

- In 2008, Bathurst Regional Council, Dubbo City Council and Orange City Council commissioned M&G NSW to investigate the economic and social impact of their museums, galleries and theatres. After a tender process, M&G NSW partnered with Western Research Institute to create various models and research instruments to measure this impact.

- The resulting report was titled *Value Added! – The economic and social impact of cultural infrastructure in Central Western NSW* and was launched in 2009*. This study showed the positive impact of the cultural facilities (and their related activities) in economic, employment and social terms for the Local Government Area and across the Central West Region. Its key findings included: the creation of an additional 8.5 positions across the Central West region for every 10 full-time (FTE) positions within the facilities; a strong engagement with the local community through volunteering; the contribution of $14 million to the local regional economy; a "willingness to pay" of over $1.1 million to maintain current facilities and services as well as a positive contribution to the social capital of the region by helping residents develop connections to community, "sense of place" and the ability to think differently about their communities.

- In 2010 Bathurst Regional Council, Dubbo City Council and Orange City Council partnered with Albury City Council, Armidale Dumaresq Council, Tamworth Regional Council and Wagga Wagga City Council to form the *Evocities* to "encourage people to live, work and invest" [1] outside the Sydney Metropolitan area.

1 *Evocities* website - http://evocities.com.au/about-evocities/

INTRODUCTION & BACKGROUND

Background (continued)

- In 2013, the *Evocities* commissioned Museums & Galleries of NSW (M&G NSW) to undertake a new study to examine the economic impact of their cultural facilities and related activities to build on the results and methodology of the 2009 *Value Added!* study.

- Partnering again with Western Research Institute, M&G NSW consulted on methodology and modelling to measure the economic impact of the operations of the facilities, the economic impact of capital expenditure related to the facilities, the economic impact of non-local (tourist) visitation and the return on investment for the facilities.

- The scope of this study was limited to economic impacts and does not take into account any of the social or artistic benefit that is derived from facility operations and their extensive public programs.

INTRODUCTION & BACKGROUND

Establishing the *Evocities*

- Established with Local, State and Federal government & the private sector funding, the *Evocity* label was applied to seven major regional cities that were identified as having "Energy, Vision and Opportunity"[2] . Each regional centre was selected for the quality of its infrastructure (including health services and internet), business growth, educational facilities, positive population growth, accessible housing and lifestyle amenities, including cultural and sporting facilities.

- Designed to encourage Sydney metropolitan residents to relocate to major regional centres, Albury City Council, Armidale Dumaresq Council, Bathurst Regional Council, Dubbo City Council, Orange City Council, Tamworth Regional Council and Wagga Wagga City Council launched the program in 2010.

- It was promoted not as a "sea-change" or "tree-change" but as a move to a vibrant regional city that offered many benefits and facilities found in the metropolitan area without the "hassle and stress of metropolitan" living. These regional centres offer a strong work/life balance and benefits such as a lower cost of housing and living, strong career and business opportunities and enhanced lifestyle. As an incentive, a $7,000 relocation grant[3] was offered by the NSW Government.

- Since its launch nearly 1,300 households have relocated from Sydney to one of the *Evocities*. Benefits were not only received by those who moved, but also by the cities themselves with a direct boost to the local economy estimated at almost $95,000 per household.[4]

- In 2013 the NSW Government launched an additional grant program, the *Skilled Regional Relocation Incentive*[5] to further encourage relocation of skilled workers to Regional NSW.

2) Evocities website - http://evocities.com.au/about-evocities/
3) Office of State Revenue website http://www.osr.nsw.gov.au/grants/rrg/hrb
4) Evocities Media Release October 2013 http://www.evocities.com.au/footer/evocities-media-releases/
5) Office of State Revenue website http://www.osr.nsw.gov.au/grants/rrg/srri

M&G NSW

ADDING VALUE!

INTRODUCTION & BACKGROUND

Demographics of the *Evocities*

- The *Evocities* have similar profiles across a number of key demographics. Further details of these are shown graphically in the charts section of this report (pages 34-42).

- According to Australian Bureau of Statistics (ABS) Community Profiles, using data from the *2011 Census* from each Local Government Area (LGA), there were 239,654 people aged 15+ years living in the *Evocities.* The population ranged from a low of 19, 508 in the Armidale Dumaresq LGA, to 46,885 in the Wagga Wagga LGA. The average population for the *Evocities* was 34,236, with the median population of people aged 15+ years being 33,319.

- The percentage of males aged 15+ years ranges from 47% in the Armidale LGA and the Dubbo LGA to 50% in the Bathurst LGA. The male population aged 15+ in the other centres is 48%, the same rate as for Regional NSW.

- The reported annual median household income (inflated to 2013 values) ranges from $51,609 in the Tamworth LGA to $62,545 in the Orange LGA. The average median household income for the *Evocities* is $57,889 per annum. This compares to $51,771 for Regional NSW.

- There are similar levels of post high school education across the *Evocities.* Certificate level training, ranging from 37% in the Armidale Dumaresq LGA to 63% in the Bathurst LGA, is the most commonly cited post high school qualification. This compares with a Regional NSW rate of 53%. Post-graduate degrees range from 14% in the Armidale Dumaresq LGA to 3% in the Dubbo and Tamworth LGAs with the Regional NSW rate being 5%.

Demographics of *Evocities* (continued)

- There were similar levels of volunteering in sport, health, arts and culture reported across the *Evocities* ranging from 19% in the Orange LGA to 27% in the Armidale Dumaresq LGA. This compares with a participation rate of 20% for Regional NSW.

- The *Evocities* have similar areas of employment with Health (14%), Retail (12%), Education (11%), Manufacturing (9%) and Public Administration (8%) accounting for over half of the reported employment sectors. Employment within Arts and Recreation is approximately 1% of the workforce. *Nb this is all arts and recreational workers not just those who are employed in the council operated facilities.*

- In the 2011 Census, NSW Regional levels of Language Other than English spoken at home (LOTE) was 5.3%. Identification as an Aboriginal and Torres Strait Islander was 4.6%. Both of these indicators are used as indicators of diversity within the population. Within the *Evocities,* LOTE ranges from 2% in the Tamworth LGA to 6.5% in the Armidale LGA. Those who identify as part of the Aboriginal and Torres Strait Islander communities in the *Evocities* range from 1.7% in the Albury LGA to 10.1% in the Dubbo LGA.

National Motor Racing Museum, Bathurst

Glossary and definitions

- **Capital Expenditure** is the purchases of durable investment goods such as dwellings, plant and equipment.

- **Compensation of Employees** (COE) is equal to the wages and salaries of employees plus on-costs (e.g. superannuation and payroll tax). Compensation of Employees is the basis of the Household Income multiplier.

- **Employment** is measured as full-time equivalent (FTE) jobs. FTE employment = Number of full time employees + Number of part time employees x (Hours worked by each part time employee per annum / Hours worked by a typical full time employee per annum) + Number of casual employees x (Hours worked by each casual employee per annum / Hours worked by a typical full time employee per annum). It was assumed that a typical full time employee works 1,680 hours per annum, based on 35 hour working week and 48 working weeks per annum (taking into account mandatory annual leave of 4 weeks).

- **Economic Impact** is the effect of economic activity in a specified region, caused by a specific business, organisation, policy, program, project, activity, or other economic event.

- **Final consumption expenditure** includes the current expenditure of households, industry and government. It includes purchases of durable and non-durable commodities, except the purchase of dwellings and equipment that are capital in nature. There are two types of final consumption: private final consumption expenditure (PFCE) and government final consumption expenditure (GFCE).

- **Final demand** is the demand for goods and services not used up during the production process. Final demand is the sum of household and government consumption expenditure, capital investment, exports and increases in inventories.

INTRODUCTION & BACKGROUND

Glossary and definitions (continued)

- **Flow-on FTE** represents employment generated in other sectors (i.e. sectors excluding '*Evocities* cultural facilities sector') as a result of the functioning of the *Evocity's* cultural facilities. In economies, where sectors are linked, if cultural facilities purchase goods, provide services and employ people, this will impact on other sectors, spur economic activity therein generating additional employment in these other sectors (flow-on employment).

- **Flow-on impacts** is the value of changes in the regional economy in the course of an additional round of spending after the initial impact occurred.

- **Full-time equivalent employment (FTE)** is a measure of the workload of an employed person in a given location that makes workloads comparable across different types of employment (part-time, full-time and casual).

- **Gross Operating Surplus (GOS)** is the excess of gross output over the costs of production, before deducting depreciation, interest and company taxes.

- **Imports** are goods and services purchased from non-local suppliers and may include: competing imports, where there is a domestically produced substitute; and complementary imports, where there is no domestically produced substitute. Note that non-local suppliers are defined as consumers, firms and governments from outside a given area. To illustrate the difference, the purchase of goods from Sydney by a Bathurst business is an import with respect to the Bathurst LGA input-output table, but is not classified as an import in the New South Wales input-output table.

- **Input-output models** rely on inter-industry data to determine how activities in one industry will impact other sectors. In addition, I/O models can be used to estimate the share of each industry's purchases that are supplied by local firms

M&G NSW

ADDING VALUE!

Glossary and definitions (continued)

- **Initial impacts** are the value of the immediate changes in the respective regional economies as a result of the operations and capital expenditure of cultural facilities in each *Evocity* region.

- **Initial impacts – FTE employment** correspond to the number of full, part-time and casual workers employed by cultural facilities in Evocities and any additional employment arising from the first round of expenditure in the economy through capital expenditures and visitor expenditures.

- **Initial impacts - Household Income** include wages and salaries, loadings, long service leave and workers compensation paid by facilities in a given *Evocity* to their employees. The figure excludes superannuation as it is not immediately available to the employee.

- **Initial impacts – Output** correspond to the total income of the combined facilities in a given *Evocity*. Income is the value of goods sold and services provided by the cultural facilities.

- **Initial impacts – Value Added** is equal to the total income minus the value of purchases made by cultural facilities (both locally and outside the *Evocity*).

- **Household Income** measures the benefit received by regional households from economic activity. It typically refers to compensation of employees, but can also include income in return for productive activity such as: the gross mixed income of unincorporated enterprises; gross operating surplus on dwellings owned by persons; and property income and transfers receivable such as, social assistance benefits and non-life insurance claims.

Glossary and definitions (continued)

- **Intermediate Inputs** are goods or services that are used in the production process.

- **Median** is the point on a scale where by half of the responses are above, and half are below, this point.

- **Median household income** is derived from occupied private dwellings and is drawn from the ABS Community Profiles of the LGAs created from 2011 Census data. It *excludes* households where at least one member aged 15+ <u>did not state</u> an income as well as households where at least one member aged 15+ was <u>temporarily absent</u> on Census Night. It also excludes 'visitors only' and 'other non-classifiable' households.

- **Multiplier** indicates the relative magnitude of the flow-on effects of events compared to the direct effect of the events. It is a summary measure used for estimating the economic impact on an economy caused by a change in the demand for the output of a particular industry or group of industries The multipliers in this report are for Output, Value Added, Household Income and Employment.

- **Output** is the value of goods /services at the final stage of production, i.e. when they are ready for sale. It may also be seen as being equal to total sales (i.e. quantity sold multiplied by price per unit).

- **Primary Inputs** are inputs into the production process that are not goods or services. Examples of primary inputs include compensation of employees, gross operating surplus, imports and indirect taxes on products and production.
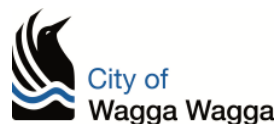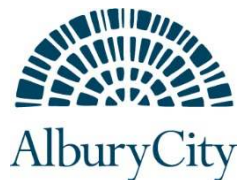
Glossary and definitions (continued)

- **Regional NSW** is the area outside the Greater Sydney metropolitan area and includes the Newcastle and Illawarra Regions. The Greater Sydney metropolitan area includes Metropolitan Sydney, Parramatta, Central Coast, the Blue Mountains and Campbelltown areas.

- **Value Added** is the amount by which the value of an article is increased at each step of the production exclusive of its initial costs. By initial costs we mean costs of intermediate inputs, i.e. inputs used in the production process. That is, labour costs (wages, salaries etc) are not included in initial costs. It may also be defined simply as the value of output minus intermediate costs. If we conceptualise a cultural facility as a production unit, the Value Added by the cultural facility will be the value of services provided by the facility (output) minus the costs of purchases used to deliver these services (intermediate inputs), but not labour costs. In a national accounts context, Gross Domestic Product (GDP) consists of the sum of Value Added by all industries. Value Added also pertains to differences between the value of production at various stages of the supply chain.

Value Added Example: Baked Goods
- For example, if the initial cost of the ingredients of a loaf of bread is $2 and the sale price of the baked bread is $4, the Value Added by the bread maker is $2.
- If packaging is the next stage of the production chain, and the sale price of the packed bread is $5, the Value Added by packaging is $1 (i.e. $5 minus $4).
- Further on, if the price of the bread in a grocery store is $6, the Value Added at a retail level is $1 (i.e. $6 minus $5).
- The total Value Added across three stages of the production chain for the one loaf of bread is therefore $4 (i.e. $2 plus $1 plus $1).

ADDING VALUE!

A report on the economic impact of the cultural infrastructure of the Evocities of NSW

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REGIONAL COUNCIL
Tamworth

City of
Wagga Wagga

L to R: *Albury LibraryMuseum, Dubbo Regional Theatre and Convention Centre and New England Regional Gallery*

EXECUTIVE SUMMARY

Museums & Galleries of NSW
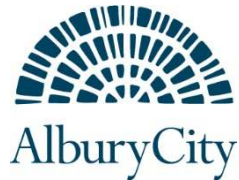
EXECUTIVE SUMMARY

- The *Evocity* concept is a coalition of Albury City Council, Armidale Dumaresq Council, Bathurst Regional Council, Dubbo City Council, Orange City Council, Tamworth Regional Council and Wagga Wagga City Council.

- The 26 facilities under examination include museums, galleries, theatres, multi-purpose facilities and entertainment centres. This study draws on financial information provided by the facitlities for the year ending June 2013 and does not include the data or impact of libraries.

- It is acknowledged that the facilities and their related activities generate a number of social benefits such as community cohesion, sense of identity, health and improved educational outcomes. Quantifying these benefits was beyond the scope of this study. However, data and findings from external sources is presented as part of the Appendix of this report.

- This report provides the combined results of the seven *Evocities* as well as indicative indexes derived from grouping of *Evocities* into three regions.

- The study found that:

  - once the flow effects are taken into consideration the facilities provide a positive return on investment from Local, State and Federal government funding.

  - There is a positive economic impact on the local and regional economies from the operations of the facilities, capital expenditure related to the facilities, and non-local (tourist) visitation in the financial year ending June 2013.

  - There is a positive impact on employment and volunteering at the facilities on the local and regional economies

EXECUTIVE SUMMARY

- When **flow on effects** are taken into account, the 26 cultural facilities of the *Evocities* generate:

  - An additional $23.84 million from an initial impact of $37.96 million dollars to create **a total of $61.81 million in goods and services** at the last stage of production where they are ready for consumption. This total derived from operations ($41.44 million), capital expenditure ($2.43 million) and the impact of tourist visitation ($17.93 million).

  - An additional $10.76 million from an initial impact of $21.59 million to create a **$32.35 million in net value that is added to the regional gross economies**. This is derived from operations ($24.37 million), capital expenditure ($820,000) and the impact of tourist visitation ($7.16 million). This represents 0.24% of the combined *Evocities'* gross regional product.

  - An additional $4.86 million dollars from an initial impact of $10.54 million to create **$15.40 million in income to households** across the *Evocities* regions. This is derived from operations ($11.35 million) capital expenditure($420,000) and the impact of tourist visitation ($3.62 million). This represents 0.24% of regional household income of the combined *Evocities*

  - An additional 8.5 full time equivalent positions for every 10 fulltime equivalent positions. This results in **a total of 293 full time equivalent jobs** which represents 0.27% of the total full time equivalent employment for the seven *Evocities*. This is derived from economic impact of operations (210 FTE), capital expenditure (7 FTE) and the impact of tourist visitation (76 FTE).

  - An average **return on investment** by Local, State and Federal government of 69%.

- **Over 500 volunteers** were engaged across the 26 facilities providing a combined contribution of almost 25,000 working hours conservatively **valued at over $500,000**.

ADDING VALUE!

A report on the economic impact of the cultural infrastructure of the Evocities of NSW

evocities
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CITY COUNCIL

ORANGE
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REGIONAL COUNCIL
Tamworth

City of
Wagga Wagga

Capitol Theatre Tamworth.

METHODOLOGY

**Museums
& Galleries
of NSW**

METHODOLOGY
Gathering the data

- M&G NSW commissioned Western Research Institute to undertake an input-output analysis to determine the economic impact of operational, capital and induced tourist expenditure of the cultural facilities in the seven *Evocities*.

- Input-output analysis provides a detailed picture of the structure of a regional economy at a point in time and can be used to estimate the contribution or impact of a particular sector of the economy including flow-on effects.

- A survey instrument was created to capture income, expenditure, visitation and employment data from each of the facilities. The facilities were asked to identify whether income, service providers and visitors were from within the local government areas (LGA) or non-local i.e. outside the LGA.

- As far as possible the information collected was analysed and cross checked to minimise the possibility of double counting. This information was used to construct a new sector row and column in the input-output table representing the aggregate operations of the cultural facilities in each LGA.

METHODOLOGY

Gathering the data (continued)

- Several cultural facilities provided information related to the acquisition of artworks and artefacts (paintings, books and other artefacts). These acquisitions, valued at over $900,000 across the 26 facilities, were not considered as capital expenditure as:

  - The value of the artwork / artefact is not typically realised as the cultural facilities acquire them for their collections rather than for resale (i.e. they are not treated as investment or stock assets).
  - Whilst collections are important in attracting visitors to the facilities and their value (material, aesthetic or other) may appreciate over time, these assets themselves do not directly generate any direct income for the facility in the way capital equipment, machine tools etc may

  Hence artworks and artefacts are considered as "other assets" rather than capital expenditure and were therefore not modelled as capital expenditure.

L to R: Interior *Orange Regional Theatre,* exhibition view *Orange Regional Gallery* and exterior *Orange Regional Gallery.*

Input-Output tables

Generation of Regional Input-output Tables (GRIT)

- Input-output tables were extracted from the Australian Bureau of Statistics (ABS) 2011-12 national input-output table using the Generation of Regional Input-Output Tables (GRIT) technique. Further detail can be found in Appendix II of this report on GRIT. The GRIT technique derives regional input-output tables from the national input-output table using location quotients and superior data (in this case, information regarding the operations of each of the cultural facilities in the respective *Evocities* as well as regional employment and income data) at various stages in the construction of the tables. The national table was adjusted to represent New South Wales and subsequently the respective *Evocity* LGAs using detailed data from:

  - 2011 Census;
  - 2011-12 National State Accounts for New South Wales (*ABS Cat No 5220.0*);
  - Australian Demographic Statistics (*ABS Cat No 3101.0*);
  - Quarterly data on employment by industry sector (*ABS cat. no. 6291.0.55.003*); and
  - Australian Industry data (*ABS Cat No 8155.0*).

- These tables were then inflated to 2012/13 values.

- Further information on input–output analysis can be found in Appendix II on page 78-81 of this report

METHODOLOGY

Visitor expenditure

- The facilities categorised the number of visitors during the 2012/13 financial year by origin, be it local, from neighbouring LGAs, from elsewhere in Australia or overseas. Information relating to induced tourist expenditure (total tourist expenditure and average trip expenditure) in the respective *Evocity* regions was derived from Tourism Research Australia regional profiles for Central NSW, New England/North West and Riverina. Whilst newer data has since been published by Tourism Research Australia for Local Government Areas, this study uses data for broader tourism regions for analysing impact.

- Visitor numbers were also weighted to obtain an estimate of unique visitation using data held by M&G NSW on cultural visitor behaviour [6] as well as examining the geographic location and closeness of facilities in each LGA . Theatre visitation was generally considered to be more unique than gallery and museum visitation. Where facilities were located within close walking distance their visitation was reduced to avoid double counting.

- It should be noted that this weighting is a different method of calculation of unique visitation to that undertaken in the 2009 study as less specific audience data was available at that time.The tourism regions were also redefined by Tourism Research Australia (TRA) in 2010 and this change affected international visitor survey data . As such, direct comparisons are not possible between the two studies on visitor expenditure.

6) *Guess Whose Going to the Gallery ? – NSW State Report* 2011

METHODOLOGY

Visitor expenditure (continued)

- The following assumptions were also applied when calculating visitor expenditure.

    - *Types of visitors*. It was assumed that visitors from neighbouring LGAs are to be classified as day-trip visitors in line with the classification adopted by Tourism Research Australia. It was also assumed that visitors from elsewhere in Australia and overseas are overnight visitors.

    - *Local visitors*. Local visitors to the cultural facilities have been excluded from the estimation of the economic impact. It has been conservatively assumed that any expenditure made by these locals is expenditure switching, whereby money spent associated with attending the facility would have been otherwise spent on another good or service in the region.[7]

    - *Induced expenditure by visitors*. Only visitor expenditure which was a direct result of attendance at one or more of the cultural facilities was included. If the visit to the LGA was primarily for another purpose (visiting friends, family, etc), it was assumed expenditure would occur regardless of the existence of the cultural facilities in the *Evocity* region and as such should not be counted.

7) As argued by Getz, the local expenditure is considered as an internal transfer and is not an incremental benefit to the local economy. Getz, D. Event Tourism: Evaluating the Impacts. In Brent Ritchie, J. R., Goeldner, C. R. *Travel, Tourism and Hospitality Research: A Handbook for Managers and Researchers*, 1994

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METHODOLOGY
Impact analysis

Impact Analysis - Data allocation

- The expenditure data of each of the cultural facilities in the *Evocities* was allocated to the appropriate sector for modelling purposes. The detailed ABS Australian and New Zealand Standard Industrial Classification (ANZSIC) was used to find the closest approximation to the expenditure item. The Australian National Accounts Input-Output Product Details was used to allocate the ANZSIC class to the 2008-2009 Input-Output Industry Classification at the 111 sector level. This data was then allocated to WRI's 32 sector classification (refer to Appendix III on page 81).

- Updates to the supplied data were made after consultation with the respective facilities' representatives. Changes to the data included, but were not limited to:

  - changes to the sectors in which purchases were made
  - changes to the location of purchases
  - changes to the location of where income was received and
  - changes to the type of income received.

Marginal coefficients model

- Having investigated the structure of the various regional economies, its economic integration pattern with the rest of NSW and the data provided by managers of each cultural facility, WRI considered the marginal coefficients model as the most appropriate method to use for estimating economic impacts.

METHODOLOGY

Impact analysis (continued)

Industry Significance

- Input-output tables are frequently used to provide estimates of the significance of a particular industry or organisation in terms of its contribution to the economy. This is done by examining the effects of an organisation shutting down and ceasing all economic activities. This method provides an estimate of the level of economic activity that can be attributed to a particular organisation.

- The industry significance approach was used to model the economic impact of operational expenditure by cultural facilities in each *Evocity*.

- Many of the cultural facilities reported operational expenditure (the value of purchases and compensation of employees) which exceeded income in the 2012/13 financial year. To cover this shortfall most of the facilities receive local government subsidies. The value of this subsidy was then included in the modelling of economic impacts.

METHODOLOGY

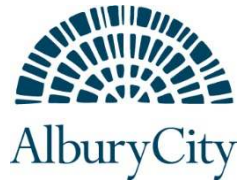## Impact analysis (continued)

Final Demand Impacts

- The final demand impact analysis calculates the impacts (measured by Value Added, household income and employment) across all sectors in response to changes in industry final demands. The final demand approach was used to model the economic impacts of capital expenditure made by cultural facilities, as well as the economic impacts of induced expenditure by visitors to *Evocity* regions.

Reporting Economic Impacts

- Modelling was undertaken for each *Evocity* region and then a combined economic impact of cultural facilities in all *Evocities* was produced by aggregating the individual impacts.

- The economic impact of the cultural facilities in each *Evocity* region has been reported as a sum of:

  - *Initial impacts:* defined as the value of the immediate changes in the respective regional economies as a result of the operations and capital expenditure of cultural facilities in each *Evocity* region. For each *Evocity* region the initial impacts generated by the model will differ slightly from the financial data supplied as capital expenditure has been incorporated

  - *Flow-on impacts:* defined as the value of changes in the regional economy in the course of an additional round of spending after the initial impact occurred.

ADDING VALUE!

A report on the economic impact of the cultural infrastructure of the Evocities of NSW

evocities
NEW SOUTH WALES

AlburyCity

Armidale
Dumaresq Council

BATHURST
REGIONAL COUNCIL

DUBBO
CITY COUNCIL

ORANGE
Australia's Colour City

REGIONAL COUNCIL
Tamworth

City of
Wagga Wagga

L to R: *Albury Entertainment Centre, Australian Fossil and Mineral Museum (Bathurst) National Glass Gallery (Wagga Wagga) and Armidale Folk Museum*

RESULTS AND CHARTS

Museums & Galleries of NSW

RESULTS & CHARTS

Limitations

- It should be noted that this assessment of the economic impact of the cultural facilities in *Evocities* has relied solely on data supplied by each facility. Secondary data sources were not considered.

- No allowance has been made for the contribution of the cultural facilities to the social and cultural base of the regional community. Social and other intangible benefits associated with the operation of the cultural facilities were not modelled or examined in this report.

- The economic significance of the collections of artworks held by the cultural facilities in *Evocities* and their impact on the local economies has also not been examined in this study.

- Taking into account the fact that unpaid volunteers comprise a sizeable proportion of labour input to cultural facilities in *Evocities,* the volunteer data has only been examined in relationship to its contribution in unpaid (saved) wages. The economic impacts that could result from volunteer work, however, were not modelled.

- The variations in the size of impacts reported across *Evocities* are a direct consequence of the variation in the level and composition of income, expenditure and employment data supplied by the respective cultural facilities. The variations in the size of flow-on impacts are a result of varying levels of Gross Operating Surplus (GOS) and the size of multipliers.

Limitations (continued)

- Multipliers provide a measure of the size of flow-on impacts relative to the size of initial impacts. Some *Evocities* reported a large gross operating surplus (GOS) which has resulted in lower multiplier effects (flow-ons) within the local and NSW economies.

- With regard to the overall size of impacts across *Evocities*, these were affected by the expenditure patterns of the facilities. For example, where a larger proportion of operational expenditure was in the construction sector, a higher multiplier effect (flow on) was typically generated for a given level of expenditure. The construction sector typically produces larger multiplier effects (flow-ons) in the economy. The opposite holds, when a large proportion of operational expenditure was made in the arts and recreation sector. Consequently, the impacts generated by individual *Evocities* were substantially larger than for others.

L to R: *Western Plains Cultural Centre, Bathurst Regional Gallery* and *Tamworth Powerstation Museum* .

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Results

Economic impacts of programs and operations

- When flow-on effects are taken into account, the economic impacts due to the operations of the 26 facility in the *Evocities,* is modelled to generate:

  - $41.44 million in output
  - $24.37 million in Value Added (gross regional product)
  - $11.35 million in household income
  - 210 full-time equivalent (FTE) jobs.

Capital Expenditure

- When flow-on effects are taken into account the combined capital expenditure made by 26 cultural facilities in the *Evocities* is modelled to generate:

  - $2.43 million in output
  - $0.82 million in Value Added (gross regional product)
  - $0.42 million in household income
  - 7 full-time equivalent (FTE) jobs.

RESULTS & CHARTS

Results (continued)

Economic Impact of Visitation.

- When flow-on effects are taken into account, the combined induced expenditure by visitors to the 26 cultural facilities in the *Evocities* is modelled to generate:

  - $17.93 million in output
  - $7.16 million in Value Added (gross regional product)
  - $3.62 million in household income
  - 76 full-time equivalent (FTE) jobs.

Combined Economic Impact of Cultural Facilitates in *Evocities*

- The total economic impact from the 26 cultural facilities in the *Evocites* (including impacts due to facilities operation, capital expenditure and induced expenditure by visitors) is modelled to generate:

  - $61.80 million in output
  - $32.35 million in Value Added (gross regional product), representing 0.24% of the gross regional product of the combined *Evocities*
  - $15.40 million in household income, representing 0.24% of regional household income of the combined *Evocities*
  - 293 full-time equivalent (FTE) jobs, representing 0.27% of total full-time equivalent employment in the combined *Evocities*.

RESULTS & CHARTS

A note on reading charts

- Figures are shown as a number, percentage (%) or dollar amount ($).

- Where a percentage label is small, i.e. less than 5%, it may be omitted from the chart for ease of reading.

- Whole number rounding error may account for when charts do not add to exactly 100% (e.g.: 101% or 99%).

- ABS data is sourced from the Community Profile for each of the Local Government Areas and is drawn from the 2011 Census.

- All population data has been rebased to 15+ unless otherwise noted.

- Where data has been combined it is referred to as an index and as such may only be regarded as indicative.

DEMOGRAPHICS

Total Population (15+)
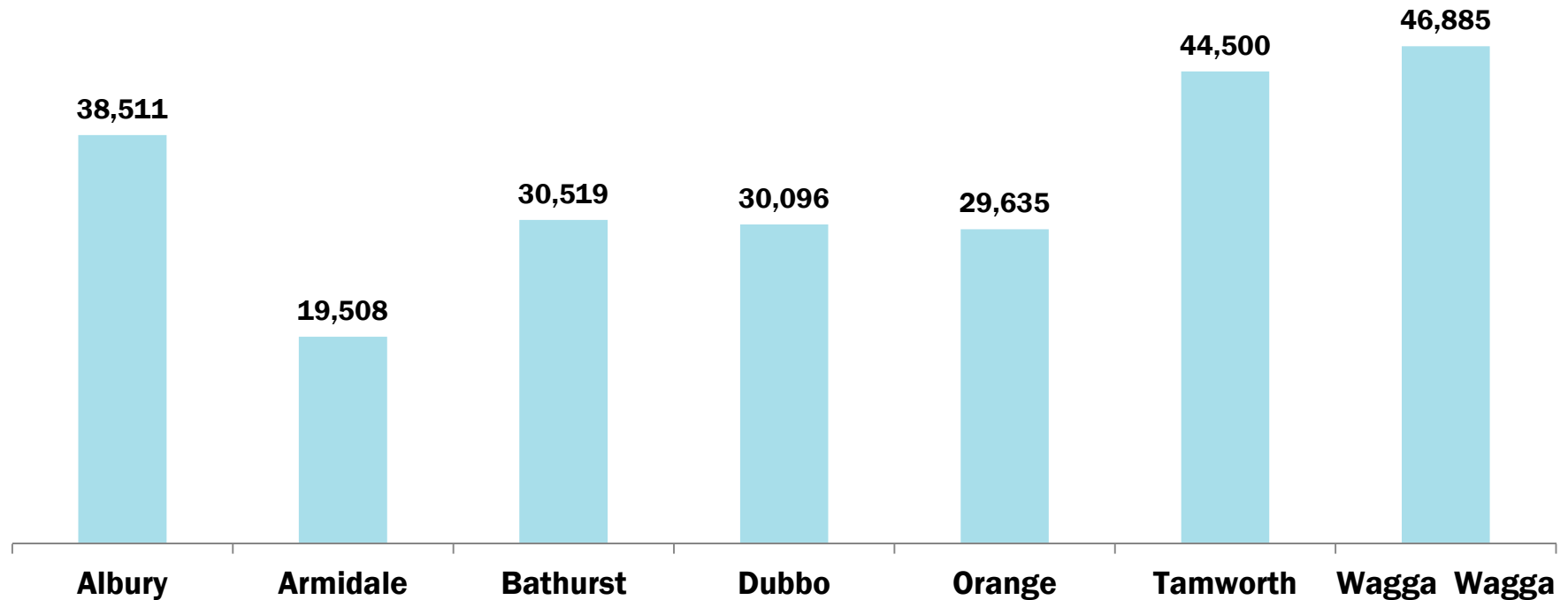
- Wagga Wagga LGA is the most populous *Evocity* with more than 46,000 people aged 15+
- Armidale Dumaresq LGA is the least populous *Evocity* with just under 20,000 aged 15 +
- The *Evocities* have a similar gender distribution ranging from 47% males in Dubbo LGA to 50% males in Bathurst LGA which compares with the Regional NSW distribution (48%) *(not shown)*

DEMOGRAPHICS

Age Distribution
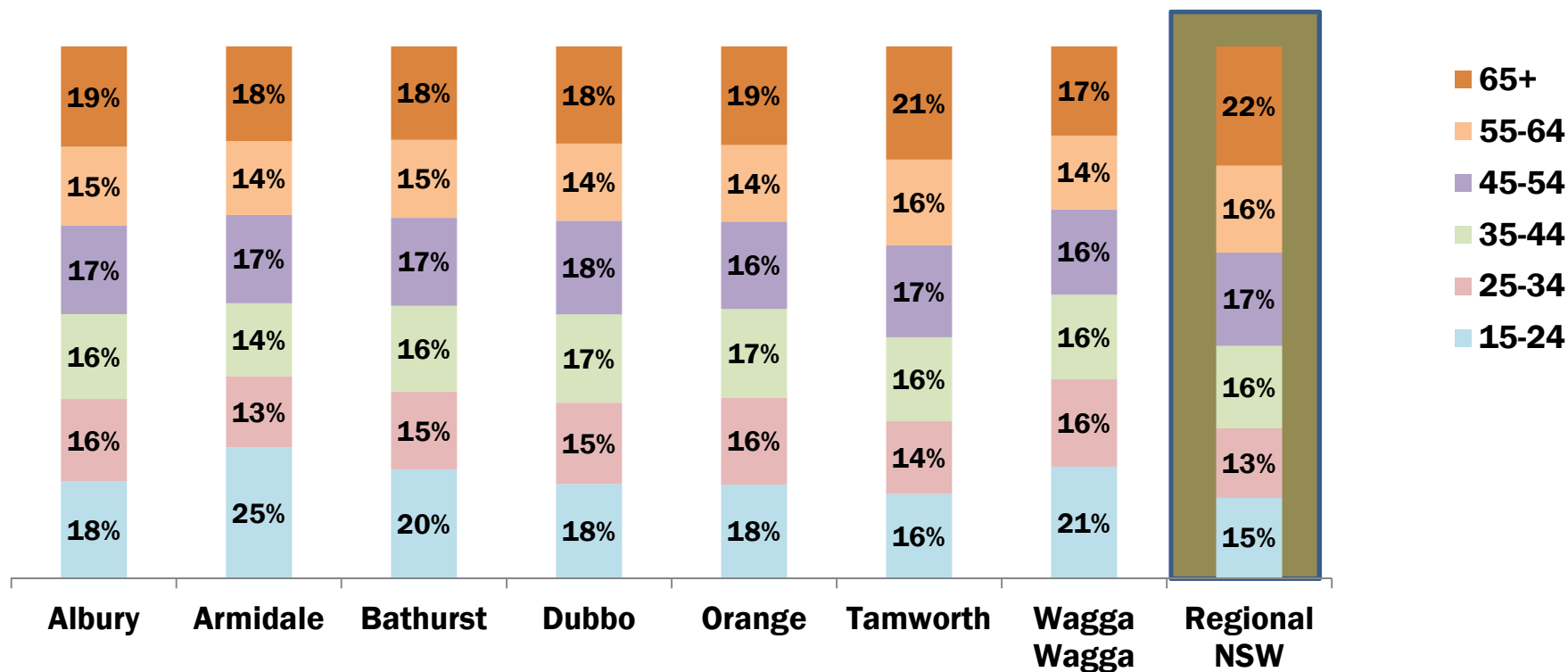
- The *Evocities* have a similar distribution of age groups
- The *Evocities* skew younger when compared to the Regional NSW Index
- The 15-24 age group is represented more strongly in Armidale Dumaresq LGA, while the 55+ is more strongly represented in Tamworth LGA
- There are generally fewer 65+ people residing in *Evocities* when compared with the Regional NSW Index

DEMOGRAPHICS

Post High School Education
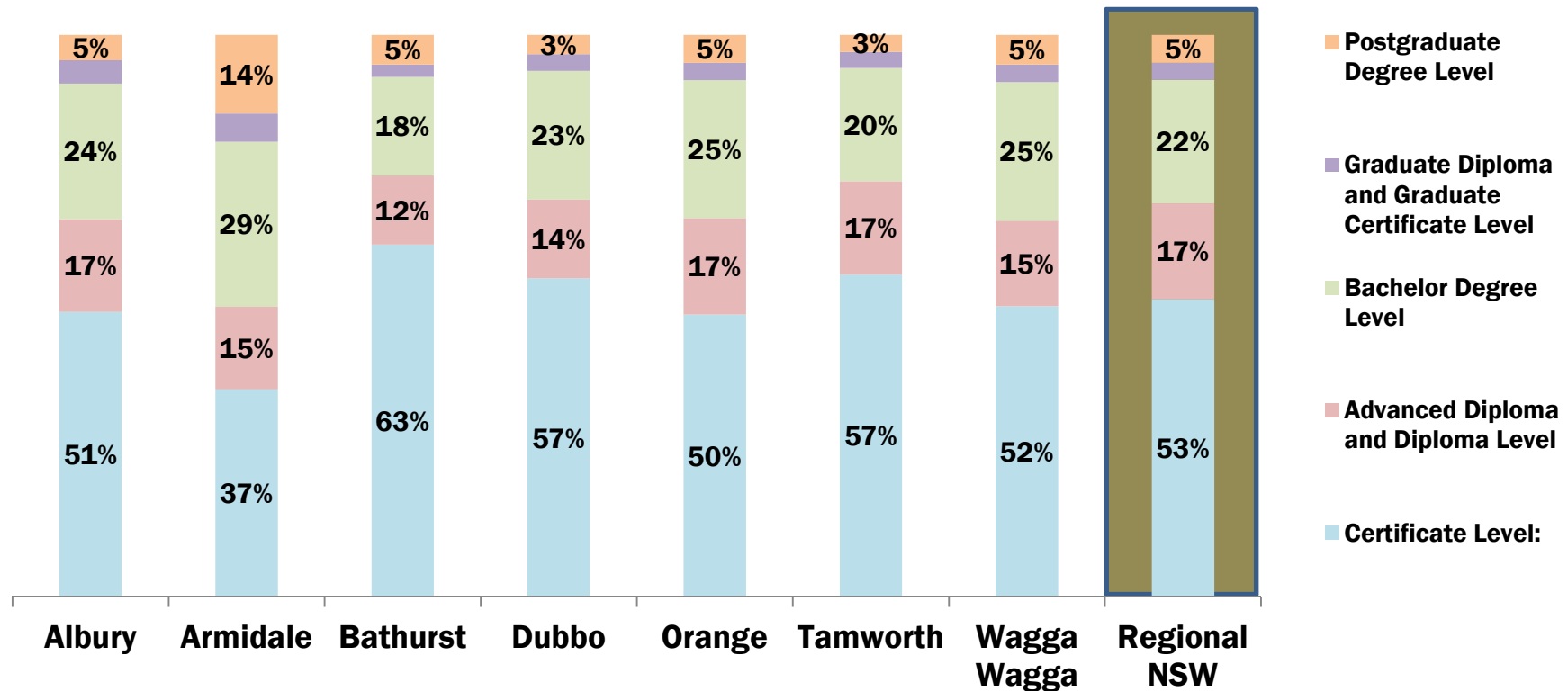
- Certificate level training is the most common post high school qualification in both the *Evocities* and Regional NSW
- A Batchelor degree is the second most common post high school qualification in both the *Evocities* and Regional NSW
- Armidale Dumaresq LGA reports the highest level of post graduate qualifications with Bathurst LGA reporting the highest rate of certificate level qualifications

DEMOGRAPHICS
Community Diversity

Language other than English (LOTE)

- Albury: 5.3%
- Armidale: 6.5%
- Bathurst: 3.3%
- Dubbo: 3.0%
- Orange: 4.9%
- Tamworth: 2.0%
- Wagga Wagga: 4.6%
- NSW Regional: 5.3%

Aboriginal and Torres Strait Islander

- Albury: 1.7%
- Armidale: 4.9%
- Bathurst: 3.4%
- Dubbo: 10.1%
- Orange: 4.1%
- Tamworth: 6.4%
- Wagga Wagga: 3.5%
- Regional NSW: 4.6%
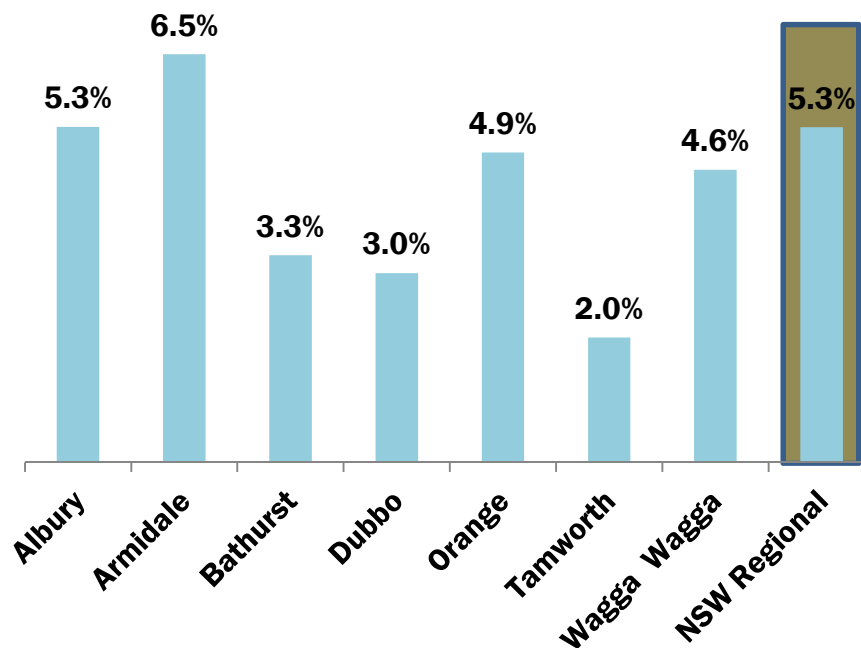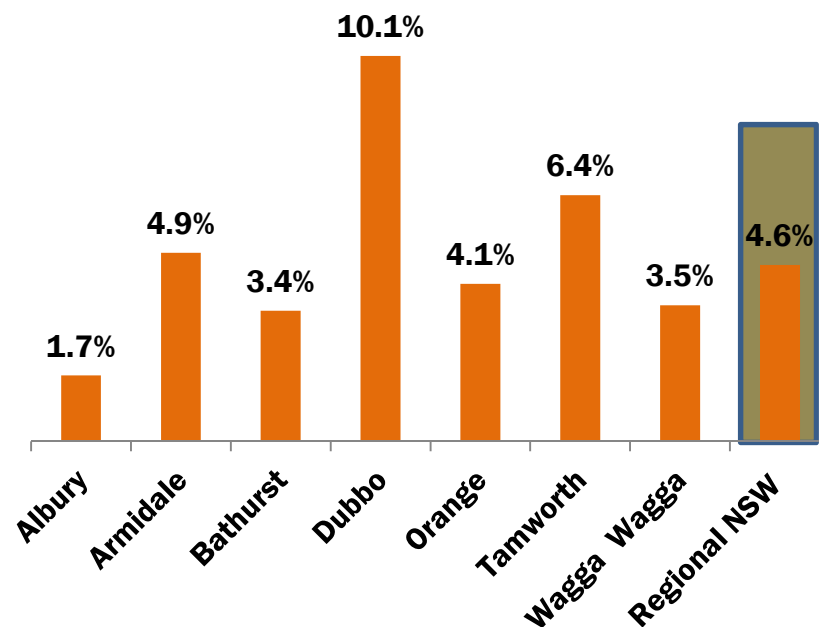
- Language other than English Spoken at Home (LOTE) and Aboriginal Torres Strait Islanders(ATSI) are indicators of a culturally diverse community
- The NSW State LOTE rate (including Sydney) for the whole population is 27.5% where as the Regional NSW index for the whole popultion is 5.5%
- The percentage of the population (+15 yrs) who identify as ATSI is 2.5% where as the Regional NSW (15+) index rate is 4.6%

DEMOGRAPHICS

Volunteering

% of total population who volunteer

Bar chart values: Albury 21%, Armidale 27%, Bathurst 20%, Dubbo 20%, Orange 19%, Tamworth 21%, Wagga Wagga 21%, Regional NSW 20%

Age of volunteers in each Evocity

Legend: 15-24, 25-44, 45-64, 65+

	Albury	Armidale	Bathurst	Dubbo	Orange	Tamworth	Wagga Wagga
65+	17%	19%	18%	20%	21%	23%	17%
45-64	36%	35%	37%	37%	35%	38%	34%
25-44	29%	24%	26%	31%	28%	26%	30%
15-24	17%	22%	19%	12%	15%	13%	19%
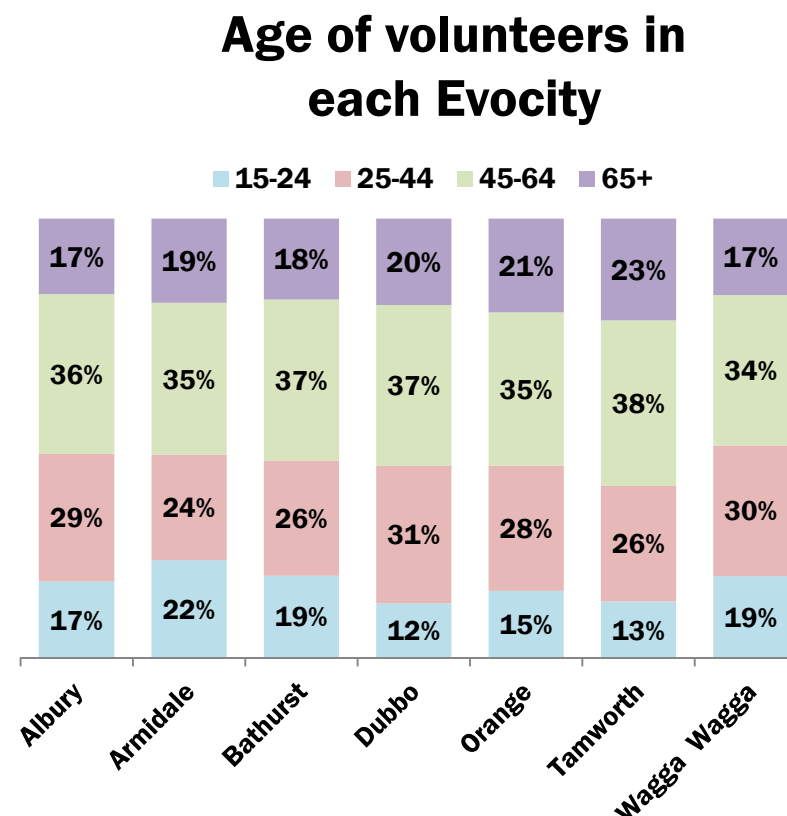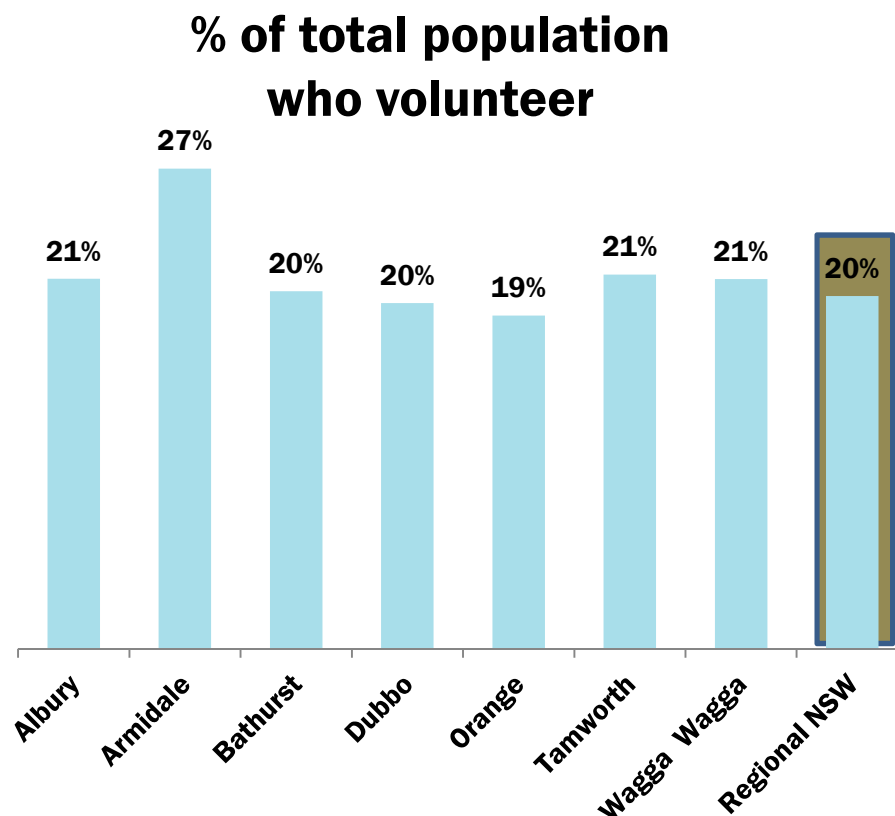
- The *Evocities* have a similar percentage of the total population who volunteer in the community. This includes volunteering for sport, health services, arts and culture
- Armidale Dumaresq LGA has the highest rate of volunteering at 27%, while Orange LGA has the lowest (19%.)
- This compares to the NSW Regional index average for volunteering of 20%
- The most common volunteering age group is 45-64
- The *Evocities have* a similar distribution of volunteering in each age group

DEMOGRAPHICS

Employment by sector (Top 10 + Arts)
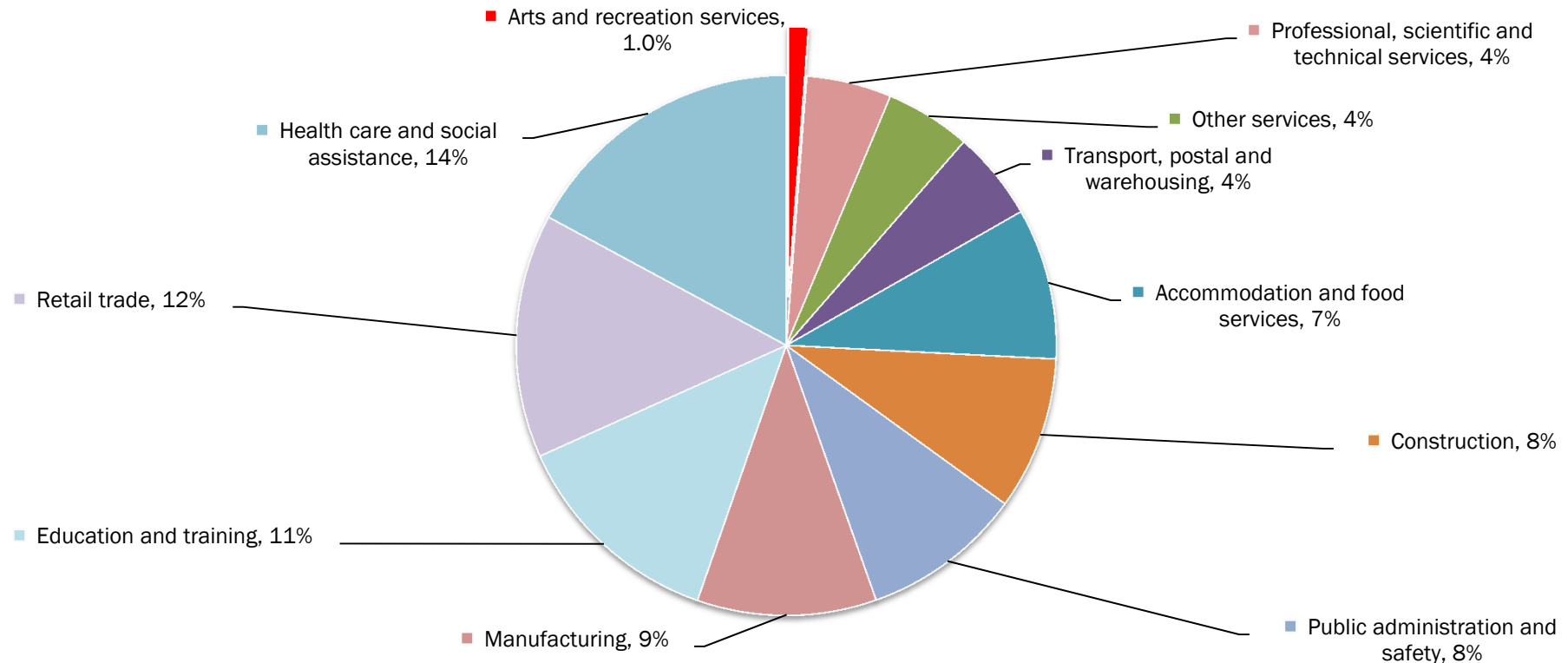
- Health(14%), Retail(12%) and Education(11%) are the three largest areas of employment in the *Evocities*
- This compares to the three largest areas of employment in Regional NSW: Health(14%), Retail(12%) and Education(9%)
- In the 2011 Census 1,372 people were identified in the Evocities as working in the Arts and Recreational sector. This make it one of the smallest employers in *Evocities* at 1%. This rate is consistent with Regional NSW

DEMOGRAPHICS

Domestic Tourist Visitation
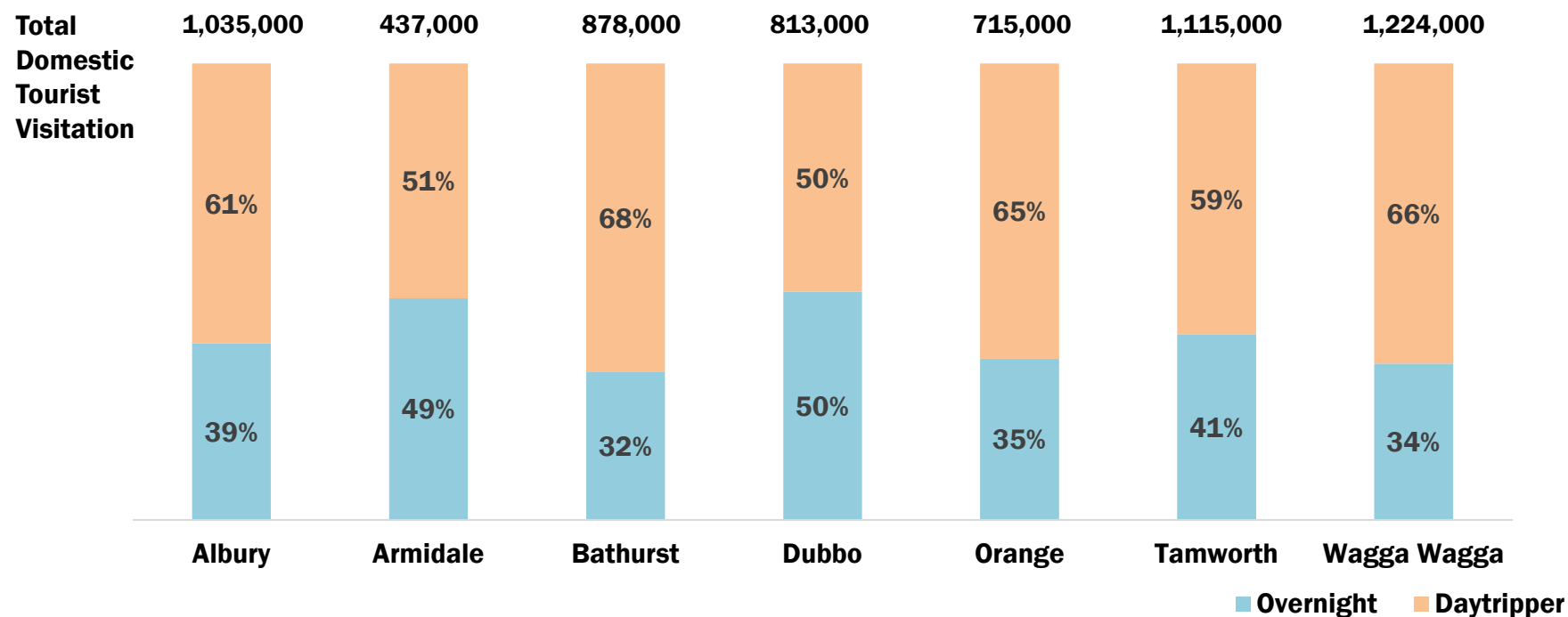
- Domestic tourist visitation is categorised as non-resident day-trippers and overnight visitors from within Australia
- Domestic tourist visitation ranges from a per annum average of 437,000 in Armidale LGA to 1,224,000 domestic visitors in Wagga Wagga LGA
- Bathurst LGA has the lowest percentage of overnight visitors (32%) with Dubbo LGA having the highest percentage of overnight visitors at 50%
- *Nb these visitation figures are derived from a four year average and filtered by LGA not tourism region*

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ADDING VALUE!   Source: *National Visitor Survey, YE September 2010 to YE September 2013, Tourism Research Australia*   41

DEMOGRAPHICS

Average Domestic Visitor Spend
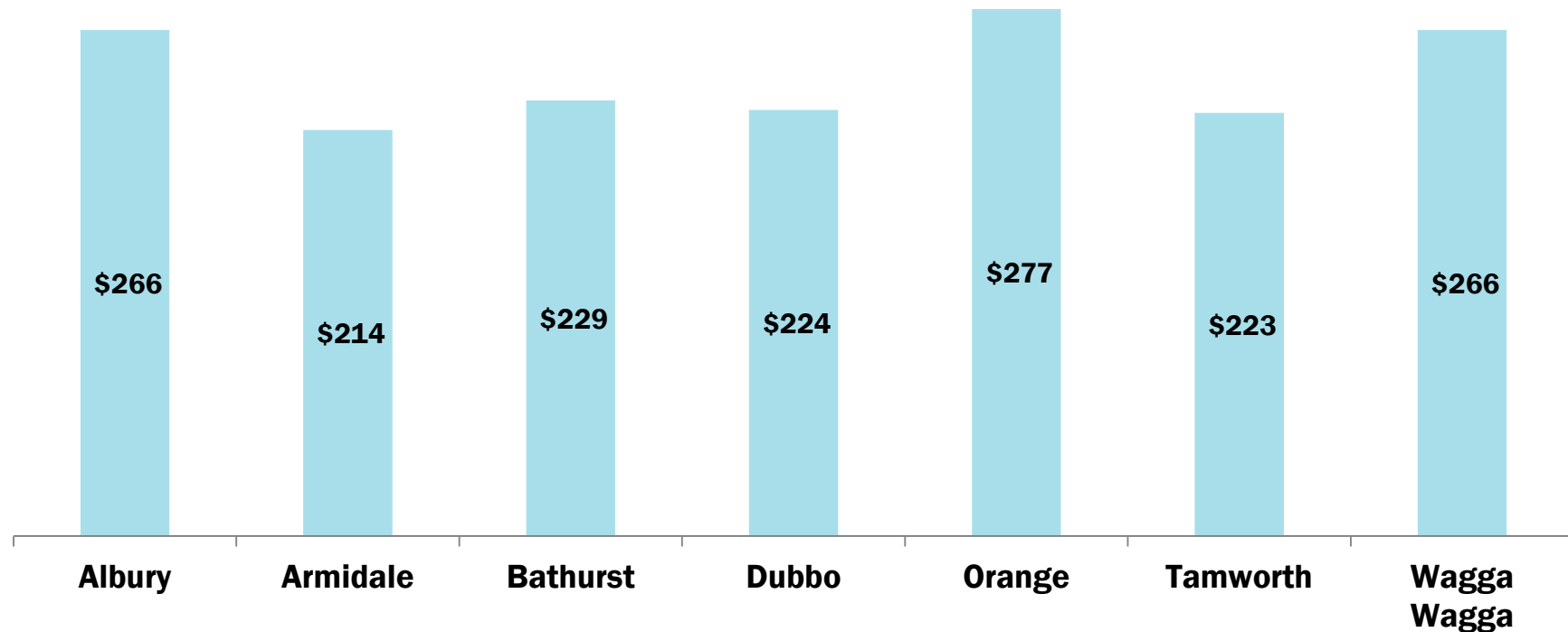
- All the Evocities have a spend of over $200 per domestic visitor across their stay
- Armidale LGA has the lowest spend of $214 per domestic visitor with Orange LGA having the highest spend of $277 per domestic visitor
- *Nb these visitation figures are drawn from Tourism Research Australia (TRA) breakdowns per LGA and are a four year average. This data was not available at the time the calculations undertaken by WRI on visitor impact who used the regional visitor spend in their calculations.*

Total economic impact of facilities
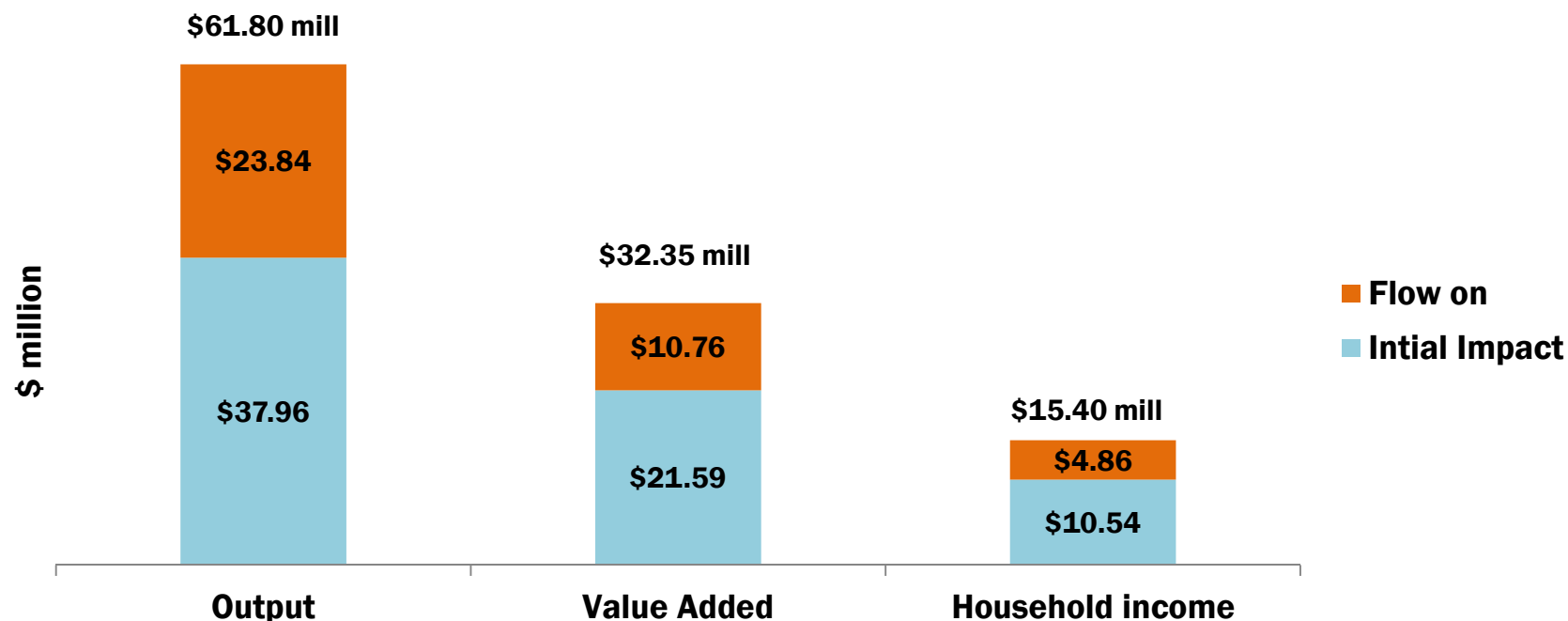
- Combined, the cultural facilities from the seven *Evocities* generate a total of $61.80 million in output or goods and services available for sale
- They also generate $32.35 million in Gross Regional Product (GRP), representing 0.24% of the GRP for the combined *Evocities*
- A further $15.40 million is generated in household income. This represents 0.24% Regional Household Income for the combined *Evocities*

RESULTS

Employment

Total number of full time equivalent positions
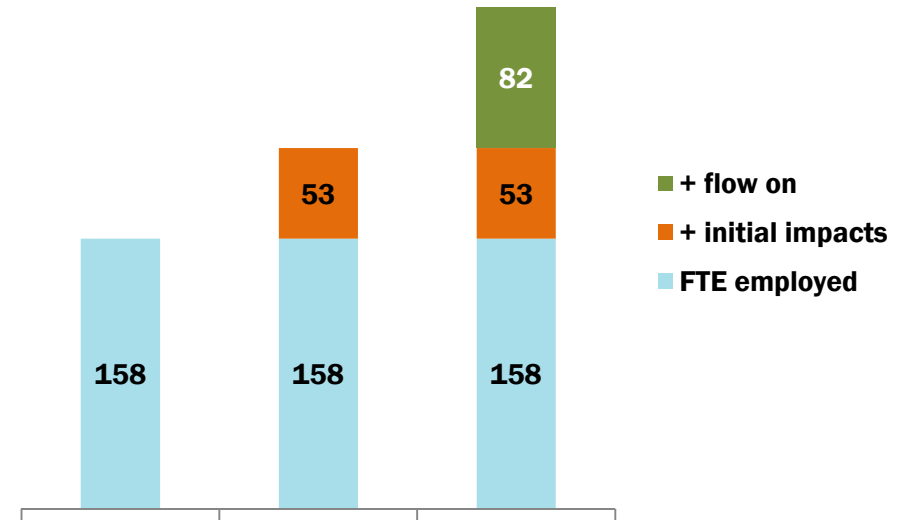
Total number of full time equivalent positions from initial impacts and flow ons

- In 2012/13 there were 158 FTE positions existing in the cultural facilities. Once initial impacts and flow-ons from operations, capital expenditure and expenditure from tourism are included, an additional 135 positions were created resulting in total of 293 full time equivalent (FTE) positions. Looked at this way – for every 10 current positions an additional 8.5 positions are created through impacts and flow-on
- Looking at the effect of flow-ons alone: 1 FTE position is created outside the cultural facilities for every 3 FTE positions within the cultural facilities during initial impact

RESULTS
Economic significance of facility operations
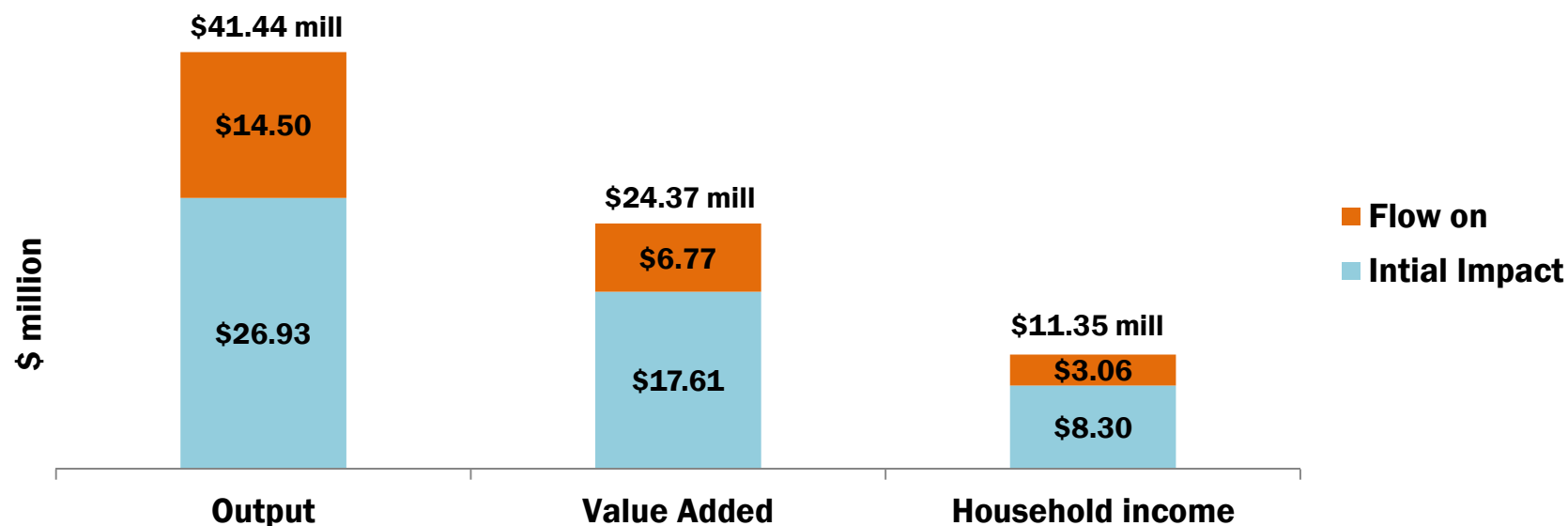
- Programs and operations of the combined facilities of the seven *Evocities* have an initial impact of $26.93 million dollars. From this an additional $14.50 million is generated in the combined economies totalling an impact of $41.44 million from Output alone
- The Value Added from programs and operations of the combined facilities of the seven *Evocities* has an initial impact of $17.61 million dollars. From this, an additional $6.77 million is generated in the combined economies totalling $24.37 million.
- Household income from programs and operations of the combined facilities of the seven *Evocities* has an initial impact of $8.3 million dollars. From this an additional $3.06 million is generated in the combined economies totalling $11.35 million.

Impacts of capital expenditure
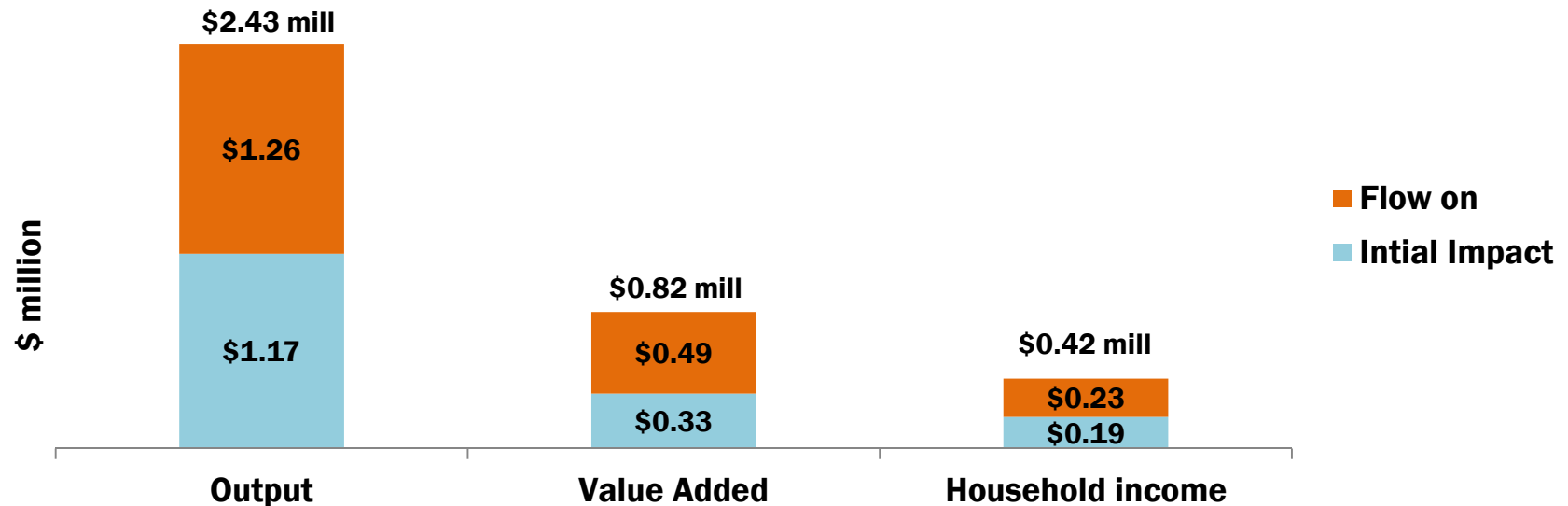
- Combined capital expenditure of *Evocity* cultural facilities had an initial impact of $1.17 million. From this an additional $1.26 million was generated in the combined economies, totalling an impact of $2.43 million from capital expenditure alone
- The Value Add from the combined capital expenditure of the facilities of the seven *Evocitie*s had an initial impact of $330,000. This generated an additional $490,000 in the combined economies totalling $820,000
- The household income from the combined capital of *Evocity* cultural facilities had an initial impact of $190,000. This generated an additional $230,000 in the combined economies totalling an impact of $420,000 from capital expenditure

Impacts of tourist visitation to facilities
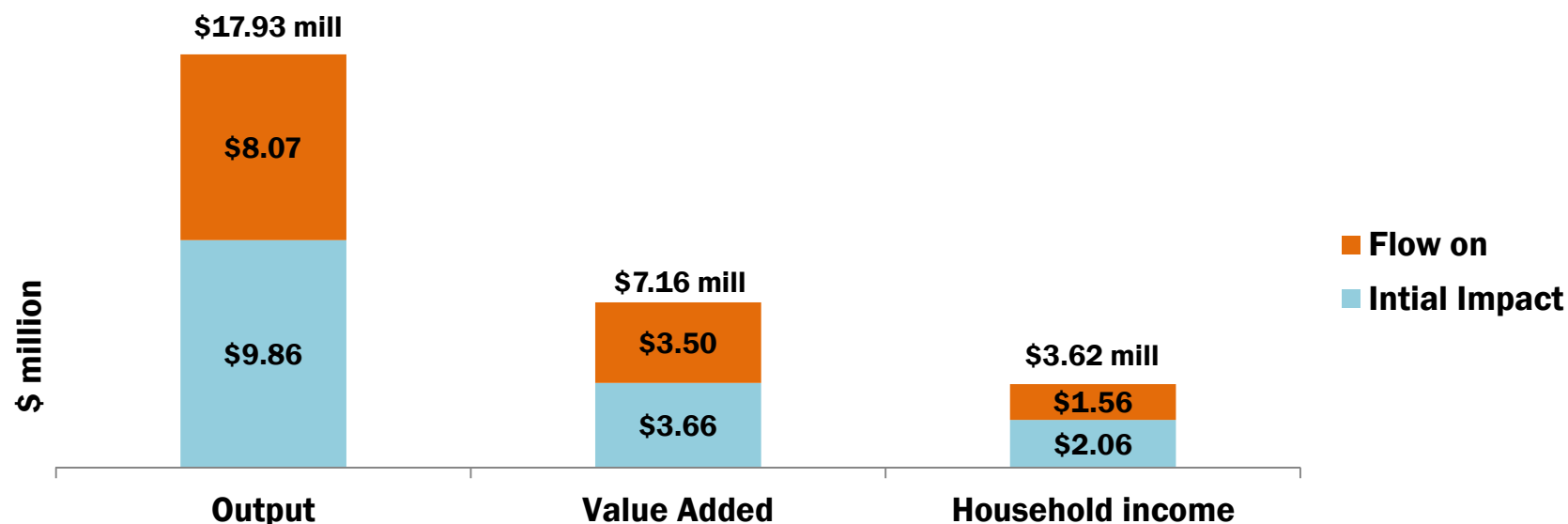
- Induced expenditure of tourist visitation to *Evocity* cultural facilities had an initial impact of $9.86 million. This generated an additional $8.07 million in the combined economies, totalling $17.93 million from induced tourist expenditure
- The Value Add from tourist visitation to *Evocity* cultural facilities had an initial impact of $3.66 million. This generated an additional $3.5 million in the combined economies, totalling $7.16 million
- The household income from tourist visitation to *Evocity* cultural facilities had an initial impact of $2.06 million. This generated an additional $1.56 million dollars in the combined economies totalling $3.62 million in household income
- Expenditure by residents within the LGAs is excluded from these calculations as it is deemed to be an internal transfer within the same local economy (see page 24)

Full time employment impacts (FTE)
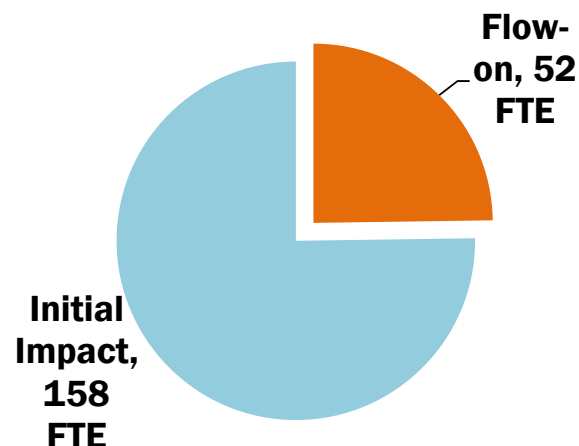
Full time equivalent employment - Facility operation and programs
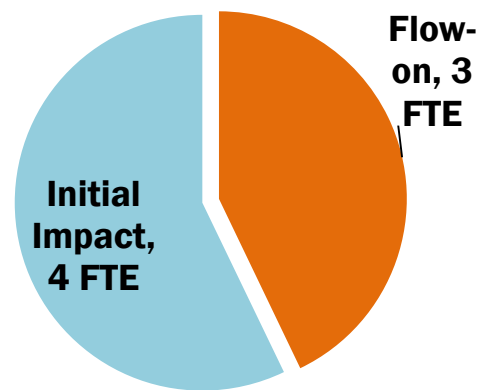
Full time equivalent employment - Capital works
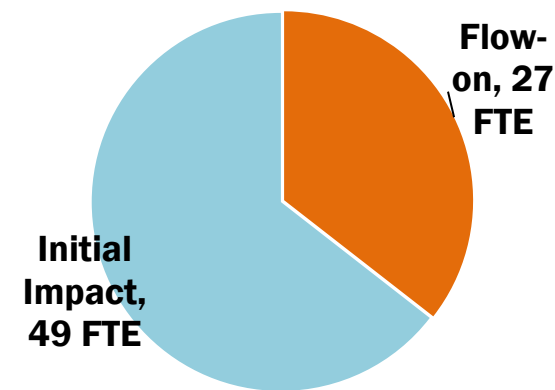
Full time equivalent employment - Tourist visitation

- There are 158 FTE positions created in the initial impact of operations of the *Evocity* cultural facilities. This generated an additional 52 FTE positions across the *Evocities*. i.e. for every 3 FTE generate through initial impact approximately one additional FTE is created
- Cultural facility capital expenditure by all seven *Evocities* has an initial impact of 4 FTE positions. This in turn generated an additional 3 FTE positions across the *Evocities*
- Induced tourist expenditure had an initial impact of 49 FTE positions across the *Evocities* which generated an additional 27 FTE positions i.e. for every 2 FTE positions approximately one additional FTE position is created

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RESULTS

Volunteering

- The combined cultural facilities reported an involvement of 504 volunteers.

- These volunteers contributed a total of 24,901 working hours to the facilities in the 2012/2013 financial year.

- Using a "replacement cost" valuation of $20.76/hr*, this contribution can be valued at a contribution of over half a million dollars ($516,945).

- The average age of volunteers varied from 35 to 70 years old across all the *Evocities.*

- The number of volunteers for each individual *Evocity* varied from 36 to 112.

- The volunteer hours given for each individual *Evocity* varied from a total of 1,072 to 6,083 hours during the 2012/13 financial year.

- This report does not take into account any other recognised benefits from volunteering to the community or individuals.

L to R: Volunteer operating steam engine at *Tamworth Powerstation Museum*, volunteer ushers at *Dubbo Regional Theatre and Convention Centre* (x 2) and a volunteer guide at *Tamworth Regional Gallery.*

*)   This rate is the average hourly wage of a person working in the arts and recreation sector for the Evocities

Return on Investment

- Return on Investment (ROI) is expressed in percentage terms. A range of benefits were considered that may arise from or be associated with, the operations of the cultural facilities in the *Evocities.* Three types of ROI calculated :

    - *Private ROI* is calculated assuming that the Value Added generated by the cultural facilities operations is the *only* benefit generated by cultural facilities for the respective *Evocity* (i.e. flow-on impacts are excluded).

    - *Public ROI* is estimated assuming that benefits generated for the *Evocity* by the cultural facilities include the Value Added generated by the cultural facilities operation as well as the Value Added generated by other businesses /industries in the respective *Evocity* (i.e. flow-on impacts are included).

    - *Public ROI - 2* is estimated assuming that the benefits that arise from or are associated with the operations of the cultural facilities in the *Evocity* include the Value Added generated by the cultural facilities' operations including any flow-on impacts, as well as the Value Added generated by capital expenditure by the facilities and the Value Added generated by the visitors to the facilities.

- Investments totalling over $18.9 million in *Evocity* cultural facilities were made by Local, State and Federal governments during the 2012/13 financial year. For the purpose of this study all three investment components were included in the calculation of ROI. It has been assumed that investments by Local government ($16.59 million) included the value of subsidies provided to cover the income shortfall in cultural facilities.

Return on Investment

- By considering the Value Added (GDP) generated by the cultural facilities, as well as by other influences in the regional economy, these figures estimate both private and public returns on investment.

- The method of calculating ROI adopted in this report differs from the standard method of calculation in three respects:

  - The standard method examines the benefits (tangible and intangible) generated by investment into cultural facilities on an individual basis, based on a facility's financial accounts and secondary sources. The scope of the analysis in this report precludes this approach and instead the Value Added obtained from the input-output model is used as a proxy for benefits. The standard method considers the benefits accruing from the initial investment over a number of years

  - In contrast, the input-output framework used in this report calculates Value Added (the proxy for benefits) only for one year, rather than for a number of years. In other words, the temporal dimension is removed from the analysis

  - The standard method adopts an appropriate discount factor and converts future benefits to the present value to take into account the time value of money. As this study's ROI is based on one year only, the conversion to present value is not performed.

ROI *Net Profit of facilities divided by local state and federal government investment %*	Public ROI *Including the Value Added generated by operations and other business*	Public ROI - 2 *From operations and flow on impacts, capital expenditure and the Value Added generated by tourists*
-7.7%	**27%**	**69%**

Source: *M&G NSW/WRI Evocities Economic impact report*
Nb totals may vary due to rounding

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Regional Indexes
A note about the indexes

- The indexes were created by combining the results from the facilities of the *Evocities* in each geographic area. These combined totals were then divided by the number of Evocities in each region thus obtaining an average.

- These indexes will allow each individual *Evocity* to compare its performance against a typical *Evocity* and those in its geographic region.

- Though there is a commonality in the types of facilities in each LGA, the number varies. As such these results, when compared to an individual *Evocity*'s results, may vary and should be treated as an indicative index only.

- The *Evocities* were grouped as shown in the table below and the map overleaf.

EVOCITIES	NORTHERN	CENTRAL WEST	SOUTHERN
Armidale Dumaresq	X		
Albury			X
Bathurst		X	
Dubbo		X	
Orange		X	
Tamworth	X		
Wagga Wagga			X

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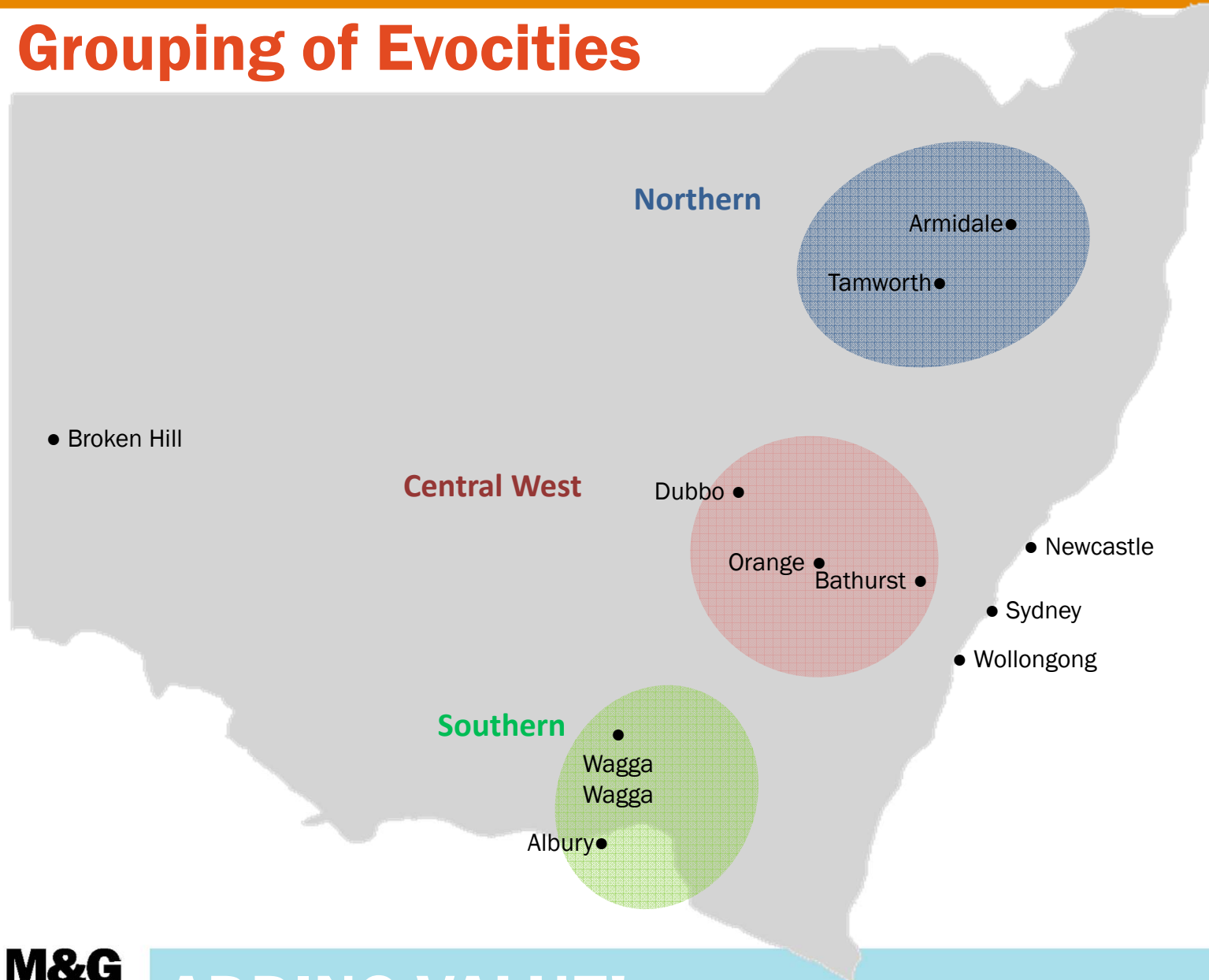
Regional Indexes

Type of facilities in each region

- A full description of the facilities for each *Evocity* can be found in Appendix I.

- Each *Evocity* has a range of cultural facilities it either owns and operates or contributes significantly to its operational expenses.

- The table below shows the type of facilities in each of the regional *Evocities* grouping.

Type of Facility	EVOCITIES	NORTHERN	CENTRAL WEST	SOUTHERN
Performing Arts	8	3	3	2
Museum	12	4	6	2
Gallery	7	2	3	2

L to R: *Wagga Wagga Regional Art Gallery* , artist impression of new *Albury Regional Gallery* and *Western Plains Cultural Centre.*

Regional Indexes

Total economic impact from outputs

	Initial impact - Output	Flow-on from Output	Total economic impact from outputs	Multiplier
Evocity Index	$5,422,857	$3,405,714	$8,828,571	1.63
Northern Index	$4,395,000	$2,470,000	$6,860,000	1.56
Central West Index	$5,713,333	$3,713,333	$9,426,667	1.65
Southern Index	$6,020,000	$3,885,000	$9,905,000	1.65
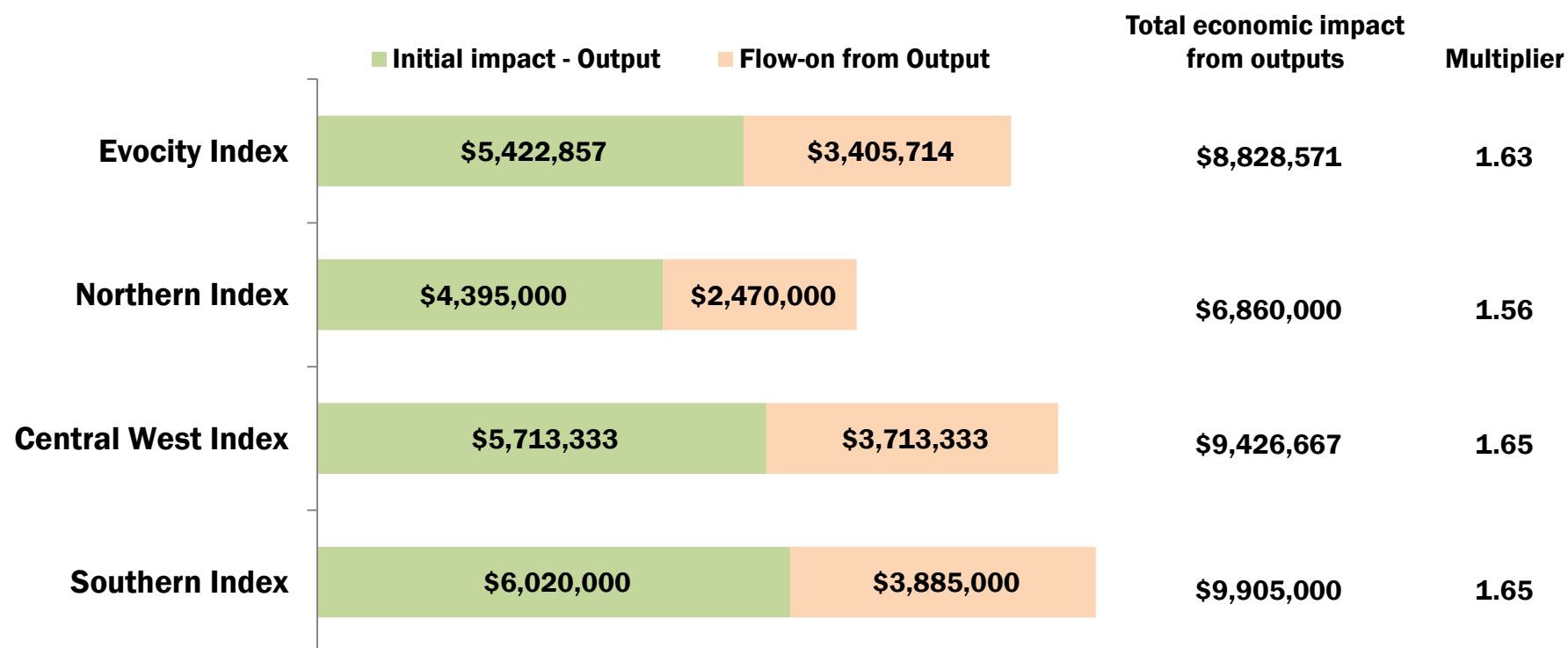
- Combined cultural facilities of the average *Evocity* creates an economic impact of $8.8 million from Outputs alone. This takes into account impacts from operations, capital expenditure and tourism
- The cultural facilities in the Central West and Southern *Evocities* have a higher impact than the average *Evocity*
- The cultural facilities of the Northern *Evocities* have a lower impact than the average *Evocity,* but still have a positive impact

Regional Indexes

Total economic impact from Value Added

Legend: ■ Initial impact - Value Add   ■ Flow-on from Value Add

	Initial impact - Value Add	Flow-on from Value Add	Total economic impact from Value Added	Multiplier
Evocity Index	$3,084,286	$1,537,143	$ 4,621,429	1.50
Northern Index	$2,380,000	$1,125,000	$3,505,000	1.47
Central West Index	$3,283,333	$1,703,333	$4,983,333	1.52
Southern Index	$3,490,000	$1,700,000	$5,195,000	1.49
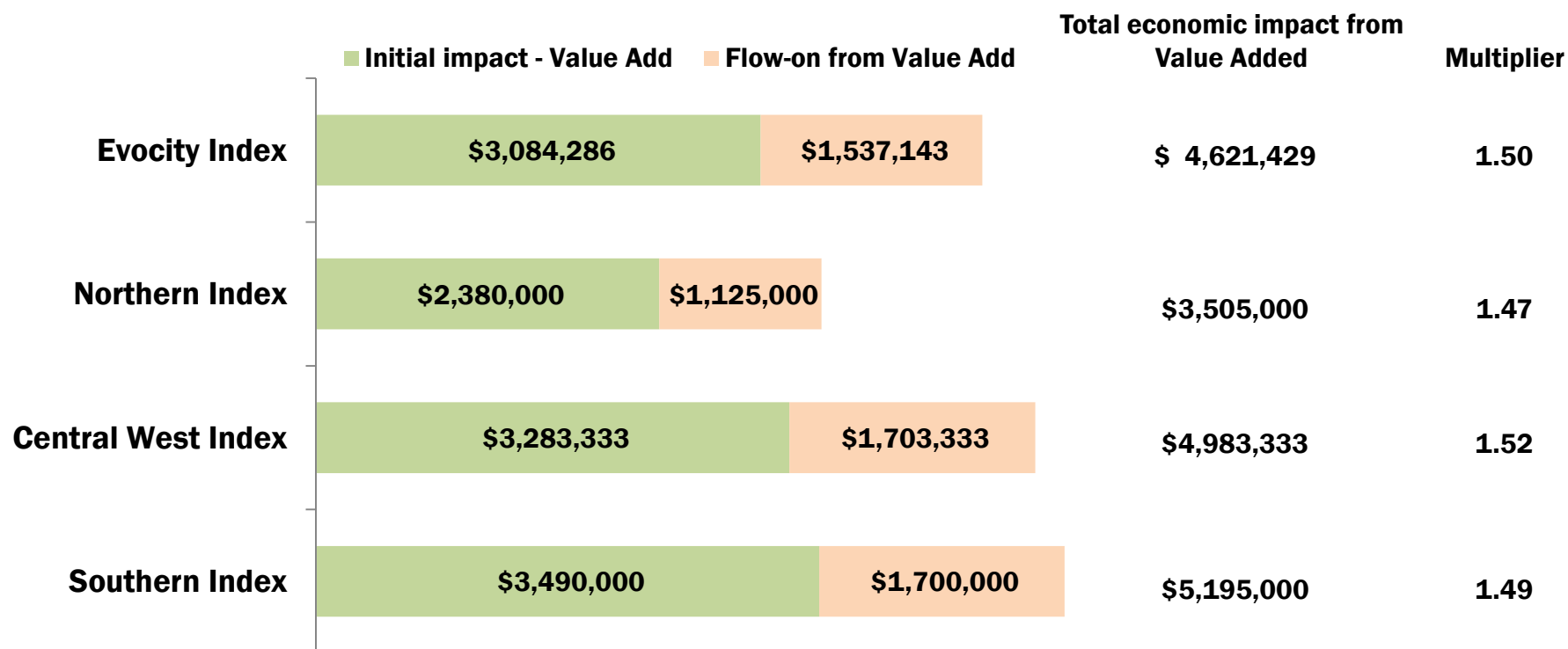
- The combined cultural facilities in the average *Evocity* contribute $4.6 million to the Gross Regional Product
- This takes into account impacts from operations, capital expenditure and tourism
- The cultural facilities in the Northern *Evocities* have a lower impact than the average *Evocity,* but still have a positive impact
- The cultural facilities in the Central West and Southern *Evocities* have a higher impact than in the average *Evocity*

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Total economic impact from household income

	Initial impact of household income	Flow-on from household income	Total economic impact from household income	Multiplier
Evocity Index	$1,505,714	$694,286	$2,200,000	1.46
Northern Index	$1,050,000	$495,000	$1,545,000	1.47
Central West Index	$1,566,667	$773,333	$2,343,333	1.50
Southern Index	$1,870,000	$775,000	$2,635,000	1.41

- For the average *Evocity,* the economic impact of the combined cultural facilities from household income is $2.2 million
- The cultural facilities of the Northern *Evocities* have a lower impact from household income in dollars than the average *Evocity* but have a higher than average multiplier
- The cultural facilities of the Central West and Southern *Evocities* have a higher impact from household income than the average *Evocity*

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Regional Indexes

Total employment (Full Time Equivalent)
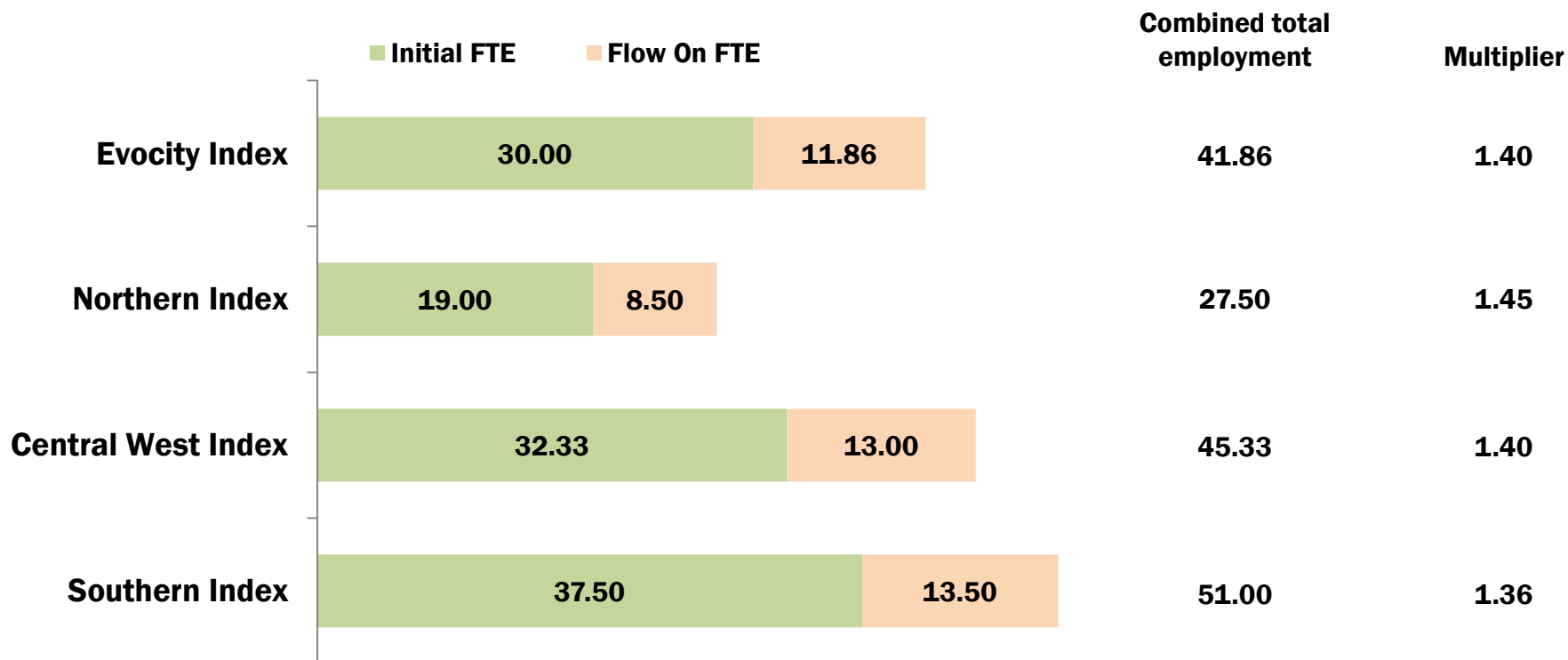
- The average *Evocity* has 30 FTE positions across their cultural facilities. These generate on average an additional 11.86 FTE positions in the local economy, i.e. for every 3 FTE positions an additional 1 FTE position is generated
- The cultural facilities of Northern *Evocities* have less FTE positions than the average *Evocity* but have the highest multiplier
- The cultural facilities of the Central West and Southern *Evocities* have a higher number of FTE positions than the average *Evocity*

Source: *M&G NSW/WRI Evocities Economic impact report*
Nb totals may vary due to rounding

Regional Indexes

Economic impact of facility operation and programs only

	Initial impact - Output	Flow-on from Output	Total economic impact from outputs	Multiplier
Evocity Index	$3,847,143	$2,074,286	$ 5,921,429	1.54
Northern Index	$2,935,000	$1,355,000	$ 4,290,000	1.46
Central West Index	$4,250,000	$2,380,000	$ 6,630,000	1.56
Southern Index	$4,155,000	$2,335,000	$ 6,490,000	1.56
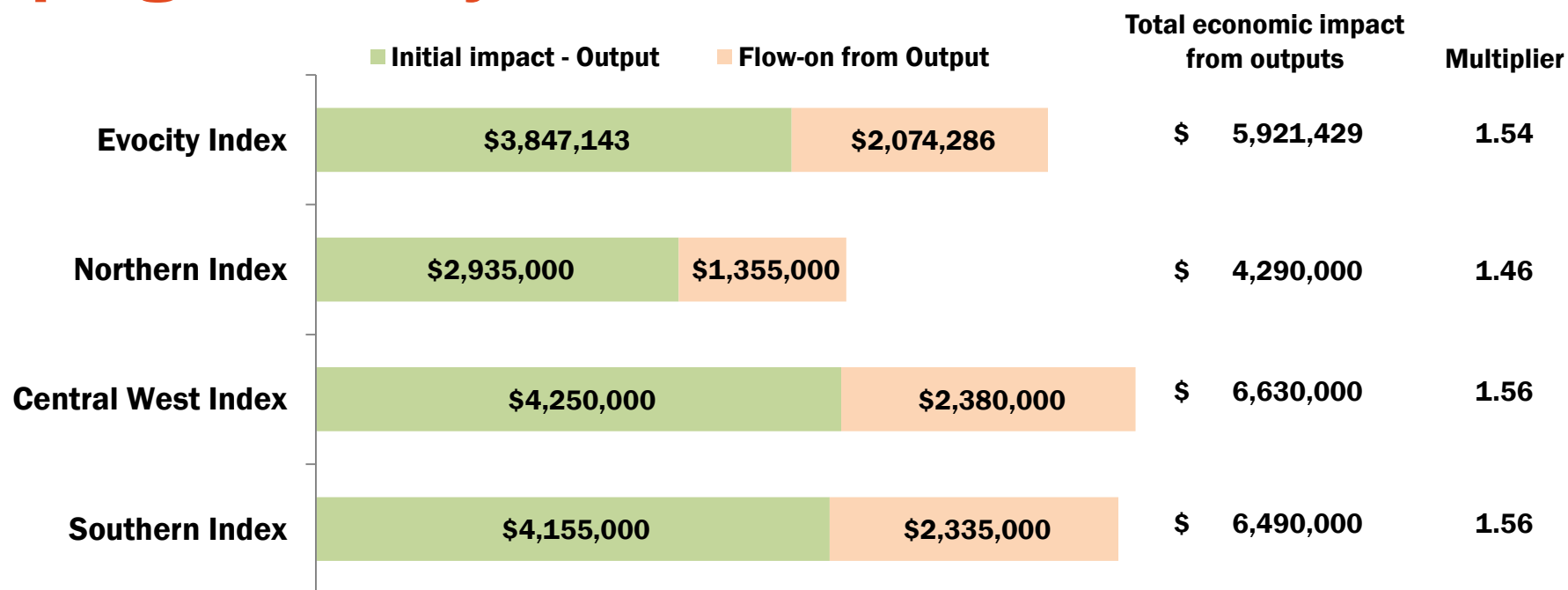
- The average *Evocity* receives an economic impact from the operations and programs of the combined cultural facilities of $5.9 million in terms of generated output
- The cultural facilities in the Central West and Southern *Evocities* have a higher impact than the average *Evocity*
- The cultural facilities of the Northern *Evocities* have a lower impact than average *Evocity* but still have a positive impact
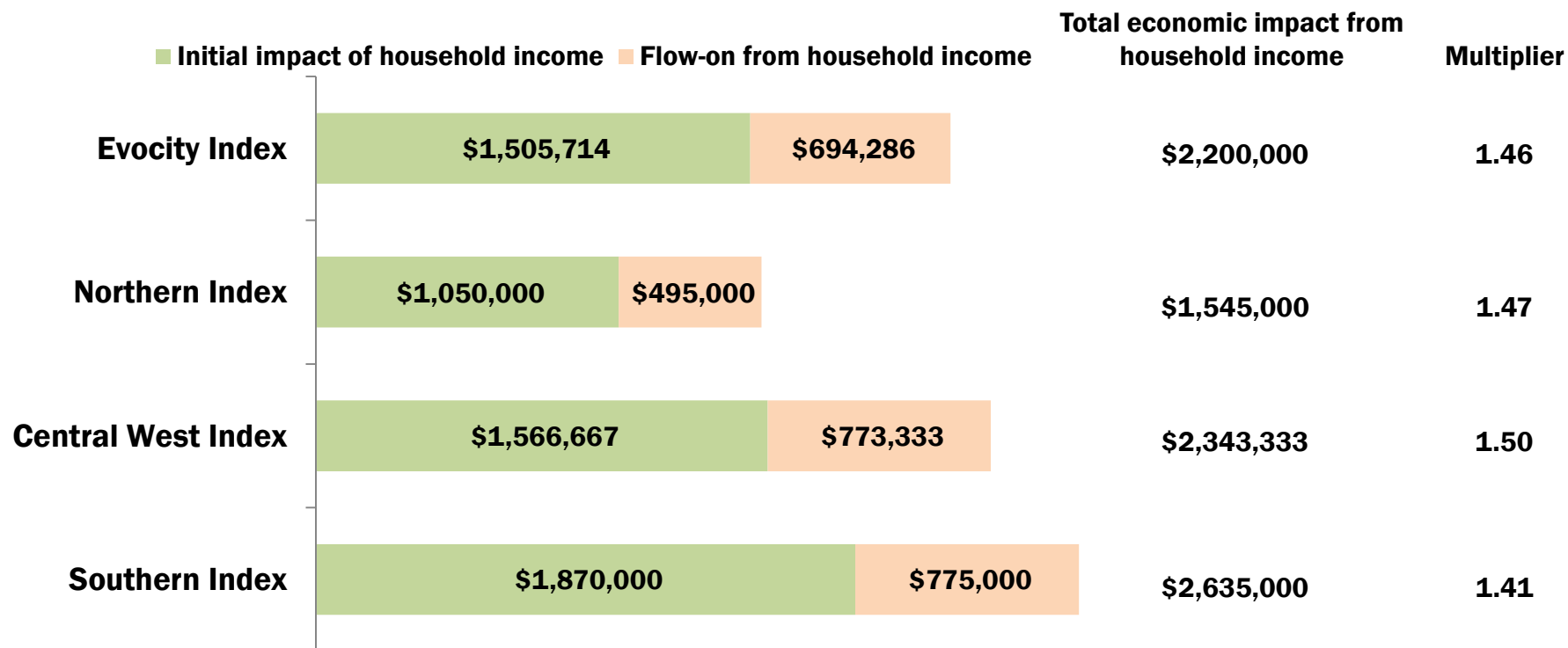
Economic impact of facility operations from tourist visitation

	Initial impact - Output	Flow-on from Output	Total economic impact from outputs	Multiplier
Evocity Index	$1,410,000	$1,152,857	$ 2,562,857	1.82
Northern Index	$1,445,000	$1,105,000	$ 2,550,000	1.76
Central West Index	$1,183,333	$1,016,667	$ 2,200,000	1.86
Southern Index	$1,715,000	$1,405,000	$ 3,120,000	1.82
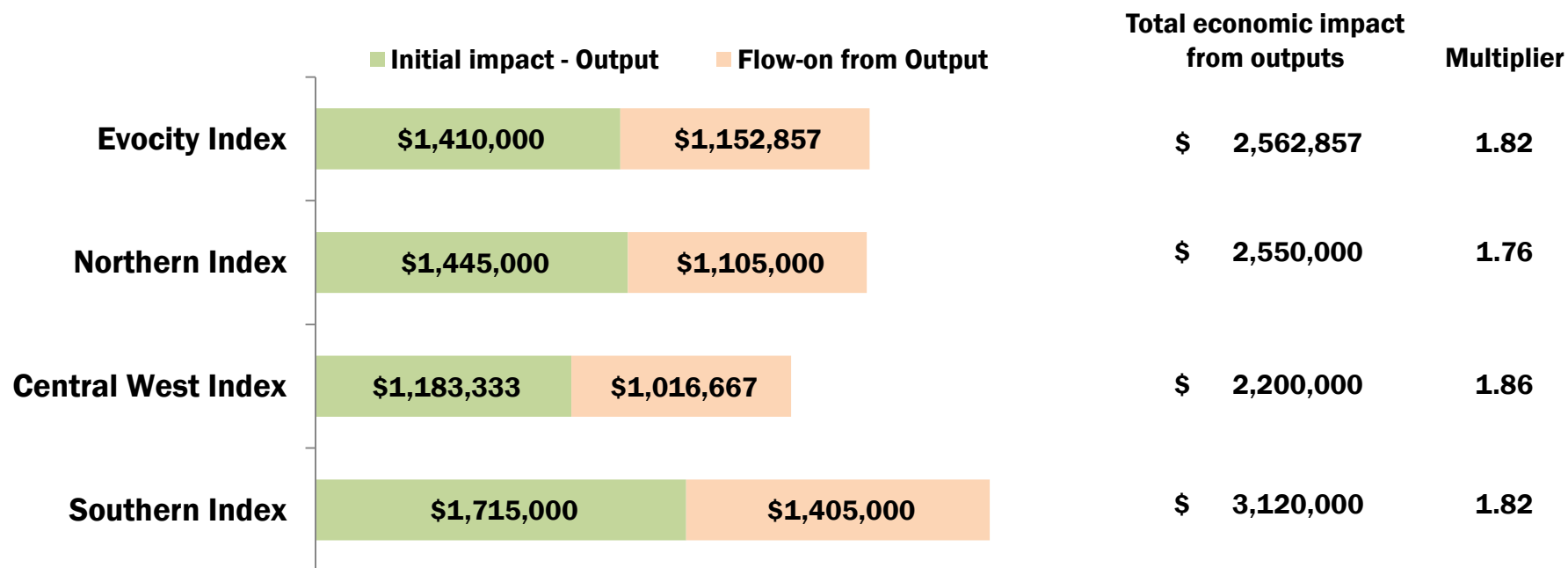
- The average *Evocity* receives an economic impact from tourists to its combined cultural facilities of $2.5 million
- The cultural facilities of the Southern *Evocities* have on average, the highest economic impact by the operations and programs of the cultural facilities from tourist visitation
- The cultural facilities of the Central West Evocities have an above average multiplier

Regional Indexes

Tourism impact on employment

	Combined Total Employment (FTE)	Multiplier
Initial FTE ■ **Flow On FTE** ■		
Evocity Index — 7.0 / 4.0	11.0	1.57
Northern Index — 7.0 / 4.0	11.0	1.57
Central West Index — 6.0 / 3.7	9.7	1.61
Southern Index — 8.5 / 4.5	13.0	1.53
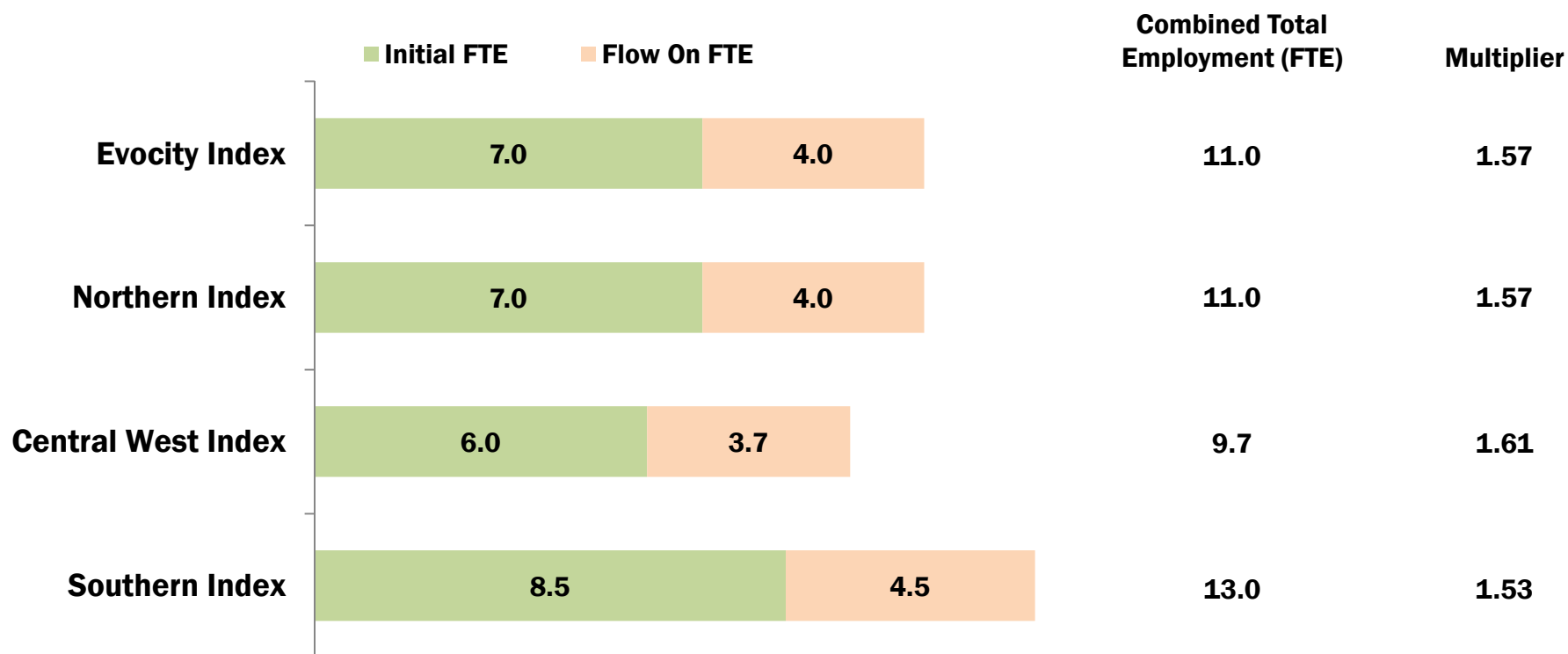
- The average *Evocity* has 7 FTE positions generated from impacts due to tourist visitation. These in-turn generate an additional 4 FTE positions in the local economy
- The cultural facilities of the Central West *Evocities* have a lower than average number of FTE positions but the highest multiplier
- The cultural facilities of the Southern *Evocities* have a higher than the average number of FTE positions but the lowest multiplier

Regional Indexes
Contribution of volunteers

Legend:
- Evocity Index
- Northern Index
- Central West Index
- South Index

Average number of volunteers
- 72
- 67
- 81
- 64

Number of average weekly hours
- 68
- 77
- 73
- 53
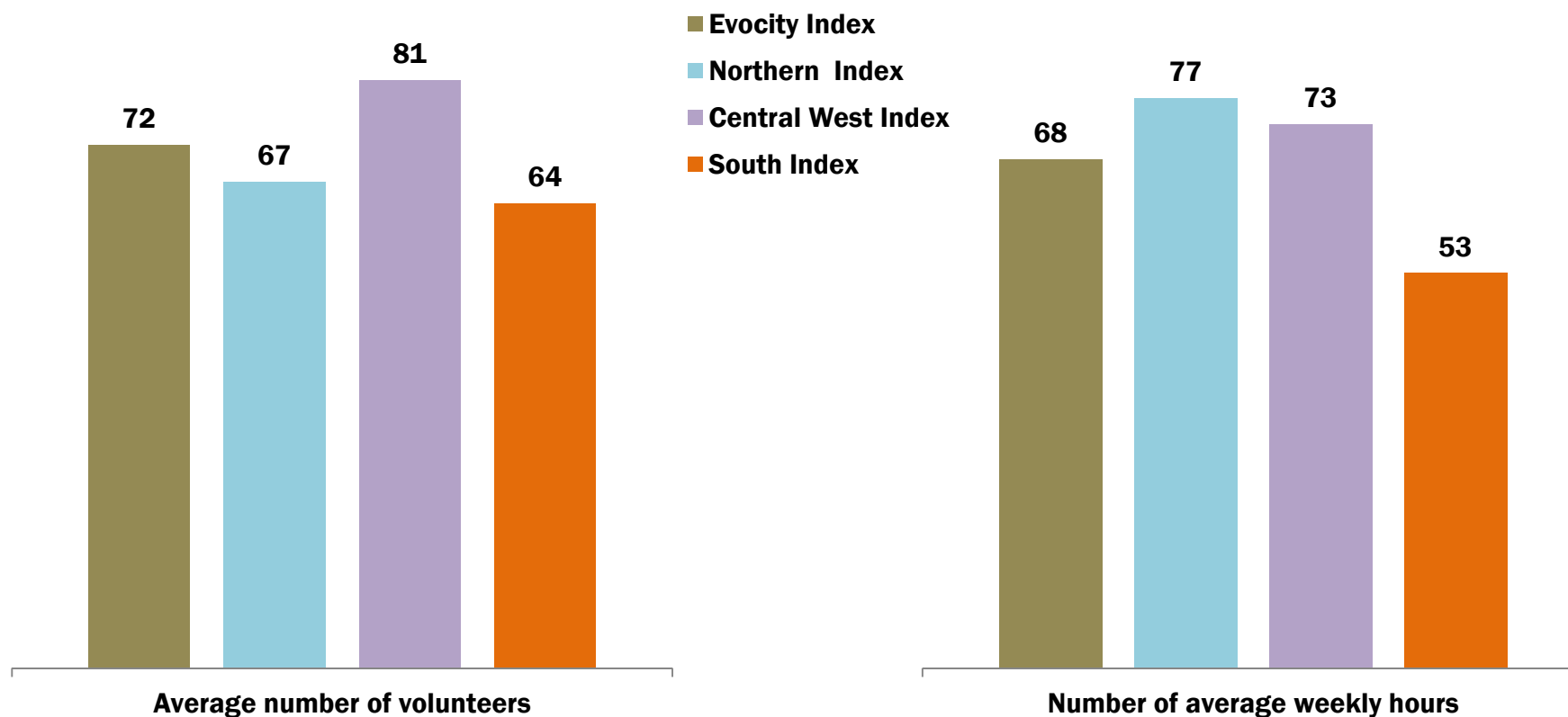
- On average each *Evocity* has 72 volunteers engaged across their cultural facilities. Each week they contribute on average 68 hours per week across the facilities
- The cultural facilities of the Central West *Evocities* have a higher than average number of volunteers.
- Northern *Evocities* cultural facilities volunteers contribute the highest average number of hours per week

Regional Indexes
Return on investment

	ROI Net Profit of facilities divided by local, state and federal government investment %	Public ROI Including the Value Added generated by operations and other business	Public ROI - 2 From operations and flow on impacts, capital expenditure and the Value Added generated by tourists
Evocity Index	-7.70	27.39	69.14
Northern Index	-14.79	14.59	60.70
Central West Index	-2.08	36.87	75.54
Southern index	-10.40	23.45	66.32

- For the purpose of this report the Value Added obtained from the input-output model is used as a proxy for benefits generated by investment into cultural facilities on an individual basis, based on a facility's financial accounts and secondary sources and only uses data from one period, the 2012/13 financial year
- The combined cultural facilities of the average *Evocity* had a positive ROI (69.14%)
- As the effects of "flow through" in the economy is taken into account, the ROI increases significantly
- The investment by Local government included the value of subsidies that they provided to cover any operating deficits
- The cultural facilities of the Southern *Evocities* had on average the lowest ROI in the period

ADDING VALUE!

A report on the economic impact of the cultural infrastructure of the Evocities of NSW

evocities
NEW SOUTH WALES

AlburyCity

Armidale
Dumaresq Council

BATHURST
REGIONAL COUNCIL

DUBBO
CITY COUNCIL

ORANGE
Australia's Colour City

REGIONAL COUNCIL
Tamworth

City of
Wagga Wagga
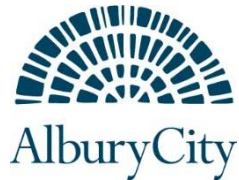
L to R: *Armidale Folk Museum, Western Plains Cultural Centre* and *Wagga Wagga Regional Gallery*

CONCLUSIONS AND RECOMMENDATIONS

Museums
& Galleries
of NSW

CONCLUSIONS & RECOMMENDATIONS

Conclusions

- The 26 cultural facilities of the *Evocities* have a positive impact on their local and regional economies. From the initial investment made by Local, State and Federal government, in 2012/13 they generated an additional $23.84 million in the combined economies of the seven *Evocities*. They also generated a total of $32.35 million in gross regional product and $15.4 million in household income.

- The facilities create additional jobs across the *Evocities*. On average 8.5 full time equivalent position are created in the local economies for every 10 full time positions within the cultural facilities.

- The induced expenditure from tourist visitation generates an additional $8 million in the combined *Evocity* economies, with the total value estimated at almost $18 million. It is also estimated that an additional 27 full time equivalent positions are created outside the facilities across the seven Evocities from the flow on effects of tourist visitation.

- Volunteers play a significant role in the operations of cultural facilities providing almost 25,000 working hours valued at over $500,000 in the 2012/13 year. Volunteers range from 35 to 70 years of age and vary in number for each individual *Evocity*.

- Using their contribution to the gross regional economies, the 26 cultural facilities had a positive return on investment for the year 2012/13. When taking into account the direct impact, capital expenditure and the contribution of tourist visitation, the return on investment for the combined facilities is 69%.

- Given the similarity of the individual *Evocities* to other regional cities in NSW, it would be reasonable to conclude that other cultural facilities also have a positive effect on their local and regional economies in terms of employment, visitation and contribution to gross regional product.

CONCLUSIONS & RECOMMENDATIONS

Recommendations

- This study, though slightly different in methodology to the 2009 *Value Added*! study, demonstrates the value in repeating an analysis of the economic contribution of the cultural facilitates to their local and regional economies. It is recommended that a similar study be undertaken in 2016 to build longitudinal data and continue to monitor the economic contribution of these important community facilities.

- Furthermore, there would be great value in gathering this kind of empirical data for all regional centres across NSW that provide cultural facilities, so a state-wide understanding of their contribution to their local and regional economies could be developed. It is recommended that such studies adopt the methodology used in this report to allow for direct comparisons.

- The value of arts and culture is understood to be manifold. This report only captures one element of their contribution to society. Though the wider public are often not aware of this contribution (see Appendix V) more work needs to be undertaken to disseminate the real and positive economic impacts of these valuable community assets and the services they deliver to their communities (for an example of the take up of these services see Appendix VI).

- It is recommended that further research be undertaken into the contribution that volunteers make within these facilities and the resulting benefits. This should not just examine the economic benefits and cost savings generated, but also the benefits that the volunteers themselves reap and how that assists them in contributing to their local communities, self image and wellbeing.

Recommendations (continued)

- It would be valuable to further collect and examine both qualitative and quantitative data on the responses of the current users and non-users to the cultural facilities. This would assist in developing a stronger understanding of how these facilities impact on the decisions of particular segments of the community both in terms of retention and immigration. The methodology used in the 2009 *Adding Value!* study is recommended as a starting point for such research.

- As the facilities are generally showing a very strong connection to school aged audiences (see Appendix VI) this could be an area of further ongoing research. Recent data released by the Australian Council for the Arts shows a strong correlation between childhood exposure to the arts and culture, and consumption as an adult.

- A number of programs provided by the facilities are available at a low or no cost to local residents and visitors. An examination of these, and undertaking additional research such as a contingent valuation study, may help the facilities better argue the value of the delivery of these programs to their local communities.

ADDING VALUE!

A report on the economic impact of the cultural infrastructure of the Evocities of NSW

evocities
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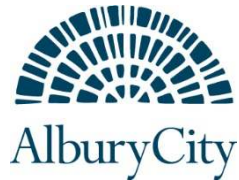
L to R: Art Classes *Tamworth Regional Gallery*, *Australian Fossil and Mineral Museum* (Bathurst), *Capital Theatre* (Tamworth), *Bathurst Regional Gallery*

APPENDIX

Museums
& Galleries
of NSW

Appendix I

List of cultural facilities

ALBURY

Albury Entertainment Centre

The Albury Entertainment Centre is located in the centre of Albury's Central Business District and is currently celebrating 50 years of live entertainment. This multipurpose venue can cater from 20 to 1000 people and can host a number of functions, including but not limited to: meetings, exhibitions, seminars and conferences. Kiosk, bar and box office facilities are available at the centre. Albury Entertainment Centre is managed by Albury City Council.

Albury LibraryMuseum

The Albury LibraryMuseum was opened in 2007 and attracts over 220,000 visitors each year. The facility has won numerous national awards for architecture. The exhibition *Crossing Place: A Story of Albury* is on permanent display in the facility and tells of the history of Albury. The facility offers the public a variety of technological devices including free internet access, printing and photocopying. The Library also has a variety of eBooks and audio eBooks for individuals to borrow and has multiple resources dedicated to local and family history. Albury LibraryMuseum is managed by Albury City Council. NB only data for the museum was used in this study.

Albury Regional Art Gallery

Opened in Albury's former Town Hall in 1981, Albury Regional Art Gallery is currently undergoing $10.5 million of redevelopment and is scheduled to re-open mid-2015. The gallery hosts both travelling and local exhibitions. Renowned Australian artist Sir Russel Drysdale has works displayed in the facility. The gallery sponsors two national contemporary arts awards: Albury Art Prize and National Photography Prize. Albury Regional Art Gallery is managed by Albury City Council.

Appendix I

List of cultural facilities (continued)

ARMIDALE DUMARESQ

Armidale Folk Museum

The Armidale Folk Museum was established in 1933 and is located in the 1863 Armidale Literacy Institute. Open seven days a week, the museum offers a diverse range of educational and historical resources. These resources include archives and relics from Armidale's past. The Folk Museum is managed by Armidale Dumaresq Council.

Hillgrove Rural Life and Industry Museum

The Hillgrove Museum was established in 1976 to portray the history of the once operational gold mining town. The museum is located 35 kilometres east of Armidale and operates from the 1896 Hillgrove School Building. The museum is managed by Armidale Dumaresq Council.

Armidale Bicentennial Railway Museum

The Armidale Bicentennial Railway Museum displays the history of the Brisbane to Sydney Railway line, which played an important role in the growth of Armidale. The museum provides an insight into the days when the railway was the most common form of transportation. A range of hands-on experiences are offered by the museum and provides an understanding of what life was like working on the railway. The Railway Museum is managed by Armidale Dumaresq Council.

New England Regional Art Museum

The New England Regional Art Museum (NERAM) was established in 1983 in order to house the Howard Hinton Collection which consists of more than 1,400 artworks. The gallery now consists of three significant collections: Howard Hinton Collection, The Chandler Coventry Collection and the NERAM Collection. The facility is also includes theMuseum of Printing, an artist studio and residence, 8 gallery spaces and a café. Since July 2008, NERAM has been managed and operated by a not-for-profit company Limited by Guarantee. As Armidale Dumaresq Council provides a subsidy to NERAM towards operating cost this facility has been included in this study.

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Appendix I

List of cultural facilities (continued)

BATHURST

Australian Fossil and Mineral Museum (AFMM)

The Australian Fossil and Mineral Museum (AFMM) houses the Somerville Collection which comprises both Australian and international fossil and mineral specimens. The collection contains over 2000 mineral and fossil specimens, including Australia's only complete model of a Tyrannosaurus Rex skeleton. The museum is housed in the 1876 Bathurst Public School Building. The museum also has a temporary exhibition space and museum shop. A range of educational programs, including school visit programs, pre-school programs, writing and literacy workshops and science based holiday activities, are run at the museum. The AFMM is a facility managed by Bathurst Regional Council.

Bathurst Memorial Entertainment Centre (BMEC)

The Bathurst Memorial Entertainment Centre (BMEC) was opened in 1999. BMEC was designed as a multipurpose venue. BMEC features a two tiered theatre with stage facilities which can seat up to 642. The theatre has its own annual season of events and is available for hire. The Centre also contains a city hall which can be used for weddings, meetings, conferences and cabaret style performances. Fully licensed bar facilities and a box office are also available in the Centre. BMEC is a facility managed by Bathurst Regional Council.

Bathurst Regional Art Gallery (BRAG)

The Bathurst Regional Art Gallery (BRAG) is an art gallery that hosts both travelling and local exhibitions. The design of the gallery allows for the programming of three to four exhibitions at one time with a change over every six weeks. The gallery runs workshops, art classes and school holiday programs. Admission to the gallery is free. There is a gallery shop. BRAG is a facility managed by Bathurst Regional Council.

Appendix I

List of cultural facilities (continued)

BATHURST (cont)

Chifley Home and Education Centre

Chifley Home and Education Centre is a semi-detached terrace located at 10 Busby Street, Bathurst which is run as a house museum. The house, with its original collection, was the marital home of Prime Minister Ben Chifley and his wife, Elizabeth. Chifley Home provides an insight into 1940's life. Visitors to the house receive a fully guided tour. In 2010 the adjoining terrace was opened as The Chifley Home Education Centre. Chifley Home is a facility managed by Bathurst Regional Council. This facility was not included in the 2009 *Value Added!* study

National Motor Racing Museum

The National Motor Racing Museum (NMRM) located at the base of the Mount Panorama race circuit displays material relevant to Australia's motor racing history. The museum has an on-site and on-line shop selling relevant products. The Museum also houses a conference facility which is available for public hire. NMRM is a facility managed by Bathurst Regional Council.

L to R: *Bathurst Entertainment Centre, Chifley House, National Motor Museum and Australian Fossil and Mineral Museum.*

Appendix I

List of cultural facilities (continued)

DUBBO

Dubbo Regional Theatre and Convention Centre

The Dubbo Regional Theatre and Convention Centre (DRTCC) was opened in 2010 and consists of the Joyce Schneider Auditorium and Convention Centre. The auditorium contains a tiered-theatre which can seat 500 people and hosts a variety of local and touring shows. The auditorium offers box office and bar facilities. The Convention Centre is a flat-floor auditorium which can be used for balls, weddings, expos, conventions, seminars and children's concerts. The centre is available for public functions with the ability to seat 750 theatre-style. Full bar facilities are available. The Dubbo Regional Theatre and Convention Centre is managed by Dubbo City Council. Dubbo Regional Theatre was not included in the 2009 *Value Added!* study.

Old Dubbo Gaol

The 1800s penal institution located in the centre of Dubbo's CBD features animatronic inmates, authentic displays and artefacts. Opened to the public in 1974, day and night visiting options are offered by the Gaol. Visitors can take a self-guided tour of the gaol where they hear the inmates' stories and learn of prison life. Comical wardens or prisoners also put on theoretical displays throughout the Gaol. A shop also supplies souvenirs and other material. Old Dubbo Gaol is a facility managed by Dubbo City Council.

Western Plains Cultural Centre

The Western Plains Cultural Centre (WPCC) is located on the site of the old Dubbo High School and comprises of the Dubbo Regional Gallery, Dubbo Regional Museum and Community Arts Centre. The gallery operates from a purpose-built facility and has changing exhibitions featuring local artists and major travelling exhibitions. The museum features a permanent exhibition, *People, Places, Possessions: Dubbo Stories* which tells Dubbo's history and a temporary exhibition space for changing exhibitions. The museum is located in the original Dubbo High School building. Admission to the centre is free. WPCC is a facility managed by Dubbo City Council.

Appendix I

List of cultural facilities (continued)

ORANGE

Orange Civic Theatre

The Orange Civic Theatre is a multipurpose venue located in the centre of the city of Orange. The 502 seat auditorium has tiered seating and the stage is equipped to suit most technical requirements. The theatre offers a diverse annual program including many local, national and international touring productions. Bar and box office facilities are available at the theatre. Orange Civic Theatre is a facility managed by Orange City Council.

Orange Regional Museum

The Orange Regional Museum is to be built in the centre of Orange and is being funded under the Federal Government's Community Development Grants program. The facility will be built alongside Orange's Regional Art Gallery and City Library. The museum will feature exhibition space, a tourist information centre, a café, retail facilities and administration offices. A sloping grass roof will be the key design feature. The museum will be managed by Orange City Council. As this facility is not yet opened, no data from this facility has been used in this study.

Orange Regional Gallery (ORG).

The Orange Regional Gallery (ORG) was built in 1986 as a purpose built gallery. The gallery hosts both travelling, such as the Archibald Prize, and local exhibitions. There is a regular changeover of exhibitions. The gallery also runs workshops, art classes and school holiday programs. Admission to the gallery is free. There is a gallery shop selling a range of books, resources and gifts. ORG is a facility managed by Orange City Council.

Appendix I

List of cultural facilities (continued)

TAMWORTH

Capitol Theatre Tamworth

The Capitol Theatre Tamworth is a 402 seat, purpose built proscenium arch theatre which is located in the Centrepoint Shopping Complex. The Theatre shares its foyer and bar facilities with Forum Cinemas. Boasting a hydraulic orchestra pit lift, automated winch flying system and well equipped sound and lighting rigs. The Capitol Theatre Tamworth is a regular stop on the national touring circuit and a well occupied theatre for local and regional events and productions. Capitol Theatre Tamworth is managed and operated by Entertainment Venues, a division of Tamworth Regional Council.

Tamworth Powerstation Museum

The Tamworth Powerstation Museum was opened in 1988, the centenary of the installation of electric lighting in Tamworth. The Museum is housed in Tamworth's restored Municipal Electric Showroom building (built as the Tamworth Municipal Electricity Works in 1907) and a modern reconstruction of the original engine house for the Tamworth power station on its original site. It features displays recording the history of electricity and items reflecting the impact of the development of electricity on modern society. It is managed by Tamworth Regional Council.

Tamworth Regional Gallery

Tamworth Regional Gallery was established in 1919 and is one of the oldest regional galleries in New South Wales. It is a state-of-the-art multi purpose venue with two large exhibition spaces, a shop, arts studio for workshops and educational activities and a modern meeting room and training facility. Its' collections include one of the finest public collections of colonial silver in Australia and the Tamworth Textile Triennial which showcases the best of textile art from across the country. It aims to promote understanding, appreciation and enjoyment of the visual arts and contemporary arts and crafts practices across a range of visual art forms and media. The Gallery provides a diverse and informed program of outstanding visual art and craft exhibitions and activities including public lectures by leading artists and curator's, exhibition openings with floor talks, children's workshops, floor talks for school groups and community outreach activities. It is operated by Tamworth Regional Council.

Appendix I

List of cultural facilities (continued)

TAMWORTH (continued)

Tamworth Regional Entertainment and Conference Centre

Home to the Australian Country Music Awards Australia (CMAA) the Tamworth Regional Entertainment and Conference Centre (TRECC), accommodates approximately 4,800 guests in full Concert Mode, 3,300 in Lyric Mode and 1,800 in Intimate Mode. There are separate break-out rooms and meeting areas off the main auditorium. It boasts superior audio and visual technology, catering and bar areas, green rooms and flexible stage configurations. The centre is home to everything from rock concerts to agricultural shows, car launches, home exhibitions and school spectaculars. Entertainment Venues, a division of Tamworth Regional Council, manages and operates the Tamworth Regional Entertainment and Conference Centre (TRECC).

Tamworth Town Hall

Since its opening in 1934, Tamworth Town Hall has been a venue for a variety of events, conferences and concerts, as well as career expos, antique shows and weddings. The venue has a full proscenium arch stage and three dressing rooms, and a unique seated gallery level. The venue can seat up to 1,000 in theatre style. The Town Hall is located in the heart of the CBD, is fully air-conditioned and has in-house kitchen facilities. The Passchendaele Room can be used as a break-out room or for trade displays and exhibitions. Tamworth Town Hall was designed as a lasting memorial to Tamworth and district soldiers and war workers. Large flags hang at intervals around the wall, while bronze plates carry the names of battle areas where Australians fought during the Great War. Entertainment Venues, a division of Tamworth Regional Council, manages and operates the Tamworth Town Hall.

Appendix I

List of cultural facilities (continued)

WAGGA

Museum of the Riverina

The Museum of Riverina hosts a regular program of travelling exhibitions and in house curated temporary exhibitions. One campus is located in the historic 1881 Council Chambers site which was originally the City's Town Hall and Municipal Offices as well as the seat of Local Government until 1999 when it was converted into the Museum of the Riverina. The Botanic Gardens site of the Museum highlights the people, places and events that give Wagga Wagga its unique character and is the home of the Museum's permanent collection including the Wagga Wagga Sporting Hall of Fame. The Museum is managed by Wagga Wagga Council.

Wagga Wagga Art Gallery

Situated in the heart of the city, Wagga Wagga Art Gallery is an innovative public art gallery with facilities which include several large spaces for temporary exhibitions, located in the architect-designed Civic Centre, and incorporating a stand-alone gallery to exhibit the National Art Glass Collection. The Wagga Wagga Art Gallery exhibits an exciting range of touring shows and locally developed exhibitions from the Gallery's extensive collections, as well as the work of Riverina based artists. As well as displaying the National Art Glass Collection, the gallery also exhibits a number of curated exhibitions which feature well known Australian and international glass artists throughout the year. It also provides a range of events, educational and public programs. The gallery is managed by Wagga Wagga Council.

Wagga Wagga Civic Theatre

Based in the Civic Precinct, the Wagga Wagga Civic Theatre is a main focus of cultural activities within the community. The theatre attracts a great variety of national & international touring shows as well as many local events. The Wagga Wagga Civic Theatre boasts a 488 seat auditorium, lighting and sound systems, spacious foyers, fully appointed bar and balcony overlooking the beautiful Wollundry Lagoon.

Appendix II
Input-Output analysis

- In this study WRI used marginal coefficients analysis to estimate the economic impact of cultural facilities in Evocity regions on the local economies and New South Wales.

- The marginal coefficients model provides a more accurate representation of the flow-on effects of expenditure than would be possible using a standard linear input-output model. That is, the marginal coefficients model largely overcomes the overestimation of impacts that can result from using the linear approach.

- The level of multipliers is lower than if conventional input-output models were used and higher than if computable general equilibrium (CGE) frameworks and CGE-like input-output models were used. The size of the flow on and total effects is higher than in conventional input-output models and lower than the effects that would have been generated in the computable general equilibrium framework.

- The impacts are measured in terms of industry Value Added (Gross Regional Product), household income and full-time equivalent jobs. All impacts are measured in either dollar terms or full-time equivalent employment terms and as a percentage of the regional economy.

- Inter-industry models can be used for economic impact analysis, to estimate the benefits or costs generated by new initiatives on each and every sector of an economy. For example, if there is a change in the purchasing or sales pattern of any industry, the flow-on or multiplier effects on upstream industries can be calculated.

Appendix II

Input-Output analysis (continued)

Constructing the Tables

- The tables for this project have been constructed using the GRIT technique developed by Professor Guy West and Professor Rod Jensen of the University of Queensland. The GRIT technique, which uses both national Australian Bureau of Statistics data and local superior data concerning the industry in question, is the most reputable method of input-output table construction in Australia and indeed the world.

- GRIT uses a series of non-survey steps to produce a prototype regional table from the national table, but provides the opportunity at various stages for the insertion of superior data. The system is "variable interference" in that the analyst is able to determine the extent to which they interfere with the mechanical processes by introducing primary or other superior data.

- The GRIT system is designed to produce regional tables that are:

    - consistent in accounting terms with each other and with the national table;
    - capable of calculations to a reasonable degree of holistic accuracy; and
    - capable of being updated with minimum effort as new data becomes available.

- The GRIT technique is basically a hybrid method of deriving state and regional input-output tables from the national input-output table while at the same time allowing for the insertion of superior data at various stages in the construction of the tables.

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Appendix II

Input-Output analysis (continued)

Marginal coefficients model

- The use of marginal coefficients analysis in the tables will result in a more accurate estimate of the economic significance of cultural facilities than would be possible with traditional input-output analysis.

- One of the main limitations of input-output tables is the assumption of linear coefficients. To address this problem and the associated problem of overestimation, the input-output analysis undertaken for the operational and capital expenditures of cultural facilities incorporates the marginal coefficients model.

- The marginal income coefficients model attempts to overcome the limitations of traditional input-output analysis by removing the assumption of linear coefficients for the household sector. As is well documented in the literature, the household sector is the dominant component of multiplier effects in an input-output table so using marginal income coefficients for the household sector not only provides a more accurate estimate of the multiplier effects but also provides results closer to those of a computable general equilibrium (CGE) model. This should result in a more accurate estimate of the economic significance of cultural facilities than would be possible with other types of analysis.

- *Note: In calculating the economic impact of the cultural facilities it should be noted that the Australian Bureau of Statistics applies a confidentiality technique to its census data tables. The technique involves small random adjustments to the data which help prevent the disclosure of any identifiable data.*

Appendix II

Input-Output analysis (continued)

Estimation of economic impacts

- The economic impacts of the cultural facilities in *Evocity* regions were estimated by constructing a new sector row and column in the input-output table representing the aggregate operations of the cultural establishments in each *Evocity*.

- To perform industry significance analysis, the operational expenditure, income and employment data pertaining to cultural facilities in a given *Evocity* region were converted to basic prices using relevant *Evocity* input-output table in order to make superior data consistent with the data contained in the *Evocity* table. The converted data was then modelled using a new sector row and column representing cultural facility sector in the *Evocity* region. The sizes of the new sector and the arts and recreation sector in the table are adjusted by deflating the former based on the employment in each of the sectors. To perform final demand analysis, the capital expenditure and induced expenditure by visitors data was converted to basic prices using *Evocity* base input-output table and was then modelled using a new sector row and column representing the cultural facility sector in the *Evocity* region.

Appendix III
Sector list (2006 ANZSIC)

1. Agriculture, Forestry & Fishing
2. Coal and Oil Mining
3. Other Mining
4. Food and Beverage Manufacturing
5. Textile, Leather, Clothing & Footwear Manufacturing
6. Wood and Wood Product Manufacturing
7. Pulp, Paper and Converted Paper Product Manufacturing
8. Printing (including reproduction of recorded media)
9. Chemical and Chemical Products Manufacturing
10. Non-Metallic Mineral Product Manufacturing
11. Primary Metal and Metal Products Manufacturing
12. Fabricated Metal Product Manufacturing
13. Transport and Equipment Manufacturing
14. Machinery and Equipment Manufacturing
15. Furniture and Other Manufacturing
16. Electricity, Gas, Water and Waste Services

17. Construction
18. Wholesale Trade
19. Retail Trade
20. Hospitality (Accommodation and Food Services)
21. Transport, Postal and Warehousing
22. Information Media and Telecommunications
23. Financial and Insurance Services
24. Rental, Hiring & Real Estate Services
25. Ownership of Dwellings
26. Professional, Scientific and Technical Services
27. Administrative and Support Services
28. Public Administration and Safety
29. Education and Training
30. Health Care and Social Assistance
31. Art and Recreation Services
32. Personal and Other Services

Appendix IV

Comparisons to the creative industries

- Released in Dec 2013 by the Creative Industries Innovation Centre (CIIC), this data drew on the 2008/09 industry input-output tables pre-pared by Australian Bureau of Statistics from the 2006 census. As the methodology for the measurement of the multiplier is not the same as the GRIT method, direct comparisons are not possible. The data is included here to better illustrate the contributions made by the cultural facilities and their programs as part of the creative industries.

- The CIIC report defines the creative industries though the definitions of a creative intensity. This method uses a ANZSCO classification of occupations and the tasks they undertake to create a creative intensity score across five areas: "process novelty", "resistance to mechanisation", "non-repeating output", "creative function in process" and "interpretation not transformation". If an ANZIC 4 digit industry had at least 30% of its occupations with a high creative intensity, the industry was deemed as creative.

- Broadly, the creative industries were categorised as:

    - Music and Performing Arts,
    - Film, Television & Radio,
    - Adverting and marketing
    - Software development and interactive content
    - Writing, Publishing and Print media
    - Design and Visual Arts
    - Architecture

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Appendix IV

Comparisons to the creative industries (continued)

- As stated previously, though direct comparisons are not possible due to difference in methodologies, the table below shows an interesting relationship between the multipliers of the cultural facilities of the *Evocities* and the creative industries as a whole. Also the use of margin coefficients is likely to have a lower multiplier due to its effect on household Value Add when compared to an input-output analysis.

- It must be remembered that these facilities are only a small part of the creative industries in each city (approximately 10% based on employment figures) and the CIIC study uses nationwide figures.

	Evocities study	All creative industries	All other industries
Total Output Multiplier	1.63	3.76	3.59
Value Added Multiplier	1.50	3.00	2.80
Employment Multiplier	1.39	2.92	2.47

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ADDING VALUE!

Appendix V

Non-economic benefits

- Though this study did not examine the non economic impact of the facilities and their related programs, some of the benefits that arise from their activities are included here as suggested pathways for further research.

Social Capital

- The work of Professor Mark Morrision as part of the 2009 *Value Added! – The economic and social impact of cultural infrastructure in Central Western NSW* sought to quantify the effect of the cultural facilities on social capital. One of the questions asked about the direct social impact of the facilities.

- By using a 5 point scale respondents were asked to agree with a number of statements - the higher the number, the stronger the agreement. The table on the next page shows some of the statements and the average score. The level of agreement with these statements suggests that cultural facilities help people to think differently, enhance connections and trust between people, and help develop a sense of place.

- Given the demographic similarities between all of the *Evocities* it may be possible to apply the results in this area from the 2009 study to all of the *Evocities.* However, further studies would need to be undertaken to confirm the validity of this comparison.

Appendix V

Non-economic benefits (continued)

Please indicate the extent to which you agree or disagree with each of the following statements about your cultural facilities ?	1= strongly disagree, 5 = strongly agree
Cultural facilities help me to better understand local history and heritage	3.69
Cultural facilities in my town are safe places	3.67
Exposed me to a wider range of cultural activities	3.64
Cultural facilities help me to understand the arts	3.58
Help my community to feel like home	3.57
Help me to understand different cultures	3.51
I take friends and relatives visiting to see cultural facilities	3.46
I meet friends and acquaintances at cultural facilities in my town	3.44
Cultural facilities help me to think differently about life	3.42
Help me to obtain information not available elsewhere	3.41
Helped to build trust between people in the community	3.41
Provide me with opportunities to meet new people	3.38
Enhance my enjoyment from hobbies	3.30
Helped my pursuit of lifelong learning	3.28
Cultural facilities encourage me to participate in creative activities	3.23
Help me to feel satisfied with life	3.20
Helped me accomplish tasks and/or achieve goals	3.08
Help me to feel valued by the community	3.07

Appendix V

Non-economic benefits (continued)

Attitudes to the Arts

- The recently released *Arts In Daily Life: Australian Participation in the Arts* [8] expands on the 2009 *More than Bums on Seats* research undertaken by the Australia Council for the Arts. The study examines participation as creator and consumer of cultural product. It includes the art forms funded by the Australia Council for the Arts but excludes Film and TV.

- As part of the research the study examined attitudes to the arts and their role in society and presents the data by artform and also as a regional/metro breakdown. The table below shows extracts of this data that relate to the Arts role in shaping societal views.

Attitudes to the arts (Strongly agree + Agree)	**Total %** n =3004	**Metro %** n = 2142	**Regional %** n = 862
The arts should be an important part of the education of every Australian	89	89	90
Artists make an important contribution to Australian Society	90	89	91
People can enjoy both the arts and sports	96	96	96
The arts should receive public funding	79	79	77
The arts require understanding to appreciate them full	58	57	61
The arts are too expensive	36	38	33
The arts are not really for people like me	13	12	15
The arts make for a more richer meaningful life	85	86	82

8) *Arts In Daily Life: Australian Participation in the Arts* 2014 http://www.australiacouncil.gov.au/__data/assets/pdf_file/0020/200927/Arts-in-Daily-Life-Australian-Participation-in-the-Arts.pdf

Appendix V

Non-economic benefits (continued)

- When asked about the impact of the arts in other areas of society, there is less awareness of the non-economic benefits derived from the arts.

- The table below shows extracts of this data that relate to the impact of arts in other non-arts areas.

- Further research to demonstrate how the arts does have a positive impact in these areas may be the first step to changing these views.

Impact of the arts (Big impact+ Very big impact)	Total % n =3004	Metro % n = 2142	Regional % n = 862
Child development	66	66	66
Our ability to express ourselves	61	61	60
Our ability to think creatively and develop new ideas	59	59	58
Helping us deal with stress, anxiety or depression	56	55	59
Community pride and identity	45	45	47
Bringing visitors to our community	43	42	46
Our empathy for others	36	36	35
Our connections with family and friends	33	32	43

Appendix VI
School visitation

School Audiences from within the LGA ■ **5-18 Years Old**

	Albury	Armidale	Bathurst	Dubbo	Orange	Tamworth	Wagga Wagga
School Audiences from within the LGA	5938	4360	7623	8498	9447	7240	8136
5-18 Years Old	9,026	4,876	7,668	8007	7595	11102	11721
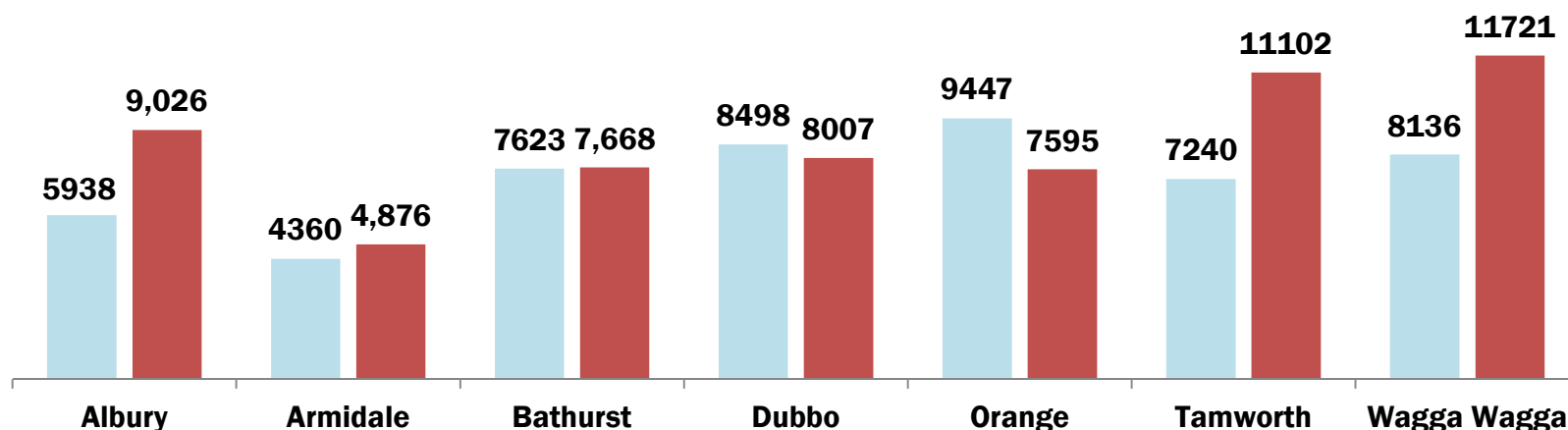
- The cultural facilities are providing services to local and non-local schools
- Most are connecting with the equivalent of 65% or more of their available local audiences aged 5-18 years
- Performing arts venues are more likely to have repeat visitation from local audience
- A number of the facilities are attracting audiences from beyond the LGA

Evocity	School audiences as a percentage of the school aged population
Albury*	65%
Armidale	89%
Bathurst	99%
Dubbo	106%
Orange	124%
Tamworth	65%
Wagga Wagga	69%

ADDING VALUE!

Talking Machines

With Talking Machines, the Museum of the Riverina will reach across generations to give voice to dormant farm machinery and capture hidden histories.

Over the next 2 years, the project team will interview the men and women who operated and maintained over 40 remarkable machines, and we will capture footage of many of the machines in action. 11 museums across the Riverina will participate, and each will receive the technology to play the films of the machines in their collections.

As well as improved display across partner museums, an educational resource for participating museums will also be created for the Year 9/10 History syllabus that will, for the first time, tell the story of Australia's role in the Industrial Revolution and international export market.

In rusted metal frames and once sharp blades, the memories of generations of Australian men and women who farmed an unforgiving landscape will come to life. This project builds on decades of farm machinery research by Australia's foremost rural technology expert, Margaret Simpson, Curator of Science and Industry at the Museum of Applied Arts & Sciences in Sydney.

Trailer

Filming is underway

So far, the Talking Machines team has visited Weethalle, West Wyalong, Tumut, and Temora to record knowledge from a generation of farmers and agricultural workers who remember a time when the horse, rather than the tractor, was king. Have a look at the photo gallery below to see what we've been up to.

Talking Machines goes to Weethalle

Talking Machines is a partnership between The Museum of the Riverina, The Museum of Applied Arts & Sciences, Museums & Galleries of NSW, the Wiradjuri Language & Cultural Heritage Recovery Program (Charles Sturt University), Oral History NSW, award-winning local filmmaker, John Riddell, regional cultural and educational consultants and 11 community museums across Eastern & Western Riverina.

The participating museums are:

• Batlow Museum
• Cootamundra Heritage Centre
• Greens Gunyah in Lockhart
• Junee Broadway Museum
• Museum of the Riverina, Wagga Wagga
• Pioneer Women's Hut in Tumbarumba
• Temora Rural Museum
• Tumut Museum
• Weethalle Whistle-stop Arts Centre & Museum
• Wyalong Museum
• The Up-to-Date Store, Coolamon.

Talking Machines is supported by Regional Partnerships Funding from Arts NSW.

Contact us

One Museum, Two Sites
Civic Centre   +612 6926 9655

An example of regional engagement: The Museum of the Riverina, Wagga Wagga & the Powerhouse Museum, Sydney

The Museum of the Riverina, Wagga Wagga
The Museum of the Riverina is a vibrant social history museum. It communicates the identity and history of Wagga Wagga and the Riverina through stories that showcase unique people, places and rural landscapes. The Museum manages a permanent collection of over 15,000 objects, overseeing their conservation, research, sustainable growth and interpretation. This material affords a powerful sense of place, generates discussion around contemporary issues and enables visitors to explore their own lives and experiences. With these activities, the Museum looks to enrich community life by encouraging discovery, creativity and a sense of belonging.

Reaching beyond Wagga Wagga, the Museum of the Riverina operates as a 'regional hub', providing a Sector Outreach Service for community museums in the region. In practice, this sees a dedicated Regional Museum Officer engage with volunteers and professional staff from state and national cultural institutions to assist in the sustainable management, interpretation and promotion of collections in over 30 volunteer-run museums. Key to the delivery of this service is the Museum's close working relationship with the Regional Services Program delivered by the Powerhouse Museum, Sydney.

The Powerhouse Museum's Regional Services Program
The Powerhouse Museum established its Regional Services Program in 2001 to assist individuals and organisations working with cultural heritage in regional New South Wales. Services offered include advice on all aspects of museum and collection management, site visits, workshops, training and seminars, collection loans and travelling exhibitions. The Powerhouse Museum has one full time staff member solely dedicated to the provision of regional services, the program Coordinator, Rebecca Pinchin. Together, the Museum of the Riverina and the program Coordinator (drawing on expertise within the Powerhouse) work collaboratively on projects that support the professional development of community museums in the region. Examples include:

THE AUSTRALIAN DRESS REGISTER
http://www.australiandressregister.org/
The Australian Dress Register was officially launched at the Museum of the Riverina on 16 August 2011. The Powerhouse Museum and the Museum of the Riverina continue to work with regional organisations and local communities to build content for the Dress Register, a collaborative online database featuring dress in New South Wales with Australian provenance pre 1975. This work includes the delivery of training to volunteer run museums on how to research, describe, photograph and enter garments onto the database as well as undertake significance assessments on their collection holdings. The Dress Register website is a leader in its field, with a growing number of entries from public and private collections that capture the social history of the region.

NATIONAL QUILT REGISTER
http://www.collectionsaustralia.net/nqr/index.php?PHPSESSID=d510fa220095b483b57370 1138d5dd9a

A further example of what regional and remote museums can achieve when they form effective partnerships with large metropolitan museums, the National Quilt Register is an initiative of the Pioneer Women's Hut, Tumbarumba. Compiled by the museum volunteers, the Quilt Register contains personal stories relating to quilts from the early 19th century until around 1965. Volunteers have worked to collect images, gather information and record stories relating to the quilts, with the quilts themselves remaining in situ where they are stored. The Powerhouse Museum has worked to convert this information into a multilayered website. The NSW Ministry for the Arts funded the project costs for three years, and the volunteers have received advice and guidance on textiles and quilts from the Historic Houses Trust of New South Wales. The Museum of the Riverina continues to work with the Powerhouse to help identify and record significant quilts to add to the register.

NSW MIGRATION HERITAGE CENTRE
http://www.migrationheritage.nsw.gov.au/homepage/
The Migration Heritage Centre is a virtual immigration museum that draws on the Powerhouse Museum's curatorial, technical, marketing and educational expertise. The Migration Heritage Centre and the Museum of the Riverina have a long history of collaborative working practice resulting in projects that have a significant impact on volunteer run museums in the region and their local councils. Characterised by multiple partnerships, clear strategic outcomes and a deliberately measured pace, these ethical working relationships foster integrity and build environments of trust. An example of this working practice is *Tracking the Dragon: A History of the Chinese in the Riverina*, an exhibition exploring the history of Chinese migration and settlement in the region from the mid 19th century. The exhibition was funded by Wagga Wagga City Council, Arts NSW and the Migration Heritage Centre.

Tracking the Dragon, Museum of the Riverina, 2012

Alongside collaboration with the Migration Heritage Centre, the *Tracking the Dragon* partnership worked closely the Australian Chinese historical society and Charles Sturt University Regional Archives, Wagga Wagga. The exhibition was guest curated by Dr Barry McGowan, a historian and heritage consultant and Visiting Fellow at the ANU School of Archaeology and Anthropology. Collaborative partnerships like *Tracking the Dragon* demonstrate how the Museum of the Riverina as 'regional hub', works alongside the Powerhouse Museum, to deliver museum services and support to regionally based

museum volunteers and importantly contributes to the visitor economy by presenting meaningful and engaging regional histories and collections not only to locals but to visitors to the Riverina region. In this instance: a travelling exhibition with an engaging series of public programs and lectures that encouraged repeat visits from local audiences and visitors to the region, an online resource that provided regional communities with access to their social history and to collections of regional and national significance including an online schools education kit , the completion of 5 place based subject essays and overall a museum suite of programs that demonstrated to local councils the social and cultural importance of their community museum volunteers and collections.

RURAL TECHNOLOGY DATABASE: A NEW POWERHOUSE MUSEUM REGIONAL SERVICES WEBSITE
For the last four years, Margaret Simpson, curator of transport at the Powerhouse Museum, has been developing an illustrated, international database of agricultural manufacturers operating between 1860 and 1960. This will allow regional museums throughout Australia and around the world to identify, research, interpret and conserve the agricultural collections in their care. When completed, this data will be freely available on the Powerhouse Museum's web site. Along with the inclusion of significant machinery from its own collection, the Museum of the Riverina continues to work with Margaret to identify regional collections to contribute to the database while using Margaret's research to improve interpretation of the machines in situ.

REGIONAL INTERNSHIPS & MOVABLE HERITAGE FELLOWSHIP
http://www.powerhousemuseum.com/regional/regional_services_program.php
The Powerhouse Museum's Regional Internships provide training and development opportunities for regional and rural cultural heritage workers. Placements are for up to four weeks and interns can apply for financial assistance towards their accommodation and travel costs. The Powerhouse also awards an annual Fellowship for a tertiary student in a relevant course to undertake a research project on an object or group of objects in a NSW community museum, historical society or other collecting institution. The student receives $5,000 and spends a minimum of one week at the Powerhouse Museum working with a supervisor.

The Museum of the Riverina utilises internships and fellowships as professional development tools for staff, and as a way to increase knowledge and understanding of significant collections. For example, one staff member (a museum studies student at Macquarie University) is currently enrolled on the Fellowship to undertake a significance assessment of the Charlie Wong Hing Collection. This comprises approximately 114 documents donated to by the Museum in 2012 by founder of the Pioneer Women's Hut, Wendy Hucker. As regional hub, the Museum of the Riverina can also identify specific training and collection needs for community museums, and thereby encourage local participation in this valuable scheme.

Conclusion
Together the Sector Outreach Service at the Museum of the Riverina and the Powerhouse Museum's Regional Services Program endeavour to create opportunities to develop skills in the region through a sustainable working practice – a practice attentive to local knowledge, the creation of strong relationships across the sector and the development of well resourced strategic projects. This symbiotic way of working enables the Museum of the Riverina to follow up and reinforce learning gained at workshops delivered by the

Powerhouse, and offer feedback on training outcomes and needs that inform the development of successive regional training and professional development programs from the Regional Services Program.

It is important to emphasise that the Powerhouse Museum's Regional Services Unit is committed to working in partnership with regional and community museums across NSW, building and supporting networks with regionally based volunteers as well as museum and heritage professionals based in regional locations across NSW. All project stakeholders are considered equal and important and the Powerhouse Museum approaches its sector outreach program with an ongoing commitment and contact with the working relationships they forge across NSW. Skills, knowledge and resources are shared by all partners and is valued in projects and programs undertaken with the Powerhouse Museum. A key strength of the Powerhouse Museum's Regional Services Unit is the employment of a regional services officer/s with a mandate to coordinate and negotiate (as a free service) on behalf of regional, rural and remote stakeholders to interact with appropriate professionals within the Powerhouse Museum staffing structure, who themselves manage a large and diverse museum collection so understand the working realities of what it means to operate a museum/cultural heritage operation no matter its size or location. Another strength is the fact that the Powerhouse Museum has imbued in its staff the important philosophical and operational framework: that this state cultural institution exists to work alongside, network and connect with all people who live and work in NSW no matter their location or request.

Riverina Regional Hub

a case study on Wagga Wagga as a regional hub for Riverina cultural collections

Final Report
Chris Brophy
June 2004

Cover image

Students from Mount Austin High School in Wagga Wagga
perform at the opening of the mural produced by their school
 in March 2004.

The mural, which was produced through the Mural Project
Program run by the Wagga Wagga Art Gallery, depicts a traditional
Wiradjuri story, "Gobbagumbalin and pomingalarna"

Image supplied by Wagga Wagga Art Gallery

Author's introduction

The main source for information contained in this report has been the research and consultation undertaken between March and May 2004 for this particular case study on the Riverina Regional Hub.

The way I have interpreted this information has been shaped, to some extent, by my previous work with regional and remote museums in Queensland in my role as Executive Officer for Museums Australia Qld (2000-2001) and by the research on cultural collections in regional Australia in which I have been involved over the past four years.

This research includes:

- o Team member responsible for industry consultations conducted in Western Australia, South Australia, ACT, New South Wales and Queensland and co-author of final report for Deakin University's 2001 "Study into the key needs of collecting institutions in the heritage sector", undertaken on behalf of the Cultural Ministers' Council

- o Researcher and author of two reports on studies undertaken in 2002 for Museums Australia (Vic):
  - "Marketing Victorian museums: a report on marketing and audience development in small to medium-sized museums in Victoria" 2002, and,

  - "VET for Victorian museums: a report on the need for accredited vocational education & training for the Victorian museum sector"

This last report included a chapter on the Riverina pilot of learning resources for the Museums National Industry Training Package conducted by Wagga Wagga City Council and the Museums and Galleries Foundation of New South Wales.

I would like to offer my thanks to all those who offered their time and their opinions in support of this study and to Griffith Shire Council and Tumut Shire Council who agreed to host focus group meetings and assisted with the organisation of those meetings.

In particular, I would like to thank Wagga Wagga City Council and my Riverina colleagues who made me feel so welcome on my three trips to the region and who displayed amazing patience and good humour in the face of my avalanche of emails requesting further information in the final stages of the writing of this report.

When Hay Community Curator, Martha Sear, was interviewed for this study, one of the questions I asked her was why she had decided to apply for the position in Hay after working at a major Sydney museum for five years.

Martha told me that she had applied because she had enjoyed her time working on a project in the Riverina and that she was sick of the city - *"Plus I wanted a bit of adventure – the overwhelming feeling I had was excitement."*

Like Martha, my brief time working with colleagues in the museums, libraries, galleries and archives of the Riverina has left me with an overwhelming feeling of excitement, and a feeling of hope that the example set through the progress and achievements of those working with Riverina cultural collections may serve as a new benchmarks for what is possible in other parts of regional Australia.

Chris Brophy
June 2004

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Index to tables

Executive summary

The National Collections Advisory Forum, an initiative of the Cultural Ministers'
Council, is considering the establishment of a National Collections Outreach Network
(NaCON) made up of 'regional hubs' which would:
  o provide cross-sectoral support for archives, galleries, libraries and museums
    located in a particular region of Australia
  o encourage local and regional collaborations, and,
  o raise the profile of, and access to the cultural collections within that particular
    region
  o provide an effective means of communicating the needs of regional and remote
    collections, and the personnel working with those collections, to State and
    Federal governments and to providers of cultural outreach services located in
    capital cities.

Wagga Wagga has been identified by the Forum as a regional centre with an existing
outreach network for cultural collections that could serve as an appropriate model for
the proposed 'regional hubs'. As a first step towards the establishment of NaCON, the
Forum provided a one-off grant to Wagga Wagga City Council to conduct a case study
to assess the effectiveness of Wagga Wagga as a 'regional hub' for the provision of
support and outreach to Riverina cultural collections.

For the purpose of the study, the Riverina region was defined as the twenty local
government areas in the Riverina Eastern Regional Organisation of Councils (REROC)
and Riverina Regional Organisation of Councils (RIVROC).

The case study was conducted over a three month period between March and May,
2004.

The intended outcomes of the study were to:
  o Develop a model of a regional cultural hub that could be used in other parts of
    regional Australia, and,
  o Develop a set of recommendations that would encourage greater cross-sectoral
    collaboration to benefit cultural collections in the Riverina region which is the
    focus of this case study.

Information for the case study was gathered through: the review of relevant published
and unpublished documents; focus group meetings held in Wagga Wagga, Griffith and
Tumut; site visits to a number of Riverina museums, galleries, libraries and archives; a
survey distributed to 33 Riverina small museums; and through the conduct of 43
individual interviews with key personnel working or partnering with Riverina cultural
heritage collections within the project region and with representatives of relevant arts
industry peak bodies and New South Wales State Government arts and cultural
collecting agencies.

Riverina cultural collections

The Riverina cultural collections examined in the case study included: the Museum of the Riverina; Wagga Wagga Art Gallery; Wagga Wagga City Library and the other branch libraries that comprise the Riverina Regional Library; Charles Sturt University Regional Archives and Charles Sturt University Art Collection, Griffith Regional Art Gallery and the thirty-three Riverina museums and historical societies included in the small museums survey group.

Regional outreach services provided to the Riverina by the State Library of New South Wales, Powerhouse Museum, State Records NSW and the Museums and Galleries Foundation of New South Wales (mgfnsw) were also examined as were the services provided by museum professionals located in the Riverina whose principal function is the support and development of Riverina museums.

These museum professionals located in the Riverina are: the Regional Museum Officer based at the Museum of the Riverina in Wagga Wagga; the Community Curator based in Hay and the two Regional Museums Advisers who have been working in the last year with small museums in Junee Shire and Tumut and Gundagai Shires.

Effectiveness of Wagga Wagga as a 'regional hub'

Twenty-five factors were identified as having contributed to the success of Wagga Wagga as a 'regional hub' for cultural collections in the Riverina. Of these, seven are considered to be the most critical factors behind Wagga's success. They are:

1. Level of support offered by local government authority (Wagga Wagga City Council)

2. Level of support offered by State Government arts agency (New South Wales Ministry for the Arts)

3. Capacity to attract and retain high quality staff with a wide range of skills and experience

4. Existence of regionally based outreach staff whose principal function is the support and development of Riverina museums

5. Staff participation in professional networks and committees outside the Riverina

6. Capacity to negotiate and sustain effective partnerships with community, with government and with the education sector

7. Regional outreach services offered by State collecting agencies and peak bodies and the capacity of Wagga cultural collecting agencies to assist in and inform the delivery of these services.

As part of the study, elements which may present barriers to Wagga's effective performance of its role as a 'regional hub' were also investigated. Twenty-one barriers to the success of Wagga Wagga as a 'regional hub' were identified. Of these, thirteen are considered to be generic and so applicable to other areas of regional Australia,

while eight were considered specific to Wagga Wagga.

The barriers applicable to other parts of regional Australia included:
- o Low priority frequently assigned to the development of regional cultural collections on local government agendas
- o Reluctance by local government authorities to contribute funds and resources for activities that extend beyond their own boundaries or to enter into matching funding agreements with State or Federal governments
- o Limited capacity to guarantee longterm sustainability of paid staff positions in some regional cultural collecting agencies
- o Reliance on volunteer staff for the operation of most small museums
- o Unrealistic expectations about the cultural tourism potential of regional museums and galleries and, at the same time, the inadequate appreciation of the contribution museums, galleries and archives can make in building civic pride, social tolerance and a strong community identity in regional Australia
- o Differences in developmental stages of Australian museum, gallery, library and archives sectors that may limit potential for cross-sectoral collaboration
- o Uneven delivery of regional outreach and support by State Government cultural collecting institutions and lack of an integrated approach to delivery of regional training by these institutions

Wagga Wagga as a model for other hubs in regional Australia

The primary purpose of the study was to develop a possible model for a regional cultural hub that could be used in other parts of regional Australia as part of the proposed National Collections Outreach Network (NaCON).

In developing this model, two other examples of 'regional hub' networks were examined:
- - the Australian national network of Area Consultative Committees (ACCs), and,
- - the British regional hubs network for regional museums and galleries which was recently established as a result of *Renaissance in the Regions*, the 2001 report of a major study instigated by the British government following public criticisms of the state of British regional museums and galleries

The ACC network did not appear to provide a suitable model mainly because it was considered that personnel working with regional and remote cultural collections need outreach networks that are tailored specifically to their professional needs and concerns and the focus of the ACC network appeared to be too broad.

Despite the obvious differences between British and Australian regional museums and galleries (the UK is geographically smaller; has a higher population concentration in its regions and its regional collecting institutions have much older and more extensive collections that are generally better resourced than Australian regional cultural collections), it was considered that many features of the British regional hubs network would be applicable to a regional outreach network for the Australian cultural collections sector, including:
- o the recognition by the British government that a significant financial investment would be required to ensure the success of the regional network

- some of the British selection criteria applied to the selection of regional centres best suited to serve as 'regional hubs'
- the priorities set for Phase One of the British project, which, if adopted in Australia would do much to raise the standard of cultural collection care and access in regional Australia.

The model of an Australian 'regional' hub which has been developed through this study takes into account the success factors and barriers identified in assessing the performance of Wagga Wagga as a 'regional hub' for cultural collections in the Riverina and the opinions on the possible functions and locations of 'regional hubs' in Australia gathered through the consultation undertaken for this study.

The main characteristics of the proposed Australian 'regional hubs' are that:
- the regional town or city selected to be a 'regional hub' needs to be large enough to sustain a range of cultural facilities and services, media outlets and educational institutions
- the level of support for cultural services and for staff training and professional development offered by the local government authority in that town or city should be reasonably strong because selecting a regional centre where cultural services were a very low Council priority would be a major barrier to the effectiveness of that centre as a 'regional hub'
- there should be a significant number of cultural collecting agencies both in the 'regional hub' centre and in the region surrounding this centre
- the regional services offered by State and Federal cultural collecting institutions and peak bodies will continue to be an essential component of the proposed model for a network of 'regional hubs' although over time, as the capacity of the regional cultural collecting agencies improves, the level and type of professional development and training required may change as there is likely to be a growing demand for higher level professional development opportunities.
- State and Federal government incentives to encourage individual local government authorities to enter regional partnerships and 'kick start' regional initiatives will be needed, as well as some level of ongoing State or Federal contributions to ensure the longterm sustainability of the national network of 'regional hubs'.
- each 'regional hub' will have some level of paid professional staff with regional responsibilities for the development of a number of cultural collections and given that most museums in regional areas are under-resourced compared to regional galleries, libraries and archives, and that they are the most common type of cultural collection found in regional Australia, it is sensible that the appointment of a Regional Museum Officer (RMO) would be a high priority for each hub when it was first established.
- Attaching an RMO position to a regional museum is not considered essential and co-locating the RMO with other cultural officers who have region-wide cultural responsibilities – for example, the Regional Arts Development Officer (RADO) for the same region or a regional Indigenous Cultural Officer, is considered a workable option.
- Over time, a range of other more specialist positions that could similarly provide region-wide services to benefit a number of smaller cultural collections that do not have the resources to employ specialist staff could be established. A shared climate-controlled collection storage facility located in the 'regional hub'

could provide improved storage conditions for a number of regional cultural collections.

Recommendations to strengthen the existing networks of Riverina cultural collections

A secondary purpose of the study was to develop a set of recommendations that would encourage greater cross-sectoral collaboration to benefit Riverina cultural collections.

A set of ten recommendations were developed through the case study.

These recommendations are intended to improve:
- o collection development practices of the Wagga museum, library and gallery and the CSU Regional Archives
- o collection management in Riverina museums
- o audience research and evaluation in Riverina cultural collections
- o cross-agency planning, collaboration and sharing of resources by Wagga cultural collecting agencies
- o external communication and collaboration by Wagga museum, gallery and library with community partners and other Riverina cultural collecting agencies
- o the marketing capacity of Wagga Council cultural collecting agencies, and,
- o to ensure internal communication strategies of Wagga cultural collecting agencies are utilised to maximum effect.

1.   Project description

1.1   Purpose of the study

To research and document a case study on existing regional outreach networks for cultural heritage collections in the Riverina (NSW) and to assess the effectiveness of Wagga Wagga as a 'regional hub' for these networks in order to:

o   Develop a model of a regional cultural hub that could be used in other parts of regional Australia, and,
o   Develop a set of recommendations that would encourage greater cross-sectoral collaboration to benefit cultural collections in the Riverina region which is the focus of this case study.

1.2   Geographical boundaries of the study

For the purpose of this study, the Riverina region consists of the local government areas in the Riverina Eastern Regional Organisation of Councils (REROC) and Riverina Regional Organisation of Councils (RIVROC).

Table 1 - Geographic extent of Riverina Regional Hub study

Local Government Area	Population	Area in sq km	RRL	RMO	ERAP
Bland	6,634	8,560		+	+
Carrathool	3,333	18,940		+	
Coolamon	4,128	2,433	+	+	+
Cootamundra	7,666	1,524	+	+	+
Culcairn	4,100	1,598	+	+	
Griffith	24,752	1,640		+	
Gundagai	3,824	2,458	+	+	
[Harden]	-	-			+
Hay	3,571	11,328		+	
Holbrook	2,513	2,602		+	
Jerilderie	1,879	3,375		+	
Junee	5,890	2,031	+	+	+
Leeton	12,054	1,167		+	
Lockhart	3,592	2,895	+	+	+
Murrumbidgee	2,701	3,505		+	
Narrandera	6,716	4,117		+	
Temora	6,310	2,802	+	+	+
Tumbarumba	3,772	4,373		+	+
Tumut	11,228	3,767	+	+	+
Urana	1,425	3,357		+	+
Wagga Wagga	56,729	4,824	+	+	+
[Young]	-	-			+
TOTALS	**172,817**	**87,296**	**9**	**20**	**12**

Note: The two towns in square brackets [Harden and Young] lie outside the REROC and RIVROC boundaries but have been included in the table to show the total number of councils contributing to the Eastern Regional Arts Program (ERAP) Source of statistics: New South Wales Department of Local Government – Local government directory [online] Available at: http://www.dlg.nsw.gov.au
Key to abbreviations:

RRL	=	Riverina Regional Library
RMO	=	Regional Museum Officer
ERAP	=	Eastern Regional Arts Project

It was not possible to set the same geographic boundary for all Riverina cultural outreach networks because local government area (LGA) boundaries of the existing cultural networks vary according to agreements in place for each of the different cultural services. Therefore these differences are noted as necessary when examining each of the networks.

1.3   Definition of "Regional Outreach"

For the purpose of this study, the term "regional outreach" includes:

  o Outreach services provided by arts professionals located in the Riverina whose principal function is the support and development of Riverina cultural collections

  o Outreach by cultural collecting organisations in the Riverina to communities in that region for the purpose of community cultural development

  o Outreach from external cultural collections and peak bodies to provide:
      - Support for personnel working with cultural collections in the Riverina
      - Access for communities within the Riverina to state and federal collections through touring exhibitions, loans, and internet access

1.4   Definition of "Cultural Collections" in relation to public libraries

The National Collections Advisory Forum provided the funding for this study and produced the discussion paper outlining the proposed National Collections Outreach Network (NaCON), an Australian network of regional hubs for the delivery of services to support regional cultural collections.

The website page for the National Collections Advisory Forum, which sits on the site of the Federal Department of Communications, Information Technology and the Arts, defines the role and focus of the Forum as follows:

"to provide strategic advice on the future directions, needs and priorities of the heritage collections sector and to identify priorities for government in addressing these issues.

The focus of the forum will be on libraries, archives, galleries and museums to the extent that they hold heritage collections and it will not, for example, address issues of library and archives reader services."

> http://www.dcita.gov.au/Article/0,,0_1-2_2-3_461-4_103546,00.html

In keeping with the stated focus of the National Collections Advisory Forum, for the purpose of this study, the core business of public libraries (circulation and provision of reference and information services to the public) and the general lending and reference collections of published materials held by public libraries have been excluded.

Consequently, the public library services and public library collections in this study will only be considered in relation to the following:
- o The collections of original materials or Local History materials held by these libraries
- o The capacity of the public library to:
  - co-operate and collaborate with museums , galleries and archives
  - host cultural heritage exhibitions
  - develop and deliver education and other public programs, and in general,
  - facilitate improved public access to cultural heritage collections

1.5   Research strategies employed

Information for this report was collected over a three month period from March to May 2004.

The following methods were used to gather this information:

- o Review of relevant written reports and documents (see Bibliography p.XXX)

- o Three focus group meetings in Wagga Wagga, Tumut and Griffith attended by Riverina museum, library, gallery and local government personnel and some of their community partners

- o A focus group meeting with key personnel from Wagga Wagga cultural services staff to discuss the effectiveness of internal communication strategies between Wagga cultural agencies and Wagga Wagga City Council

- o Site visits to the Wagga Wagga City Library, Wagga Wagga Art Gallery, both sites of the Museum of the Riverina, CSU Regional Archives, Tumut public library, Pioneer Park Museum at Griffith, Griffith Art Gallery and the Griffith public library. The limited opening hours of most small museums in the Riverina meant that most were closed when the consultant passed through the towns in which they were located so personal visits to these museums were not possible.

- o Distribution of reply paid survey forms to thirty-three Riverina museums located outside Wagga to gather current information on resource levels and opening hours. More than two thirds (23) of the museums completed and returned these survey forms.

- Forty-three individual interviews conducted face to face in the Riverina or by telephone and email, with:
  - key personnel working or partnering with cultural heritage collections within the project region, and,
  - representatives of New South Wales State government arts bodies, collecting agencies and peak bodies delivering funds, training and other services to Riverina museums, libraries, galleries and archives.

1.6   Comments on consultation process

A list of relevant focus group invitees and interviewees was compiled by the Consultant acting on the advice of the Project Working Group and relevant employees of Wagga Wagga City Council.

A full list of the forty-three people interviewed individually is available in Appendix 2.

To ensure all stakeholders within the project region were assisted and encouraged to participate in the consultation:
- focus groups were scheduled in three separate centres within the project region to minimise travel time for participants
- a refund of fuel costs incurred to attend the focus group meeting was offered to participants
- refreshments were provided at each meeting.

Wagga Wagga City Council staff provided assistance with the preparation of mailouts for all focus group invitations and provision of refreshments for the Wagga meeting. Some people who attended the meetings were not on the original invitation lists

The Griffith City Council Cultural Services Manager, Anne Garzoli provided a venue for the Griffith meeting (Griffith Senior Citizens' Centre) and Tumut Shire Council provided their board room for the Tumut meeting.

As was expected, the best attended focus group meeting was that held in Wagga Wagga, the largest centre in the Riverina, The emphasis in this meeting was on community partners of the Wagga museum, library and gallery.

The majority of attendees at the Tumut focus group were volunteers and all but one of the attendees at the Griffith focus group were paid arts workers.

A major absence from all focus groups was staff from Riverina Regional Library branches who, although invited, were unable to attend because of work commitments

Table 2 - Dates and attendances at focus group meetings

Location	Date	Total attendance
Wagga Wagga	Mon Apr 5 (2-4pm)	24
Tumut	Tues Apr 6 (2-4pm)	9
Griffith	Wed Apr 14 (2-4pm)	5

A full list of attendees and the notes from each meeting is available in Appendix 3.

To ensure the privacy and confidentiality of focus group participants, notes from the focus group meetings were circulated to all attendees. Only one suggested amendment to the notes (from Temora Rural Museum) was received.

2. Regional Hubs – some background information

2.1   The National Collections Advisory Forum

In 2001, the Cultural Ministers' Council (CMC), a body made up of the Federal Minister for the Arts and Cultural Ministers from each of the Australian states and territories, commissioned a major study into the key needs of the Australian cultural collections sector.

This study was undertaken by Deakin University and resulted in a report entitled *A Study into the key needs of collecting institutions in the heritage sector.* In August 2002, to address the findings outlined in this report, the CMC announced the establishment of a National Collections Advisory Forum.

The intended role of this Forum was to provide strategic advice to Commonwealth, State and Territory Ministers on:
- o   the ongoing needs of the Australian collections sector, and,
- o   policy and planning advice about the archives, galleries, libraries and museums that comprise that sector.

The *Key Needs study* placed a particularly strong focus on the state of cultural collections located in regional and remote Australia and the associated problems of:

- o   delivering professional training and support to personnel working with regional and remote collections to ensure these collections were appropriately cared for and developed

- o   providing access for communities in regional and remote Australia to major Commonwealth and State cultural collections, most of which are located in Australia's capital cities.

In response to these issues, the National Collections Advisory Forum is considering the establishment of a National Collections Outreach Network (NaCON) made up of 'regional hubs' which would:
- o   provide cross-sectoral support for archives, galleries, libraries and museums located in a particular region
- o   encourage local and regional collaborations, and,
- o   raise the profile of, and access to the cultural collections within that region
- o   provide an effective means of communicating the needs of regional and remote collections, and the personnel working with those collections, to State and Federal governments and to providers of cultural outreach services located in capital cities.

To further test the NaCON proposal, this year the National Collections Advisory Forum has funded case studies of two existing regional outreach networks for cultural collections which have the potential to serve as models for the proposed national network of regional hubs.

The two centres selected for their potential as models of 'regional hubs' for cultural collections were Wagga Wagga in New South Wales, and Geraldton in Western Australia.

This report is the result of the Wagga Wagga case study.

2.2   Regional hubs

One possible model for the proposed 'regional hub' network, which was quoted in the recent 'regional hubs' discussion paper issued by the National Collections Advisory Forum, is the Australian national network of Area Consultative Committees (ACCs).

The ACCs are a Federal Government initiative funded through the Department of Transport and Regional Services (DOTARS).

Area Consultative Committees are defined on the ACC website as:

"non-profit, community-based organisations funded by the Commonwealth Government under the Regional Assistance Programme… serving rural, regional and remote and metropolitan communities….The Chair and every member of an ACC are committed volunteers drawn from the community, local business and government. Membership is voluntary and unpaid"

Their purpose is:

"to position themselves as key regional stakeholders to build networks and partnerships to find local solutions to local problems."

<div align="right">Area Consultative Committees website
http://www.acc.gov.au</div>

There have been fifty-six ACCs established around Australia, one of them in the Riverina. The website of the Riverina ACC describes its main purpose as follows:

"The Riverina ACC disseminates information on Federal Government Programmes that can assist small business and the community more broadly, and provides feedback to the Federal Government on issues that affect the economic and employment growth of the region."

<div align="right">Riverina Area Consultative Committee website
http://www.racc.org.au/index.htm</div>

The National Collections Advisory Forum discussion paper proposes that:

"The ACC offers the Forum the advantage of a pre-existing physical infrastructure, and a breakdown of regional areas that correlate closely to the three tiers of government. Drawing on a pre-existing national network of this size offers substantial benefits for the development of a sustainable regional outreach service, particularly where those networks coincide with existing collections outreach activity."

National Collections Advisory Forum: *National Collections Outreach Network and Regional Hubs discussion paper* [unpublished document] n.d., p.3

The suggestion that the proposed National Collections Outreach Network (NaCON) could in some way be 'piggy-backed' onto the ACC network does not appear to be a workable proposition because:
  o the focus of this network appears to be too broad – personnel working with regional and remote cultural collections need outreach networks that are tailored specifically to their professional needs and concerns
  o the ACC's have been established to disseminate and inform Federal Government programs, whereas any network supporting the collections sector would need to communicate and connect effectively with all three levels of government in Australia – local, State and Federal.

A more relevant model for Australian regional cultural collecting agencies is a recently established network of regional hubs developed specifically for British regional museums and galleries.

Compared to Australia, the United Kingdom is geographically smaller and with a higher population concentration in its regions. Also, by and large, British regional collecting institutions have much older and more extensive collections and are generally better resourced than their Australian regional counterparts. Despite these differences, many features of the British regional hubs network would be applicable to a regional outreach network for the Australian cultural collections sector.

For this reason, it is considered appropriate to include a brief discussion of the British regional hubs model as part of this report.

2.3   Renaissance in the Regions – the British regional hubs network

Note: In the 'Renaissance in the regions' report, the term "museums" also applies to galleries. For this reason, in the following section, whenever the term "museum" is used, it should be taken to include "galleries".

In October 2001, the UK Museums Task Force released *Renaissance in the regions*, the report resulting from a major study instigated by the British government following public criticisms of the state of British regional museums and galleries.

The report described a regional museums sector which:
- o provided museum services inconsistently
- o needed to encourage a habit of collaboration and resource sharing to maximise benefits from available resources
- o applied principles of 'best practice' unevenly
- o was unable to sustain *"localised successes"* in *"education, creativity and social inclusion"*

It was also a sector suffering from:
- o *"too much duplication"* and *"too much reinventing of the wheel"*
- o a lack of sectoral leadership
- o a shortage of high quality professionals
- o a lack of reliable performance research and evaluation
- o uneven levels of support by government and business

Originally, the terms of reference for the study assumed its focus would be the problems of the major regional museums and galleries, but as the final report noted:

"it quickly became apparent that this issue was inseparable from the wider issue of how all museums should work together to provide first-class service to users. The government therefore agreed that the Task Force should look at the wider issue… [and]… *look at what is needed to capitalise on the potential of museums to deliver innovative and sustainable public services, and especially in education and learning."*

Regional Museums Task Force: Renaissance in the regions 2001, Executive summary, para 1.3
Available at: http://www.resource.gov.uk/information/execsummaries/es_ren.asp

The study decided that in order to capitalise on this untapped potential, a *"fundamental redefinition of the way in which museums work together"* was required *"at the heart of which is a strengthening of major regional museums."* (ibid)

To achieve this strengthening, it was recommended that an integrated network of regional hubs be created to revitalise major regional museums and galleries. The regional hubs would:

"become focal points for excellence within the areas they serve, cooperating with other local and community museums, and forging creative and dynamic relationships with the university and national museums." (ibid, Introduction)

A major museum located in the 'hub' of each region would assume a regional leadership role and have as its principal aims:
- o To be an important resource and champion for learning education
- o To promote access and inclusion
- o To contribute to economic regeneration in the regions
- o To use collections to encourage inspiration and creativity
- o To ensure excellence and quality in the delivery of core services
(ibid, paragraph 3.1)

In the words of the report, these lead museums would operate as *"agents for change and beacons for excellence"*.

An essential element in the proposed 'regional hubs' model was that national museums and galleries were to develop partnerships with the regional hub museums to improve regional access to national cultural collections. It is intended that the Museum Regional Hubs will work in close collaboration with national museums and galleries, with libraries and archives, and with the existing network of nine Regional Agencies for museums, libraries and archives. The Regional Agencies are strategic organisations responsible for the development of new networks and partnerships that will benefit regional museums, libraries and archives.

Since the release of the *Renaissance in the regions* report, nine regional hubs have been established throughout England (see Table 3 for full listing). The lead museums in each hub were selected on the basis of:
- o the significance of their collections
- o their geographic proximity to other museums
- o population levels and social deprivation indices in their catchment area
- o existing infrastructure, including the expertise and professional levels of museum staff
- o their capacity and commitment, including their ability to manage partnerships, and,
- o their recognition of the importance of good practice.

The *Renaissance in the regions* report outlined a funding model for the proposed network involving contributions by the British government, local authorities, the Lottery distribution boards and the for-profit sector. However, the report stressed the vital importance of additional central government investment to develop the network, arguing that:

"Without additional resources it will not be possible to achieve the necessary progress… In the past direct government funding in regional museums has improved the regional museums' success rate in bidding for other funds." (ibid, paragraph 7.4)

Fortunately for regional museums, the British government decided to support the proposal. Phase One of the network development (2003-2006) is now well under way, supported by a major investment of £70 million from the British government.

Table 3 – UK Regional Museum Hubs

Regional Hub	Lead partner	Other Hub museums
East Midlands Hub	Leicester City Museums Service	-Derby Museums & Art Gallery -Leicestershire Museums Service -Lincolnshire Museums Service -Nottingham City Museums & Galleries
East of England Hub	Norfolk Museums & Archaeology Service	-Colchester Museums -Luton Museums Service -Fitzwilliam Museum, University of Cambridge
London Hub	Museum of London	-Geffrye Museum Trust -Horniman Public Museum & Public Park Trust -London's Transport Museum
North East Hub	Tyne & Wear Museums	-Beamish, the North of England Open Air Museum -Hartlepool Museum -The Bowes Museum, County Durham
North West Hub	Manchester City Galleries	-Bolton Museum & Art Gallery -Harris Museum & Art Gallery, Preston -Tully House Museum & Art Gallery, Carlisle -University of Manchester Museums & Galleries
South East Hub	Hampshire County Museums Service	-Chatham Historic Dockyard Trust -Oxford University Museums -The Royal Pavilion, Libraries & Museums, Brighton & Hove
South West Hub	Bristol Museums & Art Gallery	-Plymouth City Museum & Art Gallery -Royal Albert Memorial Museum & Art Gallery, Exeter -Royal Cornwall Museum, Truro -Russell-Cotes Art Gallery, Bournemouth
West Midlands Hub	Birmingham Museums and Art Gallery	-Herbert Art Gallery & Museum, Coventry -Ironbridge Gorge Museum Trust, Telford -Potteries Museum & Art Gallery, Stoke-on-Trent -Wolverhampton Arts & Museums
Yorkshire Hub	Sheffield Galleries & Museums Trust	-Bradford Museums -Hull Museums -Leeds Museums & Galleries -York Museums Trust

The funds for the *Renaissance in the regions* network of regional hubs are being administered by *Re:*source – the Council for Museums, Libraries and Archives.

Re:source was created in April 2000 through the merger of two previously separate national organisations – the Library and Information Commission and the Museums & Galleries Commission - a merger which brought all cultural collecting institutions under the one organisational umbrella on the basis of their common purpose:

"to connect people to knowledge and information; encourage creativity and learning; and help people understand more about the world in which they live."

<div align="right">(Resource News, Issue 6, Sept 2003, p.2)</div>

Eight priorities were set for Phase One of the network development (see *Renaissance news*, Issue 1, August 2003, p.2-3). In summary, they are:

- o Developing a comprehensive service to schools
- o Reaching a wider community (through marketing and publicity; socially inclusive programs and more targeted programs)
- o Redisplay of permanent collections (displaying some collections for the first time; using new design techniques to redisplay old exhibits)
- o Enhancing the care, management and conservation of collections, which will be closely linked to display and access programs
- o Improving access to knowledge and information (websites; publications; lectures; catalogues)
- o Developing the workforce (increasing staff numbers; developing staff skills and expertise)
- o Reaching and exceeding existing standards
- o Operating effectively and efficiently to deliver high quality services

The implementation of Phase One will see priority funding of three Hubs (North East, South West and West Midlands) to accelerate their development so these areas can:
- o demonstrate to central government and other funding agencies the effectiveness of the museums regional hub model for regional service delivery
- o serve as role models for the future development of the remaining six Hubs in the network.

These three Phase One Hubs will receive 70% of the Phase One funding with 30% shared by the remaining six hubs. Because of the additional funding allocated to the lead museums in these three priority hubs, they must show clearly in their planning and outputs how they will extend the benefits achieved through their improved funding to other museums in their region.

In the first year, 2003, the main emphasis has been on education and outreach projects with all Hubs involved in the development of Education Programme Delivery Plans and the appointment of steering groups and new staff to implement these plans. Some of the Hubs have created a Hub Coordinator position to manage their regional outreach responsibilities.

Regular updates on the development of the UK Regional Hubs Network and further information on education and outreach projects developed by the UK regional hubs in 2003 are available online in *Renaissance news* (http://www.resource.gov.uk/documents/rennews) or by subscribing to *Resourcenews*, *Re*:source's email listserv. (http://www.jiscmail.ac.uk/lists/resourcenews)

2.4   Relevance of British model to regional Australia

Despite the obvious and previously stated differences between British and Australian regional museums and galleries, in discussing and developing a feasible model for an outreach network for Australian regional and remote cultural collections, it would be useful to consider the following features of the British Museums Regional Hubs Network:

- o the recognition by government that a significant financial investment would be required to ensure the success of the regional network
- o the selection criteria applied to selecting regional centres best suited to serve as 'regional hubs'
- o the priorities set for Phase One of the British project, which, if adopted in Australia would do much to raise the standard of cultural collection care and access in regional Australia
- o the conditions of funding that require each of the regional hubs to:
  - - form partnerships with national cultural collections, and,
  - - clearly demonstrate benefits achieved through their regional hub funding for cultural collections and communities throughout their region

As was the case in Britain, the most critical issue in the establishment of an Australian outreach network will be the level of additional government funding available to establish and sustain the network.

3. The Riverina – a community profile

3.1   The Riverina

The Riverina region in New South Wales is bounded to the east by the Snowy Mountains and to the west by the Murrumbidgee Irrigation Area (MIA). The MIA is a major regional irrigation scheme opened in 1912 following the construction of the Burrinjuck Dam, the Berembed Weir, and associated network of irrigation canals to service the new settlers and new towns established in the MIA. The capacity of the MIA was greatly expanded in 1968 with the construction of the Blowering Dam on the Tumut River.

The investment in this enormous irrigation scheme enabled the more arid areas of the Riverina to develop into a major of agricultural producers with a gross regional product total of nearly A$4.5 billion.*

(Source of this figure and all other asterisked statistics: NSW Department of State and Regional Development: "Riverina" in *Moving ahead: relocating to regional NSW* http://www.movingaheadnsw.com)

The main industries in the Riverina are:
- agriculture – more than A$1 billion* per annum in horticultural and agricultural production
- manufacturing and food processing
- defence
- softwood forestry, logging, wood and paper product processing
- viticulture and winemaking

o tourism
  o education and research

The Riverina produces:
  o over 25% of New South Wales' fruit and vegetable production*
  o 90 % of NSW citrus products*
  o 80% of NSW wine and grape production.*

The Riverina has more than 118,000 hectares* of pine plantations and Visy Kraft Industries have recently established a $400 million* pulp and paper mill in the region.

Manufacturing turnover in the Riverina is $1.7 billion* annually

The major centres in the Riverina are: Wagga Wagga, Griffith, Tumut, Junee, Hay, Leeton and Narrandera. The twenty local government authorities in the Riverina are grouped in two regional organisations of councils:

  o Riverina Eastern Regional Organisation of Councils (REROC)
     Bland, Coolamon, Cootamundra, Culcairn, Gundagai, Holbrook, Junee, Lockhart, Temora, Tumbarumba, Tumut, Urana, Wagga Wagga

  o Riverina Regional Organisation of Councils (RIVROC)
     Carrathool, Griffith, Hay, Jerilderie, Leeton, Murrumbidgee, Narrandera

The great majority of people in the Riverina, with the notable exception of Griffith, are Australian born and English speaking. In Griffith, due to the significant number of Italians who migrated to the Riverina both pre and post World War II, and to the more recent influx of migrants from India, the Pacific Islands and the Philippines, 16.8% of Griffith residents were born outside Australia and 20.2% speak languages other than English at home. (Australian Bureau of Statistics: 2001 census http://www.abs.gov.au)

3.2   Wagga Wagga

Wagga Wagga, with a current population of more than 57,000, is the largest city in the Riverina, and the largest inland city in New South Wales. Located on the banks of the Murrumbidgee River, it is almost equidistant from the state capitals of Sydney (480 kms) and Melbourne (460kms) and is even closer to the national capital, Canberra (320 kms).

Wagga Wagga is a well serviced community with an airport, interstate rail service, two hospitals and several medical centres.

The city has 22 primary schools; seven secondary schools; a TAFE college (Riverina Institute of TAFE) and, located on the city outskirts, the main campus of Charles Sturt University.

Wagga Wagga has a strong sporting heritage and is equipped with numerous sporting facilities, including a recently built, state-of-the-art aquatic centre. There are also two military bases located in the city – the RAAF Base Forest Hill and the Australian Army Base Kapooka. The City is also noted for its tree-lined streets and many beautiful parks and gardens such as the Victory Memorial Gardens in the centre of the City, designed by Sir Thomas Kerr who also designed Sydney's Botanic Gardens.

In 1999, the local government authority, Wagga Wagga City Council, moved into a modern, purpose-built Civic Centre complex which is also home to the Wagga Wagga City Library, Wagga Wagga Art Gallery and the adjoining building which houses its National Art Glass Collection.

The new Civic Centre complex was built between the existing Civic Theatre, home of the Riverina Theatre Company, and the Historic Council Chambers which have been refurbished to accommodate the Museum of the Riverina. The Civic Theatre was also recently refurbished. The Theatre and the new Civic Centre buildings overlook the Wollundry Lagoon, the central feature of which is an amphitheatre stage for open air performances.

The latest official population estimates for Wagga Wagga, based on the 2001 census, revealed that the population of the city is growing more slowly in comparison with the rest of New South Wales (0.2% average annual increase compared to the NSW annual growth rate of 1.3%).

When these population growth estimates were released in 2002, Patrick Corr, Director of Demographic Statistics at the Australian Bureau of Statistics (ABS), commented that:

"It appears most of the growth in Wagga Wagga occurred between 1996 and 1999" and that between the 1999 and 2001 census, *"Wagga Wagga had a smaller increase at a slower rate of growth than the nearby cities of Griffith, Albury and Greater Shepparton."*

Australian Bureau of Statistics: Latest official Wagga Wagga population estimates
(based on 2001 census) 218.0 25/07/2002 http://www.abs.gov.au)

Table 4 – Breakdown of Wagga Wagga population by age groups (2002)

Age range	No. of people	As %
Aged 14 years and younger	12,675	22%
Aged 15 to 44 years	25,569	45%
Aged 45 to 64 years	12,180	21%
Aged 65 years and over	6,654	12%
Total population of Wagga Wagga	**57,078**	**100%**

Source of figures: Australian Bureau of Statistics - *National regional profile: ABS cat. No. 1379.0.55.001 – Wagga Wagga (C)*

In the 2001 census, the median age of Wagga Wagga residents was 31 years and the majority of people living in Wagga Wagga fall within the 15 to 44 years age bracket.

As is the case in the rest of the Riverina, the great majority of people living in Wagga Wagga are Australian born (89.2% in 2001 census), including 1,735 people of Indigenous origin (3.4% of total Wagga Wagga population).

The results of the 2001 census revealed that one third of Wagga Wagga residents have some form of professional qualification and more than one quarter (28.3%) were employed as Professionals or Associate Professionals. The 2001 census also showed that nearly half the households of Wagga Wagga (43.1%) had a personal computer.

According to ABS statistics, for the June quarter 2002, the unemployment rate in Wagga Wagga was 5.6% and the average annual taxable income $35,652.

In 2004, the Wagga Wagga City Council has:
- o an income of $101.9 million, including an annual rate income of $17.8 million
- o expenditure of $74.5 million
- o total of 437 Council employees

(Wagga Wagga City Council website
http://www.wagga.nsw.gov.au/council/council.asp)

The original people in the area now occupied by Wagga Wagga were the Wiradjuri people. The city's name has been taken from the Wiradjuri language and means "place of many crows".

4.   Collecting agencies in the Riverina

4.1   The major collecting agencies

The four largest cultural collections in the Riverina are held by Wagga Wagga based collecting agencies. They are:

- Museum of the Riverina
- Wagga Wagga Art Gallery
- Wagga Wagga City Library
- Charles Sturt University (CSU) Regional Archives

The first three of these agencies are owned and operated by Wagga Wagga City Council and are co-located in the Council's Civic Centre situated on the main street of Wagga Wagga.

4.1.1   Museum of the Riverina

History

The Museum of the Riverina is a recent addition to Wagga's cultural landscape. Opened in February 1999, it occupies two sites – the centrally located Historic Council Chambers adjoining Wagga's modern Civic Centre and the Botanic Gardens site at Willans Hill, three kilometres from the city centre. This museum on this site was formerly a local history museum operated since 1965 by the Wagga Wagga & District Historical Society.

In 1999, the Historical Society signed an agreement with Wagga Wagga City Council whereby the Society leased its land, buildings and collections at the Botanic Gardens site to the Council for a twenty-five year period.

While new premises for the gallery and the library were always on Council's agenda for the Civic Centre development, the inclusion of the Museum of the Riverina on this site was more of an afterthought. The new Civic Centre was erected on land beside the Historic Council Chambers, built in 1881 to house the Wagga Town Hall, Council Chambers and administrative offices. Given the social history focus of the proposed regional museum, locating the organisation in these chambers seemed an appropriate move although the design of the historic building somewhat limits exhibition space and access. In the refurbishment of the building, the main council meeting room in the chambers was preserved as a central feature and is now used extensively for Council and community meetings.

The museum's Botanic Gardens site underwent major renovations in 2000/2001 and was reopened under Wagga Council management in September 2001.

The prime movers behind the establishment of the regional museum in Wagga Wagga were a previous Wagga Wagga City Council Cultural Services Manager, Kirsty Davies, museums consultant, Kylie Winkworth, who prepared a feasibility study for the new

museum, and Wendy Hucker, a very active museum volunteer associated with the Tumbarumba Pioneer Women's Hut (who was also Kirsty Davies' mother).

The New South Wales Ministry for the Arts provided significant financial support for the establishment of the Museum of the Riverina. This funding was provided on the condition that the museum had a regional focus embracing the whole of the Riverina. The museum's stated mission is therefore:

> *"To serve the City of Wagga Wagga and its communities through the establishment and operation of a best practice regional museum"* where "regional" was defined as *"the development and provision of a professional museum outreach service to rural museums within the RIVROC and REROC areas by a dedicated Regional Museum Officer."*
>
> <div align="right">Museum of the Riverina Collection Management Policy 2002, p.1</div>

Part of the Ministry's initial and ongoing financial support for the museum is a 50% contribution to employ a Regional Museum Officer position, a key position largely responsible for the success of the regional outreach initiatives subsequently developed by the Museum of the Riverina.

The first exhibition curated for the new museum was the Wagga Wagga Sporting Hall of Fame, an exhibition designed to capitalise on Wagga's strong sporting heritage. Originally, intended as a temporary exhibition with an eighteen-month life span, the public outcry when it was to be dismantled resulted in its relocation to the Botanic Gardens site (BGS) where it now forms part of the museum's permanent exhibitions. Since then, the HCC exhibition space has been used mainly for travelling exhibitions that usually include a locally curated component to appeal to local audiences.

Governance

Responsibility for the Museum of the Riverina falls within the Division of Recreation and Cultural Services in the Department of External Services of Wagga Wagga City Council. It has a Constitution and a Museum Advisory Committee, appointed under the provisions of Section 355 of the New South Wales Local Government Act (1993), comprising: two Wagga City Councillors; two regional members drawn from the Riverina region; four members from the Wagga Wagga & District Historical Society; four community representatives.

Collections

Although the Museum of the Riverina was established as a "regional museum" with a strong commitment to the provision of regional outreach services, its collecting focus is restricted to the history and development of Wagga Wagga adn its people. Materials offered to the museum that relate to the history of surrounding shires are referred to the relevant museum or historical society in those shires. Also, as the museum collections include very few items from post 1970, there is now more emphasis on acquiring contemporary materials.

Funding sources

Wagga Wagga City Council and NSW Ministry for the Arts and occasional project grants from other sources. The Regional Museum Officer position is funded 50% by Wagga Wagga City Council and 50% by the Museums Program of the New South Wales Ministry for the Arts.

Opening hours

Both Museum sites are open:
Tuesday to Saturday 10.00am to 5.00pm
Sunday 12.00 to 4.00pm
Closed Mondays, Good Friday, Christmas Day, Boxing Day & New Year's Day
Free admission

Visitation

Table 5 - Annual visitation –1999-2003

Year	HCC site	BGS site	Annual totals
1999	13,771	Not open	13,771
2000	12,636	Not open	12,636
2001	15,527	2,943	18,470
2002	15,960	7,588	23,548
2003	18,432	9,118	27,550

The Museum of the Riverina enjoyed its highest annual attendance since opening for both its sites during 2003. The total museum attendance (27, 550) for both sites represents an increase of 4,002 on the previous year and is more than double the attendance (13,771) in its first year of operation (1999).

Staffing

Table 6 - Staffing levels - Museum of the Riverina

Position title	Position type
Executive Officer	Full time
Collection manager	Full time
Regional Museums Officer	Full time
Public Programs Co-ordinator	0.7
TOTAL	**3.7**

The Museum of the Riverina also employs four casuals as front of house staff/museum assistants who work at both sites of the museum on a rostered basis.

The Museum has a dedicated team of twelve regular volunteers comprising:
- o a men's group of eight 'Busy Bees' who volunteer on a weekly basis at the Museum's Botanic Gardens site to do maintenance and handyman work
- o one special needs student volunteer from Willan's Hill school (one hour front of house work per week)

- o one front of house volunteer (4-6 hours per week)
- o two significance researchers (20 hours per week)

Programs

Exhibitions – travelling and those curated inhouse; public programs and events; education programs, including school tours; Morse Code demonstrations at BGS site; regional outreach service (Regional Museum Officer program).

Remote access

Online access to the catalogue records or digital images of items in the collection of the Museum of the Riverina is not yet available. The Museum has an attractive and recently re-developed website that is up to date and provides: information on the museum, its opening hours, collections and programs; a calendar of events at the museum; and news items of interest to other Riverina museums. The Museum also offers a free email "What's on" bulletin.

4.1.2   Wagga Wagga Art Gallery

History

In 1977, the Association of Riverina Cultural Clubs made a submission to the NSW Premier's Department for the establishment of a regional gallery in Wagga Wagga. By January 1981, the gallery was open for business and 16,000 people visited it in its first year of operation.

Previously located away from the city centre in Gurwood Street, in premises shared with the Wagga Wagga City Library, the gallery moved to its current architect designed premises in the Wagga Wagga Civic Centre in 1999.

The new premises have large temporary exhibition spaces; a community gallery used for exhibitions of work by local artists; a retail shop; an artist in residence stuio and a separate standalone gallery for the National Art Glass Collection.

A major contributor to the development of the Wagga Wagga Art Gallery was its founding Director, Judy Le Lievre, who was at the gallery from 1979 to 1995.

Prior to the appointment of the current Executive Officer of the gallery, Susi Muddiman, in March last year, the gallery had experienced a significant downturn in visitation partly due to changes in key staff at the gallery.

Susi was of the opinion that the type of exhibitions mounted in the gallery prior to her arrival had been the principal cause of this decline in visitation. In just one year she has made some radical changes to the exhibitions program, scheduling more inhouse exhibitions featuring local artists and has booked travelling exhibitions with wider community appeal.

Susi also added a new and very experienced member to the gallery team in July 2003 – Damian Kelly, the former Director of Geraldton Regional Gallery in Western Australia,

who, as Curator Exhibitions and Collections, is already beginning to make a positive impact on gallery collection management and documentation of the Wagga collections.

In the past five years, compared to the Wagga museum and library, the regional outreach of the Gallery has not been as extensive. This is largely due to the fact that the gallery is a standalone cultural agency. It is not part of a large regional network like the Wagga Library – nor is its State or local government funding tied to the provision of a regional outreach service.

Governance

Responsibility for the Museum of the Riverina falls within the Division of Recreation and Cultural Services in the Department of External Services of Wagga Wagga City Council. It has a Constitution and a Museum Advisory Committee, appointed under the provisions of Section 355 of the New South Wales Local Government Act (1993), comprising: two Wagga City Councillors; eight community representatives appointed by Council after advertising for expressions of interest and one representative of the Friends of the City Art Gallery.

Collections

The Gallery has a collection of key works from Riverina artists, a significant collection of original Australian prints, and the National Art Glass collection.

The Australian Print Collection consists of approximately 750 works, 150 of which were donated by Margaret Carnegie in 1980. Artists such as Bea Maddock, Noel Counihan, Madeleine Winch, Fred Williams and Arthur Boyd are some of the artists represented I this collection. Selections from the print collection are exhibited throughout the year in the Margaret Carnegie Print Gallery on the lower floor of the gallery.

The National Art Glass collection was developed in response to an Australia Council push to encourage regional galleries to develop a distinct collecting specialisations. The choice of a specialisation in art glass was partly influenced by the existence of a glass course at Charles Sturt University. The course, which began in 1972 and ended in 1983, was one of the first of its kind in Australia.

Acquisitions are made each year for this collection which now contains approximately 270 contemporary glass works from the beginning of the studio Glass Movement in the 1960's to the present. When this collection was established, funding was provided by the David Thomas Foundation to help establish the Glass Curator position, a position which is currently vacant.

Funding sources

Wagga Wagga City Council and NSW Ministry for the Arts and self-generated income.

Opening hours

> Tuesday to Saturday: 10am-5pm
> Sunday and Public Holidays: 12 noon-4pm
> Closed Monday
> Admission free - Charges may be applied for special exhibitions and workshops.

Gallery usage

In 2003, a total of 30,447 visited the gallery (22,547 in the Main Gallery and 7,900 in the Glass Gallery).

Staffing

Table 7 - Staffing levels – Wagga Wagga Art Gallery

Position title	Position type
Executive Officer	Full time
Curator Exhibitions & Collections	Full time
Curator Education & Public Programs	Full time
Administration Assistant	Full time
Curatorial assistant – Glass	0.8
Curatorial assistant – Exhibitions	0.3
TOTAL	**5.1**

In addition, the Gallery employs five casual gallery assistants on a roster system to staff the reception/gallery shop counter during gallery opening hours.

Although the gallery has approximately 100 volunteers on its books, only about twenty of these regularly perform volunteer work for the gallery. The Gallery does, however, have an active Friends of the Gallery organisation (200+ members) which provides volunteers to handle the catering at gallery openings and events.

Programs

Exhibitions from the permanent collection; travelling exhibitions; exhibitions curated inhouse; education and public programs and events

Remote access

There is, as yet, no online access to the cataloguing records or digital images of items in the gallery's collections, although, when the web interface for the Wagga Wagga City Library catalogue was developed, a framework was developed within the library's web interface to allow users to search the gallery collection. At some time in the future, funds permitting, gallery staff could either be trained to add data on their collections or the work could be contracted out to Riverina Regional Library.

The Gallery's website is at present very underdeveloped and only offers brief information on current exhibitions and opening hours. A revamp of the site is planned.

4.1.3   Wagga Wagga City Library

The Wagga Wagga City Library, is the largest library in the network of twelve public libraries that make up the Riverina Regional Library (RRL). The library also houses the offices of RRL Headquarters staff.

History

1859	A subscription library was established in the Wagga Wagga Mechanics Institute (also known as the Literary Institute)
1874	Wagga Council received a State Government grant of two hundred pounds was to establish a free library service which was established in the Mechanics' Institute building the following year
1915	The free library service was n longer operating and all its bookstock amalgamated into the Mechanics Institute collection
1930's	The Free Library Movement was established in Wagga Wagga, its main objective being the establishment of a free public library for the community
1939	NSW Library Act was passed. The Act supported the development of free public libraries throughout NSW supported by State and Local Government funds. The full proclamation of the Act was delayed by World War II, but the groundwork had been laid.
1946	Opening of Wagga Wagga Free Library in a disused Army hut.
1957	Major redesign, renovation and enlargement of Wagga public library service. During this time the service moved into the Old Soldiers Hall in Morrow Street.
1978	On July 13, Riverina Community Library Service was launched, a regional library network supported by Wagga Wagga City Council and five other local government authorities
1980	Library relocates to Gurwood Street premises, a converted supermarket that housed the library and the Wagga Wagga Art Gallery.
1999	Wagga Wagga City Library relocates to current premises in Wagga Wagga Civic Centre complex in Baylis St

Governance

As is the case with the Wagga museums and gallery, responsibility for the Wagga Wagga City Library falls within the Division of Recreation and Cultural Services in the Department of External Services of Wagga Wagga City Council. Unlike the museum and gallery, the Wagga Wagga City Library has only had an advisory committee in place for the past year. This committee was dissolved just prior to the recent City Council elections in Wagga and will be reconstituted by the new Council.

Local Studies Collection

As explained in the scope statement for this study (see section 1.4) the lending and general reference collections of published materials held by Riverina public libraries lie

outside the scope of the Cultural Collections sector as defined by the National Collections Advisory Forum. Consequently, the only part of the collection held by Wagga Wagga City Library to be discussed here will be its Local Studies collection.

The Wagga library's Local Studies Collection was established in the 1980s and has continued to grow through purchase and donation. The collection is housed in a separate room apart from library's main lending collections and service areas and the materials in it can only be accessed onsite and are not available for loan. The main users of the collection are family historians although students, journalists and local historians also regularly access the materials.

When management of the Wagga Wagga & District Historical Society museum was assumed by Wagga Council in 1999, the photographs in the Historical Society's collection were entrusted to the Museum of the Riverina and their books were transferred to the Wagga library's local studies collection.

The collection contains: printed books; photographs; maps; newspapers; microforms; video and audio recordings and a large collection of ephemera and clippings. The collecting focus for the collection is Wagga Wagga area, although it does include some materials on the wider Riverina region. Types of local materials included are school histories, church histories, Wagga Civic Theatre programs, Wagga Council minutes and some early rates books, reports and studies commissioned by Council and local newspaper collections dating back to 1868. It includes a special collection about the Wiradjuri people, the traditional owners of the lands on which Wagga Wagga was established.

Most items in the collection are published rather than original materials, however, one part of the collection is considered to be of national significance, the Tichborne Collection. The library has been actively building its holdings about the infamous Wagga identity, who moved to the area in 1864 and claimed to be Roger Tichborne, the heir to a British baronetcy. His claim was disputed in court and led to an extremely long and highly publicised trial that drew international attention to Wagga. He was proven to be an imposter, a butcher whose real name was Arthur Orton. The US author, Mark Twain, apparently made a visit to Wagga in the 1890s because of his interest in the Tichborne trial.

All materials in the Local History Collection are fully catalogued with quite detailed records.

The library encourages community donations of suitable materials, including photographs, family histories and local histories, collections of letters, diaries and ephemera of local significance. In some cases, the library will make and retain a copy of the original and then return the original item to the owner.

The current Executive Officer of the Wagga Wagga City Library was previously the Wagga Local Studies librarian. In this position, she successfully applied for two Community Heritage grants from the National Library of Australia. In 2001, the first grant was used to undertake a conservation survey of the collection. The second grant in 2002 was used to digitise over 3,000 photographs in the collection. These are now available through the library's online catalogue.

Funding sources

Wagga Wagga City Council and NSW State Government through State Library of NSW and occasional project grants from other sources.

Opening hours

Monday	11am – 7pm
Tues-Fri	10am – 7pm
Saturday	10am – 5pm

Usage statistics

Table 8 - Membership of Wagga Wagga City Library 1997-2003

1997	1998	1999	2000	2001	2002	2003
7,557	10,835	15,772	17,102	16,567	17,050	19,302

Table 9 - Total loans made through Wagga Wagga City Library 1997-2003

1997	1998	1999	2000	2001	2002	2003
287,127	288,889	293,939	292,063	296,656	283,799	289,755

Staffing

Table 10 - Staffing levels – Wagga Wagga City Library

Position title	Grade	Position type
Executive Officer	17	Full time
Reference Librarian	12	Full time
Local Studies Librarian	11	0.4
Library Assistant	5	Full time
Library Assistant	5	0.5
Library Assistant	4	Full time
Library Assistant	4	Full time
Library Assistant	4	Full time
Library Assistant	4	0.8
Library assistant	4	0.5
Library Assistant	4	0.6
Library Assistant	4	0.1
TOTAL		**8.9**

The library also uses Casual staff about 45 hours per week to do reshelving.

At present, only two volunteers are working with the library. They are both training as Newspaper Indexers, a complex data entry position where records must be accurate and standardised because they are added to the library's main catalogue. Occasionally the volunteers also do some shelving or assist with preparations for Storytime.

Programs

The library has an expanding exhibitions program (travelling exhibitions and those curated inhouse) and ongoing public programs associated with these exhibitions or for special local events and commemorative days. The Wagga Local Studies Librarian works closely with family history groups and local historical societies.

Remote access

The Wagga Wagga City Library has the highest level of remote access to their collections of all the Riverina cultural collecting agencies.

The library's new web interface to their catalogue was launched in February this year. The website offers remote users access to catalogue records for collections held by all the Riverina Regional Library branches; digital images of photographs in the library's Local Studies Collection; online access to a host of reference resources and databases; an up to date calendar of library events and programs; information on the library's collections, conditions of loan, opening hours and location; information on new titles added to the collections and links to other useful websites.

4.1.4   Charles Sturt University Regional Archives
http://www.csu.edu.au/research/archives/

Although owned and operated by Charles Sturt University, the Archives are also the largest regional repository for State Records New South Wales. The only other New South Wales regional archive with a comparable collection in terms of quantity and range is the University of New England.

Location

The Charles Sturt University (CSU) Regional Archives (formerly Riverina Archives) are located outside the main city area of Wagga Wagga on the South campus of the university. The building in which the archives are housed was originally the library of the former Wagga Wagga Teachers' College (a precursor institution of CSU).

History

The kernel of what is now CSU Regional Archives was a collection set up in 1973 by the first Director of the Archives, Dr Keith Swan. His aim in assembling this collection was to provide a resource to support teaching and research on the history of the Riverina, particularly his own. Keith Swan was himself a local historian and author of local histories on the City of Wagga Wagga (1970) and the Shire of Tallangatta (1987).

In 1946, Walter Hardy, member of a leading Wagga family, had taken the first steps to establish a Wagga Wagga & District Historical Society, however, it was not until 1962 that it really got off the ground when KeithSwan assumed its presidency.

The collection was originally managed as a 'special collection' of the Riverina College of Advanced Education. In 1977, Swan was appointed to oversee and advise on the establishment and management of the collection. He undertook a study tour of archives

in the US, Canada and the UK and on his return, recommended that the collection be split and managed as two separate entities. The print material went to the form the basis of the Margaret Carnegie collection of Australiana and the archival material became the core of the newly autonomous Riverina Archives.

About this time, the Riverina Archives also became a regional repository for the Archives Authority of New South Wales (now State Records NSW). In 1990, Riverina Archives became Charles Sturt University Archives and in 1992 added the word "Regional" to this title.

According to the present Director of the Archives, Don Boadle, Swan never developed a systematic collection development policy for the Archives and many of the items acquired lacked proper documentation so it is often difficult to determine their provenance.

Because of Swan's strong interest in local and regional history, certain materials that usually fall outside the scope of traditional archives were acquired by the University Archives because of their value as local and regional history resources.

This has meant that, to an extent, the Archives' collection development priorities have overlapped with the collection development priorities of the Wagga Wagga City Library Local History Collection and the Museum of the Riverina collections (which includes some materials from the collection of the Wagga Wagga & District Historical Society).

Collections

The collections of the CSU archives comprise:
- Corporate records of CSU and its precursor institutions
- Government archives relating to the Murray-Riverina lodged by New South Wales State Records
- Private archives from the Murray-Riverina

The collection currently spans more than 3,700 linear metres.

Collection strengths include: Local Land Board and Crown Land Agents' records from Wagga Wagga, Griffith and Cootamundra back to the 1860s; Courthouse records from Murray Riverina towns; Department of Public Prosecutions and Police records from Wagga Wagga, Coolamon and Darling Point; Department of Public Works records from Cootamundra, Hay and Wagga Wagga; Water Conservation records from Deniliquin and Griffith; as well as private and business records from Riverina farmers and graziers, politicians, community and cultural associations and local government.

Among the photographs in the Archives is an extensive collection of over 100,000 photographs and negatives taken in the Riverina in the 1950s and 60's by Tom Lennon, the photographer with the Wagga Wagga "Daily Advertiser". This collection has considerable potential as a resource for regional exhibitions and publications about the Riverina in those decades. Unfortunately, as the collection is not a university research priority, to date, the processing and documentation of it has been limited which consequently limits user access.

Funding sources

Charles Sturt University provides all operating costs for the CSU Regional Archives, including salaries and communication costs.

Despite being a regional repository for State Records NSW, State Records provides no regular operational funding for CSU Regional Archives, although when possible they do provide 'in kind' support such as conservation materials in bulk.

For the past three years, thanks to additional funding allocated by the New South Wales government, State Records were able to provide significant financial support to CSU Regional Archives through the "Archives in the Bush" program. 2004 is the last year of this program.

The benefits for CSU Archives because of this program have been:
- o Funding for an additional full time archivist for three years (Wayne Doubleday)
- o $80,000 towards the $160,000 cost of a new air conditioning plant
- o $27,000 towards improvement of the Archives security systems
- o $23,000 for casual administrative support
- o $4,500 for project travel

In addition, State Records supplied $30,000 worth of conservation materials to the CSU Regional Archives through this program.

There is, however, no guarantee that further state government funds for regional archives will be forthcoming.

Opening hours

Monday – Friday   9am – 5pm

Usage statistics

Table 11 - Usage statistics - CSU Regional Archives

Category	1999	2000	2001	2002	2003
Researcher visits*	1294	1100	1055	1106	872
Items made available in search room	1605	1223	1527	1971	2172
Items loaned to records creators	539	619	342	571	560
Remote research enquiries (phone/fax/email and letter)	135	150	178	224	298

Note: Researcher visits - Totals in this category include academic and professional researchers as well as members of the general public. In the most recent year 19.8% of in person visits were by academic and professional researchers.

Staffing

Table 12 - Staffing levels - CSU Regional Archives

Position title	Position type
Director*	0.9
Archivist & Collection Manager*	0.5
Project Archivist	Full time
Archives Officer	Full time
Archives assistant (permanent)	0.5
Archives Assistant (casual)	0.5
TOTAL	**4.9**

The people in these two positions are both actually employed fulltime by CSU and have joint appointments (CSU Archives + Faculty of Arts). The Director, Don Boadle, spends the remaining 10% of his fulltime position supervising Honours and doctoral History students, while Archivist & Collection Manager, James Logan, lectures undergraduate students in Local History and Australian History (equivalent to the remaining 50% of his position).

CSU Regional Archives also employs casuals for short term projects. Only one volunteer, a former staff member, works with the Archives on a regular basis.

Public programs and services

The main public programs and services provided by the Archives are:
- o public reading room
- o reference services (in person, phone and email)
- o a fee-for-service secure records storage for University and approved non-University depositors
- o published guides to their collections
- o website for remote users

The Archives do curate exhibitions of materials from their own collection which are displayed in the Archives foyer space, but such exhibitions seem to be fairly infrequent. No travelling exhibitions are received because of the lack of a secure exhibition space.

Remote access

As yet, there is no online access to catalogue records of the collections of CSU Regional Archives. The Archives have an attractive and easy to navigate website that does offer online access to a limited number of digital images of historical photographs relating to the history of the Riverina (*Wagga Wagga in Flood; A Pommy in the Outback* and *Building at Boorooma*). The website provides information on the Archives collections, location, opening hours, research fees; access conditions, information on depositing records and useful links to other Archives sites.

Interaction with other Riverina cultural collecting agencies

For some time, the Wagga Wagga and District Family History Society was accommodated in the CSU Regional Archives. Due to security concerns and conflicting access needs, and the fact that while public access to the Archives was free, the Family History Society charged for its services, the University decided to relocate the society to the space they now occupy in a vacant university classroom close to the Archives.

CSU Regional Archives have partnered with the Hay and Junee historical societies to produce microfilm publications of local pastoral records, rate books and school records, some of which were held by the Archives. The historical societies covered the costs of the microfilming and the Archives arranged the transport and copying of the original items.

CSU Regional Archives have assisted the Wagga Wagga City Library and the Museum of the Riverina with:
  o   research to establish the provenance of items in those collections, and,
  o   occasional loan of CSU Regional Archives material for exhibitions.

In 2004, CSU Archivist, James Logan, developed a CD-ROM resource to support his undergraduate teaching in Local History. Interviews with Museum of the Riverina Regional Museums Officer and Wagga Wagga City Library local history librarian were included on this production.

Staff members from CSU Regional Archives have also taken part in some training workshops and forums organised by the Wagga Wagga library and museum.

4.2   Other collecting agencies in the Riverina

The primary focus of this report is the city of Wagga Wagga and its capacity to act as a 'regional hub' to support cultural heritage collections in the Riverina region. For this reason, although the main cultural collecting agencies in Wagga Wagga have been discussed in detail, this section on other collecting agencies in the Riverina is intended to provide a sector by sector overview rather than a detailed description of each agency.

4.2.1   Riverina Regional Library

The Riverina Regional Library (RRL) was established in 1978. Originally called the Riverina Community Library Service, it is a co-operative network of twelve public libraries and one mobile library spread across nine local government areas in the Riverina. The participating local government authorities are: Coolamon; Cootamundra; Culcairn; Gundagai; Lockhart; Junee; Temora; Tumut and Wagga Wagga. The RRL headquarters are located in the largest branch library in the network – Wagga Wagga City Library.

By pooling resources and operating as a network, local governments are able to provide a far higher standard of library service to their own communities than would be the case if they operated a standalone library service.

Rob McMullan, Corporate Services Manager of Tumut Shire Council, who was interviewed for this study, summed up the main benefit of individual local governments belonging to a regional library service when he commented: *"if we were a standalone service, we could not operate the library at that standard."*

Participating local government authorities (LGAs) contribute funds to RRL according to the population size of their shire and resources are then allocated to each shire according the level of their contributions. These funds are used for:
   o centralised selection, purchasing and processing of library materials added to all branches
   o centralised development of library policy and procedures
   o provision of IT services to support the RRL online catalogue and RRL computer networks

To date, the Riverina Regional Library has been a very effective and forward looking regional network with a high standing in the New South Wales public library sector. In the opinion of Kathleen Bresnahan, the Assistant State Librarian who manages the Public Library Services division at the State Library of New South Wales, in terms of its outputs and industry participation, RRL is one of the strongest library networks in New South Wales.

This year, a new agreement has been negotiated with participating Councils following an organisational review of RRL carried out by library consultants, Libraries Alive.

One of the main changes resulting from this new agreement is that from July 1 this year, library staff in each of the branches will be employed directly by the Council in the local government area in which their branch library is located. Previously, all RRL staff members were employed centrally through RRL headquarters. Since the headquarters were located in the Wagga Wagga, library, Wagga Wagga City Council appointed and managed all library staff across the whole the network. Whether the changes brought about by the new agreement will have a negative or positive effect on the cohesion and effectiveness of the library service as a whole remains to be seen.

Table 13 - RRL staffing levels May 2004

Library	Permanent staff (eft positions)
Adelong	0.3
Ariah Park	0.2
Batlow	1.0
Cootamundra	2.0
Culcairn	0.3
Gundagai	0.8
Henty	0.6
Junee	1.5
Talbingo	0.2
Temora	1.9
Tumut	2.0
Wagga Wagga	10.0
RRL Headquarters	9.5
TOTAL	**30.3**

The Local History Collection of Wagga Wagga City Library has been previously discussed. Several other RRL branches also have smaller Local History Collections relating to the history of their own shire. These collections are used heavily by local family historians and historical societies.

The branches with strong local history collections are:
   o Cootamundra Library
      (Photographs, cemetery plans, printed books and ephemera, microfilm)

   o Gundagai Shire Library
      (Digital copies of photographs/images, printed books, microfiche and microfilms, rate books, manuscripts, oral histories, scrapbooks of cuttings etc)

   o Junee Library
      (Photographs, plus a small number of digital copies, plans, maps, printed books *Junee Southern Cross* newspapers, microfiche and microfilms, videos

   o Temora Library
      (printed books, ephemera, microfiche and microfilm, photographs

   o Tumut Library
      The Tumut Family History Group Family Group donated their collections to the Tumut library. In return members of the Group access the collection for research purposes on a weekly basis and the library refers family history enquiries to them.

Most branch libraries also offer a range of public programs for children, such as school holiday programs and 'Storytime' sessions.
Regional communities increasingly use RRL public libraries because they provide free access to the Internet and email. For example, in Batlow in Tumut Shire, during the picking season, the library's email facilities are heavily used by backpackers working as fruit pickers.

Although many of the RRL branches are housed in small premises which often had a different purpose in a previous life, some of the branches are large enough to have spaces suitable for exhibitions. These include: Cootamundra Library, Culcairn Library and Tumut Library.

All RRL branches share a catalogue which is available online in all branches and through the Internet. The catalogue uses the Libero library management system.

4.2.2   Art Galleries

Charles Sturt University Art Collection

The Charles Sturt University has an art collection of more than 1800 items distributed across its campuses.

The collection dates back to the 1940's and is made up of original art works acquired by Charles Sturt University and the various institutional precursors of the University, especially the Wagga and Goulburn Teachers' Colleges.

Collection strengths include: Twentieth century Australian art including works by Rah Fizelle and Frank Hinder; Australian Indigenous artists from the Western Desert

The collection has a full time curator, Tom Middlemost, based at the Wagga Wagga South campus, who is responsible for organising on campus and occasional external exhibitions of the art works and for the rotation of the artworks on display at each campus.

Those items from the Art Collection not on display are stored in the same building as the CSU Regional Archives and the collection itself is managed by Don Boadle, Director of CSU Regional Archives.

Griffith Regional Art Gallery

The Griffith Regional Art Gallery is a small public gallery located in the main street of Griffith in the eastern wing of the Art Deco War Memorial Building designed by local architect, A B Long, and built in 1939.

The building was renovated in 1983 and the Gallery opened to the public in September that year.

The Gallery is open five days a week, Tuesday to Saturday from 10.30am to 4.30pm during exhibitions and charges an admission fee. (Adults $2/Students & concession holders $1; no charge for pre-schoolers)

The Gallery has a small shop operated by members of the Friends of the Gallery association. The Gallery has only one paid staff member (the Director) and also uses volunteer staff.

The collection specialisation is contemporary Australian jewellery. Other collections include: the J P Carney photographic collection; the Griffith Art & Craft Society Collection; and the GRAG Collection that focuses on regional art and craft.

The gallery curates local exhibitions and takes some travelling exhibitions. This year the program has included *Cheaper and deeper: photography by Glenn Sloggett* from the Australian Centre for Photography and *A Painted Woman* from the New England Regional Art Museum.

The gallery receives no operational or program funding from the NSW Ministry for the Arts, nor, according to the Ministry, has the Gallery been applying for grants from the Ministry's Visual Arts funding program.

The Griffith Regional Art Gallery has no listing on the Australian Museums Online National Guide to Collecting Institutions, the online gateway to Australia's cultural collections, even though no charge is made for inclusion in this national directory of Australian museums and galleries.

4.2.3   Museums

As part of the research conducted for this study, a short survey was distributed to thirty-three Riverina museums located in local government areas outside Wagga Wagga to gather information on their staffing levels, hours of opening, admission charges and level of support from local government.

Twenty-three, or more than one third of these museums, completed and returned a survey form. The information gathered has been summarised below in Table XXX which appears on pages xx and xx.

Of the twenty-three museums that responded, only four have any paid staff and three of these receive significant financial support from their local government. The fourth museum with paid staff belongs to, and is funded by, the Australian Army (Kapooka Historical Collection).

It is interesting to note that those museums with paid staff also have higher than average numbers of active volunteers. This connection between a museum's level of paid staff and its greater capacity to recruit and retain volunteers has also been noted in a 2002 study on Victorian regional museums and galleries undertaken for Museums Australia (Vic) by the author of this report. In that study, 113 museums and galleries were surveyed. Eight of these had more than 100 volunteers and all eight were organisations with paid staff, whereas the volunteer museums in the survey had an average of between 11 and 20 volunteers. (Brophy, Chris: Marketing Victorian museums Melbourne; MA Vic, 2002, p.24, 57)

The proportion of volunteer managed museums in the Riverina is in keeping with staffing levels at the majority of small museums in rural and regional Australia where most museums are operated solely by volunteer workers. Because of this reliance on volunteer labour, it is very difficult for these museums to open regularly or for long periods. As shown in Table Xxx, most of the volunteer managed museums restrict their opening hours to weekends and public holidays.

This is not to say that volunteer managed museums are not capable of high levels of professional museum practice.

One such example in the Riverina is the National Quilt Register, a major initiative of the volunteer managed Pioneer Women's Hut in Tumbarumba. This museum, which opened in 1985, aims to represent ordinary rural families, especially rural women. Its collection and exhibitions focus on domestic objects and the skills of rural women, especially needlework.

The Pioneer Women's Hut has been nationally recognised for its National Quilt Register, a project begun in 1995 to track and document the location and stories behind the many quilts sewn by Australian women up to 1965. The museum coordinated a network of volunteers round Australia who collected photos, details and stories of the quilts. The quilts themselves remained where they were located. In five years, they had tracked more than 1,000 quilts, including 135 from the Riverina.

This project is also a good example of what regional and remote museums can achieve when they form effective partnerships with large metropolitan museums. The Australian Museums Online (AMOL) administrators at the Powerhouse Museum converted the information, photos and stories gathered by the Pioneer Women's Hut into a multilayered website (http://amol.org.au/nqr). The volunteers also received advice and guidance on textiles and quilts from the Historic Houses Trust of New South Wales. The NSW Ministry for the Arts funded the project costs (telephone, postage, copy photographs, travel) for three years so that during that period the project volunteers could travel to meet with the owners of the many quilts included on the Register.

4.2.4   Archives

Some small museums and historical societies in the Riverina have small archival collections relating to the history of their local government area.

These include: the Bland Historical Society in West Wyalong; the Junee and District Historical Society and Griffith Pioneer Park Museum which holds photographs, maps and other documents relating to the history of Griffith and the Murrumbidgee Irrigation Area.

Table 14 – Riverina museums outside Wagga Wagga local government area

Museum	Location	LGA	Paid staff	Active volunteers	Opening hours	Entry fee	Local government support
Adelong Alive	Adelong	Tumut	Nil	12	Weekends/holidays 11am-3pm or by appointment	Gold coin for adults	Rates absolved + $1000 pa & lawn cutting
Barellan Museum	Barellan	Narrandera	Nil	8	Tues-Sat 11am-4pm	Gold coin donation	Pays rates and insurance + $1,000 pa
Batlow Historical Society	Batlow	Tumut	Nil	10	Sun 10am –12 noon Spring/Summer/ Autumn	$2 adult $1 child $5 family	No assistance from local government
Bishop's Lodge Historic House & Rose Garden	Hay	Hay	0.6	16	Mon-Sat 2pm-4.30pm	$5 adult	$30,000 pa
Coolamon Up to Date Store	Coolamon	Coolamon	1	14	Saturdays 10am-1pm or by request	Donations	Salary and resources for paid staff member, $5,000 pa for utilities, maintenance & cleaning of the museum
Cootamundra Heritage Centre	Cootamundra	Cootamundra	Nil	52	9am-5pm 9.30am-4.30pm	Gold coin donation	Contribution to security costs and rental ($695 in 2002/3); photocopying facilities; mail out costs
Culcairn Station House	Culcairn	Culcairn	Nil	16	Saturdays 10am-4pm	$2 adult 50c child	Averages $2,000 pa; access to lawn mowers and some secretarial support
Darlington Point Heritage Museum	Darlington Point	Murrumbidgee	Nil	5	By appointment	Donations	$1,000 for rates
Ganmain Historical Society Museum	Ganmain	Coolamon	Nil	26	1.30pm-4.30pm Sundays	$2 adult 50c child Groups 20+ half price	$450 pa
Griffith Pioneer Park Museum	Griffith	Griffith	3.5	22	Daily 9am-4.30pm	$7 adult $5 students, pensioners $3 child $17 family	$146,928 pa + payment of water and garbage rates
Harden Murrumburrah Museum	Murrumburrah	Harden	Nil	20	Sat/public holidays 10.30am-4.30pm Sundays 2pm-4pm	$2 adult 40c child	Mowing service; maintenance of premises; photocopying; printing of booklets

Hay Gaol Trust	Hay	Hay	Nil	10	Daily 9am-5pm	$2 adult	$5,000 pa + access to Council's Community Curator
Hay War Memorial High School Museum	Hay	Hay	Nil	2	Mon-Fri 9am-4pm during school terms	$3 adult	No assistance from local government Access to Council's Community Curator
Holbrook Submarine Museum	Holbrook	Holbrook	Nil	18	Daily 10am-4pm	Donations	Has varied from $500 – $30,000; provision of premises and building and garden maintenance; cleaning; insurance; electricity costs
Kapooka Historical Collection	Kapooka	Australian Army	1	Nil	Daily 8am-6pm	Free	No local government support – costs covered by Australian Army
Lockhart & District Historical Society	Lockhart	Lockhart	Nil	20	Fri,Sat,Mon 10am-4pm Sun 11am-4pm	$4 adult 50c child	Lockhart Council funded strategic plan for museum
Narrandera Parkside Cottage Museum	Narrandera	Narrandera	Nil	20	Wed-Sun 2pm-5pm or by appointment	$2 adult 50c child	Access to council labour and vehicles for cleanups
Pioneer Women's Hut	Tumbarumba	Tumbarumba	Nil	10	Wed, Sat, Sun 10am-4pm	Free	Cleaner two hours per fortnight
Roundhouse Museum	Junee	Junee	Nil	30	Tues-Sun + most public holidays 10am-4pm	$4.50 adult $4 child, pensioner, groups 20+	No assistance from local government
Shear Outback	Hay	Hay	6	35	Daily 9am-5pm	$15 adult $10 conc. $8 child $35 family	$62,500 p.a. Access to Community Curator 2 days per week from July 2004
Temora Rural Museum	Temora	Temora	Nil	20	Daily 2-5pm	$5 adult $2 child	Property insurance on museum building
Tumut & District Historical Museum	Tumut	Tumut	Nil	10	Wed & Sat 2pm-4pm	$2 adult 50c child Under 5 free	Provision of premises; some maintenance (e.g. pest control); second hand office equipment; Council audit of accounts; access to Regional Museum Adviser (5 hours per month in 2004)
Weethalle Museum	Weethalle	Bland	Nil	3	By request in conjunction with Whistle Stop	Donations	No assistance form local government

5. Outreach services available for Riverina collections

Two types of outreach services are available to support Riverina cultural collections:

- o Services provided by museum professionals located in the Riverina whose principal function is the support and development of Riverina museums

- o Regional services and support delivered by major cultural collections and industry peak bodies located outside the Riverina.

5.1 Outreach and support services located in the Riverina

Since 1999, Riverina museums have benefited from the services provided by a number of regionally-based professional museum workers whose principal function is the support and development of the many small museums in the Riverina.

These officers are:

- o Madeleine Scully, Regional Museum Officer attached to the Museum of the Riverina

- o Martha Sear, Community Curator, Hay Shire

- o Peter Hanigan, Regional Museum Adviser, Tumut Shire and Gundagai Shire

- o Desmond Kennard, Regional Museum Officer, Junee Shire

The Regional Museum Officer (RMO) is a full time position that provides support for museums across a number of local government areas. The RMO is based in one of those local government areas.

The Community Curator is a full time position providing services to all museums located in one particular local government area. The Community Curator is based in that one particular local government area.

The Regional Museum Advisers are part time contractors engaged by a single local government authority to work with its local museums. These contractors are based outside that local government area and travel to the area to work with its museums two days per week.

5.1.1 Regional Museum Officer (RMO)

The Riverina Regional Museum Officer (RMO) was the first position of its kind established in New South Wales.

Kylie Winkworth, the museums consultant who prepared the feasibility study for the establishment of the Museum of the Riverina, was also on the NSW Ministry for the Arts Museums Advisory Committee at the time the concept for a Regional Museum Officer was developed.

In her interview for this study, she explained that the original intention for the RMO position was that it would be a means of assisting community museums in surrounding areas to develop more strategic ways of managing and promoting their collections to their community and local government authority so that over time, local government and community support for these museums would increase. It was also considered essential that the position be embedded in a well-resourced regional museum that could provide the RMO with professional support and resources.

When interviewed for this study, Madeleine Scully, the present Riverina RMO, described her job this way:

"My job is building community capacity through museums."

The RMO position is a similar position to the regionally based Museum Development Officers (MDOs) in Queensland, although unlike the Queensland model, the New South Wales RMO position was designed to provide support only to museums.

In reality, although the Queensland MDOs are intended to provide support to both museums and galleries in their region, because the need for support is so much greater among small under-developed museums, more of the MDO's time is spent working with museums rather than galleries.

The salary and on costs for the Riverina RMO position are jointly funded (50/50) by the Wagga Wagga City Council and the NSW Ministry for the Arts. Over the past five years, the Ministry has also contributed funds for the RMO program and travel costs. (see Appendix 5 for detailed breakdown of NSW Ministry for the Arts funding for the RMO program).

The Riverina RMO position has been held for the past five years by Madeleine Scully.

The Riverina Regional Museum Officer is based at the Museum of the Riverina, and reports to the Executive Officer of the Museum of the Riverina.

The RMO works with a total of thirty-eight museums distributed across twenty different local government areas. In addition, in return for the Wagga Council's 50% contribution to the RMO salary costs, the Riverina RMO performs certain duties for the Museum of the Riverina, including:
- training and occasional supervision of paid and volunteer staff

- relieving in the role of Executive Officer when the EO is away on leave, travelling for work purposes, or when the EO position is vacant, as is now the case following Executive Officer Thomas Graham's resignation which took effect in May this year
- assisting in the development and writing of the museum's policies and reports
- assisting in the delivery of the museum's public programs

The main services offered to Riverina museums through the RMO program are:
- Delivery of, or coordination of trainers and host venues for, practical training workshops for people working with Riverina museums
- Training in, and assistance with, grant applications and acquittals
- Assistance in developing and writing policy documents for individual museums
- Writing and editing *Riverina Connection* newsletter
- Telephone/email and in person advice and referral service
- Site visits to Riverina museums

Another very important role performed by both the Riverina RMO and her counterpart in the Hunter Valley is identifying training and funding needs of museums in their regions and passing on this information to external funding and training providers such as the NSW Ministry for the Arts Museums Program, the Powerhouse Museum Regional Services and mgfnsw.

When Madeleine Scully took up the position in 1998, she observed that there was an almost complete lack of communication between the many small museums in the Riverina. She started her program by undertaking lots of field visits to make contacts with the museums in her region and to get to know their collections. Then she began organising workshops that brought these museums together, the first step in establishing what is now a strong and united regional network of museums.

Madeleine still undertakes frequent field trips and estimates she is usually on the road two out of every five days. She estimates that she probably visits all museums in her region about once every two years but has ongoing contact with them by phone and at regional workshop events.

Some of the most notable achievements made by Madeleine over the past five years have been:
- Development of *Riverina Connection* newsletter
- Establishment of Murray Riverina Professional Museum Network
- The Riverina Significance Project (see Appendix 1 for a case study on this particular project)
- Persuading Junee and Gundagai shire councils to appoint Regional Museum Advisers to work with their local museums
- Increasing the success rate with grant applications among Riverina museums
- Assisting with the development of strategic plans for museums in Coolamon, Gundagai and Junee
- Coordination in 2001-2002, of a major pilot project in the Riverina to trial resources for accredited workplace training in Museum Practice, in partnership with the Hay Community Curator and mgfnsw

Further detail on the achievements made by the Riverina RMO is provided throughout this report, especially in Chapter 6, *Wagga Wagga as a 'regional hub' - success factors.*

Although the RMO training seminars and workshops are primarily designed for people working with non-art museum collections, Riverina gallery and library workers are welcome to attend.

The NSW Ministry for the Arts has recently conducted a review of the Regional Museum Officer positions.

5.1.2   Community Curator, Hay Shire Council

Martha Sear took up her present position as Hay Shire Council Community Curator in July 2001. Like the Riverina Regional Museum Officer, Martha is the first person to be appointed to this type of position in New South Wales.

For the past three years, the salary and on costs for the Community Curator position have been shared 50/50 by the NSW Ministry for the Arts and the Hay Shire Council. The position reports directly to the General Manager of Hay Shire Council.

From July 2004, Hay Shire Council will assume full financial responsibility for this position. This development is a strong indicator of the success of the Community Curator position in Hay.

Hay is a small rural town at the western edge of the Riverina with a current population of 3,574 and five museums. These museums are: the Hay Gaol Museum (opened 1976); Bishop's Lodge Historic House (opened 1988); Hay War Memorial High School Museum (begun late 1980s); Hay Prisoner of War and Internment Camp Interpretive Centre (opened 1999); and Shear Outback: the Australian Shearers' Hall of Fame (opened 2002).

Hay's five museums are important tourist attractions for the town and receive around 35,000 visits a year.

At the recent Museums Australian National Conference in Melbourne (May 2004), Martha Sear presented a very useful paper documenting her experiences as the first Community Curator. (*Use your scone: Hay's Community Curator program and rural museum development*)

The points made in this section of the report about the role of the Community Curator draw heavily on this paper as well as on the comments made by Martha and others in the interviews undertaken for this study.

In her Museums Australia conference paper, Martha described the role, aims and tasks of the Community Curator. For Martha, the main goal of the Community Curator is:

"to build capacity in Hay's museums and museum workers to make good management decisions."

In summary, and in Martha's opinion, the aims of the Community Curator are:

o To foster communication, collaboration and cooperation between Hay's five museums.

o To enhance collection management, conservation and interpretation by empowering, educating and encouraging local people to care for their own cultural heritage.

o To help the local community take their museums to the next stage of their development, by developing responsive planning processes, creative policy directions, and a sound economic footing for their activities.

o To integrate Hay museums more fully into the Hay's cultural, social and economic life, into the region, and also into the wider museum and arts industries.

The tasks undertaken by Martha to achieve these aims include:
o Participation in all museum meetings
o Facilitation of the Hay Museums Committee that now coordinates the operations of all five Hay museums
o Assistance in the development and implementation of strategic and business plans and museum policies
o Sourcing sponsorship money and grants for Hay museum projects
o Coordinating museum-based skills development for museum workers and the community
o Helping to ensure the long-term care of museum collections through conservation and collection management activities
o Providing advice on the care and conservation of privately owned heritage objects
o Assisting with publicity and promotion and community consultation
o Working with key stakeholders to develop Hay's tourism industry, particularly the involvement of Hay museums in this industry

Noteworthy achievements made by Hay museums since Martha took up her position are:

o Formation of a joint Hay Museums Committee, comprising representatives from all five museums, that has greatly facilitated and improved communication and collaboration between the museums. The committee meets monthly to plan and coordinate museum grant applications, public programs, training, marketing and joint purchase of conservation materials. In December this year, the museum will present their first collaborative exhibition, "Hot as Hell", an exhibition about how rural Australians have coped with the heat. The exhibition will be displayed across all five museums.

o The increased community profile and strong media coverage now enjoyed by all five museums

- o The increased skills level in Hay museums due to the local availability of more regular and wide ranging museum training, including some accredited vocational training

- o The extent to which Hay museums have been integrated in to the shire's tourism planning and policies

- o The Artist-in-Residence program and associated exhibitions run out of the artist's flat at Bishop's Lodge Historic House

- o The increased participation in museum programs by young people because of the emphasis on the development of interesting education programs across all five museums, for example, the Harry Potter weekend developed in association with the regional Gifted and Talented Children's support group that saw sixty primary school children taking part in science-oriented activities organised in each of the museums

- o The Museums Learning Program currently under way that aims to develop more education programs for all five museums to encourage museum learning. This program will include school visits, public programs and special events. The research to support these programs has been made possible through a grant from the NSW Ministry for the Arts.

According to Martha, one of the principles underlying her work in Hay has been *"a desire to work in collaboration and partnership wherever possible."* Since taking up her position, Martha has worked in close collaboration on many occasions with the Riverina Regional Museum Officer, Madeleine Scully, particularly in the development and delivery of training programs that will benefit all Riverina museums, including those in Hay. By working jointly, these two officers have achieved much more for Riverina museums than would have been the case if they conducted their programs separately.

5.1.3   Regional Museum Adviser (RMA)

The Regional Museums Advisory service is a NSW State Government grant-matching program designed to assist and encourage regional local government authorities to provide support and development opportunities for their local museums. The program is administered by the Museums and Galleries Foundation of NSW (mgfnsw).

Local government authorities contribute $6,000 to match the $6,000 contribution by the NSW Ministry for the Arts. These funds are then used to employ an experienced museum professional who will travel to the designated local government area to work with all museums in that area for two days a week for ten months. Adviser's fees are recommended at $600 per day to cover payment of services, accommodation and meals. No administration costs are provided but the Ministry for the Arts does provide an additional travel allowance for the RMA.

The service was modeled on the NSW Heritage Advisers network coordinated by the NSW Heritage Office.

The advisers are expected to facilitate development of all museums in the particular local government area to which they have been assigned by:

- o Developing strategic plans for a single museum or group of museums in that area
- o Developing connections between local government and museums to minimize duplication and encourage cooperation
- o Raise professional standards in the museums through training
- o Develop specific projects that will enliven the museums
- o Provide advice to the local government authority and its local museums on all aspects of museum practice
- o Assist in the preparation of museum grant applications.

Looking at the above list, the work done by the RMA appears to be similar in many ways to the role performed by a Regional Museum Officer, the main differences being the RMA usually works within a single local government area whereas the RMO service ranges across a number of local government areas

Two Regional Museum Advisers have been appointed in the Riverina since the program began: Peter Hanigan, who is working with four community museums in Tumut and Gundagai Shires and Desmond Kennard who has been working with two community museums in Junee Shire. At this point in time, it is still too early to assess the impact made through these appointments.

Museums consultant, Kylie Winkworth, who has worked as an RMA, discussed the RMA service during her interview for this study. She made the point that advice provided by the RMA is useless if there is no project budget to implement plans they have developed or to support their work with community museums.

Predictably, focus group participants who had experience working with RMO Madeleine Scully and an RMA, expressed a preference for the services offered by the RMO because in their opinion, the RMO position was more effective because it was fulltime and continues for a longer period.
In fact, although the RMA is initially contracted fro a ten month period only, it is envisaged that the service will continue to be operated in the local government area for a number of years after the initial period subject to continued Ministry and Local Government funding for the service.

5.1.4   Regional Arts Development Officer (RADO)

New South Wales has a very dynamic network of Regional Arts Development Officers (RADOs),

Like the Regional Museum Officer, the Regional Arts Development Officers are regionally based professional cultural workers. Their primary role is to facilitate and promote arts and community cultural development in regional Australia. The focus of the RADO is on planning, advocacy and capacity building at a regional level.

RADOs do not, however, play a direct role in providing support to regional cultural collections. For this reason, a detailed examination of their function and achievements in the Riverina lies outside the scope of this report. What will be examined here is the

extent to which the work of a RADO can complement or support the role performed by a Regional Museum Officer.

The region covered by the Riverina RMO program crosses the boundaries of three different RADO regions and Madeleine Scully has collaborated at times with the RADOs in all three regions. The RADO she has worked with most closely is Monika Velins, the former Eastern Riverina Arts Program RADO, who was interviewed for this study.

The Eastern Riverina Arts Program takes in twelve local government authorities in the eastern Riverina. (See Table 1 for full list) Monika was the RADO with the Eastern Riverina Arts Program for seven years and left this position in September 2003.

Some of the projects that Madeleine and Monika collaborated on were:
- o Joint grant writing workshops
- o Design of security grilles for Adelong Alive Museum in Tumut Shire

Both the RADO and RMO were involved in training Riverina community groups and individuals in how to write grant applications for arts funding so it appeared logical that they deliver this training jointly. Monika estimates that together they presented about fifteen workshops.

The Adelong Alive security grilles project came about because the Adelong Alive Museum wanted to improve security by adding metal grilles to the former CWA building that is houses their collection. Madeleine saw an opportunity to involve local artists in this project and approached Monika to suggest a joint project. The museum obtained a grant for the project through the NSW Ministry for the Arts Museums program and the RADO, Monika Velins, secured the services of a local artist to design grilles for the museum with a local history theme.

Madeleine Scully commented that when she first began working as the RMO, even though she had lived and studied in Wagga, professionally she felt incredibly lonely. The support for her work provided by the RADO, Monika Velins, helped her feel less isolated as they were each trying to achieve similar goals in relation to community cultural development.

Eastern Riverina Arts Program (ERAP) also works in partnership with the Wagga Wagga Art Gallery. Some examples of ERAP/Wagga gallery partnerships are:
- o ERAP has often used the gallery space for music workshops or performances and on Mother's Day, organised a performance in the gallery by an Indigenous band that complemented the gallery's program for that day
- o ERAP has used the gallery's window display spaces to exhibit work resulting from ERAP visual arts workshops

ERAP was also a partner in the Booranga Writers' Centre/Riverina Regional Library touring project *Take it as red.*

5.2 External providers of outreach services to Riverina cultural collections

5.2.1   New South Wales peak bodies

Museums & Galleries Foundation of New South Wales (mgfnsw)
http://www.mgfnsw.org.au

Established in 1999, the Museums and Galleries Foundation of New South Wales (mgfnsw) is described on its website as *"the key service agency throughout NSW for the museum and gallery sector"*.

As a statewide service provider for museums and galleries, funded specifically by the New South Wales Ministry for the Arts for this purpose, the organisation has a strong commitment to supporting museum and gallery personnel in regional areas of NSW.

Mgfnsw is located in Sydney and has a total staff equivalent to 10 full time positions. The Foundation has established a number of reference committees to inform the development of its regional programs and services, including a Museums Reference Committee, a Visual Arts Reference Committee and a Volunteer Reference Committee.

The mgfnsw services most relevant to regional and remote museums and galleries are:
  o Advocacy on behalf of regional and remote museums and galleries
  o Training and professional development workshops and seminars held in Sydney and regional NSW
  o A Distance Advisory Service providing information and referrals with an 1800 contact number
  o An annual small grants scheme (maximum grant size $4,000) for Volunteer Initiated Museums (VIMs) – grants are generally to be used to fund a consultant to work with the museum on strategic projects
  o 'Leg up' quick turnaround grants to assist museum volunteers with professional development costs (50% contributions to conference registration and the cost of travel to attend conferences/seminars or make site visits to other museums; or to bring a trainer to a museum)
  o The Regional Museums Advisory Service (see 5.1.3 above)
  o Touring exhibitions of contemporary art, craft and design through MGF-NETS, which also offers advisory services on all aspects of touring exhibitions.

Mgfnsw charges participants to attend its workshops. Cost of regional workshops is usually $32 per person. A concession rate of $25 is available if three or more participants are sent from the one museum or gallery.

Mgfnsw has established a very good working relationship with museums in the Riverina over the past four years. The mgfnsw staff member who has been most involved in provision of services to the Riverina is Sarah-Jane Rennie, Team Leader, Research & Training. Comments made in interviews and focus groups held for this study made it clear how highly Sarah-Jane is regarded in the Riverina.

Regional Galleries Association of New South Wales
http://www.regionalgalleries.nsw.gov.au

Regional Galleries Association of New South Wales (RGA NSW) is a membership association for regional galleries in NSW. Before 1999, the year mgfnsw was established, the NSW Ministry for the Arts funded both RGA NSW and Museums Australia NSW to provide services to the museum and gallery sectors in New South Wales.

With the establishment of mgfnsw, State Government funding to RGA NSW and MA NSW was withdrawn. Because of this, their roles and activities were reduced and they now concentrate mainly on advocacy and networking. Part of this advocacy involves working in partnership with mgfnsw to ensure the interests and needs of NSW galleries and museums are addressed through mgfnsw services.

The Association maintains a website with an attractive useful guide to NSW regional galleries. The website also has a calendar of events, but unfortunately it does not appear to be updated very regularly so its usefulness for regional gallery current awareness is extremely limited.

The RGA NSW website defines its role as follows:

RGA NSW's role encompasses not just lobbying for basic infrastructure, but supporting members galleries' function as community cultural resources by assisting the exhibition and touring of work by regional artists, helping them to reach a state as well as national audience; encouraging professional standards among all art galleries, and developing the function of galleries as an integral part of their community's cultural life and identity.

Susi Muddiman, Executive Officer of the Wagga Wagga Art Gallery, has been President of RGANSW for the past four years.

Museums Australia NSW

Museums Australia (MA) NSW is the state branch of the national membership association for personnel working with Australian museums and galleries. As mentioned above, due to the withdrawal in 1999 of State Government funding for the organisation, its main purpose is now:
- o advocacy on behalf of NSW members of Museums Australia, and,
- o providing NSW input into the development of policies and programs of mgfnsw and Museums Australia national office.

MA NSW has a voluntary state committee and only one part time paid staff member – a membership officer who works one day a week. The organisation does not maintain its own website but has a web presence on the MA national website. (http://www.museumsaustralia.org.au)

One notable feature of MA NSW is the strength of the Chapters structure for the Association. This feature of the MA organisational structure is no longer as evident in other Australian states, but regional members of MA NSW still seem to be strongly aligned according to Chapter boundaries.

Country Public Libraries Association of New South Wales
http://www.cpla.asn

The Country Public Libraries Association (CPLA) of New South Wales is an advocacy and information sharing association for public libraries in rural and regional areas of New South Wales. Membership of CPLA is open to NSW Local Government Authorities that fund a rural or regional public library service and to each country public library service jointly provided by several councils.

The role of the organisation is to:
- o Advocate on behalf of country libraries to government and library and local government professional associations
- o Promote a greater community understanding and appreciation of the role of libraries in rural and remote areas of New South Wales
- o Foster mutual support amongst country libraries, both large and small
- o Undertake and encourage research on the role of country public libraries.

In performing the above roles, the CPLA:
- o Plays a key role in the shaping and delivery of programs and services for regional public libraries through Public Library Services of the State Library of New South Wales
- o Encourages resource sharing among regional public libraries
- o Identifies opportunities for professional development in rural areas
- o Conducts an annual conference relevant to country libraries which is always held in a regional location
- o Offers an annual scholarship, the Colin Mills Scholarship ($8,000), to promote better management in NSW country libraries.

The CPLA divides New South Wales into five zones. The Riverina Regional Library network of libraries is part of the CPLA South West Zone which covers 36 local government areas.

Riverina Regional Library staff are actively involved in the CPLA. Robert Knight, Manager – Recreation and Cultural Services at Wagga Council and former Director of RRL, was CPLA Secretary from 1995-1997 and Claire Campbell, Executive Officer of the Wagga Wagga City Library, has been a CPLA trainer and representative on their Marketing Group.

Due to the limited resources available to this association, the main value of CPLA for the Riverina Regional Library is:
- o its advocacy role
- o its role as a provider of feedback on the needs and concerns of Riverina public libraries to the State Library's Public Library Services
- o the opportunities it generates through SW Zone meetings and the CPLA annual conference for regional networking, partnerships and professional support.

5.2.2 New South Wales State Government collecting agencies

State Library of New South Wales
http://www.sl.nsw.gov.au

The State Library of New South Wales delivers high levels of outreach and support to regional public libraries. Twenty five percent of State Library activities support public libraries, providing expertise in all aspects of library service provision to promote, provide and maintain library services and information services for the people of New South Wales through the State Library and cooperation with local libraries.

The Public Library Services division of the State Library (http://www.sl.nsw.gov.au/pls) has responsibility for managing the legislative requirements for State Government grants and subsidies to NSW public libraries. Total State Government funding to NSW public libraries in 2003/04 is $20.988 million.

Public Library Services has a total staff of twelve equivalent full time positions and reports to the Assistant State Librarian, Public Library Services, a position currently held by Kathleen Bresnahan who was interviewed for this study.

Public Library Services provides:
o   Advisory services on all aspects of public library provision to State and Local governments and public libraries throughout New South Wales
o   Professional development and training programs for public library staff.
o   Detailed statistical information that measures the development of the public library network (since 1973)

Public Library Services is also responsible for the administration of State Government subsidies to New South Wales Local Governments to support them in their provision of free public libraries (currently about $12-$13 million per annum). It also administers Library Development grants (ca $3.3 million per annum) and Special Purpose grants (ca $3.2 million per annum).

Advisory services:

A team of six consultants within Public Library Services provide expert advice and consultancy services on all aspects of public library service.

Each of the consultants:
   o   monitor and report on the development and management of public libraries within an assigned geographic area of NSW.
   o   identify needs of libraries in this geographic area and liaise with government, the State Library and public libraries to develop services and solutions to address these needs
   o   occasionally undertake management or service reviews of specific libraries
   o   provide specialist advice in areas identified as critical to the ongoing development of library services. (These specialisations change over time to reflect changes in public libraries and the communities they serve. The current

priorities are: evaluation, reference and information services, communication and promotion; young people's services, multicultural services and library building services.)

Professional development and training programs:

Most of the professional development and training programs offered by Public Library Services are held in Sydney rather than regional areas. To facilitate attendance by regional library staff:
o   no charge is made for the courses (although a cancellation fee may be levied)
o   travel subsidies equivalent to the cost of a return first class rail ticket are offered to regional participants.

Outside contractors are engaged to deliver the professional development and training programs for public library staff. The training programs are usually restricted to staff working in NSW public libraries or relevant Council staff, although occasionally, members of Friends of the Library organisations have attended.

The cost of delivering the professional development program is in the order of $70,000 per annum.

Public Library Services also sponsors NSW public library staff to enable their attendance at other library sector conferences and seminars.

Kathleen Bresnahan, the Assistant State Librarian responsible for Public Library Services, stated that although regional library staff have indicated they would prefer more workshops and training in regional locations, they also welcome the opportunity to attend Sydney-based training as it gives them the opportunity to network with colleagues from other parts of the state and visit Sydney libraries and other cultural institutions.

Kathleen also explained that the State Library usually only considers holding workshops and training in regional areas if they are assured of a wide reach – that is, rather than organising a workshop just for Riverina Regional Library (nine local government areas), they would be more likely to support a proposal that took in all the public libraries in the entire SW Zone (36 local government areas).

When asked about the potential for cross-sectoral collaboration in the provision of outreach services to museums, galleries, libraries and archives in New South Wales, Kathleen agreed there was indeed significant potential but that it would be unrealistic to think it achievable without the provision of additional resources from government.

Travelling exhibitions program:

The State Library of New South Wales also offers a travelling exhibition program, a service begun in 1997.

The State Library covers all the costs of curating, packing, transporting and insuring the exhibitions. The only costs incurred by host libraries are the costs of associated public programs and launches.

The exhibitions are relatively small and deliberately designed in a robust format that will withstand the rigours of travel and high levels of traffic through small public library exhibition spaces. Sometimes a Curator will travel with the exhibitin and speak at one or two of the travelling exhibition stops. For example Paul Brunton undertook a number of regional visits and talks in association with the Matthew Flinders and Miles Franklin exhibitions.

Kathleen Bresnahan estimates that each travelling exhibition visits between 25 and 30 public libraries.

Other support provided by the State Library to regional and remote public libraries includes:

o   NSW.net which provides Councils, public libraries and their communities with affordable access to the Internet and free access to quality online databases. Through this initiative, more than 700 terminals have been supplied to public libraries across NSW.

o   A library building and planning advisory service

o   Public Library Network (PLN) Research Program – Established in July 1992, this program aims to gather reliable research data to inform the planning and development of the NSW public library network.

o   Expert professional advice and guest speakers in a wide range of library disciplines including conservation and oral history.

o   Online directory of Local History Collections and Local History Digitising projects in New South Wales (which includes information on Riverina local history collections in Bland Shire, Cootamundra, Gundagai, Junee, Temora, Tumut and Wagga Wagga)

The State Library has a very high level of remote access to its heritage collections. Its PICMAN catalogue contains records and images of the pictures, manuscripts, oral history and printed poster collections of the Mitchell Library, Sir William Dixson Library and the Dixson Galleries, however, only records for materials catalogued since 1992 are included on PICMAN. To establish the full holdings of the library, pre-1992 card catalogues must be consulted in person at the library.

The State Library is also one of the partner organisations in the *Picture Australia* digital initiative of National Library of Australia.

Powerhouse Museum
http://www.powerhousemuseum.com

In 2001, in recognition of its regional obligations as a State cultural institution, the Powerhouse Museum established its Regional Services Program. The first officer appointed to coordinate this program was Rebecca Pinchin. Rebecca is still in this position and was interviewed for this study.

The regional services program is designed to assist personnel and organisations working with the cultural heritage of New South Wales, which the Powerhouse defines as:

> *"the natural and built environment, movable heritage and cultural beliefs and practices."*   http://www.powerhousemuseum.com/regional/index.asp

The regional services offered by the Powerhouse Museum include:
- An advisory service, with a toll free 1800 phone number, on all aspects of museum and collection management – enquiries are referred to the Powerhouse staff with the appropriate expertise to answer the enquiry.
- Site visits
- Workshops and seminars held in Sydney and in regional locations, sometimes in partnership with mgfnsw
- Regional internship program offering placements at the Powerhouse of up to four weeks with financial assistance towards travel and accommodation costs to a maximum of $500 per week.
- Collection loans
- Travelling exhibitions designed for a range of venue types, sizes and audiences. Exhibitions are usually supplied with promotional and educational materials and Powerhouse staff can assist with installation and dismantling. Powerhouse travelling exhibitions have been toured to NSW regional museums, visitors' centres and public libraries and to locations as remote as Lightning Ridge.
- Photo library – digital images of more than 250,000 objects in the Powerhouse collections that can be browsed online and copies ordered from the museum.

Occasionally, petrol money bursaries are also offered by the Powerhouse to facilitate the attendance of participants at regional training courses.

The Powerhouse Museum has only one fulltime staff member solely dedicated to the provision of regional services, the program Coordinator, Rebecca Pinchin, although recently, Graham Clegg, Powerhouse engineering conservator, has been working with Rebecca on regional programs about .75 of his time.

Throughout the consultation conducted for this study, it was evident that the Regional outreach services offered by the Powerhouse Museum, and the staff providing them, are held in high esteem by Riverina museums.

The Powerhouse Museum is also home to the team contracted by the Cultural Ministers' Council to manage and develop Australian Museums Online (AMOL), the gateway site to the Australian collections sector. AMOL aims to improve access to

Australia's cultural heritage collections and provide online support for collecting institutions. (http://www.amol.org.au)

There are several areas of the AMOL web site where regional and remote collecting institutions can be actively involved. They are:

- o The National Guide to Australian Collecting Institutions & Open Collections
  A directory of over 1200 Australian archives, museums, galleries, libraries and heritage places and a growing database of thousands object records and images from cultural heritage collections round Australia. A useful resource for curators wishing to locate items available for loan to include in exhibitions. Collecting institutions can contribute information to these databases at no charge.

- o The National Exhibition Venues Database (NEVD)
  A list of suitable venues for travelling exhibitions – useful for collecting institutions developing travelling exhibitions or as a means of promoting the availability of venues seeking to host travelling exhibitions

- o TOUR: the AMOL database of travelling exhibitions
  Organisations can add details of travelling exhibitions they are touring by filling in an online form

- o Australian Museum Forum (AMF) e-mail listserv – a free email current awareness and discussion listserv aimed at personnel working in the cultural collections sector

The AMOL website also carries a growing number of full-text online resources to support the professional development of personnel working with cultural collections as well as a national events calendar to distribute information on professional development and training opportunities and events.

State Records New South Wales
http://www.records.nsw.gov.au

State Records collections are more accessible for some NSW regional communities because unlike the other State cultural collecting institutions, State Records has a series of regional repositories for parts of its collections, one of which is Charles Sturt University Regional Archives, the role of which has been discussed in section 4.1.4 of this report. The State Records "Archives in the Bush" funding program for NSW regional archives was also discussed in this earlier section.

State Records has distributed microform sets of the most commonly used archival records to forty public libraries throughout NSW. State Records has some online access to its collections, having digitised some key documents and photographs relating to Australian history, for example, the Kelly papers and a history of The Rocks area in Sydney.

The present level of staff resources available for digitisation of the State Records collections mean that while new resources are digitised as they are acquired, there is no capacity to 'back capture' the greater part of the existing collections.

State Records do not have a separate regional outreach service or staff dedicated only to the delivery of regional services. It fulfils its regional obligations by offering a range of outreach, training and advisory services to archivists, records managers, Local Government and the general public in metropolitan and regional NSW.

State Records regional services include:

o Reaching the regions
  A series of regional training courses for record creators designed for the NSW public sector to encourage best practice in records management and meet the requirements of the State Records Act 1998. The courses are delivered by training providers contracted by State Records. In the first half of 2004, courses were held in Nowra, Newcastle, Bathurst and Lismore. Fees for each course range from $295 to $470. Discounts are available for multiple bookings for one course or for some combinations of courses.

o State Records 'Out and About'
  A series of seminars and talks organised in partnership with a host organisation. State Records provides guest speakers. This service is regularly used by regional family history and historical societies. Popular topics include Convicts and colonial settler; Family history and Local History; Land records; Law and Disorder. No fee is charged for the provision of a speaker but the host organisation may or may not be charged for the speaker's travel costs, depending on whether the travel can be tied into already scheduled country travel for the State Records staff member.

o State Records annual 'roadshow'
  Once a year, State Records and National Archives of Australia NSW staff join forces to undertake a week long 'roadshow' to a particular region of NSW where they hold public forums to raise awareness of the role and resources of NSW archives and show attendees how to use the Archives Record kit. A different region is visited each year. Staff members bring with them copies of key documents relating to the history of the towns they visit during the 'roadshow' to leave with host organisations.

Coincidentally, the region selected this year for the annual 'roadshow' was the SW Zone of NSW, which includes the Riverina. Between April 26th and 29th, the 'roadshow' team held public forums in Tumut, Wagga Wagga, Griffith, Temora and Young. A total of 182 people attended the forums. On the same day the Wagga forum was held (in the new Wagga Council chambers in the Civic Centre), an information day on Indigenous Family History resources was held in the Museum of the Riverina Historic Council Chambers. The State Records Indigenous Archivist, Kirsten Thorpe, was involved in organising the event and was available throughout the day to discuss State Records resources with the sixty people who attended the event.

Unfortunately, the great majority of the State Records public programs are held in Sydney at one or other of State Records' two premises and none of the small number of exhibitions organised by State Records are travelling exhibitions.

As is the case with the other State Government agencies providing regional services, the current level of staff and financial resources available for delivery of these programs is quoted as the main restriction on extending them to regional NSW.

Art Gallery of New South Wales
http://www.artgallery.nsw.gov.au

In comparison with the other State Government collecting agencies previously discussed, regional outreach has not been as a high a priority for the Art Gallery of New South Wales. Encouragingly, however, the Gallery has recently taken some positive steps to extend its involvement with regional galleries in NSW. A Regional subcommittee of the Art Gallery's board has been established and the Gallery staff member responsible for regional services will be visiting and consulting with staff in all NSW regional galleries in June and July 2004.

Regional services currently offered by the Gallery are:
- a Regional Galleries mentorship program
- an advisory service for Regional Galleries
- a loans service
- a travelling exhibitions service

Regional Galleries mentorship program
This program was developed in partnership with mgfnsw and commenced in 2001. In total, between 2001 and 2004, nine mentorships have been offered under this program.

Part of the mentorship program involves a two week internship at the Art Gallery of NSW. The NSW Ministry for the Arts contributes funds to mgfnsw to assist with travel and accommodation costs incurred by regional museum staff travelling to Sydney to take up this internship. From this year, the travel and accommodation allowance for each mentorship candidate will be $3,000.

Advisory service for Regional Galleries
Staff from the Art Gallery of NSW offer NSW regional galleries advice on curatorial matters, membership programmes, volunteer guide programmes and business development.

Loans service
The Gallery will lend items from its collections to regional galleries (although the Appendix to the 2003 Annual report shows that most of the Gallery loans in that year were to galleries in metropolitan areas or interstate)

Travelling exhibitions service
The Gallery offers a very limited number touring exhibitions suitable for NSW regional galleries, for example, its Archibald Prize touring exhibition. Archibald Prize

education kits have also been developed by the Gallery and are available on their website.

Gallery staff occasionally judge art prizes for regional galleries and appear as guest speakers at regional gallery openings and seminars. For example, in 2002, the Director of the Gallery, Edmund Capon, opened an exhibition in Wagga Wagga Art Gallery.

The Art Gallery of New South Wales has made considerable progress in providing online access to digital images and records of artworks in its collection. The resulting database is a useful resource for regional curators as it has been designed to facilitate curatorial browsing and includes bibliographies and exhibition histories for each item.

6. Wagga Wagga as a 'Regional Hub' - success factors

Twenty-five factors were identified as having contributed to the success of Wagga Wagga as a 'regional hub' for cultural collections in the Riverina.

Of these, seven are considered to be the most critical factors behind Wagga's success. They are:

- o Level of support offered by local government authority (Wagga Wagga City Council)

- o Level of support offered by State Government arts agency (New South Wales Ministry for the Arts)

- o Capacity to attract and retain high quality staff with a wide range of skills and experience

- o Existence of regionally based outreach staff whose principal function is the support and development of Riverina museums

- o Staff participation in professional networks and committees outside the Riverina

- o Capacity to negotiate and sustain effective partnerships with community, with government and with the education sector

- o Regional outreach services offered by State collecting agencies and peak bodies and the capacity of Wagga cultural collecting agencies to assist in and inform the delivery of these services.

6.1 Critical success factors

6.1.1 Level of support offered by the local government authority

The financial and organisational support provided by Riverina local government authorities for their cultural collections, particularly the level of support provided by Wagga Wagga City Council, has been a critical factor in the success of Wagga Wagga as a 'regional hub'.

Local government authorities in the Riverina contribute a far greater amount towards the operational costs of the Riverina Library Service than does the State Government. Wagga Wagga City Council also contributes the major share of the operating costs for the Wagga Wagga Art Gallery and the Museum of the Riverina.

Wagga Council's contribution to salaries for paid staff at the Museum of the Riverina is particularly noteworthy in that the majority of rural and remote museums are

operated by volunteers with paid museum staff being the exception rather than the rule in regional Australia.

Focus groups and interviews conducted for this study, and for the *Key Needs Study* in 2001, identified the lack of paid professional staff in regional and remote museums as a major obstacle to the further progress of these museums, if not the biggest obstacle. The investment by Wagga Council in the salary and running costs of the Museum of the Riverina has been a key factor in the remarkable progress achieved in the past five years in raising the standards of collection management and delivery of public programs by Riverina museums.

Wagga Wagga City Council's financial commitment to the salary of the Riverina Regional Museum Officer (RMO) position has been greater and more sustained than is the case with the RMO at the Museum of Newcastle, the only other Regional Museum Officer position in NSW.

As is the case in Wagga, Hay Shire Council has also contributed 50% of the Community Curator's salary for the past three years. Many of the training programs offered by the Riverina RMO have been developed and delivered in partnership with the Hay Community Curator. This year, as has been mentioned earlier, Hay Council will assume full responsibility for the cost of the Community Curator position on an ongoing basis.

6.1.2   Level of support offered by State Government arts agency

The significant and sustained support by the NSW State Government for Riverina cultural collections has been as important in accounting for the success of Wagga as a 'regional hub' as the support provided by Riverina local government.

Over the past five years, the NSW Ministry for the Arts financial support for the Wagga Wagga Art Gallery and the Museum of the Riverina has been significant and sustained. The Ministry's support for other museums in the Riverina has also grown slightly in that period.

Table 15 – NSW Ministry for the Arts grants to Riverina museums/galleries 2000-2004

Year	Amount
2000	$223,269
2001	$234,550
2002	$444,170
2003	$289,900
2004	$172,000
TOTAL	**$1,363,889**

Note: These annual totals do not include Volunteer Initiated Museum (VIM) grants administered by mgfnsw on behalf of the Ministry. For a more detailed breakdown of the grants listed above, see Appendix5.

In recent years, the Ministry has been quite strategic in its allocation of funding to NSW museums and galleries through Staff Establishment grants for museums and galleries and Strategic Initiatives grants for galleries.

Staff Establishment grants are matching grants available to local government authorities as an incentive to establish new positions in museums and galleries. Several museum positions in the Riverina have been established through such grants – the Riverina Regional Museum Officer, Hay Community Curator, Museum of the Riverina Executive Officer and Curator, and the Exhibition Officer at Wagga Wagga Art Gallery.

A Staff Establishment grant is usually for a three year period, during which the State Government and the local government authority employing the staff member share their salary and on costs 50/50. The RMO position, in recognition of its region-wide brief, has been funded under this arrangement for a second three year period.

In 2002 the Wagga Wagga Art Gallery received a $15,000 grant under the Visual Arts & Craft Strategic Initiative program for its Hot Glass initiative. This initiative is related to the gallery's special National Art Glass Collection which is housed in purpose built premises that were also partly funded by the NSW Ministry for the Arts through its Capital Infrastructure Regional funding program. ($75,000 in 2001 for fitout of the Glass Gallery)

In addition, the operations of the Riverina Regional Library (RRL) have been assisted for a much longer period through State Government public library grants and subsidies administered by the Public Libraries Services of the State Library of NSW.

Table 16 – NSW State Government Grants for RRL 2003/4

Local govt authority	Amount
Coolamon	$12,899
Cootamundra	$20,237
Culcairn	$12,942
Gundagai	$12,383
Junee	$15,859
Lockhart	$12,002
Temora	$17,698
Tumut	$27,180
Wagga Wagga	$ 105,692
TOTAL	**$236,792**

Note: NSW Public Library Special Purpose Grants are calculated on a per capita basis for each local government area and are allocated to each Council on an annual basis.

Table 17 – Other contributions made to RRL libraries by NSW State Govt 2000-3

Year	LGA	Project	Amount
2003	Gundagai	'Plot Gundagai' project	$24,000
2002	Lockhart	Mobile library	$150,000
2001	Temora	New library building	$100,000
2000	Tumut	Tumut Library extension	$10,380

6.1.3 Capacity to attract and retain high quality staff with a wide range of skills and experience

The success of the public programs and community outreach of the four main Wagga collecting agencies is due in no small part to the quality and commitment of the paid staff working with these agencies.

In addition, staff turnover in the Wagga collecting agencies is relatively low, with most paid staff staying in their positions long enough to make a real difference. The exception to this is the Art Gallery which has had a number of senior staff resignations in the last few years.

Two factors were identified to account for Wagga Wagga City Council's success in attracting and retaining high quality staff. They are:
- o Choosing well qualified staff with a genuine commitment to regional community cultural development, and,
- o Developing successful strategies to overcome professional isolation.

There is a commonly held assumption in the wider cultural collections sector that professionals working with regional collections are doing so mainly as a necessary entry level apprenticeship to be served before they can move on to the next stage of their career at one of the larger cultural institutions located in Australia's capital cities. The flip side of this assumption is that sometimes, regional and rural Councils are reluctant to take on a well qualified candidate from outside their own region because there is a fear the person will move on as soon as a 'better' position presents itself in a capital city.

Interestingly, when asked, the majority of the paid staff working with Riverina cultural collections did not cite this as their main motivation in applying for their current positions.

While some of the staff, such as Claire Campbell, Executive Officer with the Wagga library, were 'locals' already living in the Riverina, a number of the key staff working with Riverina cultural collections had previous experience working with major Australian cultural collections but chose to move to the Riverina to take up their current positions specifically because of:

- o the greater potential for connecting with community and 'making a real difference' in smaller regional centres compared to large capital cities.

- o more opportunities working as a multi-skilled generalist with smaller collections to develop wider experience rather than be restricted to one area of specialisation, as is often the case in large cultural agencies.

- o previous positive experiences working with regional cultural collections.

The following brief resumes for some of the key staff who have moved to the Riverina to work with Riverina cultural collections give some indication of the impressive range of experience, qualifications and skills they bring to their positions:

Susi Muddiman, Executive Officer of the Wagga Wagga Art Gallery, has an undergraduate degree in English and History and a postgraduate diploma in Australian Studies, with a specialisation in Australian Art. Susi took up her current position in Wagga in 2003 after five years as Director at Grafton Regional Gallery. She has also worked as a curator with the Queensland Museum, University of Southern Queensland Art Collection and the QUT Art Museum in Brisbane.

Thomas Graham, the Executive Officer of the Museum of the Riverina for its first six years, migrated from South Africa to take up his position at the museum in August 1998. Thomas has a degree in Archaeology, a post-graduate Diploma in Museum Studies and fifteen years experience working in South African museums at a national and regional level.

Damian Kelly, who took up the position of Curator Exhibitions and Collections at the Wagga Wagga Art Gallery in July 2003, has a Bachelor of Arts degree with a double major in Art History. He also undertook further training as an intern at Regional Galleries Association of Queensland, the National Gallery of Australia and Queensland Art Gallery. Prior to his appointment in Wagga, he was Director of the Geraldton Regional Gallery in Western Australia for five years.

Michelle Maddison, Curator at the Museum of the Riverina since 2001, has an Honours degree in Classical Archaeology from the University of Sydney (1994) and a Masters degree in Museum Studies (with specialist option in Education) from the University of Newcastle-on-Tyne in the UK. She worked

for more than three years at the Australian National Maritime Museum in Sydney and immediately prior to her appointment in Wagga spent nine months as Curator on HM Bark "Endeavour".

Madeleine Scully, Regional Museum Officer, has been in this position for five years. Madeleine has degrees in Film and Television Production and Cultural Heritage from Charles Sturt University.

Martha Sear, Community Curator in Hay, has a PhD in history from the University of Sydney and worked as a curator at the Powerhouse Museum in Sydney for five years prior to her appointment in Hay.

Richard Gore, Manager, Archives Control at State Records New South Wales, commented that CSU Regional Archives have benefited from low rates of staff turnover because key Archives staff have had time to develop extensive knowledge of their collections. The Director, Don Boadle, has been there ten years and the Archivist, James Logan nine years.

Professional isolation can be a major issue for staff working with regional and remote cultural collections. Riverina staff interviewed about this issue all agreed that such isolation is difficult to endure over a long period and can lead to resignations if not countered by regular contact with others engaged in similar professional activities.

To overcome this professional isolation:

- o Wagga Wagga City Council supports and encourages participation by Wagga Wagga museum, gallery and library staff in regional and metropolitan conferences, seminars, workshops and industry committees through approved leave and some budgetary allowance for staff professional development.

- o In 2003, Regional Museums Officer, Madeleine Scully, established the Riverina Murray Professional Museum Network specifically to provide opportunities for isolated paid professionals working with Riverina Murray museum collections to meet face to face, on a regular basis, and discuss common issues and concerns.

- o Riverina Regional Library staff members are actively involved in the meetings and activities of the SW Zone of the Country Public Libraries Association of New South Wales.

Staff interviewed for this study offered the following as some of the benefits gained through their participation in a range of professional development activities outside the Riverina:
- o It allows you to get together with your peer group and assess your performance compared with other Australian cultural organisations
- o It helps "keep your batteries recharged"
- o It "keeps you sane"
- o It raises the state and national profile of Riverina collecting agencies and cultural collections.

6.1.4 Existence of regionally based outreach staff whose principal function is the support and development of Riverina museums

The appointment to the Riverina of regionally based, paid museum officers whose primary role is museum development has been the principal factor behind the improved performance of small museums in the Riverina in the past five years.

Repeatedly, in focus groups and interviews conducted for this study, high praise was expressed for the professional support, training and leadership provided to Riverina museums by the Regional Museum Officer (RMO), Madeleine Scully, who took up her position in Wagga in 1999, and the Hay Community Curator, Martha Sear who was appointed in 2001.

The relief felt by Riverina museum volunteers when Madeleine arrived on the scene to support their small museums was clearly evident in remarks made by made by museum volunteers attending the Tumut Focus group meeting organised for this study:

"When Madeleine came, she was welcomed with open arms because it meant we were no longer isolated." (Tumut Historical Society)

"Without Madeleine's mentorship, we would have been lost - lock, stock and barrel." (Adelong Alive)

The Manager of the Museums Program at the NSW Ministry for the Arts also commented favourably on Madeleine's strong networking skills and her ability to deal with local government, often at a senior level.

The major achievements of these two officers have been:

o Success in establishing effective working relationships with a number of local government authorities and encouraging small museums to work with local government

o Success in broadening the perspective of small museums and local government by showing what is possible

o Success in persuading volunteer managed museum of the value and importance of strategic planning

o Success in developing joint initiatives to encourage the sharing and more efficient use of limited resources

o Development of a strong professional network of museums operating in the Murray and the Riverina

o Increasing the levels of professional practice in Riverina volunteer managed museums

- Raising the profile of Riverina museums with Local and State government, local media, regional communities and the wider museums sector

- Increasing the level of Local and State Government investment in Riverina museums through advocacy, training and assistance in the preparation of grant applications and by supporting and encouraging museums in the development of strategic plans that drive increased State and Local Government investment

- Increasing professional development and training opportunities for personnel working with Riverina museums by brokering and facilitating the delivery of museums training in the Riverina through partnerships with mgfnsw and the Powerhouse Museum

- Providing informed and meaningful input and feedback on regional museums to State and local Government, museum peak bodies and State and Federal museums with regional responsibilities

It must also be acknowledged that this level of achievement is due as much to the competence, dedication and energy of the two people currently in these positions as it is to the nature of their positions. The two officers have also worked collaboratively on many initiatives and the strength and harmony of their professional partnership has also been a contributing factor to the recent advances made by Riverina museums.

The contribution made by the Sydney-based museums consultant, Kylie Winkworth, must also be acknowledged in any assessment of the effectiveness of the Museum of the Riverina RMO position. Kylie has worked closely with the Riverina RMO as presenter at training workshops for the Riverina Significance Project and as a visiting consultant developing five year plans for museums in Lockhart and Gundagai shires.

The progress made by the Regional Museum Officer has been consolidated in the past year through the appointment of part time Regional Museum Advisers to each work for a year with museums in Junee Shire (Desmond Kennard) and Tumut and Gundagai Shires (Peter Hanigan).

As the first officers appointed in New South Wales to regional museum positions of this type, Madeleine and Martha have also played an important part in pioneering and shaping these roles which can now serve as models for the establishment of similar positions in other regional areas.

In the opinion of Alex Graham, Manager Museums Program at the NSW Ministry for the Arts, one of the reasons the Riverina RMO position has been so successful is that the regional museum in which the position is embedded takes a holistic approach to its place within the region and has consequently developed programs and policies with an awareness of the museum's regional context.

Madeleine Scully also acknowledged the important mentoring role played by the Museum of the Riverina Executive Officer, Thomas Graham, in supporting her professionally and personally in her RMO work.

One measure of the effectiveness of both the RMO position and the Community Curator is the increase in government grants received by museums in the regions in which they have each been working.

Both Madeleine Scully and Martha Sear have spent a lot of time and energy training museum workers and volunteers in grant writing, assisting with the preparation of grant applications and actually writing grant applications. Madeleine also ran approximately fifteen grant writing workshops in partnership with the former Eastern Riverina Regional Arts Development Officer, Monika Velins. This investment of time and energy in training volunteers working with small museums in grant writing skills is beginning to pay off as is indicated by the success of Riverina volunteer managed museum in applying for Volunteer Initiated Museum (VIM) grants from mgfnsw.

Of the 170 grants made under the mgfnsw VIM program between 2000 and 2004, Riverina volunteer managed museums have received a total 35 grants - or 21% of the total number awarded. Many of these grants were used either for conservation materials and training, or for the purchase of Mosaic cataloguing software or training in this software.

Alex Bowen, Manager Museums Program of the NSW Ministry noted that ten years ago, none of the Ministry's museums funding went to Riverina museums. This in marked contrast to the amount of State Government grants that have gone to Riverina museums in the past five years since the Museum of the Riverina and the Regional Museum Officer position were established in 1999. (see Table 15 above).

Hay museums also reported a much greater success rate with their grant applications since the position of Hay Community Curator was first established in July 2001.

Both Rebecca Pinchin, Regional Services Coordinator at the Powerhouse Museum and Sarah-Jane Rennie, Team Leader, Research & Training, Museums and Galleries Foundation of NSW, commented that by having the RMO and Community Curator based in the Riverina, their delivery of regional training in the Riverina has been easier, more focussed and effective.

This is because the RMO and the Community Curator:
  o have local knowledge of what is needed by Riverina museums and so make specific requests for particular types of training
  o lobby mgfnsw and the Powerhouse Museum effectively to encourage them to provide the training in the Riverina
  o can follow up and reinforce learning gained at workshops delivered by visiting trainers
  o provide useful feedback on training outcomes and needs that inform the development of regional training and professional development programs at the Powerhouse and mgfnsw

Participants at the Wagga focus group held for this study also mentioned another reason the RMO is valued – her role as a 'buffer' or a 'filter' between Riverina museums and large museums and government agencies. In their opinion, big museums often don't really understand that there is a different culture in remote and regional museums. Sarah-Jane Rennie also referred to the difficulty some large

metropolitan cultural agencies experience in downsizing training programs to suit the limited resources of regional collecting institutions, so this filtering role is indeed an important function of the RMO and the Community Curator.

Interestingly, both Martha and Madeleine have noticed that having been in their positions for some time, some of the small museums in the Riverina have now developed the confidence to contact large museums or mgfnsw directly and are no longer so reliant on them to play this bridging role on their behalf.

The Riverina RMO appears to have been more successful and proactive in her dealings with a number of Local Government Authorities (LGAs) than has been the case with the only other RMO position in NSW, located in the Hunter Valley at Newcastle Regional Museum. The reason for this may be partly because the Hunter Valley RMO has not had the same officer in the position since it was created.

Building strong relationships with a number of local governments takes time, to overcome:
   o   their varying levels of interest in the health of their local museums, and,
   o   their resistance to supporting regional initiatives with benefits extending beyond their own shire boundaries.

Because the same person has been in the Riverina position for five years, this continuity has allowed the Riverina RMO to develop strong relationships with the twenty Local Government Authorities in her region.

Another reason for Madeleine Scully's success in building these relationships with local government is that apart from Wagga Council, none of the other participating LGAs have to contribute to the program for museums in their shire to access the service. The RMO's salary is shared 50/50 between Wagga Council and the NSW Ministry for the Arts, while the RMO program budget is supplied by the NSW Ministry for the Arts. This secure funding base for the Riverina RMO program has been absolutely critical for the success of the program.

6.1.5   Staff participation in professional networks and committees outside the Riverina

Staff working in the Wagga Wagga cultural collecting agencies have a firm understanding of the benefits of participation and representation in the wider cultural collections sector. Partly this is due to the previous experience and contacts many of them have brought to their positions in the Riverina. A number of key staff in Wagga collecting agencies play an active role in the wider arts industry by participating in committees, councils, boards and conferences at a State or national level.

This participation allows them to:
   o   Develop a wider understanding of the latest arts industry issues and policies
   o   Lobby more effectively on behalf of Riverina cultural collections
   o   Provide input and feedback on regional cultural needs and ensure these needs are addressed in peak body and State and Federal Government policies and funding programs

o   Identify potential partnership opportunities with government and other cultural agencies.

Some examples of this wider industry involvement by Wagga cultural services staff are:

Robert Knight, Manager – Recreation and Cultural Services, Wagga Wagga City Council
o   Secretary of Country Public Libraries Association of New South Wales (1995-1997)
o   Member of the Local Government Library & Information Services Reference Group
o   Chair, Public Libraries Consultative Committee, a sub-committee of the Library Council of NSW

Claire Campbell, Executive Officer, Wagga Wagga City Library
o   Member of the State Library of New South Wales 'Pictures New South Wales' steering committee
o   Trainer and representative on the Marketing Group for Country Public Libraries Association
o   Member of review panel for MA course in Library and Information Management course at Charles Sturt University

Susi Muddiman, Executive Officer, Wagga Wagga Art Gallery has been President of the Regional Galleries Association of New South Wales for the past four years.

CSU Regional Archives staff members have also been involved on archives committees at a State level. Archives Director, Don Boadle, was a member of the Executive Board of the Australian Council of Archives for three years (1997-200) and he and Archivist James Logan were members of the State Records NSW working party that developed the General Disposal Authority (GDA9) for university records in 2000. Don has also regularly presented papers at the annual conference of the Australian Society of Archivists.

Personnel working with Hay museums have a similar appreciation of the importance of regional representation on museum industry policy making bodies.

Libby Newell, Curator at Shear Outback in Hay, is the current Chair of the Museums Advisory Committee for the NSW Ministry for the Arts; was on the organising committee for the Remote & Regional program of the Museums Australia national conferences in 2003 and 2004; and has served on the board of mgfnsw.

Martha Sear, Hay Community Curator, has fostered partnerships with organisations that will develop the cultural tourism potential of Hay museums. She is currently the museums representative on the Long Paddock Project committee (a themed touring route along the Cobb Highway) and is the Hay representative on the Western Riverina Tourism Action Group of Riverina Regional Tourism.

6.1.6   Capacity to negotiate and sustain effective partnerships

A key factor in the success of Wagga as a regional hub for cultural collections is the success of Riverina cultural collecting agencies in developing and sustaining effective partnerships with community, government and the education sector.

6.1.6.1 Partnerships with community

As well as being involved in industry committees and working parties outside the Riverina, many of the staff working with Wagga's cultural collecting agencies are also members of boards, committees and clubs in their local community.

This active participation in local community groups not only raises community awareness of their cultural collecting agencies, but also enables staff from these agencies to:
- learn more about their local community
- use this knowledge to inform the development of public programs and community outreach services
- identify potential community partnership opportunities.

Some examples of the involvement of Wagga cultural services staff in local community organisations are:

Robert Knight, Manager – Recreation and Cultural Services at Wagga Council, is:
- Chairperson of the Eastern Riverina Arts Program
- a member of the Riverina Community College Board of Management
- past Chairperson of Lifeline Riverina.

Claire Campbell, Executive Officer of Wagga Wagga City Library is:
- a board member and Publicity Officer for the Wagga Wagga & District Historical Society
- the library representative on Wagga Wagga & District Family History Society
- a board member of the Leisure Company, a Wagga community inclusion program for people with a disability.

Even some of the younger cultural services staff members have been prepared to join community groups not usually associated with 'youth' because they felt membership would advantage their agency. For example, museum curator, Michelle Maddison, became a member of the formerly 'men only' Rotary Club and Vanessa Keenan, Public Programs Coordinator for the museum, is a member of Wagga Toastmasters.

Another effective strategy to encourage community engagement has been the use of the museum, gallery and library premises for community meetings and events that may be completely unrelated to the usual business of these agencies. Just getting groups through the door is often the first step to developing an ongoing partnership with such community groups as well as a means of raising community awareness of the facilities and services of the museum, library and gallery.

Wagga Wagga Art Gallery has been used as a venue by the City Council for Civic receptions; by the Riverina Conservatorium for public concerts and by the Eastern

Regional Arts Program for workshops and concerts. The gallery is also available as a venue for hire for private functions.

Wagga Wagga City Library is regularly used as the venue for book launches and public programs organised by the Booranga Writers' Centre at Charles Sturt University. The library has developed a strong partnership with the Centre which now coordinates the library's annual *Slam!* poetry program for young people.

The imposing Historic Council Chambers room which is the central feature of the Museum of the Riverina's Civic Centre site is ideal for community meetings and is heavily used for this purpose.

In her interview for this study, Claire Campbell, Executive Officer of Wagga City Library, talked about the importance of trust in establishing strong community partnerships. Community organisations considering the donation or loan of original materials to their library, museum, archive or gallery need to feel confident that the collecting organisation they choose will respect and care for these materials.

As an example of this principle, Claire quoted the library's partnership with the Wagga Wagga Civic Trust to produce two illustrated guides for Heritage Week in 2002 – one a walking tour and the other a driving tour of Wagga's historic bridges. Because of the Civic Trust's positive experience partnering with the library on this project, they subsequently decided to lodge their collection of original photographs in the Wagga library's local history collection.

6.1.6.2 Partnerships with government

The level of NSW Ministry for the Arts contributions to cultural institutions in Wagga Wagga has been identified as one of the critical factors in Wagga's effectiveness as a regional hub (see XXX). It is also an indicator of Wagga Wagga City Council's capacity to form strong partnerships with the NSW State Government. A large part of this success in attracting State Government arts funding is due to Wagga Council's willingness to enter into matching funding partnerships with the Ministry for the Arts, for example, the 50/50 contribution arrangement for the RMO salary.

Wagga Wagga City Council has also been successful negotiating and maintaining cultural partnerships with other local government authorities in the Riverina, most notably the Riverina Regional Library and the Regional Museum Officer position.

The importance of trust has been discussed in the section above on partnerships with community. Trust is also an essential element in the success of Wagga collecting agencies in the regional partnerships established between Wagga Council and surrounding shires.

When the proposals for a Riverina RMO position and a regional museum in Wagga were being developed, David Ellis was the Manager of the Museums Program at the NSW Ministry for the Arts, a position he held for seven years. In his interview for this study, David commented that the work undertaken by Madeleine and the Museum of the Riverina to provide support and encourage development of local collections across the whole of the Riverina had generated a growing trust among local government

authorities participating in the RMO program. This trust countered the initial suspicions of the smaller Riverina Councils who were of the opinion that if a regional museum was set up in Wagga, it would end up raiding their local collections. Five years down the track, they now value the Museum of the Riverina as a central point of advice and guidance for other smaller Riverina museums.

6.1.6.3 Partnerships with the education sector

The Wagga museum, library and gallery all offer a range if eduction programs, many of which are developed in partnership with educational institutions and educators.

The Gallery offers a regular program of art workshops aimed at students from lower primary level through to lower secondary level. Most of these workshops cost around $20 for each participant.

In keeping with its collection specialisation in art glass, Wagga Gallery has established partnerships with tertiary Visual Arts Colleges that specialise in art glass in Canberra, Sydney and Adelaide and have scheduled exhibitions of student works from these institutions.

The Gallery also has a very successful Mural Project run in conjunction with Wagga schools that has been running for ten years. A case study on the Mural project is included in Appendix 1 of this report.

The Museum of the Riverina's program for Science week in 2002 provides a good example of the sorts of programs that the museum, has developed in partnership with educational institutions.

To coincide with Science Week 2002, the Museum hosted the Questacon travelling exhibition, *Science on the Move*, and developed public programs for local schools in partnership with student teachers from the School of Education at Charles Sturt University. More than fifty student teachers were involved in the Science Week programs and their participation constituted a formal part of their course work to test their teaching skills in a "live' environment.

Workshops were organised for selected classes from local schools and included:

- o Aboriginal Site Officers, Dean Freeman and Steve Meredith from the National Parks and Wildlife Service presenting a Bush Ecology workshop to schools.

- o Professor Nic Klomp, Head of the School of Environmental and Informational Sciences at the Albury Campus of Charles Sturt University transforming the Council Chamber into a laboratory and guiding two Wagga Wagga Public School classes through a journey of vanishing species.

A total of 1,200 visitors, including 545 school students, took part in the Science Week program.

Last year, Wagga Wagga City Council signed general Memorandums of Understanding (MOU) with both Charles Sturt University (Mar 2003) and Riverina

Institute of TAFE (May 2003). The stated intent of these MOUs was an agreement by both parties:

> *"to actively cooperate to enhance both the city and the [university or institute] and to assist each other to meet our mutually beneficial strategic objectives."*

More significantly for the Wagga cultural collecting agencies, in July 2003, Charles Sturt University Faculty of Arts and Wagga Wagga City Council signed a separate Cultural Services Cooperation Agreement that formalised some of the partnerships already established between Wagga cultural agencies and CSU.

The stated purpose of this five year agreement is:
   o   to provide for consultation between the parties in planning with regard to the roles of each which bear on cultural activity in the Wagga Wagga regional community;
   o   to enhance collaboration between the parties in support of cultural activity in the Wagga Wagga regional community;
   o   to maintain and enhance links between the division responsible for the provision of recreation and cultural services for Wagga Wagga City Council and relevant courses and other activities of the University for mutual benefit;
   o   to encourage joint projects and joint funding submissions to external bodies;
   o   to promote CSU student practicums within the facilities of the division responsible for the provision of recreation and cultural services for Wagga Wagga City Council;
   o   to facilitate research into cultural activities.

The agreement proposed that a Consultative Committee would be established to facilitate the terms of the agreement. This committee would include: the Wagga Council manager of Cultural Services; Dean of the CSU Faculty of Arts; representatives from the Wagga Civic Theatre, art gallery, library and museum and representatives from the CSU Faculty of Arts.

The officers responsible for implementing the Agreement are the Dean of the CSU Faculty of Arts and the Wagga Wagga City Council Manager Cultural Services and Recreation.

As mentioned in a previous section of this report, in 2004, James Logan from the CSU Regional Archives developed a CD-ROM resource to support his undergraduate teaching in Local History at Charles Sturt University. Interviews with Museum of the Riverina Regional Museums Officer and Wagga Wagga City Library local history librarian were included on this production.

6.1.7 Regional outreach services offered by State collecting agencies and peak bodies and the capacity of Wagga cultural collecting agencies to assist with and inform the delivery of these services.

Chapter 5 of this report has discussed in some detail the range of regional outreach services provided by mgfnsw and the major NSW State Government cultural collecting agencies – the State Library of New South Wales, Powerhouse Museum, State Records and Art Gallery of New South Wales.

The importance of the outreach services provided by these State bodies in ensuring the longterm sustainability and professional health of regional museums, libraries, galleries and archives cannot be underestimated because of the important role they perform in providing:

- o Professional development opportunities for staff working with regional collections
- o Access to expert collections advice and guidance which not always available in regional areas
- o Travelling exhibitions that allow regional museums, libraries and galleries to:
  - refresh their exhibition spaces at moderate cost
  - encourage local audiences to make repeat visits because of a constantly changing exhibition program
  - provide regional communities with access to their state and national cultural collections and to a diverse range of content that will entertain, educate and challenge regional audiences.

Riverina museum personnel interviewed or attending focus groups for this study were united in their high praise for the regional training delivered in the Riverina by the Powerhouse Museum and by Sarah-Jane Rennie of mgfnsw.

Similarly, RRL staff have benefited greatly from training and professional development opportunities offered by the Public Library Services division of the State Library of New South Wales and Wagga Wagga City Library regularly hosts State Library travelling exhibitions.

As mentioned earlier in this report, State Records NSW and the National Archives of Australia NSW branch took their annual regional 'roadshow' to the Riverina in April this year. The Wagga venue for their public forum was the new Wagga Council Chambers and the associated Indigenous Family History Resources day was held in the Historic Council Chamber of the Museum of the Riverina.

6.2   Other success factors

6.2.1   Size of population

With a total of 56,729 people, Wagga has a population more than twice as large as the next biggest town in the Riverina, Griffith (24,752).

A population this size affords Wagga Wagga City Council a large enough ratepayer base to support a higher level of cultural facilities and services than is possible in shires with much lower populations.

In addition, a city with a population this size and a consequent high number of educational institutions creates a greater community demand for a wider range of cultural facilities and programs.

6.2.2   Concentration in the regional hub of the largest cultural collecting agencies in the region and the headquarters of the regional library service

The fact that the largest cultural collecting agencies in the Riverina are located in Wagga, combined with the fact that each of these agencies represents a different quadrant of the cultural collections sector (museums, galleries, libraries, archives), means that Wagga is ideally positioned to develop, and capitalise on, cross-sectoral collaborations between these cultural agencies.

6.2.3   Co-location of three of the four major Wagga Wagga cultural collecting agencies

The Museum of the Riverina Historic Council Chambers site, Wagga Wagga Art Gallery and the Wagga Wagga City Library are all located in the Civic Centre complex in the main street of Wagga Wagga.

This physical co-location means there is great potential for the three agencies to co-operate and collaborate on:
  o the development and delivery of public programs
  o joint marketing and publicity campaigns
  o resource sharing (equipment, facilities and knowledge)
  o audience research and development
  o planning

One example of a successful cross-agency partnership with a high level of community involvement that capitalised on the co-location of the museum and the library is the event organised round an Australian Children's Television Foundation exhibition that travelled to Wagga in September 2002.

The exhibition was based on the animated television program, *Little Elvis and the Truckstoppers* and was displayed in the Museum of the Riverina. The fee for the exhibition was shared by the museum and the library and the exhibition and associated public programs were presented and promoted as a joint program. The opening night activities were spread across the museum and library and the open areas in between.

Staff from both agencies assisted in the delivery of the activities which included: an Elvis impersonator from the Kapooka Army Band (Kapooka is the military base located in Wagga Wagga); an air guitar competition; a hair tent where children could get 'Little Elvis' hairstyles created with gel and orange hair spray; and a shadow screen for funky dance renditions. Catering was provided by the local Kooringal Rotary Club who operated a sausage sizzle. North Wagga Public School attended the opening.

Joint school visits are also possible because of the proximity of the museum, library and gallery. In June 2003, the museum, library and gallery launched the first of their joint school tours with a visit by 150 students from Young Primary school who spent the day in Wagga and toured all three cultural facilities.

The library museum and gallery have also collaborated on mailouts and other promotional activities and presentations aimed at the education sector.

6.2.4   High quality, purpose-built or renovated facilities to house major cultural collecting agencies in the regional hub

Wagga Wagga City Council financed the construction of the new Civic Centre that houses the Council offices, library and gallery with monies obtained from the sale of a Council-owned gas utility.

The new premises are a great improvement on the previous Gurwood Street building, a converted supermarket that housed the library and the gallery. In their present location, the museum, library and gallery have:
   o A much higher public profile because of the central city location, striking architecture, attractive garden setting and improved public facilities
   o More space for collections, exhibitions and staff
   o improved environmental conditions and security for collections

Investing in attractive purpose-built premises for its museum, library and gallery also sends out a message to the community that the collections held by these agencies are valued.

When the Council made the decision to invest in the new Civic Centre building with its integrated cultural facilities, there was considerable outcry from some sections of the Wagga community who saw it as a waste of ratepayers money. Now, with the increased community usage of the Civic Centre, the Council's investment is beginning to pay off. The programs offered by the museum, library and gallery have had a lot to do with this turnaround in public opinion.

6.2.5   Existence within Council of dedicated Cultural Services positions

Apart from the paid staff working with the Council-owned cultural services agencies in Wagga (the museum, library, gallery and the Civic Theatre), Wagga Wagga City Council has two positions within their Department of External Services specifically responsible for the delivery of cultural services in Wagga Wagga. They are:

o Manager – Recreation and Cultural Services
Responsible for managing the services provided by the Wagga Wagga library, museum art gallery and Civic Theatre as well as the city's sporting facilities, including the new Aquatic Centre
Reports to: Director of External Services
This position is held by Robert Knight who was formerly the Director of Riverina Regional Library.

o Cultural Services Officer
Assists with the administration, planning, co-ordination and scheduling of Council's cultural facilities and programs
Reports to: Manager– Recreation and Cultural Services
This position is held by Anna Gabrielle who had only been in the position one month when interviewed for this study.

Smaller local government authorities often do not have staff members solely dedicated to the provision of Council's cultural services. Responsibility for these services may be shared between the General Manager and the Corporate Services Manager, as is the case in Tumut Shore (population 11,228).

This factor is not considered essential to the effective delivery of cultural services by a local government authority as the example of Hay Shire demonstrates. Hay Shire (population of 3,571), does not have any such cultural services positions, but the performance of its five museums in the past four years has been outstanding for such a small community.

However, the existence of such overarching cultural services positions in Council can, however, give the individual cultural agencies a stronger and more united voice in arguing their case with Council, particularly if the individuals holding those Cultural Services positions have a strong interest in cultural activities and are prepared to act as champions for the agencies delivering those services.

In her interview for this study, museums consultant Kylie Winkworth commented on the positive effect of having visionary cultural services officers in Council, citing the example of a former Wagga Cultural Services Manager, Kirsty Davies, who was instrumental in convincing Wagga Council of the need to establish the Museum of the Riverina.

6.2.6 Existence of Riverina Regional Library network

The existence of a well resourced, well established network of regional libraries that are heavily used and highly regarded by the community presents a number of opportunities for cross-sectoral collaboration and partnerships between the public library and cultural collecting agencies that could:

- o Improve the range of public programs available to library users in areas where library staffing levels limit the capacity of these branches to develop such programs
- o Provide Riverina museums, galleries and archives with access to a much wider audience across the whole region
- o Develop a greater community appreciation of the extent and value of their local cultural collections

Some examples of successful collaborations between Wagga Wagga City Library and the Wagga museum and gallery have been discussed previously - joint public programs, joint marketing initiatives and combined school tours of the library, museum and gallery. (See above - xxx)

Appendix 1 of this report contains a cases study of oral history taining workshops jointly organised by the Wagga Wagga City Library and the Museum of the Riverina.

The travelling exhibition program of the Wagga Wagga City Library has also allowed Wagga residents greater access to their State and national cultural collections. The Museum of the Riverina has also toured exhibitions curated by the museum to several RRL branches (*Women with Altitude* and *They came from the Bush*).

Some Riverina Historical Societies and museums have developed strong partnerships with their local public libraries and use the library to mount local history displays; to distribute promotional information and to act as a sales point for their local history publications.

Temora Public Library has developed a special collection of aviation resources to complement the Temora Aviation Museum. Tumut Library houses the collection of the Tumut Family History Group and allows the Group a reserved space in the library to conduct their research on a regular weekly basis. Wagga Wagga & District Historical Society added their book collection and the local National Trust their photographs to the Local Studies collection of the Wagga Wagga City Library.

Despite the above examples, there is further potential to exploit more fully the RRL network of libraries as an established regional network for the delivery and promotion of public programs developed by Riverina archives, museums and art galleries .

Nor has the potential for joint staff training in skills common to the library sector and the other types of cultural collecting agencies been fully realised.

6.2.7 Free admission and extensive opening hours of Wagga Wagga City Council museum, library and gallery

Free entry and extensive opening hours allow the Wagga museum library and gallery the opportunity to maximise visitation and participation in their public programs, although the gallery does charge a small fee for some of its workshops and education programs to cover materials.

Although all the public libraries throughout the Riverina provide their core services free of charge, the majority of small museums outside Wagga charge for admission (see Table 14). Most of the admission fees are fairly low and are made in an attempt to generate some income to cover basic museum operating expenses (electricity, telephone etc).

Given that most of these museums also have very limited opening hours, the entry fee presents an additional barrier for those wishing to visit the museums when they are open.

The highest entry fees are charged by Shear Outback in Hay and Pioneer Park Museum in Griffith, which both have paid staff and are open seven days a week. The admission charge for both these museums is clearly aimed at a tourist market and would tend to discourage repeat visitation by locals.

6.2.8 Acceptance of regional leadership role and responsibilities by Wagga Wagga City Council and staff of Wagga Wagga cultural collecting agencies

Wagga Wagga City Council has shown its willingness to assume a regional leadership role in the provision of cultural services for the Riverina through its contributions to, and strong support of regional initiatives such as the Riverina Regional Library and the Regional Museum Officer outreach program.

Similarly, the Wagga museum, gallery and library have led by example, demonstrating through their achievements and initiating partnerships both within the Riverina and in the wider cultural collections sector.

6.2.9 Well developed collection management practices and proactive and focussed acquisition of historical and contemporary documents, photographs, historical objects and visual art works of significance to the Riverina region

The Riverina Regional Library and the Wagga museum, gallery and archives all have written collection development or acquisitions policies that clearly state their collecting priorities, although the comprehensiveness and quality of these documents varies across the institutions. The Museum of the Riverina has the most detailed and comprehensive collection development policy, perhaps because it is the most recently established collecting agency.

Since the appointment of Michelle Maddison to the position of Curator at the Museum of the Riverina, great progress has been made in sorting and documenting the collections assembled by the Wagga Wagga & District Historical Society which are now managed by the Museum of the Riverina. Previously these collections were split across several storage areas under very poor conditions but they have now been sorted and relocated to two improved storage areas, on of which is the newly built storage space beneath the Botanic Gardens site of the museum. The museum purchased Mosaic cataloguing software, and since it was installed, records for more than 4,500 items have been created on this system.

Michelle has also begun to actively collect contemporary items for the Museum of the Riverina collection as previously, nothing had really been added to the museum's collections for the period 1970 onwards. She is particularly interested in building up a collection of artefacts and oral histories that document Wagga's business and industrial history because the city has such a rich heritage in this area.

Last year, when the Wagga Gallery's Exhibitions Curator resigned, Executive Officer, Susi Muddiman, took the opportunity to restructure this position to give it a greater emphasis on collection management. The position is now called Curator, Exhibitions and Collections. Damian Kelly, who has been in this position less than a year, has already undertaken a complete inventory of the Gallery's collection store and updated the records for one third of the whole collection.

One way collecting agencies can indicate to community that they will value and care for original materials donated to their collections is to have very clear guidelines that ensure no unsuitable donations are accepted in the first place. In addition to its Collection Development Policy, the Museum of the Riverina has also developed a brief public document designed to inform potential donors in advance about the museum's collecting priorities and its conditions on donations.

The Australian community museums sector is littered with examples of museums bursting at the seams with collections that have grown like topsy due to random community donations. Any attempt made by these museums to reduce the size of their collections by disposing of items with no direct relevance to the main themes of their museum often results in community outcry, as was the case with CSU Regional Archives.

For the past few years, Regional Museums Officer, Madeleine Swain, and Hay Community Curator, Martha Sear, have invested a great deal of effort running training workshops and offering professional advice to convince the small volunteer managed museums of the Riverina of the importance of collection management policies to focus their collections and keep unwanted community donations at bay.

Many of these museums now have detailed, written collection development policies in place. At the focus group discussions conducted as part of this study, it was also evident that the representatives from volunteer managed museums in the Riverina now have a much greater understanding of the importance of such policies than is the case in many other Australian volunteer managed museums.

Conservation of Riverina cultural collections has also become a higher priority for Riverina cultural collecting agencies in the past five years.

Using a Community Heritage grant from the National Library of Australia, the Wagga Wagga City Library commissioned a conservation survey of their Local History collection in 2002 and has since implemented most of the recommendations made by the conservation consultant who conducted the survey. These include:
- o cataloguing, rearrangement and digitising of more than 2,500 photographs to improve access and preserve the originals – these digital images are now available on the Web through the RRL online catalogue
- o microfilming of fragile items in the heavily used Tichborne Collection
- o separation of local historical maps from the library's general maps collection and housing of historical maps in their own maps cabinet.

6.2.10 Capacity to recruit and effectively utilise a diverse range of volunteers

The Wagga Wagga museum, gallery and library use volunteers effectively to support the work done by paid staff although the number of regular volunteers working with each agency varies (see Table x below). The age of volunteers and range of tasks assigned to them is varied and all receive training to develop the skills necessary to perform the duties they are assigned.

The Museum of the Riverina has been very strategic in its recruitment of volunteers, preferring to take on and train volunteers who can bring additional specialist skills to the museum. For example, they have recruited: a dressmaker who can assist with preparation of padded hangers for the textiles collection and other sewing projects; a person with tertiary training and a strong interest in textiles collections; a photographer who was able to take photos at museum events and seminars; and someone with well developed IT skills.

From time to time, the museum has been able to reward valued volunteers with paid casual employment through project funding – for example, the two casual positions as researchers for the Riverina Significance project. The museum's current Public Programs Officer, Vanessa Keenan, began her career with the museum as a volunteer.

The Museum also celebrates the contribution of volunteers in its publications (Annual Report etc) and usually publishes a profile and photo on new volunteers who join the museum team in their regular newsletter, *Riverina Connection.*

As is the case with volunteers working in community museums, volunteer guides in galleries are frequently female and often fall into an older age bracket. This was the case at Wagga Wagga Art Gallery when volunteers were primarily used for guiding duties. This year, the gallery has expanded the range of duties on offer for volunteers and has deliberately recruited some younger volunteers (students from Riverina TAFE and Charles Sturt University) who have been trained up to undertake collection management and education program duties..

In contrast to the Wagga Council collecting agencies, CSU Regional Archives make little use of volunteer labour and currently have only one regular volunteer, a former staff member who therefore has archival experience. The Director, Don Boadle, explained that using inexperienced volunteers to perform archival work presents "considerable difficulties".

Table 18 – Number of active volunteers

Institution name	No. active volunteers	Range of duties
Museum of the Riverina	12	- maintenance & handyman work at BGS site - front of house desk shifts - collection research (Significance) - photography/scanning photo collections/ data input
Wagga Wagga Art Gallery	20	- gallery tour guiding - assisting with catering at openings & events - scheduling student visits - updating mailing lists - following up on loans
Wagga Wagga City Library	2	- newspaper indexing - data entry - assisting with 'Storytime' - shelving
CSU Regional Archives	1	- arrangement and description of archival records

6.2.11 Commitment to, and effectiveness of, staff training and professional development

The fact that Wagga Wagga City Council and the Riverina Regional Library actively encourage and facilitate training and professional development of their employees is, as previously mentioned, one of the contributing factors to their success in retaining experiences staff in the Wagga museum and gallery and RRL library branches.

CSU Regional Archives also encourage staff development initiatives. For instance, in 2003, Archives staff attended the following professional development activities:
   o Tom Gibson attended a seminar on the Use of Standards in the Development of Online Access Systems for Archives in Canberra
   o Wayne Doubleday, James Logan and Don Boadle attended the Australian Society of Archivists Conference in Adelaide.
   o Wayne Doubleday attended the University Recordkeepers' Forum at State Records in Sydney
   o Don Boadle attended the National Scholarly Communications Forum's 15th Roundtable on the 'Death of the Book' at the National Maritime Museum, Sydney; and a seminar, 'Where have all the business archives gone?' organised by the Noel Butlin Archives Centre, Australian National University, Canberra.

Wagga Wagga City Council also has a well equipped training facility, the Bob Osborne Skills Centre located about 4km from the Civic Centre. This facility has two staff offices, a computer training room and two flexible training rooms that are separated by a moveable wall. It also has an area to serve meals, domestic type kitchen and outdoor area. Riverina Regional Library staff sometimes use this facility for staff training, although the fee charged for use of the facility is an obstacle if the cultural collecting agencies wanted to use it regularly for training purposes.

Riverina museums and the Wagga Wagga City Library have also pioneered accredited workplace training in both Museum Studies and Library Studies. Wagga Wagga City Council was the Registered Training Organisation (RTO) for both projects.

From 2001 to 2003, mgfnsw was involved in a museums training pilot with Wagga Wagga City Council to develop and trial resources for accredited workplace training in Museum Practice (Certificate III and IV from the Museum National Industry Training Package). The trial was funded by the NSW Department of Education and Training.

The fourteen participants in the pilot were a mix of volunteer and paid workers from Riverina museums and galleries. Appropriate industry experts were brought in to write learning resources for the trial. Three one day workshops were held in the Riverina, using external trainers (Wagga Wagga, Hay and Coolamon).

Martha Sear, the Community Curator for Hay Shire Council, and Regional Museum Officer, Madeleine Scully, were both members of the Riverina Workplace Reference Group set up for the project. Both women also spent a great deal of time answering email and phone enquiries from participants, offering support and assistance in the completion of their assessment tasks and even driving them to workshops in other towns. Madeleine Scully is now an accredited Workplace/Trainer assessor having completed this qualification as part of the pilot study.

In conjunction with this pilot, mgfnsw brokered some mentorships between the Riverina participants and staff members in large Sydney museums (the Powerhouse Museum, Museum of Contemporary Art and Historic Houses Trust of NSW). Martha Sear commented that these mentorships proved to be "incredibly valuable" for the Riverina participants.

Claire Campbell, Executive Officer of the Wagga library, was involved in the 2002 review of the national training package for museums and libraries (Museum and Library/Information Services Industry Training Package CUL99). As a result of her involvement, Wagga City Library became the first library in News South Wales to offer inhouse accredited training from this national package. Previously this training had only been available through TAFE and Community Colleges. Two of the library staff, one of them being Claire and the other, Joan Parker, are accredited Workplace Trainer/Assessors and co-presented a paper on this Wagga City Library training initiative at the Country Public Libraries annual conference in Tweed Heads last year. Wagga library staff involved in the training have now completed Certificate II and begun working towards Certificate III.

Staff from Wagga Wagga museum, gallery and library also frequently take part in training workshops organised by the Regional Museum Officer and the Hay Community Curator, sometimes as trainers and sometimes as participants.

6.2.12 Capacity to receive travelling exhibitions and enrich such exhibitions with a local component

For regional museums and galleries, travelling exhibitions are a means of:
- o Providing regional access to cultural collections held in other parts of Australia
- o Economically refreshing exhibition spaces to retain the interest of the local community and encourage repeat visitation.

One of the obstacles to regional and remote access to major state and national cultural collections identified in the 2001 *Key Needs Study* was the lack of suitable secure, climate controlled exhibition spaces to display these exhibitions.

This is not a problem in Wagga Wagga as all three Wagga Council cultural collecting agencies have temporary exhibition spaces which are climate controlled and secure. However, the capacity of each agency to receive travelling exhibitions varies because of the different size of their temporary exhibition spaces.

The gallery has the largest and most flexible space for display of travelling exhibitions, closely followed by the Museum of the Riverina, which hosts travelling exhibitions in its Historic Council Chambers site. Wagga Wagga City Library has very limited exhibition space in the library foyer and mainly takes travelling exhibitions that can be displayed in cases or which have freestanding components.

CSU Archives has an exhibition space in the foyer of the archives building but as this space is out of sight of Archives staff, this presents a security problem so at present, the Archives does not receive any travelling exhibitions.

The Wagga museum and gallery both have lively and diverse annual programs of travelling exhibitions sourced from a wide range of collecting institutions, as their programs for 2004 demonstrate:

Table 19 – Museum of the Riverina Travelling Exhibitions program 2004

Exhibition title	Source of exhibition
Women of the West (Photographic exhibition by Paola Talbert)	Broken Hill Regional Art Gallery
Henry Mallard: Building the Sydney Harbour Bridge (Photographic exhibition)	Australian Centre for Photography
Leica Documentary Photography Award	Centre for Contemporary Photography
Hickory Dickory Dock : the changing face of Playschool	National Museum of Australia
Leisureland – regional (photographic project by Anne Zahalka documenting leisure in city and country areas)	Grafton Regional Gallery
It's a dog's life! Animals in the Public Service	National Archives of Australia

Table 20 – Wagga Wagga Art Gallery Travelling Exhibitions Jan-Aug 2004

Exhibition title	Source of exhibition
Focus: TAFE NSW Arts and Design Prize 2003 TAFE NSW student works	NSW Dept of Education & Training
2003 Ranamok Glass Prize Art Glass from Australian & NZ artists	Ranamok Glass Prize Ltd
Art Horses Life size animal art	Art Horses Australia
Native Title Business Contemporary Indigenous art inspired by Native Title legislation	RGAQ/Gurang Land Council of Bundaberg (Qld)
With the flow against the grain Textiles by Keiko Amenomori	Craft ACT/mgfnsw
Larsen and Lewers: survey 1986-2002 Australian jewellery design & metalwork	Manly Art Gallery & Museum
Sublime: 25 years of Wesfarmers collection of Australian art Works from Wesfarmers corporate art collection	Wesfarmers/Art on the Move, WA

As previously mentioned, the capacity of Wagga Wagga City Library to receive travelling exhibitions is more limited than the gallery and museum because the exhibition space available in the library is much smaller. Also, as it is located in a major service area for the library, the heavier traffic through this exhibition space can raise security concerns when travelling exhibitions include original artworks or artefacts. Consequently, the library is more likely to host smaller, more robust travelling exhibitions.

Despite these limitations, the library has hosted some very significant travelling exhibitions in this space and has been rewarded with high levels of community attendance at public programs run in association with these exhibitions. As is the case with the museum and gallery, these travelling exhibitions are sourced from a wide range of sources.

Some recent examples from the library's travelling exhibitions program are:

May 2003	*Drought bushfires and floods*	NSW Department of Agriculture
June 2003	*Matthew Flinders* exhibition	State Library of NSW
August 2003	*Connections*	Rural Australians for Refugees

Wagga Wagga City Library, being the largest of the RRL branch libraries, has the greatest capacity to host exhibitions, but some of the smaller RRL branches have also hosted travelling exhibitions successfully.

Whenever possible, travelling exhibitions in the museum, gallery and library are deliberately scheduled to tie in with a local event or festival in the Riverina to value add to the community event and to capitalise on publicity and out of town visitors who may be visiting to attend that event.

Frequently, a local exhibition is developed to echo or complement the theme of the travelling exhibition and broaden its appeal and relevance for the local community.

Two examples of this are:

- Museum of the Riverina – *Women with Wings*
  In 2002, the museum hosted the Powerhouse Museum travelling exhibition, *Women with Wings*, in its main exhibition space at the Historic Council Chambers site. The museum contacted the local RAAF base at Kapooka and the local Aeronautical Association and arranged for them to decorate the museum's foyer and second gallery spaces with aviation memorabilia. To complement the Powerhouse exhibition, the museum decided to curate a small local exhibition, which they called *Women with Altitude*. Eleven Riverina women who had some association with aviation were contacted and agreed to be featured in the exhibition. They included pilots, a balloonist, a paraglider, an aircraft technician and even someone who had built her own plane.

  The local component was put together in just two weeks but generated a great deal of interest because of its focus on local women aviators so the museum subsequently toured *Women with Altitude* to Griffith, Tumut and Temora.

o   Wagga Wagga Art Gallery – *Focus: TAFE NSW Arts and Design Prize*
    In February and March this year, the gallery hosted this travelling exhibition
    from the NSW Department of Education & Training that highlighted work by
    2003 NSW TAFE art and design students. While this exhibition was in place,
    the gallery also scheduled a parallel local exhibition curated inhouse –
    Journey, featuring works from Riverina TAFE visual arts students. An opening
    night function was organised to launch the local TAFE exhibition.

6.2.13   Capacity to curate exhibitions and develop high quality and diverse public programs with community appeal

Of the three Wagga council cultural collecting agencies, Wagga Wagga Art Gallery
has had the longest history of curating its own exhibitions. Of the fifteen exhibitions
listed in its current calendar (February – August 2004), nine are Wagga Gallery
initiatives.

The calendar also provides evidence of the wide range of education and public
programs offered by the Gallery, including: the *Activart on the Weekends* monthly
workshops, a weekend program of art activities designed for mid-primary to lower-
secondary level students and their families; the Little Picasso Club that offers after
school art activities for children in autumn and winter; as well as range of changing
public programs to tie in with exhibition openings and local community events.

Although the Museum of the Riverina relies heavily on the hosting of travelling
exhibitions to refresh its exhibitions spaces in the Historic Council Chambers site, the
museum has curated permanent exhibitions for its BGS site (for example, the Wagga
Sporting Hall of Fame exhibition and *Talking about ourselves: our local Aboriginal
community*), and as mentioned previously in this report, the museum often curates
smaller local exhibitions or displays that echo the themes of the travelling exhibitions
it hosts.

To coincide with the Sydney Olympic Games, the museum successfully applied for a
Visions of Australia grant to develop its first travelling exhibition, *They came from
the bush: our national Olympic heroes*, an exhibition featuring 27 Australian athletes
who came from country areas in Australia. The exhibition was deliberately designed
in a robust format on a scale that would suit smaller exhibition spaces. It opened the
night before the opening of the Sydney Olympics and eventually toured to twelve
destinations in four different states in 2001.

Even though the Library has the most limited exhibition space of the three Wagga
collecting agencies, increasingly it is developing its own exhibitions and public
programs associated with these exhibitions. The library's *First Folio Exhibition*,
scheduled for July this year, provides an excellent example of the growing capacity of
the library to curate its own exhibitions and to tie in exhibitions with other significant
community events.

The Wagga Wagga Shakespeare Club is celebrating its centenary in July 2004. The
club is the oldest Shakespeare Reading Club in the world with continuous
membership - and they have the records to prove it!

To mark the Centenary the Wagga Wagga City Library is hosting an exhibition of the Club's records and memorabilia - and the jewel in the exhibition will be the NSW State Library's copy of Shakespeare - First Folio which was published in 1623.

Claire Campbell, Executive Officer of Wagga Wagga City Library mentioned the planned Centenary exhibition to Paul Brunton, curator at the State Library of New South Wales, who had travelled to Wagga with the Matthew Flinders exhibition in 2003. He suggested Wagga library ask to borrow the First Folio from the State Library. The State Library acquired it in the 1850's and has only ever lent it once - for the National Library's *Library Treasures from around the World* exhibition a few years ago. It is therefore a big thing for the library to bring it to the region for local people to see it.

The State Librarian approved the request as long as Wagga library could meet the security and conservation requirements. The library has been working on this since November last year, with the assistance of State Library staff. Security cameras are being installed and an alarmed case was purchased using funds from the library budget and contributions from the Friends of the Library. This investment will mean that, in the future, the library will be able to bring other significant heritage items to Wagga Wagga.

John Bell from the Bell Shakespeare Company has agreed to open the Exhibition. Following the official ceremony the Shakespeare Club will present the 'Heroines of Shakespeare' in the Historic Council Chambers of the Museum of the Riverina.

The library has also organised a number of public programs in July around the Shakespeare celebrations, including:
- o floor talks to visiting school groups and the general public by Curator, Maggie Patton
- o Local school groups will perform "Shakespeare Among the Books" in the library on Saturdays
- o performances of music and Shakespeare in the Library by local actors and musicians on Friday nights

 In addition, the library's July school holiday Program will feature activities with a Shakespearean era theme - juggling workshops, calligraphy workshops and fencing demonstrations for the 5-12 year olds.

Jen Thompson from the Wagga Wagga Shakespeare Club, who also works as a casual and a volunteer at the Museum of the Riverina, has organised a number of activities with local schools including 'Bell Shakespeare Theatre School Workshops' with Wagga and regional schools.

This year, the Museum of the Riverina has taken the initiative to tour the public program it delivered in Wagga for last year's National Science Week across the Riverina. From August 14th - 22nd, the museum will be bringing the Wagga Wagga Observatory Project team and their telescope to museums in Hay, Griffith, Coolamon, Wagga Wagga, Gundagai and Tumut. The team will visit local schools in each town and host community star gazing evenings to celebrate this year's National Science Week theme "Star Gazing". The museum secured a $3,500 Science Week grant from the Federal Government to fund this initiative.

6.2.14 Capacity to generate media coverage

As is the case in the rest of regional Australia, Riverina cultural institutions usually have great difficulty attracting state or national media interest. Nor do they have the budget to take out paid advertising in glossy colour magazines. However, the level of local media coverage (print, radio and television) of the activities of the Wagga museum, library and gallery is impressive.

Because Wagga cultural institutions rely more on local audiences than visitors to the region, developing strong relationships with local media outlets has been a high priority for all Wagga Council cultural agencies. By achieving such high levels of local media coverage for the museum, gallery and library activities, the local community awareness of, and participation in, the programs and services of the cultural institutions has increased.

To build a strong relationship with local media, the Gallery made a strategic appointment to their advisory committee - their most recent chair, Wayne Geale, who is the CEO of Riverina Media (publisher of the Wagga "Daily Advertiser", "Riverina Leader" and other Riverina newspapers). Needless to say, his connection with the gallery has resulted in high level of free editorial coverage of gallery activities in his media outlets.

Since the day it opened, the Museum of the Riverina has worked hard to generate local media support. This has grown over time as the media realised the museum was running interesting and varied exhibitions and public programs. Support by ABC Regional Radio has been particularly strong and as discussed elsewhere in this report (see Appendix 1), the Regional Museum Officer is currently negotiating with ABC Radio about the possibility of producing a radio documentary series on her 'Riverina Significance' regional project.

Vanessa Keenan, Public Programs Co-ordinator at the Museum of the Riverina, has become particularly adept at understanding and exploiting the way the local media industry works. For example, she tries not to send museum media releases in local "big news" weeks (e.g. following a Council meeting or at the same time as a big local non-museum community event) and will deliberately hold back museum stories and release them in "quiet news" periods when they will have less competition with other 'hot' news stories. She is also very thorough and organised in her dealings with the media and this has paid off with increased press coverage for the museum.

This year, Wagga Wagga City Library has created a new part time (0.4) position of Community Liaison Officer who is responsible for the development of the library's public programs and community outreach activities. One of the duties of this officer is promotion, publicity and marketing of services. The library is hoping that this new position will result in greater media coverage of library programs.

Martha Sear, Hay Community Curator, has also managed to develop a very strong relationship with the local Hay newspaper, the *Riverina Grazier*. Hardly a week goes by that the paper does not carry a story on one or more of the local Hay museums and quite often, this is a front page story.

In contrast with the above examples, the generation of local media coverage does not appear to be a high priority for CSU Riverina Archives.

6.2.15 Effective communication strategies to promote community participation and regional co-operation and collaboration

Two very effective communication strategies developed to promote community participation and regional co-operation and collaboration across the Riverina were both initiated by the Regional Museum Officer, Madeleine Scully.

They are:
- the *Riverina connection*, newsletter, and,
- the Murray Riverina Professional Museum Network

***Riverina connection* newsletter**

The *Riverina Connection* is a bi-monthly newsletter produced by the Riverina Regional Museum Officer. Although produced on a modest budget, it is attractively laid out with coloured photographs and so has a promotional function as well as an informational one.

The newsletter is distributed to Riverina museums and local governments participating in the Regional Museum outreach program. Madeleine Scully, the Riverina RMO, commented that she sometimes uses the newsletter to demonstrate to local governments what is possible for community museums by showing them examples of what is happening in museums located in neighbouring shires.

Both Alex Graham, Manager Museums Program at the NSW Ministry for the Arts, and David Ellis, who formerly held this position at the Ministry for seven years, consider the *Riverina Connection* as one of the Riverina RMO's main achievements, an observation that is perhaps a strong indicator of the effectiveness of such newsletters as a means of promoting regional achievements not just to local to government but also to State and Federal governments.

Focus group participants made mention of how much they appreciated this newsletter as a means of keeping up to date on training workshops and Riverina museum news and developments. The newsletter also provides a public forum to celebrate the achievements of Riverina museums, both within the region and in the wider museums sector.

Martha Sear produces a similar museums newsletter for Hay Shire – the *Hay pitchfork: a Hay Museums news bulletin* which is published four times a year and distributed to all Hay ratepayers with their rates notices.

Jenny Skillen, RMO in the Hunter Valley, visited Madeleine in Wagga when she first took up her position last year and is in the process of establishing a newsletter in her region directly modelled on *Riverina Connection* because she could see how effective it was as a way of sharing information and news across an RMO region.

The Murray Riverina Professional Museum Network

This network was established to provide the opportunity for paid professionals working with museums in the Murray-Riverina region to meet regularly face to face to discuss the work they were doing with, and on behalf of, museums in the Murray-Riverina.

The decision to restrict the network to non-art museum personnel was made consciously. The network members felt that the regional galleries sector was so far above the level of most museums in regional areas whereas regional museums were considered to be in urgent need of more effective advocacy and development. One example of the network's advocacy role is the joint submission on Murray Riverina museum training needs prepared for the Powerhouse Museum.

The network also performs an important role in overcoming the professional isolation of the few paid museum professionals currently employed in the Murray-Riverina.

The Network, which is now in its second year of operation, now has around sixteen members drawn from museums in Wagga Wagga, Griffith, Hay, Coolamon and Albury. Full day meetings of the network are held quarterly and the location of the meeting is rotated each time to give members the opportunity to visit each other's museums. Meetings are always supported by a previously distributed agenda and between meetings, members communicate by email and phone.

Feedback on the Murray Riverina Professional Museum Network from the Griffith focus group, where the majority of attendees were paid museum workers showed that the network:
- has provided a much needed local opportunity for accessing collegial support from other paid museum professionals.
- is an effective means of speaking with a collective voice about the needs of Riverina museums.

6.2.16 Existence of mechanisms to facilitate internal communication between Wagga Council cultural agencies and public accountability of these agencies

As part of the research phase of this study, a focus group meeting was held with relevant personnel from Wagga Wagga Cultural Services staff to identify and discuss the effectiveness of existing strategies for internal communication between Wagga cultural agencies and Council.

In that meeting, the following methods used for internal communication were identified:
- Regular meetings, both single agency and cross-agency
- Staff presentations to Council or agency Advisory Committees
- Written reports (Annual reports; monthly reports to agency Advisory Committees)
- Planning days
- Council website
- Informal communication

6.2.17 Presence of a major university campus and TAFE campus in the regional hub

The presence of the Riverina Institute of TAFE and Charles Sturt University Riverina Campus in Wagga Wagga gives the City's cultural collecting agencies advantages in terms of ready access to:
- o well qualified young people who have become involved as volunteers, interns, and casual staff
- o academics and experts in the Visual Arts, Viticulture, Science, Cultural Heritage, Library and Information Management and Education who can be involved in public programs as guest speakers, recruited as members of Advisory committees or collaborators.

The Museum of the Riverina has used teaching students in its public programs for Science Week and last year used graphic design students to redesign its promotional materials.

6.1.18 Geographical proximity to Canberra

Wagga Wagga is only 320 km from Canberra and its wealth of major national cultural collections, all employing large numbers of highly qualified and experienced staff.

Wagga's proximity to Canberra means that it is feasible and inexpensive for Wagga's museum, library and gallery to:
- o draw on Canberra's pool of cultural expertise as speakers at forums, openings and seminars, and,
- o develop partnerships with Canberra cultural collecting institutions.

Last year, in a strategic move, the Museum of the Riverina appointed as the regional representative on the Museum Advisory Committee, a National Museum of Australia staff member, Matt Trinca, to their advisory committee and Ian Jones, a curator of the National Museum is now working with the Museum of the Riverina and other small museums in the Riverina on the collecting of oral histories and development of an exhibition on salinity.
Such partnerships and collaborations between a regional museum and a national museum are more possible in Wagga because Canberra is only a three hour drive away.

7. Wagga Wagga as a regional hub - Barriers to success

Twenty-one barriers to the success of Wagga Wagga as a 'regional hub' were identified. Of these, twelve are considered to be generic and so applicable to other areas of regional Australia, while nine were considered specific to Wagga Wagga. The generic barriers will be examined first.

7.1 Barriers common to cultural collections in most regional areas

7.1.1 Low priority frequently assigned to the development of regional cultural collections on local government agendas, particularly in relation to non-art museum collections

The low priority often assigned to the development of regional cultural collections on local government agendas, particularly in relation to non-art museum collections, is not an issue unique to the Riverina.

It can be very difficult for any Australian local government authority with small populations to have sufficient resources at their disposal to adequately support their local cultural heritage collections. Eleven of the twenty Riverina local government areas included in this study have populations less than 5,000. (see Table 1)

Rob McMullan, Manager Corporate Services, Tumut Shire Council, when interviewed for this study, commented that he sees Council as having a facilitating role for its local museum because there is insufficient money available to provide extensive Council-funded cultural services in Tumut Shire.

Thomas Graham, former Executive Officer with the Museum of the Riverina, also commented that constantly changing Council line-ups due to Council restructures and elections can further "blunt" Council's appreciation of the achievements of Wagga's cultural agencies.

7.1.2 Reluctance by local government authorities to contribute funds and resources for activities that extend beyond their own boundaries and varying levels of interest in regional cultural collaborations

One of the major challenges in funding services or positions that benefit a number of local government authorities (LGAs) is convincing each participating LGA that their ratepayers are getting value for the investment made by Council. Museum Development Officers in Queensland have experienced problems when trying to extend the support they provide to museums or galleries that lie beyond the boundaries of LGAs contributing to their operating budgets. Similarly, Monika Velins, the former Regional Arts Development Officer for the Eastern Riverina, remarked in her interview for this study that when she was working in the Riverina, the first three months in each of the seven years she was in this position, she spent most of her time negotiating with individual local government authorities to convince them to contribute funds to her annual program budget.

One of the reasons for the recent renegotiation of the Riverina Regional Library agreement was because Wagga Wagga City Council was, in effect, subsidising the service for smaller local government areas.

7.1.3 Reluctance by local government authorities to enter into matching funding agreements with State or Federal governments

Wagga cultural collections staff reported that it was often difficult to convince Council to support funding applications which involved grant matching between State and Local Government, particularly if there was an implication that the financial commitment would be ongoing (e.g. in grants to pay for salaries) and that the State Government contribution was offered as an incentive for a strictly limited period.

Participants in the Griffith focus group conducted for this study also commented that the three-year limit on museum staff establishment subsidies offered by the New South Wales Ministry for the Arts is not realistic as it takes longer than three years to achieve the level of outcomes that would encourage a local government authority to pick up 100% of museum salary costs on an ongoing basis.

7.1.4 Limited community appreciation of, or support for, cultural agencies in regional Australia and public image of art galleries as elitist and museums and archives as boring

Focus group meetings held nationally for the 2001 *Key Needs Study* frequently referred to the common community perception of museums as boring and galleries as elitist as a barrier to attracting greater support for museums and galleries from government and community.

One need identified through this study was the need to:

"change the public perception ... that heritage is just about 'old things', the history of white pioneers in Australia or 'what happened last century' [i.e. the 19th century]."

(Deakin University: A study into the key needs of collecting institutions in the heritage sector; final report, p.114- 115)
http://www.amol.org.au/craft/publications/keyneeds/contents.asp

Similarly, David Ellis, former Manager, Museum Program at the NSW Ministry for the Arts commented in his interview for this study, that not only community members, but also some paid professionals working with other types of cultural collections, still see museums in regional Australia as being:

"a group of elderly women running a cake stall to raise funds for a local historical society"

This negative image of museums can create barriers for improving community and government support for regional museums and for encouraging cross-sectoral initiatives in the cultural collections sector.

For regional gallery staff, it can be a challenge to develop exhibitions programs that will both expand perceptions and change attitudes about what art can be and at the

same time provide communities with exhibitions they enjoy which do not intimidate or bore them.

Susi Muddiman, Executive Officer of the Wagga Wagga Art Gallery, offered her Advisory Committee the following explanation for the decline in gallery visitation immediately prior to her appointment in Wagga:

"I feel sure that the decline in visitor numbers is directly linked to the exhibition program and the community's negative opinion of what the Gallery can offer visitors. I need to get the message across that the Gallery can be a fun place, and work on discarding the attitude that is prevalent in the community at the moment."

<div align="right">Executive Officer's Report to the meeting of the Advisory
Committee of the Wagga Wagga Art Gallery, 11 June 2003, p.3</div>

To counter this negative perception of the Gallery, Susi radically overhauled the planned travelling exhibitions program that had been booked for the gallery in 2003-4 and substituted exhibitions she thought would have more appeal for the local community because, as Susi commented in her interview for this study:

"The gallery belongs to the ratepayers of Wagga so they should be made to feel welcome and encouraged to come. There is no point in having 'cutting edge' work that is way above people's heads."

7.1.5 Limited capacity to guarantee longterm sustainability of paid staff positions in some regional cultural collecting agencies

While Riverina museum staff realise that a significant share of NSW Ministry for the Arts museum funding has gone to the Riverina in the last five years, and that this funding has enabled the accelerated progress of Riverina museums compared to museums in most other areas of regional Australia, withdrawal or reduction of this funding would greatly weaken the capacity of Riverina museums to make further progress. To quote Riverina Regional Museum Officer, Madeleine Scully:

"You can't initiate development in a place, get it to a certain stage and then say - 'Now, can you dog paddle for the next ten years?' – because you lose the dynamism. You can't just be cut loose and told 'Now be sustainable, please."

Interviews with paid museum staff in the Riverina whose positions were established through a limited term grant matching partnership between local and State government expressed their insecurity about this type of 'sunset clause' aspect of their employment. They explained that to make a real effect in a new position, it takes at least a year or more to assess needs, set up networks and formulate projects before they can actually produce real outcomes.

If employees don't feel secure in their position, they operate under a pressure to constantly prove themselves to ensure renewal of the funding agreement that pays their salary. This can be a particularly onerous pressure in instances where a position is funded jointly by a number of agencies - for example, Liz Lawton, the Cultural Heritage Development Officer at the Coolamon Up to Date Store museum spends a great deal of her time reporting to each of the four agencies contributing to her salary.

During the course of this study, due to ongoing sustainability issues, Shear Outback was restructured and Libby Newell, Curator at Shear Outback, who had only been in her position eighteen months, has been made redundant. Similarly, the only other established Regional Museum Officer position in NSW, the RMO at Museum of Newcastle, is currently under threat and likely to be suspended at the end of this financial year because of changes in the funding arrangement for that position.

7.1.6 Unrealistic expectations about the cultural tourism potential of museums and galleries

In recent years, cultural tourism has been a growth industry, not just in Australia, but also internationally.

Museums and galleries have been centre stage in some major Australian cultural tourism developments, for example, the Queensland Heritage Trails Network (QHTN) which was funded through a combination of Federal and Queensland State Government Centenary of Federation funding.

There is a danger, however, that an overemphasis on a museum's tourism potential can lead to unrealistic expectations about a 'museum-led recovery' for small or declining regional communities which can result in the development of regional museums that are too big for small communities to sustain. One of the QHTN projects in southern Queensland failed before the network was officially launched and another in northern Queensland soon after the launch.

The financial difficulties faced by Hay's Shear Outback museum are, to a degree, the result of this problem.

David Ellis, former Manager of the Museums program at the NSW Ministry for the Arts, put it well in his interview when he said that cultural tourism was "the icing on the cake" and should not be seen as the saving of regional museums.

Wayne Geale, the most recent Chair of the Wagga gallery's Advisory Committee, is also on the Wagga Tourism board. In his interview, he offered his opinions on the importance of cultivating the local market as well as the tourism market to sustain regional cultural facilities and events, adding that from his experience on the Tourism Board, any major event organised in Wagga needed at least 50-60% of its audience to be local if the event were to be a success.

7.1.7 Inadequate appreciation of the contribution museums, galleries and archives can make in building civic pride, social tolerance and a strong community identity in regional Australia

One of the downsides of the recent overemphasis on the cultural tourism potential of regional museums and galleries has been the consequent under-emphasis on the important contribution museums, galleries and archives can make in building civic pride, social tolerance and a strong community identity in regional Australia.

The exhibitions and public and education programs of the Riverina cultural collecting agencies documented in this study provide ample evidence of the important role these institutions play in encouraging community participation and generating civic pride in local and regional cultural heritage. The Riverina Significance Project initiated and coordinated by RMO Madeleine Scully has been particularly effective in this respect for many of the smaller Riverina communities.

7.1.8 Differences in developmental stages of Australian museum, gallery, library and archives sectors that may limit potential for cross-sectoral collaboration

The reality is, that compared to regional galleries, libraries and archives, most museums in regional Australia are underdeveloped, under-resourced and run solely by volunteers. Consequently the level of collection management and development and the capacity to develop exhibitions and public programs is, on the whole, limited. This reality may limit potential for cross sectoral collaboration.

7.1.9 Uneven delivery of regional outreach and support by State Government cultural collecting institutions and lack of an integrated approach to delivery of regional training by these institutions

Of all the New South Wales State Government cultural collecting institutions, the State Library of New South Wales is the agency which has provided the most consistent and comprehensive level of regional support and outreach. The main reasons they have been able to do so are:

- o The State Library is positioned firmly as an integral part of the wider network of public libraries, both through the legislation governing the State Library (NSW Library Act of 1939 and Library Amendment Act of 1992) and its proactive response to the requirements of this legislation,

and, even more importantly,

- o Large amounts of State Government funds are allocated to the State Library on an ongoing basis to provide these outreach and support services to New South Wales public libraries.

By and large, the other State Government cultural collecting institutions (Powerhouse Museum, Art Gallery of New South Wales, State Records New South Wales) would be prepared to expand their regional services should further resources for this purpose become available, as would mgfnsw. Lack of resources was cited as the main reason for current limitations on the regional services provided by these institutions.

One major gap in regional service delivery was identified through this study – the perceived lack of adequate professional development opportunities for regional gallery staff, although hopefully, the recent positive steps taken by the Art Gallery of New South Wales to extend its regional services may go some way to addressing this gap.

Riverina gallery staff interviewed for this study were disappointed about the limited number of regional outreach services offered by the Art Gallery of New South Wales. Also, while gallery staff praised the regional programs and policies of mgfnsw, there is a perception that because of the limited resources available to mgfnsw, and because the number and need of regional and remote museums is so great in comparison to regional galleries, most of the regional training offered by mgfnsw is of a kind more suitable for cultural collections staff with limited professional experience.

The popularity of the Regional Galleries Mentorship program introduced by the Art Gallery of New South Wales in 2001, is a good indication of the demand for higher level professional development opportunities for regional gallery staff in New South Wales. Commenting on the demand for mentorship places, the Gallery's most recent annual report (2003) offers the following response:

"Due to the surprisingly high number of senior regional gallery staff applying in 2002 it has been decided to devise one of the 2003 mentorships specifically for Directors/Managers. It will concentrate on the areas of business development, sponsorship and marketing."

(Art Gallery of NSW: Annual report 2003, p.32)

This year, mgfnsw conducted a survey of curators working in small to medium public galleries in NSW. About twenty curators took part in this survey. When asked to describe the types of programs that would help them achieve their goals, the most common response selected was mentorships and internships.

One of the main problems faced by regional galleries wishing to take up a mentorship with the Art Gallery of NSW is that due to the relatively low levels of staffing in most regional galleries, it is often difficult to release a staff member for the two week internship component of this program.

Mary Lou Gardam, Learning Coordinator for Hay museums, who was interviewed for this study, considered that internships with major collections in Sydney would be of great benefit to her in her museum work but added that it would be quite difficult for her to travel to Sydney because of her work and family commitments.

These comments highlight the need for State regional services providers to offer professional development opportunities for staff working with regional collections both within and outside their region.

The limited range of Art Gallery of NSW travelling exhibitions available for regional galleries also restricts regional access to this major State cultural collection.

7.1.10 Cost of, and limited access to, regional training and professional development opportunities for paid and volunteer staff working with cultural collections

Even though the fee charged for mgfnsw regional training workshops is moderate by training industry standards, several focus group participants and Riverina outreach

staff maintained that the cost of these workshops presents a barrier to participation by volunteers.

7.1.11 Professional isolation of staff working with regional cultural collections

In the Griffith focus group held for this study, Martha Sear suggested that museum outreach workers, whether they are based in the regions or in large capital city organisations, need regular opportunities to meet face to face to share experiences. Meeting with other cultural collections professionals at conferences and workshops was not considered to be the complete cure for the professional isolation often felt by lone outreach workers. Outreach workers need to meet with colleagues who are in the same 'business' and face many of the same challenges. Regional Museum Officer, Madeleine Sear also emphasised the importance of sharing information and experience with other regional outreach professionals.

7.1.12 Reliance on volunteer staff for the operation of most small museums

Although the four Wagga Wagga collecting agencies all have paid staff, the majority of small museums in the Riverina rely entirely on volunteers for their operation (see Table 14).

The numbers, skills level and commitment of these volunteers can vary widely and while there are outstanding exceptions, these weaknesses can hamper the development of many of the small museums in the Riverina.

In addition, most of the volunteers working with these collections are ageing and their numbers are dwindling, although in some instances, this decline in volunteer numbers and failure to attract new volunteers was considered to be due to the insularity of some volunteer groups and reluctance to change in some volunteer managed museums.

As a consequence of this reliance on volunteer staff, the majority of Riverina volunteer managed museums have:
- o   very restricted opening hours, and,
- o   a limited capacity to receive travelling exhibitions or curate and promote local displays and exhibitions.

The absence of sources of operational funding for volunteer managed museums was also considered to be a problem for many small museums in the Riverina.

Several representatives from small volunteer-run museums who attended the Wagga and Tumut focus groups for this study considered that this issue to be a major obstacle to progress for their museum. They had to spend excessive amounts of time on fundraising activities to cover basic operating costs to the detriment of collection management, cataloguing and other museum planning activities. The most extreme case of this struggle to cover basic operating costs was Batlow Museum in Tumut Shire which closes down each winter because they can't afford the cost of connecting electricity to their museum.

Nor is more training and professional development to raise the skills levels of volunteers working with cultural collections the solution to this dilemma, as museums consultant Kylie Winkworth pointed out in her submission to this study (see Appendix 4):

"Volunteers are not sponges with an infinite capacity to expand and absorb ever-larger amounts of training materials and advice. Most volunteers are already exhausted just keeping the museum open and clean, and fundraising to meet rising insurance premiums."

Kylie's comments are supported by the opinions expressed by some volunteer museum workers at the Wagga and Tumut focus groups who indicated they were suffering from training fatigue or a feeling of being "workshopped out".

As discussed in the previous section (see Table 18), the Wagga Wagga museum, gallery, library and archive also rely to some extent on volunteer labour. While these institutions value the contribution made by their volunteer staff, it was pointed out that:

- o Volunteers require training and supervision to be effective
- o This training and supervision takes up considerable amounts of paid staff time
- o Because volunteers are not paid, they may need to move on to paid work elsewhere and so the investment in their supervision and training goes with them.

Rebecca Pinchin, Regional Services Coordinator at the Powerhouse Museum, and Kylie Winkworth, in her written submission to this study, both identified the lack of paid museum professionals in regional Australia s the major barrier to the development of Australian regional and remote museums.

7.2   Barriers more specific to Wagga Wagga as a 'regional hub'

7.2.1   Limited adoption of an integrated approach by Wagga Wagga library, museum, gallery and archives with regard to cross-agency planning, marketing and promotion, Collection Development/Acquisitions policies

a)   Cross-agency planning

The meeting held with Wagga Cultural Services staff on internal communication revealed that while the individual cultural agencies held regular strategic planning days with staff, there were no regular opportunities for cross-agency planning that would encourage and facilitate longterm planning by, and collaboration and cooperation between, the Wagga cultural collecting agencies and with their principal community partners.

Nor, to date, has there been the capacity for the Wagga cultural collecting agencies to forward plan their public programs to any great extent.

Last year, the senior managers of the Wagga gallery, library and museum established a regular meeting, appropriately called 'Creative Minds', to jointly discuss and explore cross-agency initiatives. This meeting was to be held regularly on the second Wednesday of each month. Unfortunately, although all the Executive Officers agreed that 'Creative Minds' could be an effective strategy to encourage cross-agency collaboration, the ambitions for this group have not been fully realised:

- o Because it is not compulsory to attend this meeting and all senior staff are so busy, meeting are frequently cancelled, and,
- o While an excessively formal meeting structure would not be appropriate for this group because of its emphasis on the generation of 'creative ideas', an agenda for each meeting would improve the group's focus

Another issue with 'Creative Minds' is that the meetings are restricted to senior staff from the museum, library and gallery and there has been no other avenue established for cultural collections staff responsible for collection management, exhibitions, public programs and education programs to be part of this cross-sectoral planning.

This lack of cross-agency planning can lead to:

- o Programming clashes that mean Wagga cultural agencies are in competition with each other for a limited local audience
- o Lack of awareness of programs and resources available in other agencies that might facilitate or add value to the public programs developed by each agency.

In addition, Charles Sturt University staff members who attended the Wagga focus group for this study commented that because the University timetables and academic programs are finalised so far in advance, better forward planning by the Wagga cultural agencies would improve the chances of securing public program partnerships involving university staff and students.

b) Cross-agency marketing and promotion

The marketing capacity of the Wagga Council cultural collecting agencies varies across the agencies. This is partly due to the different amounts of money available in each agency for marketing purposes. For example:

- o The Wagga Wagga City Library has no separate budgetary allowance for marketing and publicity, although in 2004 the library has created a new part-time position (.4) of Community Liaison Officer who will be responsible for coordinating and marketing library events

- o The Gallery marketing budget for 2004 is $7,800

- o The Museum of the Riverina marketing budget for 2004 is $2,750

This is not to say that the Gallery's marketing budget should be cut, as this would reduce its capacity to market its programs, however, these variations in resources for marketing purposes mean that the quality of the promotional materials issued by each of the cultural collecting agencies also varies - from high quality, full colour brochures and fliers to black and white inhouse photocopies.

This year, the Wagga Gallery is reaping the benefits of its efforts to produce and distribute widely an attractive full colour Gallery calendar of events brochure, which includes details of exhibitions and public programs for the first eight months of 2004. Many of the advertised events have consequently been booked out well in advance.

There is, as yet, no cross-agency version of such a calendar of programs and events.

Also, although there have been some joint mail-outs and joint presentations to promote the museum, library and gallery to the education sector, there is room for more cooperation on joint marketing initiatives to maximise the impact of promotional initiatives given the very limited marketing and advertising budgets available to each agency.

c)   Collection Development/Acquisitions policies

Although, as previously mentioned, the Wagga museum, library and gallery and the CSU Regional Archives all have written acquisitions policies or collection development policies:
- o   the quality and comprehensiveness of these policies varies across agencies, and,
- o   there has been little attempt to date to integrate these policies to ensure:
  - -   there are no gaps in collecting the cultural heritage of Wagga Wagga and the wider Riverina
  - -   cultural collecting agencies are not competing with each other for similar materials on similar topics.

The biggest overlap in collecting priorities seems to occur in acquisitions made by the Local History Collection of the Wagga Wagga City Library; the CSU Regional Archives and the Museum of the Riverina.

In addition, it was evident that while staff working in each of the above agencies had a strong knowledge of their own collections, they tended to have a limited knowledge of what resources were held in the other collections.

7.2.2   Occasional failure to fully exploit existing internal and external communication channels between Wagga Council, Wagga collecting agencies and their community partners

Although the Cultural Services Cooperation Agreement between Charles Sturt University Faculty of Arts and Wagga Wagga City Council was signed ten months ago, the Consultative Committee charged with facilitating and monitoring the terms of the agreement is yet to be convened. The agreement specified that this committee should meet twice yearly.

In the last two years, the Wagga Wagga Art Gallery and RRL have not produced an annual report. This can be an important promotional document to celebrate the achievements of an organisation and to inform government, sponsors and the public about these achievements.

As part of the research phase of this study, a focus group meeting with key personnel from Wagga Wagga cultural services staff was held to identify and discuss the effectiveness of existing strategies for internal communication between Wagga cultural agencies and Council.

Problems with existing internal and also external communication methods were identified through this meeting including:
- o Varying levels of currency for information about the services and programs of each cultural agency on the Council website
- o Non attendance at regular meetings because of other commitments
- o Duplication of purpose for some meetings
- o Difficulty in ensuring full attendance at planning days because part time staff or casuals are not paid to attend these meetings
- o Lack of cross-sectoral forward planning strategies

7.2.3 Difficulty recruiting appropriate community volunteers to take up places on the advisory committees for the museum, gallery and library.

The Wagga library, museum and gallery are each governed by an Advisory Committee that includes a set number of members drawn from the Wagga community.

Community members of these committees are recruited through public advertisement placed by Council calling for nominations from the community. Staff from the Wagga library, museum and gallery reported that it is often difficult to attract enough nominations to fill all community vacancies on their advisory committees.

This problem could limit the effectiveness of these committees in providing a bridge between the cultural collecting agencies and their community.

7.2.4 Dual sites of Museum of the Riverina

The Botanic Gardens site (BGS) of the Museum of the Riverina, three kilometres from the centre of Wagga, is isolated from the city centre and museum staff located at the HCC Museum of the Riverina. This can create problems in relation to:
- o Unintended isolation of professional staff located at the BGS site because all other Wagga Council cultural collecting facilities are physically co-located in the centre of the city
- o Personal security of solo staff working at the BGS site

7.2.5 Limited range of audience research and evaluation strategies employed by Wagga museum, gallery, library and archive that results in programming decisions made mainly on the basis of raw attendance figures or calculated guesswork

Simply claiming that your library/gallery/museum/archive is a valuable community asset deserving of funding and support is not enough – you need to prove it by gathering concrete evidence of its economic and community benefit and its role in lifelong learning.

Quantitative usage statistics can only go so far when arguing your case to government, community or sponsors for support for your cultural agency. They work well when you are running a service or program that results in high numbers (for example, loans made each year through RRL) but for programs where the measure of the program's value is not simply 'bums on seats', they are not very useful - for example, some education programs conducted by Wagga Wagga Art Gallery where total numbers of participants are often quite small.

Exit interviews, verbal or written comments about a program, follow up phone calls to schools that have participated in programs can:
- o provide excellent qualitative information that can be used to support or acquit funding applications, or,
- o highlight ways in which the programs being offered could be improved.

The Museum of the Riverina, Wagga Wagga Art Gallery and Riverina Regional Library branches keep statistics on visitation, membership and loans, but there appears to be very little currently done to more systematically and regularly evaluate public programs and services or to discover more about what their audiences want or need.

Because of this, there is a danger that programming decisions are made mainly on the basis of raw attendance or membership figures or calculated guesswork.

Also, by not gathering qualitative as well as quantitative data on their public programs, education programs and other services, the collecting agencies lose an important opportunity to use such data for what Alan Bundy, University Librarian at the University of South Australia, calls "evidence based advocacy". (Bundy, Alan: *Vision, mission, trumpets: public libraries as social capital* http://www.library.unisa.edu.au/papers/papers.htm#ab)

7.2.6   Size of the region covered by the Regional Museum Officer

Many of the participants attending focus groups organised for this study, and the Regional Museum Officer herself, commented that the region covered by the Riverina Museum Officer was too large (20 local government areas) for one officer to be able to provide equitable services to all museums in that region.

7.2.7   Limited resources available for public programs

One issue raised by the Wagga Council collecting agencies was the limited size of budgets available to cover the costs of public programs. For example, the entire public programs budget of Museum of the Riverina for this financial year is only $2,000. In addition, the Public Programs Coordinator at the Museum of the Riverina only works part time (.7) and half of this time she is required to perform front of house duties for the HCC site of the museum.

What the museum has been able to achieve given the size of the budget and level of human resources available for public programs is remarkable – but so much more could be done with improved financial and human resources.

Similarly, the Wagga Wagga City Library has been very resourceful in stretching the limited resources for available for their public programs, but constant struggles to make resources go further can be very wearing for staff.

7.2.8 Negative community opinion of CSU Regional Archives respect for donated materials

The importance of community confidence that collecting institutions will respect and value the collections entrusted to them has been discussed in a previous section of this report (see XXX). Conversely, if community trust in collecting agencies is broken, it can take many years for this trust to be re-established.

CSU Regional Archives have suffered for some years from fallout resulting from their decision to dispose of a large number of materials that fell outside their collecting priorities. Although the current Director, Don Boadle, explained that this collection 'weeding' was undertaken with the best intentions and in a professional manner, the community perception was that the archive was throwing out their past. Several people encountered in the course of this study expressed an opinion of the Archives that revealed this negative perception still presents an obstacle for the Archives in their local community. Michelle Maddison, Curator at the Museum of the Riverina, gave the following example of the consequences of this lack of trust when she was interviewed for this study.

The alumni of Wagga Wagga Teachers' College, a precursor of Charles Sturt University, are organising a reunion in Wagga in 2005. The Museum of the Riverina will be mounting an exhibition about the Teachers' College to coincide with this reunion. During the negotiations for this exhibition, the Alumni Association offered to donate their collection of original photographs of the Wagga Teachers' College to the Museum of the Riverina rather than to CSU Regional Archives *because they felt that they would be more accessible to the public at the museum.*

7.2.9 Primary allegiance of CSU Regional Archives to its parent university and consequent lower priority assigned to its regional community development responsibilities and collaborations with other cultural agencies in the Riverina

With the exception of occasional project grants such as the three year "Archives in the Bush" initiative of State Records NSW, the CSU Regional Archives are totally funded by the Charles Sturt University. Understandably, the Archives primary allegiance and focus is therefore the research and teaching programs of the University.

The mission statement for the CSU Regional Archives includes statements not only on its research and teaching responsibilities but also on its community responsibilities:

Charles Sturt University Regional Archives operates as a combined function regional repository, managing its archival holdings in the interests of:
- *Corporate accountability, administration and memory*
- *Research, teaching and learning*
- *Outreach to the University's regional communities*
  http://www.csu.edu.au/research/archives/archives-n05.htm

In addition, Director Don Boadle estimated in his interview for this study that 70% of personal users of the Archives are from the broader community as opposed to university students and staff, so there is obviously a demand within the Riverina community for the collections and services of the Archives.

To date, the collaboration between CSU Regional Archives and other cultural collecting agencies in the Riverina appears to have been limited, and the Archives current focus on its University obligations has perhaps been a deterrent to developing partnerships with these agencies.

8. Recommendations to improve effectiveness of Riverina regional hub

The primary purpose of this study has been to document the existing outreach networks providing support to Riverina cultural collections with a view to developing a model for 'Regional Hubs' which could be applied to other areas of regional Australia.

A secondary purpose of the study was to identify ways in which the existing networks in the Riverina could be strengthened.

This chapter presents a set of recommendations designed to:
- o improve the effectiveness of those existing networks in the Riverina, and,
- o encourage greater cross-sectoral cooperation and collaboration between the different kinds of cultural collecting agencies in the Riverina

8.1 To improve collection development for major cultural collecting agencies

As previously mentioned, the quality and comprehensiveness of the written acquisitions policies or collection development policies of the Wagga museum, library and gallery and the CSU Regional Archives varies across the agencies and there has been little attempt to date to integrate these policies.

In addition, it was noted that staff working in the above agencies tended to have a limited knowledge of the collections held by all the agencies.

Recommendation:

To improve collection development practices of the Wagga museum, gallery, library, and CSU Regional Archives, and to increase staff knowledge of the holdings of all these collections, it is recommended that:
- o Current Collection Management or Acquisitions policies for each agency are reviewed and revised as necessary taking into account Acquisition or Collection Management policies of all four agencies
- o As part of this review, a meeting is convened comprising staff members responsible for collection management in each of these agencies to discuss possible duplication or gaps in collecting priorities and to consider ways to eliminate these duplications and gaps.

8.2 To improve collection management in Riverina museums

Many of the small museums in the Riverina have recently improved their collection management practices by acquiring Mosaic software to catalogue their collections. This software is also used by the Museum of the Riverina and many other small museums in New South Wales. Michelle Maddison, Museum of the Riverina Curator, has been involved in Mosaic training workshops for these small museums, as have mgfnsw.

It is common practice within the library sector for libraries that use a particular cataloguing software to belong to a Users' Group for users of that software. These groups are usually made up of users of the system and sometimes include a representative from the company that supplies the software. The purpose of the group is to provide ongoing support for users of the system so new users can ask questions of experienced users and information on updates or new developments can be circulated. Groups mainly communicate by email, posting questions for the whole group or for a particular group member, and sometimes meet in person, especially when a new version of the software is released.

When asked whether such a group for Mosaic users would be of benefit, Michelle Maddison, Sarah Jane Rennie at mgfnsw and Jenny Skillen, the RMO at Newcastle Regional Museum, all agreed that it would be useful.

Australian Museums Online (AMOL), the web gateway to Australian cultural collections which is administered by the Powerhouse Museum, has the capacity to set up email listservs for museum purposes and has done so for Regional Galleries Association of Qld for its email current awareness service for regional galleries.

Recommendation:

To improve understanding and adoption of Mosaic system for managing museum collections, it is recommended that:

- o Museum of the Riverina, mgfnsw and the RMO at the Museum of Newcastle jointly approach Australian Museums Online (AMOL) to investigate the possibility of setting up a Mosaic email listserv to facilitate information sharing by Australian users of Mosaic software

8.3   To improve audience research and evaluation in Riverina cultural collections

One barrier to success identified in this study was that although the Museum of the Riverina, Wagga Wagga Art Gallery and Riverina Regional Library branches keep statistics on visitation, membership and loans, there appears to be very little currently done to more systematically evaluate public programs and services or to discover more about what Riverina audiences want or need.

Because of this, there is a danger that programming decisions are made mainly on the basis of raw attendance or membership figures or calculated guesswork.

Also, by not gathering qualitative as well as quantitative data on their public programs, education programs and other services, the collecting agencies lose an important opportunity to use such data for 'evidence based advocacy'.

The Powerhouse Museum has a particularly strong reputation for audience research and program evaluation.

Recommendation:

To improve audience research and program evaluation by Wagga museum, library and gallery and other Riverina cultural collections, it is recommended that:

- o Mgfnsw, Public Library Services of the State Library of NSW and Powerhouse Museum are approached to deliver training workshops in the Riverina on audience research and program evaluation techniques

- o The current audience research and program evaluation techniques in use by Wagga library, museum and gallery be reviewed by each agency, and,

- o Additional and regular audience research and program evaluation mechanisms to gather more qualitative data are introduced as a result of this review

8.4 To ensure internal communication strategies of Wagga cultural collecting agencies are utilised to maximum effect

One of the barriers to success identified in this report was the occasional failure to fully exploit existing internal communication channels between Wagga Council, and Wagga collecting agencies.

As mentioned earlier, as part of the research phase of this study, a focus group meeting was held with relevant personnel from Wagga Wagga Cultural Services staff to identify and discuss the effectiveness of existing strategies for internal communication between Wagga cultural agencies and Council.

In that meeting, the following methods of communication were identified and their effectiveness discussed:
- o Regular meetings, both single agency and cross-agency
- o Staff presentations to Council or agency Advisory Committees
- o Written reports to agency Advisory Committees
- o Planning days
- o Websites
- o Informal communication

In discussing the effectiveness of these various methods of communication, it was established that:

- o A more proactive method to gather information on cultural agency events and programs for the Council website is needed

- o Additional IT support from Council was needed to ensure the websites of the Council collecting agencies were current, comprehensive, attractively designed and easy to navigate. Although the Council web designer was considered to be doing a good job, he only works part time and so many web update projects have been delayed because of the current workload of this staff member.

- o The most effective meetings:

- had a specific purpose (usually defined by a written agenda)
- were regular
- did not duplicate the purpose of other regular meetings, and,
- had a strong obligation to attend.

o Written minutes of meetings were considered to be useful as part time and casual staff were not always available to attend certain meetings

o Additional funds were needed to facilitate the attendance by part time and casual staff at individual and cross-agency planning days

o Due to other commitments, Councillors who were members of agency Advisory Committees were sometimes unable to attend meetings of these committees

o There was a need to develop more effective strategies to develop a greater awareness of the work done by the cultural collecting agencies among Councillors and Council staff.

Recommendation:

To ensure effective internal communication strategies are developed and utilised to maximum effect by the Wagga museum, library and gallery, it is recommended that:

o Wagga museum, library and gallery individually and jointly review the effectiveness their current internal communication systems taking into account the weaknesses identified above.

o The Manager – Recreation and Cultural Services approach Wagga Wagga City Council with a view to increasing IT support for web maintenance and design requirements of Council's cultural facilities

o The Wagga Wagga City Council Cultural Officer develop a more proactive method of gathering current information from the cultural collecting agencies for the Web Portal to Wagga cultural services that is currently under development

8.5 To improve cross-agency planning by Wagga cultural collecting agencies and encourage cross-agency collaboration and sharing of resources

The meeting with Wagga Cultural Services staff on internal communication also revealed that while the individual cultural agencies held regular strategic planning days with staff, there were no regular opportunities for cross-agency planning that would encourage and facilitate longterm planning by, and collaboration and cooperation between, the Wagga cultural collecting agencies and with their principal community partners.

Recommendation:

To improve cross-agency forward planning by Wagga cultural collecting agencies and encourage cross-agency collaboration and sharing of resources, it is recommended that:

- o An annual joint planning day for staff and representatives of principal partners of Wagga museum, gallery and library be introduced

- o Ways to improve the effectiveness of 'Creative Minds' be considered

- o Other mechanisms to enable regular cross-sectoral planning and skills and information sharing by non-managerial staff working in education programs, public programs, exhibition development and collection management be developed

8.6   To improve external communication and collaboration with community partners and other Riverina cultural collecting agencies by Wagga museum, gallery and library

This study has identified an occasional failure to fully exploit existing external communication channels between Wagga Council, Wagga collecting agencies and their community partners.

Some examples of this are:

- o Although the Cultural Services Cooperation Agreement between Charles Sturt University Faculty of Arts and Wagga Wagga City Council was signed ten months ago, the Consultative Committee charged with facilitating and monitoring the terms of the agreement, which was intended to meet twice yearly, has yet to be convened.

- o The meeting with Wagga Cultural Services staff on internal communication also revealed a lack of opportunities for staff from the Wagga cultural collecting agencies to meet regularly with their principal community partners to facilitate forward planning of joint initiatives.

- o The Museum of the Riverina has produced regular annual reports that can be used to promote the achievements of the museum to community, local governments in the Riverina and State Government agencies, but Wagga Wagga Art Gallery and Riverina Regional Library have not produced an annual report for some years.

- o From this year, because of the time it takes the Regional Museum Officer to write, design and layout printed copies of *Riverina Connection*, the bi-monthly newsletter produced by the Riverina RMO for distribution to Riverina museums and local government authorities, the newsletter will be published only as an electronic newsletter.

Recommendation

To improve external communication and collaboration with community partners and other Riverina cultural collecting agencies by Wagga museum, gallery and library, it is recommended that:

- o Action is taken to convene the Wagga Wagga City Council and Charles Sturt University Cultural Services Cooperation committee as soon as possible

- o An annual joint planning day for Wagga museum, gallery and library staff and representatives of principal partners of Wagga museum, gallery and library be introduced

- o Representatives from CSU Regional Archives be included in this annual planning day to encourage the development of partnerships and integrated collection development between the Archives and Wagga Council cultural collecting agencies

- o Wagga Wagga Art Gallery and Riverina Regional Library recommence the practice of producing annual reports and that all annual reports produced by the Wagga Council cultural collecting agencies also be published on the Council website

- o Given the effectiveness of *Riverina Connection* as both an information source for Riverina museums and a promotional device to communicate the achievements of the RMO program to local and State governments, the decision to issue *Riverina Connection* only as an electronic newsletter be reconsidered and the possibility of Wagga Council providing additional administrative support for design , layout and printing of the hard copy version be investigated

8.7 To improve awareness of Wagga Wagga City Council cultural services programs and facilities by Wagga Councillors and Council staff

As mentioned in the above paragraph (8.4), one of the weaknesses identified in current internal communication with Wagga Council was that Councillors who were members of agency Advisory Committees were sometimes unable to attend meetings of these committees. This meant that Councillors were not necessarily as informed about the achievements or needs of Wagga's cultural collecting agencies.

Staff of the Wagga cultural collecting agencies also identified a general need to develop whole of Council strategies to encourage greater involvement in, and appreciation of, Wagga cultural facilities.

Recommendation:

To improve the awareness of the programs and services of Wagga cultural collecting agencies by Councillors and Council staff, it is recommended that:

- o a formal cultural services induction program for new Councillors and Council staff be developed and that this program should be conducted a short time after they have taken up their duties rather than as soon as they are appointed.

- o the development of a regular, brief Cultural Services e-news bulletin to be circulated to all Councillors and Council staff be considered as part of the previously recommended review of internal communication strategies.

8.8 To improve the recruitment of appropriate community volunteers to take up places on the advisory committees for the museum, gallery and library.

As previously discussed, Wagga Cultural Services staff reported some difficulties both with non-attendance at Advisory Committee meetings and with recruiting suitable community members for the museum, gallery and library Advisory Committees.

Recommendation:

To improve the recruitment of appropriate community members to take up places on the advisory committees for the museum, gallery and library, and to improve the effectiveness of these committees, it is recommended that:

- o Wagga Cultural collecting agencies adopt a more proactive and strategic approach to the recruitment of community members of their Advisory Committees and on an ongoing basis target suitable applicants and encourage their nomination when advertisements are place for these positions, and that,

- o The Constitutional conditions relating to non-attendance by Advisory Committee members be more strongly enforced

8.9   To improve the marketing capacity of Wagga Council cultural collecting agencies

This study has established that capacity of the Wagga library, museum and gallery to market their services has been limited by:

- o the different amounts of money available in each agency for marketing purposes with the result that the quality of the promotional materials issued by each of the cultural collecting agencies also varies.

- o the limited adoption of an integrated approach by Wagga Wagga library, museum, gallery and archives with regard to cross-agency marketing and promotion

Recommendation:

To improve the marketing capacity of Wagga Council cultural collecting agencies and to encourage a greater adoption of an integrated cross-agency approach to marketing and promotion of Wagga's cultural services, it is recommended that:

- o The feasibility of producing a cross-agency calendar of programs and events is investigated by the Wagga library, museum and gallery and the Wagga Council Cultural Officer

- o A separate cultural services marketing and promotional working group, comprising the Wagga Cultural Officer and those staff members with most responsibility for marketing and promotion in each of the Wagga cultural service facilities, be convened and that this working group meet regularly to coordinate and plan marketing strategies for Wagga cultural services.

8.10   To improve professional support for cultural collections outreach officers based in regional areas

Although the establishment of the Riverina Murray Professional Museum Network has done much to overcome the isolation of the small number of paid professionals working with Riverina museums, one other issue relating to professional isolation was raised by the Riverina and Newcastle Regional Museum Officers and the Hay Community Curator. This was the need for some sort of regular face to face forum where officers providing outreach services to regional cultural collections in New South Wales, who have similar concerns and face similar challenges, could meet to share information and experiences so they are not each constantly "reinventing the wheel".

Such a forum would also encourage cross-sectoral and inter-regional collaboration and provide a very effective means of accessing input and feedback on the needs of regional cultural collections and regional communities.

Recommendation:

To improve professional support for cultural collections outreach officers based in regional areas and to gather more reliable information on the needs of regional cultural collections, it is recommended that Riverina local government authorities and mgfnsw lobby the NSW Ministry for the Arts and the National Collections Advisory Forum:

- o to establish a regular cycle of face to face meetings for NSW providers of outreach services to regional collections, and,
- o to secure funds to assist with travel costs that will facilitate the attendance of regionally based outreach officers at these meetings.

9. Wagga Wagga as a model for other hubs in regional Australia

This chapter outlines a proposed model for a 'regional hub' for cultural collections that would be transferable to other areas of regional Australia. The model has been based on:

- o Success factors and barriers identified in assessing the performance of Wagga Wagga as a 'regional hub' for cultural collections in the Riverina

- o Opinions on the possible functions and locations of 'regional hubs' in Australia gathered through research and consultation undertaken for this study.

In developing this model of a 'regional hub', the primary function of which is the cross-sectoral delivery of support for regional cultural collections, it was important to first consider the potential for cross-sectoral convergence and collaboration across the different types of collecting institutions.

Most interviewees consulted for this study were asked for their opinions on the potential for cross-sectoral convergence and collaboration between collecting institutions in regional areas. Two things became apparent:

1. Opinions on the potential for cross-sectoral convergence and collaboration vary. Nor were they consistent within each of the sub-sectors that together make up the cultural collections sector.

2. The present differences in developmental stages of regional museums compared to regional galleries, libraries and archives may limit potential for cross-sectoral collaboration.

9.1 Potential for cross-sectoral convergence and collaboration

Some interviewees saw museums and libraries as having the greatest potential for collaboration because they were most alike. Others saw museums and libraries as most alike because of their exhibitions programs and object based collections.

One interviewee responsible for the development of regional galleries was adamant that galleries and museums had distinct and different skills requirements, so the potential for cross-sectoral training was very limited, whereas there was more potential for libraries and museums to collaborate because of a common interest in oral history and local history. One of the Wagga gallery staff was equally adamant that the skills requirements and programs of regional museums and galleries were very alike, whereas there was much less potential for the library and gallery to find common ground.

The different opinions offered by the interviewees all contain some truth. There are distinct differences between each type of collecting agency – museums, galleries, libraries and archives – but at the same time, there are a sufficient number of common elements between the four types of collecting agency to make cross-sectoral training in some core skills feasible. Such cross-sectoral training does not, of course, rule out

the need for specialist training in those distinctly different skills required by each of the different types of collecting agency.

Training providers interviewed for this study suggested the following as areas where regional cross-sectoral training was feasible:
- o Digitisation
- o Audience development and evaluation
- o Marketing
- o Volunteer recruitment and management
- o Guiding skills

This report includes many examples of successful cross-sectoral partnerships formed between the Wagga Wagga museum, library and gallery. These examples clearly show that cross-sectoral partnerships are possible and can work, not just for training purposes but also for:
- o the development and delivery of public programs and education programs
- o joint marketing and promotion
- o joint planning and advocacy, and
- o skills, equipment and knowledge sharing.

9.2 Differences in developmental stages of regional museums compared to regional galleries, libraries and archives

The difference in developmental stages of different types of collecting agencies, which has been previously discussed, is most pronounced in the case of the majority of museums in regional areas, because of their heavy reliance on volunteer staff and low levels of funding and infrastructure.

This study and others have also shown that because museums in regional Australia are so under-resourced and in such great need of support and development, there is a perception in the galleries sector that most of the regional services offered by State museums or peak bodies are at a level more suited to regional museums than staff working with regional galleries.

Conversely, the most developed segment of the cultural collections sector, the public libraries, have such well developed and well established professional development and training programs both within their own regional library networks or provided and subsidised by the State Library of NSW, that there is little incentive for them to initiate or participate in cross-sectoral training in the regions.

The reality is that most museums in regional Australia are not as developed as regional libraries, galleries and archives so agencies and staff delivering services to regional cultural collections do need to pitch many of their regional programs at a level to suit the workers in these museums in order to assist them in reaching the next stage of their development.

This does not, however, rule out considerable potential for cross-sectoral convergence and collaboration between regional archives, galleries and libraries and well-developed regional museums such as the Museum of the Riverina.

Rebecca Pinchin, Regional Services Coordinator at the Powerhouse Museum observed that there is plenty of room for cross-sectoral training initiatives to be meaningful in regional areas despite differences in focus and skills levels in the different sectors, partly because so many regional arts professionals work in isolation. Training workshops and professional development events also present opportunities to share, resources, equipment and skills.

9.3   Criteria for selecting suitable regional centres to become 'regional hubs'

In selecting other suitable regional centres in Australia to act as 'regional hubs', the following are some of the factors that should be taken into consideration:

- o Size – the regional town or city needs to be large enough to sustain a range of cultural facilities and services, media outlets and educational institutions.

- o Level of support for cultural services by local government - the financial and organisational support provided by Riverina local government authorities for their cultural collections, particularly the level of support and regional leadership provided by Wagga Wagga City Council, have been identified as critical factors in the success of Wagga Wagga as a 'regional hub'. Selecting a regional centre where cultural services were a very low priority with Council would be a major barrier to the effectiveness of that centre as a 'regional hub'.

- o Existence of a significant number of cultural collecting agencies in both the 'regional hub' centre and in the region surrounding this centre

- o Level of local government commitment to staff training and professional development.

9.4   Role of State and Federal providers of regional services for cultural collections

The regional services offered by State and Federal cultural collecting institutions and peak bodies for the cultural collections sector will be an essential component of the proposed model for a network of 'regional hubs'.

The important contribution made by NSW peak bodies and State collecting institutions in providing expert advice and professional development and training opportunities for staff working with NSW regional museums, libraries, galleries and archives has been discussed earlier in this report.

In addition, the vitality of the exhibitions programs at the Wagga museum, library and gallery is in large part due to the fact that these institutions can access a diverse and affordable range of travelling exhibitions from State and Federal cultural collections.

The Wagga Wagga example has shown that the effectiveness of a 'regional hub' is greatly increased when these types of regional services are delivered by large metropolitan cultural collecting institutions and industry peak bodies.

The need for these regional services will not diminish with the establishment of a national network of regional hubs for cultural collections as each of the 'hubs' in the network will require access to such services to replicate the progress achieved in Wagga Wagga.

Over time, as the capacity of the regional cultural collecting agencies improves, the level and type of professional development and training required may change to some extent, with less demand for base level training. Conversely, as regional cultural collecting agencies continue to develop, there is likely to be a growing demand for higher level professional development opportunities such as management training, internships and staff exchanges between State, Federal and regional collecting institutions.

Nor will regional collecting institutions ever have on their staff the range of expert staff available in the large State and national collecting institutions, so provision of expert advice and guidance will continue to be an important service offered by State and Federal collecting agencies to their regional counterparts.

It is unlikely that the regional demand for travelling exhibitions from large State and Federal collecting institutions will ever decline because:
   o They provide an affordable way for regional collecting agencies with small budgets and staffing levels to offer regional audiences a diverse exhibitions program
   o They provide regional audiences with better access to their State and national cultural collections.

In fact, it is to be hoped that travelling exhibitions and other regional services offered by State and Federal collecting institutions will expand rather than contract over time, both to improve current levels of support for regional cultural collections and to improve access for regional communities to their State and national collections.

If this expansion of services were the case, the role of mgfnsw as a training provider may decrease and their role as a broker to inform and negotiate the delivery of regional services by State and Federal collecting agencies may increase.

Rebecca Pinchin, Regional Services Coordinator at the Powerhouse, commented that mgfnsw already fulfil a 'brokering' role for the Powerhouse in identifying communities that would benefit from their regional services. She cited as an example a workshop on digitisation and management of photography collections in Hasting Shire, a workshop organised by the Powerhouse Museum in partnership with mgfnsw, the State Library of New South Wales and Hasting Shire Council.

One of the success factors identified in relation to Wagga's effective performance of its role as a 'regional hub' was its capacity to attract and

Earlier in this report, the two factors that were identified to account for Wagga Wagga City Council's success in attracting and retaining high quality staff were discussed. (see 6.1.3) One of these was the Council's success in "Choosing well qualified staff with a genuine commitment to regional community cultural development".

Similarly, it is equally important that the right type of person be chosen for regional outreach positions established within large metropolitan cultural institutions.

There is always a danger with outreach programs managed and delivered by large, capital city-based cultural organisations that regional participants feel either patronised or criticised because the officer delivering the outreach has no real appreciation of the realities of managing cultural collections in regional locations, or any real knowledge of the dynamics of regional communities.

Rebecca Pinchin, Regional Services Coordinator at the Powerhouse Museum, is a good example of choosing the right person for the job. Prior to her appointment at the Powerhouse, Rebecca was living in regional NSW in Dubbo where she held positions at the museum and the gallery, so, although she works out of a major museum, she has on the ground experience of what it is like to work with regional collections and live in a regional community.

In focus groups and interviews conducted for this study, several people mentioned that one reason they found training programs delivered in the Riverina by the Powerhouse Museum to be so good was that Rebecca Pinchin had a good understanding of the realities of managing cultural collections in regional locations. Consequently, in working with Rebecca, Riverina museum personnel felt they were treated as equals rather than being patronised.

Another repeated observation made during interviews and discussions held for this study was that outreach services provided by State and Federal collecting agencies would be much more effective if staff working with these institutions had the opportunity to undertake staff exchanges with regional museums and gallery personnel so that they developed a better understanding of the limited resources available to personnel working with regional cultural collections.

In her interview, Rebecca also made the point that one reason her work with regional museums has been effective is the commitment to, and support for, regional services from all levels of the Powerhouse staff.

9.5 Funding requirements

This study of Wagga Wagga as a 'regional hub' has shown that the financial and organisational support of local government and the financial contributions made by the NSW State Government have been critical factors in the success of Wagga Wagga as a 'regional hub'.

It is therefore reasonable to assume that other regions will need similar support to ensure their success as a 'regional hub'.

The study has also shown that despite the commendable level of Riverina local government support for cultural collections in the Riverina, there is:
   o a reluctance on the part of local government authorities to contribute funds and resources for activities that extend beyond their own boundaries, and,
   o varying levels of interest in regional cultural collaborations among Riverina local government authorities.

- o a reluctance by local government authorities to enter into matching funding agreements with State or Federal governments, and,
- o a limited capacity to guarantee longterm sustainability of paid staff positions in some regional cultural collecting agencies once State government subsidies are withdrawn

These factors are not unique to the Riverina and highlight the need for:
State and Federal government incentives to encourage individual local government authorities to enter regional partnerships and 'kick start' regional initiatives, as well as,
some level of ongoing State or Federal contributions to ensure the longterm sustainability of the national network of 'regional hubs'.

9.6 Staffing levels

The appointment to the Riverina of regionally based, paid museum officers whose primary role is museum development, has been the principal factor behind the improved performance of small museums in the Riverina in the past five years. Moreover, this progress has been achieved at moderate cost to government.

To imagine that such progress could have been achieved by committees of volunteers would be unrealistic.

Museums consultant, Kylie Winkworth, who has worked extensively with museums in regional NSW and Queensland, made a similar point about the need for paid staff to work with regional cultural collections in her written submission to this study (see Appendix 4):

"The success of outreach work by state and national institutions depends on some infrastructure in the regions, particularly paid professional staff like the museum development officers in Wagga and Newcastle, and the MDOs in Queensland. It is a demonstrable fact that the employment of paid professional staff based in the regions, and working with community museums, dramatically increases the capacity of those museums to access grant funds, to map a path to sustainable development, and to have meaningful collaborations with state and national outreach officers."

It is therefore envisaged that each 'regional hub' will have some level of paid professional staff with regional responsibilities for the development of a number of cultural collections.

Given that most museums in regional areas are under-resourced compared to regional galleries, libraries and archives, and that they also the most common type of cultural collection found in regional Australia, it is sensible that the appointment of a Regional Museum Officer would be a high priority for each hub when it was established.

Interviewees for this study also suggested a range of other more specialist positions that could similarly provide region-wide services to benefit a number of smaller cultural collections who did not have the resources to employ specialist staff. These included:
- o Regional conservator

- o Regional Public Programs Officer/ Education Officer
- o Photographer
- o Registrar

Several interviewees also suggested that a shared climate-controlled collection storage facility located in the 'regional hub' could provide improved storage conditions for a number of regional cultural collections. Hastings Shire is, in fact, planning such a shared storage facility to be built in conjunction with its planned regional museum.

9.7   Location of 'regional hub' staff and resources

In the course of this study, there was considerable discussion about where staff providing region-wide services for cultural collections should be located.

When the position of Regional Museum Officer (RMO) was developed by the NSW Ministry for the Arts, it was considered essential that the position be embedded in a professionally staffed regional museum to provide the RMO with organisational support and backup. This is one reason given for the small number (only two) of RMO positions established to date – that is, because there are not sufficient suitable regional museums in NSW to take on such a position. Several people interviewed for this study, including the Riverina RMO Madeleine Scully, considered that an RMO could also operate successfully from a regional gallery, public library headquarters or a regional cultural centre.

The example of the six Queensland Museum Development Officers (MDOs) shows that attaching an RMO position to a regional museum is not essential.

Three of the Queensland MDOs are located within a regional campus of the Queensland museum, but the others are located in regional centres with no regional museum (Sunshine Coast, Cairns and Rockhampton). These officers work out of premises either owned or rented by local government. They do, however, receive considerable support from the main Queensland Museum Campus in Brisbane.

One of the issues for paid professional staff working with regional collections discussed in this report is the issue of professional isolation. A sole RMO in an isolated office would be more prone to such isolation. Several interviewees therefore suggested co-locating the RMO with other cultural officers who have region-wide responsibilities – for example, the Regional Arts Development Officer (RADO) for the same region or a regional Indigenous Cultural Officer. Former Eastern Riverina RADO, Monika Velins, who worked closely with Madeleine Scully in Wagga for many years, thought this co-location could work, particularly in terms of sharing office equipment.

9.8 Support mechanisms for 'regional hub' staff

As mentioned earlier in this report, one issue raised by the Riverina and Newcastle RMOs and the Hay Community Curator was the need for some sort of regular face to face forum where officers providing outreach services to regional cultural collections, who have similar concerns and face similar challenges, could meet to share information and experiences so they are not each constantly "reinventing the wheel". Such meetings would also help to overcome professional isolation for these regional officers and encourage cross-sectoral and inter-regional collaboration.

At the Griffith focus group meeting held for this study, the Griffith Council Cultural Services Manager, who had previously managed the Griffith Regional Theatre, cited as a model NSW Arts on Tour which provides travel subsidies to the managers of Regional Theatres to travel to Sydney to meet face to face three times a year.

Such a forum for providers of services to regional cultural collections could include officers based in the regions as well as staff responsible for providing regional services in State and Federal collecting institutions and peak bodies.

If the National Collections Advisory Forum could facilitate the establishment of such a forum, it would provide a very useful source of information and expertise to inform the development of the proposed Regional Hubs national network.

When Jenny Skillen, the RMO attached to Newcastle Regional Museum, first took up her position last year, she made a visit to the Riverina to get an idea of what an RMO did. She found the trip to be extremely valuable and has adopted some of the strategies first developed by Madeleine Scully in the Riverina (e.g. a regular newsletter for small museums in her region). Jenny's experience suggests that an internship or induction program for new 'Regional Hub' staff where they are attached for a period to an experienced officer in another region would be useful.

10.   Conclusion

The strong reputation and high profile assigned to Wagga's cultural collecting agencies within the cultural collections sector is one reason Wagga Wagga was chosen by the National Collections Advisory Forum as a 'prototype' for its proposed national network of regional hubs. Research and consultations conducted for this study have confirmed that this reputation is justified.

Wagga cultural collecting agencies have led by example, not just by supporting and inspiring smaller museums, libraries and galleries in the Riverina, but by demonstrating to the wider cultural collections sector what regional museums, libraries, galleries and archives are able to achieve with reasonable levels of government and community support.

As Madeleine Scully and Martha Sear were the first people appointed to the newly created positions of Regional Museum Officer and Community Curator, they were very much 'guinea pigs' testing two new models designed to provide effective and proactive support to assist in the development of small museums in regional areas. The experiences of these two officers in their positions (Madeleine for five years and Martha for three) will be invaluable in informing the redefinition and development of this type of support position for other areas of regional Australia.

Given that the principal purpose of this study has been to examine the effectiveness of Wagga Wagga as a 'regional hub' for the support and development of cultural collections within the Riverina, it seems appropriate to close this report on a positive note with quotes from two people who have contributed so much to Wagga's success in performing this role.

Firstly, Thomas Graham, Executive Officer of the Museum of the Riverina, 1998-2004, talking about the obstacles faced by regional cultural collections:

"If you are motivated and passionate and have a similarly committed team, these obstacles can be overcome."

And finally, Claire Campbell, Executive Officer, Wagga Wagga City Library, talking about community involvement and partnerships:

"The willingness of people to share and be involved just needs a guiding hand, some creative thinking and the occasional input of funds to keep the momentum going."

Appendix 1 – Some examples of collaborative projects

Case study 1 – Riverina Significance project

An example of a region-wide project that has strengthened the network of small community museums in the Riverina by engaging many museums in a single project with shared benefits.

Aims of the project:

- o To introduce participating museums to significance criteria and the significance assessment process
- o To use this assessment process to identify the most significant items in the collections of each participating museum
- o To encourage the active and ongoing application of significance criteria in these museums to inform:
  - collection development policies and practices
  - interpretation of collections
  - museum strategic planning

Participants:

Sixteen Riverina museums took part in the first two stages of the project (2002 and 2003). The final stage under way in 2004 should see another ten museums join the project and will consolidate work achieved with the original participants in the previous two years. The Riverina cities and towns taking part in the project are:

Adelong	Holbrook
Barellan	Junee
Batlow	Lockhart
Coolamon	Narrandera
Cootamundra	Oaklands
Darlington Point	Temora
Ganmain	Tumbarumba
Griffith	Tumut
Gundagai	Wagga Wagga
Hay	West Wyalong
Hillston	Whitton

Funding for the project:

The project has been entirely funded from the annual programs budgets for the Museum of the Riverina's regional outreach program. No additional grants for the project have been received.

About the project:

The Riverina Significance Project, originally called *100 Statements of Significance*, is an initiative of the Riverina Regional Museum Officer, Madeleine Scully. It was designed as a region-wide project relevant to all Riverina museums. The project has been run in three stages over the past three years (2002-4).

All too often, items acquired by community museums have scant documentation to provide details on the origins, history or purpose of the item. This lack severely limits possibilities for:
  o using these items to tell the stories that make up local and regional history
  o making informed decisions about whether an item should be retained in the collection.

To quote Thomas Graham, Executive Officer of the Museum of the Riverina who stated in a 2002 report to his Advisory Committee:

"Museum programs are all linked in some way to the value, scope and significance of their collections – if you don't know what you have or how important it is how can you hope to provide good programs or good access to the collection?"

Significance criteria and significance assessment provide a means to identify, contextualise and more comprehensively document important items in cultural heritage collections.

The Riverina Significance project was conceived following the 2001 publication of the Heritage Collections Council guide, *"Significance: a guide to assessing the significance of cultural heritage objects and collections"*. The criteria and strategies outlined in this publication provided the framework for the Riverina project.

Each participating museum was required to:
  o Assess their collections and identify ten significant items
  o Establish the provenance of these ten items
  o Prepare significance statements for each of these ten items as a means of telling stories about the local and regional communities in which they originated
  o Relate these local and regional stories to the larger national historical landscape

The emphasis in the first year of the project (2002) was on:
  o generating regional interest in the project, and,
  o training staff (mainly volunteers) from the participating museums.

As the first step in the training process, Regional Museum Officer, Madeleine Scully and Museum of the Riverina Executive Officer, Thomas Graham, both travelled to Sydney in February 2002 to attend a national training forum in significance assessment. This forum was organised by the Museums and Galleries Foundation of New South Wales (mgfnsw) as a follow on from the publication of the *Significance* guide in 2001.

On her return to the Riverina, the Regional Museum Officer, Madeleine Scully began organising *Significance* training workshops and met with individual museums in the Riverina to encourage them to take part in the project.

In May 2002, the first *Significance* training workshop for the project was held at the Pioneer Park Museum at Griffith.

In June 2002, the second *Significance* workshop was hosted by Bishop's Lodge Historic House museum in Hay. This second workshop was very well attended and served as an opportunity for participants to report on their progress with significance assessment of their collections.

In July 2002 the third Significance workshop was staged in Tumut with participants from Tumut, Cootamundra, Gundagai, Junee and Wagga Wagga.

Museum of the Riverina staff also took part in these workshops.

The presenter at the workshops was Kylie Winkworth, museums consultant and co-author of the Heritage Collections Council's *Significance* guide. Kylie also assisted in editing the one hundred statements of significance and the development of "object files" for all of the objects selected by participating museums.

Following the workshop training, participating museums returned to their own museums and continued work on their own significance statements, a process supported by occasional fieldwork visits from the Regional Museum Officer.

By August 2002, Annette Brown, originally a volunteer at the Museum of the Riverina and a Charles Sturt University graduate in Fine Art and Art History, was taken on as a part-time paid researcher for the *Significance* project. The role of the Significance researcher was to assist participating museums to research, document (through the development of object files and recording of oral histories) and write statements of significance for their ten significant objects.

Annette, who has a particular interest in the domestic textiles that commonly form part of the collections in community museums, began working extensively with Tumut, Narrandera and Coolamon museums using a more intensive approach to skills development.

At the same time, Jennifer Palmer, volunteer and photographer for the Museum of the Riverina, began photographing all the 100 objects selected for the Riverina Significance project.

Jennifer Palmer and Annette Brown with the early 19th century Macarthur Cloak' made from woollen cloth, spun and woven from a 'Macarthur wool clip'. The cloak was one of the first significant items identified at the Narrandera Parkside Cottage Museum

In November 2002, the Regional Museum Officer met with representatives from the Powerhouse Museum team that manages the Australian Museums Online (AMOL) website to discuss the development of a website focusing on the 100 objects researched in the *Significance* project. Ultimately, it is planned that the statements of significance created through the project will be published on the AMOL website.

In May 2003, the Regional Museum Officer and the project researcher, Annette Brown, travelled to Perth to attend the Museums Australia National conference where, with Sarah-Jane Rennie, Regional Services Officer from the Museum and Galleries Foundation of New South Wales (mgfnsw), they co-presented two half-day practical workshops on *Significance: a guide to assessing the significance of cultural heritage objects and collections* as part of the Remote and Regional stream for the conference.

The conference workshops focused on the implementation of the significance criteria through the planning and research undertaken as part of the Riverina Significance project. Although many delegates had heard about significance, they did not understand how to go about implementing significance assessment in their own museums, so the Riverina project offered an example of a successful real-life practical application which proved to be a big drawcard for the workshop.

Originally only one Significance workshop had been scheduled at the conference, however, due to popular demand, it was repeated and feedback from workshop participants was overwhelmingly positive.

In September 2003, the Regional Museum Officer, Madeleine Scully, Annette Brown and Dr Martha Sear, community curator from Hay were interviewed about the Riverina Significance project on the ABC Radio National rural program, *Bush Telegraph*.
The following month, Madeleine Scully and Martha Sear met with ABC Radio regional manager, Steven Spinks, to discuss the possibility of a radio documentary series based on the Riverina Significance Project. It is proposed that in 2004, the ABC and Museum of the Riverina will jointly produce a 500 minute, broadcast quality, radio documentary series focusing on significant objects, collections and stories drawn from Riverina museum collections. Negotiations with ABC Radio are continuing and grant applications to advance the proposal are being prepared.

In November 2003, the Regional Museum Officer also delivered a paper on the Riverina Significance Project to the Australian Registrars Conference at the National Museum of Australia in Canberra.

In 2004, the Regional Museum Officer will work with the community museums in the project to write or redevelop their collection management policies to include significance criteria so that any future decisions about their collections will ensure that limited financial and human museum resources are allocated to objects or collections of significance as a first priority.

It is important to note that since the *Significance* guide was published in 2001, the Riverina Significance project is the only ongoing, practical project that has been developed to train community museum volunteers in significance assessment and its relationship to effective collection management.

Project outcomes:

The Riverina Significance project has:

- o   achieved a high level of participation by Riverina small museums
- o   improved the skills base and collection management practices of these museums
- o   strengthened the network of Riverina museums through participation in a shared project
- o   raised the profile of museums in the Riverina, not just within the Riverina, but also nationally within the wider museums industry
- o   enabled participating museums to identify significant items in their collection so that scarce resources can be directed to the most important parts of their collections

Representatives from Tumut Shire museums who took part in the focus group meetings conducted for this 2004 Riverina regional hub study commented favourably on the value of their participation in the Riverina Significance project.

The main changes attributed to the project were:

- that museums in Tumut Shire have *"moved from being a place for holding old things to a place for holding old things with wonderful stories attached to them."*

and

- that museum workers in Tumut Shire have become aware of the need to develop collecting priorities, de-accession materials that fall outside these priorities and refresh permanent displays.

Case Study 2 – Oral History Workshops

An example of effective cross-sectoral community training delivered jointly by two regional collecting institutions (Wagga Wagga City Library and Museum of the Riverina) in partnership with a state collecting institution (the State Library of New South Wales).

Two one-day oral history workshops were organised jointly by the Wagga Wagga library and museum – the first in 2000 and the second in 2003.

Aim of the workshops:

To introduce participants to best practice in oral history, including:
- o Planning an oral history project
- o Issues and ethics of oral history
- o Technical considerations to produce a broadcast quality recording
- o Interviewing techniques

Description of the workshops:

The Oral History workshops were jointly organised and promoted by Claire Campbell, Executive Office of the Wagga Wagga City Library and Madeleine Scully, Regional Museum Officer from the Museum of the Riverina.

Both workshops were presented by Rosemary Block, Curator of the Oral History Unit at the State Library of New South Wales.

Costs:

The State Library of New South Wales does not charge for Rosemary Block's professional services, but the workshop host must cover the cost of her travel and accommodation.

For the Wagga workshops, the cost of Rosemary's airfare from Sydney (approximately $280) was shared between the Museum and Library.

A local catering firm was used to provide lunch and morning/afternoon tea and charge of about $15 per person was levied to cover this cost.

Venue:

Both workshops were held in the Historic Council Chambers (HCC), located in the Museum of the Riverina. The library does not have a public meeting space large enough for workshops of this size.

Attendance: Workshop 1 (2000) – 40 participants
                    Workshop 2 (2003) – 20 participants

The workshops attracted a diverse range of participants - librarians; local history museum volunteers; family historians; Indigenous historians; a Charles Sturt

University Media graduate working as a freelance cameraman – and even a performance poet. Many came from centres outside Wagga Wagga – from Jerilderie, Cootamundra, Coolamon, Holbrook, Tumut, Junee, Berrigan, Galore and Holbrook.

Benefits of the collaboration:

By presenting these workshops in partnership with the State Library, the Wagga Wagga museum and library achieved:
- o Access to expert training without having to outlay fees for the provision of this training
- o Cost savings through sharing of resources
- o Higher profile for the workshops because both library and museum networks and communication channels could be used to promote the workshops
- o Broader and more diverse range of participants and projects

Because the Wagga Wagga museum and library assumed responsibility for hosting, organising and promoting the workshops, the State Library of New South Wales was able to meet some of its statewide outreach and regional training obligations in a targeted and affordable manner.

Wagga Wagga City Library and the Museum of the Riverina both see oral history projects to be a legitimate part of their activities and collection development - but oral history projects are time consuming and neither the library or museum have sufficient staff to devote to such projects. However, the library and museum are well placed to act as community facilitators to encourage and support community-driven oral history projects – by organising training workshops; providing advice on grant sources and access to equipment; and encouraging the deposit of the original recordings in the library or museum collections to ensure appropriate storage and ongoing community access to tapes produced through community oral history projects. To support community groups undertaking oral history projects, Wagga Wagga City Library has purchased digital recording equipment which is available for use by community groups for joint projects.

This model of cross-sectoral collaboration has the potential to:
- o Expand community skills and appreciation of local history
- o Ensure a more complete regional history of the Riverina is developed, particularly in relation to those community groups often ignored in "official histories" (e.g. Indigenous communities and women in rural communities)
- o Enhance the local history collections of the library and museum through the deposit of original recording made for community oral history projects.

Commenting on the community value of oral history workshops, Claire Campbell, Executive Officer, Wagga Wagga City Library said:

"I cannot stress too highly that the joint initiatives between the Library and other groups have always resulted in positive outcomes that have created a ripple effect for further activities."

Workshop outcomes:

Several of the participants in the Wagga Wagga Oral History workshops have gone on to use the training received to undertake their own Oral History projects. The diversity of these projects demonstrates the value of the training delivered through the workshops, for example:

o Susan Killham, Librarian with Narrandera Shire Library and a member of the Narrandera Parkside Cottage Museum Committee plans to interview members of the community to capture the stories associated with photographs and objects in the Parkside Museum collection. She is currently awaiting the outcome of a funding application to buy recording equipment for this project.

o Chris Peckham, a freelance cameraman and graduate of Charles Sturt University is working with performance poet, Zeb Schulz, on a video oral history video project focusing on young Indigenous Offenders at the Juvenile Justice Centre in Wagga Wagga. The young offenders are interviewing their Elders about the merits of Indigenous Law (payback) compared to White Man's Law. As part of the project, they also did some Vox Pop street interviews on the topic in May 2004. In developing their questions for the oral history interviews, Chris and Zeb have modeled them on the types of questions outlined by Rosemary Block.

o Dick Green who operates the Indigenous community services organisation, Go Green Services, has been collecting interviews with Indigenous people from Narrandera, Leeton and Sanctuary Point to support an application to have a local landmark, The Rock, recognised as an Aboriginal Place of significance by National Parks. To date, Dick has interviewed 80 people and recorded 40 of these interviews. He plans to deposit the tapes with an appropriate Aboriginal body.

o Wayne Carroll has been documenting and recording Oral Histories with Aboriginal Elders at Narrandera

o Jen Thompson, writer, researcher and volunteer at the Museum of the Riverina, has used the Wagga Wagga City library's digital recording equipment to record five oral history interviews as part of the Riverina Significance Project. She has also been involved in the production of a book of oral histories to commemorate the centenary of the Wagga Wagga Shakespeare Club in July this year. The book will be launched on Sunday 4 July at the Shakespeare Garden in the Wagga Wagga Botanical Gardens as part of the club's centenary celebrations.

Additional comments:

Rosemary Block has reported that although libraries, archives and museums demonstrate a strong interest in oral histories, oral history training or projects are rarely undertaken by regional gallery staff, possibly because gallery staff see oral history to be unrelated to their core functions.

Regional galleries do, however, commonly organise floor talks and interviews with artists in association with their exhibition programs. Recording this information at the time it was delivered or available would be an effective means of building an important body of information about local artists and art objects represented in regional gallery collections.

For further information on oral history training provided by the State Library of New South Wales, contact Rosemary Block, Curator, Oral History Unit, State Library of New South Wales – phone 02 9273 1697 or email: rblock@sl.nsw.gov.au

Case study 3 – Mural Project

An example of a successful, ongoing community outreach program for schools run by a regional gallery (Wagga Wagga Art Gallery.

About the project:

Wagga Wagga Art Gallery has been running the mural project for about a decade. Each school term, the gallery sets a theme for the mural and schools in the Wagga Wagga local government area are invited to submit a proposal to produce a mural on that theme under the direction of a visual artist employed by the gallery. One school is selected each term to undertake a mural project. The first mural ever produced through this program is still hanging at the Wagga Wagga High School and has been featured in Wagga Wagga tourism promotional materials.

The visual artist assigned to the project travels to the school to work with the students, usually for a period of five days in total, and the mural is frequently produced onsite at the selected school.

Frequently the theme set for the mural has been deliberately designed to echo an exhibition already scheduled by the Wagga gallery or museum for the same period that the mural is to be painted and launched. For example, the mural theme for the third term in 2004 is "Sunday afternoon at the Wagga Wagga Beach". Its launch will coincide with a travelling exhibition on display at the Museum of the Riverina, *Leisureland – regional,* a photographic project by Anne Zahalka documenting leisure in city and country areas.
.
On other occasions, the theme for the mural will be designed to link into components of the school syllabus or celebrations of special weeks such as Water Week or Youth Week.

Once completed, the mural is transported to the Wagga Wagga Civic Centre where it is displayed publicly on an external wall of the building that houses the main part of the gallery, opposite the separate special purpose gallery housing the National Art Glass collection. An official launch is held for each new mural and the launches usually generate a reasonable level of media interest.

The mural remains on public display in this location until the project for the next term is completed, at which time it is taken down and sold back to the school that created it at a moderate price (ca $400 - $600) that covers the fee for the coordinating artist and the project materials.

Originally, the project was aimed mainly at primary school students, but Brendan Dahl, the Curator Education and Public Programs at the Gallery, has gradually been extending the program to include secondary schools. The geographic reach of the project has also been extended recently. The October 2003 mural was done by the students of Tarcutta Public School, a small town 64 kms from Wagga Wagga on the very edge of the City's local government boundary. The next mural, to be painted by students from Junee High School, will take the project beyond the Wagga Wagga boundary into Junee Shire.

Costs:

The average cost for the Gallery to produce each mural is somewhere around $1,200, with between $400 and $600 recouped by 'selling back' the mural to the school that produced it.

Benefits of the program

Brendan Dahl, who is responsible for coordinating the Mural Project, explained the value of the program in this way:

"I feel outreach like this is possibly the best opportunity for schools to make the gallery 'work for them', in terms of driving gallery activities to suit school workflow and syllabus. Despite what exhibition curators will tell you, temporary exhibitions with rapid changeovers can never really do this very well, (static or relatively stable accessible collections, on display, can do this very successfully). A mural can be scheduled to suit the school, not the other way around."

Teachers from three schools that have recently taken part in the Gallery's Mural Project were interviewed about the project as part the Riverina Regional Hub study:

- o Mr Geoff King, Principal, Tarcutta Public School
- o Ms Merryl Pendergast, Art Teacher, Riverina Anglican College
- o Ms Debra Fern, Art teacher, Mt Austin High School, Wagga Wagga

The Tarcutta Public School mural was a whole of school project involving all 64 pupils of this small primary school.

The theme for the mural was "Water". Kindergarten level students painted the background for the mural and older students designed and painted marine animals and plants onto this background. The mural was painted at the school and then transported to the Civic Centre where it was launched at the end of October 2003. Wagga Council sent photos of the launch back to Tarcutta Public School where they were proudly put on display.

The school did not buy back their mural, not because of the cost, but because the school has no wall large enough to accommodate it (the murals are 8 metres long). Instead, a suitable home was found for this "Water" themed mural on an external wall beside the outdoor Olympic pool at the Oasis Aquatic Centre in Wagga.

Geoff King regarded the project as a very positive experience for the whole school because:
- o It was wonderful to have access to a professional visual artist who could pass on her skills to the students
- o Students who were not usually regarded as having artistic talent were able to participate and gain a sense of achievement and enjoyment from their involvement

The Riverina Anglican College mural involved a smaller number of students.

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The names of sixteen students from years 7 to 10 were drawn out of a hat and these students formed the Mural team. Selecting the students in this way was considered to be the most democratic approach and ensured that students not necessarily gifted in art would have an equal chance of being part of the project.

The theme for the Anglican College mural was "How we see Art". Students spent their planning period for the project discussing this theme and researching the opinions of famous artists on what art meant for them, an aspect of the project which art teacher, Merryl Pendergast, saw as being a positive side effect of the project because it encouraged the students to discuss and find out more about art history and theory.

According to Merryl Pendergast, the students thoroughly enjoyed their involvement in the project, especially the launch and the media coverage. To see their work hung and celebrated in such a prominent public space *made them feel like their work was important and they were artists too."*

The Riverina Anglican College mural was returned to the school and will soon be displayed on one of the school's external walls.

The most recent mural project was undertaken by students from Mt Austin High School in Wagga Wagga, a school with an enrolment of around 700 students, a significant number of whom are Indigenous.

The theme for the Mt Austin mural was a traditional Wiradjuri story "Gobbagumbalin and pomingalarna". The Wiradjuri are the traditional owners of the land on which Wagga Wagga now stands.

Fifteen Indigenous students, boys and girls, were selected to take part in the project. A local Indigenous artist, Vicki Kennedy, was contracted for the project. Vicki was assisted by a male helper who was involved so he could speak to the students about the 'men's issues' pertaining to the traditional legend.

The mural, which is still on display outside the Wagga Civic Centre, was completed and launched in March 2004 in time for the Gallery's *Native Title Business* exhibition, a Regional Galleries Association of Qld travelling exhibition from the Gurang Land Council of Bundaberg.

At the launch, students from the school, including some of the artist's sons, performed traditional dances accompanied by a didgeridoo. The guest speaker who launched the mural was Marg O'Neill who is the Curator of the First Australians Gallery at the National Museum of Australia.

Debra Fern, a Visual Arts teacher at Mt Austin, considered that the experience was extremely valuable for the Indigenous students who took part because:
- They had an opportunity to work with an Indigenous artist who could teach them a lot about their culture in an environment in which Indigenous cultural protocols were observed and respected

- o The project gave the students, some of whom had been underachievers, "*a sense of achievement*" and boosted their self esteem and pride in their cultural heritage, so by the time the launch came around, they were "*bursting with pride*".

Also, the fact that this mural was painted in the artist in residence studio at Wagga Wagga Art Gallery and not at the school was an added bonus for the students who might normally not visit the gallery, but who, through this experience, felt like 'real' artists whose work was being taken seriously.

A photograph of the Mount Austin students performing at the opening of their mural in March appears on the cover of this report.

All three schools said they would definitely be willing to be involved in the Mural Program again because of their positive experiences and the benefits to their students.

Appendix 2 - Interviews conducted

In person interviews in Riverina region March-April 2004

Mr Don Boadle, Director, Charles Sturt University Archives

Ms Claire Campbell, Executive Officer, Wagga Wagga City Library (twice)

Ms Anna Gabrielle, Cultural Services Officer, Wagga Wagga City Council

Dr Henry Gardiner, former Chair, Museum of the Riverina Advisory Committee

Mr Ray Goodlass, Chairperson, Cultural Advisory Committee, Wagga Wagga City Council

Mr Thomas Graham, Executive Officer, Museum of the Riverina

Ms Lucinda Halbert, Regional Arts Development Officer, Eastern Riverina Arts Program

Ms Vanessa Keenan, Public Programs Coordinator, Museum of the Riverina

Mr Robert Knight, Manager Recreation and Cultural Services, Wagga Wagga City Council (twice)

Mr James Logan, Archivist, Charles Sturt University Archives

Ms Michelle Maddison, Curator, Museum of the Riverina

Mr Rob McMillan, Manager Corporate Services, Tumut Council

Ms Susi Muddiman, Executive Officer, Wagga Wagga Art Gallery

Ms Shirley Norris, Curator, Pioneer Park Museum, Griffith

Mr Brian Plummer, Acting Director, Riverina Regional Library

Ms Madeleine Scully, Regional Museums Officer, Museum of the Riverina (twice)

Dr Martha Sear, Community Curator, Hay Shire Council

Ms Gretchen Sleeman, Chair, Wagga Wagga City Library Advisory Committee

Ms Kristin Twomey, Librarian in Charge, Tumut Shire Library

Phone/email interviews conducted Mar-May 2004

Ms Margaret Birtley, Museum Studies Coordinator, Deakin University & Member National Collections Advisory Forum

Mr Wayne Geale, Chair, Wagga Wagga Art Gallery Advisory Committee and CEO, Riverina Media Group

Ms Rebecca Pinchin, Regional Services Coordinator, Powerhouse Museum

Ms Sarah-Jane Rennie, Team Leader, Research & Training, Museums and Galleries Foundation of New South Wales (mgfnsw)

Ms Kylie Winkworth, Museum consultant

Ms Rosemary Block, Curator, Oral History Unit, State Library of New South Wales

Ms Alexandra Bowen, Manager, Museums Program, New South Wales Ministry for the Arts

Ms Deborah Ely, Manager, Visual Arts & Craft Program, New South Wales Ministry for the Arts

Ms Kathleen Bresnahan, Assistant State Librarian, Public Library Service, State Library of New South Wales

Mr David Ellis, Director, Macleay Museum, Nicholson Museum & University Art Collection (former Manager, Museums Program at NSW Ministry for the Arts)

Ms Mary Lou Gardam, Learning Consultant, Hay Museums

Ms Jenny Skillen, Regional Museums Officer, Hunter River

Ms Monika Velins, former Regional Arts Development Officer, Wagga Wagga

Ms Chris Yeats, Manager Public Access, State Records New South Wales

Mr Richard Gore, Manager, Archives Control, State Records New South Wales

Mr Geoff King, Principal, Tarcutta Public School

Ms Merryl Pendergast, Art Teacher, Riverina Anglican College

Mr Brendan Dahl, Curator, Education and Public Programs, Wagga Wagga Art Gallery

Mr Damian Kelly, Curator Exhibitions and Collections, Wagga Wagga Art Gallery

Mr Lindsay Allen, Senior Archivist, Access & Information (City), State Records New South Wales

Ms Dolla Merrilees, Director, Visual Arts, Museums & Galleries Foundation of New South Wales

Ms Debra Fern, Art teacher, Mt Austin High School, Wagga Wagga

Ms Mary Lou Gardam, Learning Consultant, Hay Museums

Appendix 3 - Notes of focus group meetings

Wagga Wagga Focus Group

Host organisation: Museum of the Riverina (Historic Council Chambers)
Date: 5 April 2004
Time: 2pm – 4pm

Attendees:

Annette Brown, Significance Project Officer - Riverina Museums; Patricia Caskie, Committee Member, Cootamundra Heritage Centre; Ian Coates, Curator, National Museum of Australia; Lindy Croft-Piggin, Lecturer, Creative Art Education, School of Education, Charles Sturt University; Melissa Delaney, Director, Booranga Writers' Centre, Charles Sturt University; Dorothy Fellowes, Wagga Wagga & District Family History Society; Yvonne Forsyth, Committee Member, Cootamundra Heritage Centre; Danielle Gamble, Significance Project Officer - Riverina Museums; Thomas Graham, Executive Officer, Museum of the Riverina;
Dick Green, Owner/Operator, Go Green Services; Peter Hanigan, Regional Museum Adviser, Tumut & Gundagai; Glynn Jones, General Manager, Lockhart Shire Council; Richard Lawson
Marketing Administrator, Charles Sturt University Winery; Liz Lawton, Cultural Heritage Development Officer, Coolamon Shire Council; Bruce McAlister, President, Wagga Wagga & District Family History Society; Gay McGeorge, Curator, Temora Rural Museum; Gordon McGeorge, President, Temora Historical Society; Betty Punnett, Secretary/Treasurer, Cootamundra Heritage Centre; Eilagh Rurenga, Local Studies Librarian, Wagga Wagga City Library; Madeleine Scully, Regional Museums Officer; Barbara Stroud, Hon Secretary, Riverina Regional Committee, National Trust of Australia (NSW); Hamish Tait, Director, Riverina Conservatorium of Music; Jen Thompson, Significance Project Officer - Riverina Museums; Samantha Thornton, Arts Administrator – Freelance

Partnerships with Wagga collecting institutions:

The meeting participants introduced themselves and briefly outlined the connection between the organisation they represented and the four Wagga-based collecting institutions – the Museum of the Riverina; Riverina Regional Library; Wagga Wagga Art Gallery and the Charles Sturt Regional University Archives.

The types of connections reported were:

o   Use of services offered by Madeleine Scully, the Regional Museum Officer (RMO) based at the Museum of the Riverina (expert advice and referral; assistance in preparing grant applications, collection management plans, strategic plans and feasibility studies)

o   Participation in training workshops as either an attendee or a trainer

- Participation in the Murray Riverina Museum Network for paid professionals working with Riverina museum collections

- Participating local government in the Riverina Regional Library

- Co-curation of exhibitions and displays

- Participation in planning and conducting public programs and activities

- Participation in the Riverina 'Significance' project organised by RMO Madeleine Scully

- Sharing of equipment

- Sponsorship of, and participation in, openings of museum, gallery and library events and exhibitions

- Use of the Wagga gallery, museum and library spaces as venues for their own events such as book readings; launches; public lectures and concerts

- Assistance in researching projects and publications

- Recipient of travelling exhibitions curated by the Museum of the Riverina

- Member of Museum of the Riverina Advisory Committee

- Working as a volunteer or work experience student/trainee at Museum of the Riverina

- Donation or permanent loan of items to Riverina Regional Library local history collections or Wagga art gallery collection

All participants agreed that the above 'partnerships' with Wagga collecting institutions had a positive benefit their own organisation.

No major problems were identified in the collaborations discussed, apart from acoustic inadequacies in the Wagga Art Gallery which limited its usefulness as a venue for concerts and public lectures.

Suggestions to strengthen partnerships with Wagga collecting institutions:

Participants made the following suggestions to improve their relationships with the Wagga collecting institutions:

- Increase public response to exhibitions and events by designing media campaigns that generate media interest during the development stage of projects and not just at the time the project is launched.

- Improve the acoustics in the gallery.

o When collaborating with educational institutions, involve the educational institution as early as possible in the planning process to accommodate the teaching cycles of these institutions as they are always set a long time in advance and are difficult to alter.

o Develop a cross-agency cultural events annual calendar of events for the Wagga gallery, library, museum and archives to:
 - facilitate advance planning of cultural events and activities
 - prevent programming "clashes" that can often lead to competition for the same limited audiences
 - maximize participation by the community and partner organisations

o Continue to offer training workshops that are:
 - affordable
 - offer practical advice and examples relevant to the circumstances of small collecting institutions in the Riverina

Obstacles to successful partnerships with Wagga collecting institutions:

Participants considered that the major obstacle to collaborating with, or using the outreach services provided by, the Wagga collecting institutions was the sheer size of the Riverina

It was also acknowledged that while the current Regional Museum Officer provided an invaluable service, her geographic area of responsibility was too large for one person so more such officers were needed.

Training and professional development needs:

Participants from volunteer-run organisations considered that training in the following would benefit their organisations:
 o Recruitment and retention of volunteers
 o Customer service and guiding

The costs for some training workshops (e.g. mgfnsw workshops) were considered to be too expensive and travel costs for workshops held outside the region mean attendance is out of the question for most people working with small community museums.

Participants considered that the Wagga RMO played an important part in:
 o Brokering suitable training opportunities for museum workers in the Riverina
 o Acting as a 'buffer" or a "filter' between Riverina museums and the large museums and government agencies supplying professional development and training to the Riverina because often these big museums don't really understand that there is a different culture in remote and regional museums.

Participants in the Riverina pilot project in VET level Museum Studies (2001-2) thought the experience had been worthwhile but was intensive and hard work. It was also very labour intensive for the workplace trainer-assessors.

As one participant commented:
"I'm not sorry I did it but it was a big ask when you're working as well."

The 'Creative Volunteering' workshops conducted in 2003 in the Riverina by Regional Arts Australia were considered to be patronizing to volunteers and so were not well received by some focus group participants.

Obstacles to further development of Riverina collecting organisations:

o   Diminishing numbers and advanced age of volunteers working with small museums, the Wagga Art Society and the National Trust and the lack of younger volunteers to succeed them

o   Growing shortage of skilled volunteers in regional areas

o   Lack of paid professional staff in small museums

o   Lack of professional advice and support for family history collections (e.g. cataloguing and collection management advice)

o   Feeling of being 'workshopped out' – that is, too much emphasis on training a limited number of volunteers in a wide range of skills

o   Time and funds needed for day to day administration and running costs in small volunteer-run museums with limited human and financial resources

Host organisation: Tumut Shire Council
Date: 6 April 2004
Time: 2pm – 4pm

Attendees:

*Carol Allwright, Treasurer, Tumut Historical Society; Lisa Faulkner, Corporate
Planner, Tumut Council; Sheila Garner, President, Tumut Historical Society; Peter
Hanigan, Regional Museum Adviser, Tumut & Gundagai; Mark Lipscomb,
Coordinator, Adelong Alive Museum; Selma Malone, President, Tumut Family
History Group; Trish Rochester, Secretary, Tumut Historical Society; Kevin Swann,
Tumut Historical Society; Val Wilkinson, Treasurer/Researcher, Tumut Family
History Group*

Note: All but two of the attendees at the Tumut focus group were volunteers working
with cultural heritage collections.

Partnerships with Wagga collecting institutions:

The meeting participants introduced themselves and briefly outlined the connection
between the organisation they represented and Wagga collecting institutions

The types of connections mentioned were:

o   Use of services offered by Madeleine Scully, the Regional Museum Officer
    (RMO) based at the Museum of the Riverina (expert advice and referral;
    assistance in preparing grant applications, collection management plans and
    strategic plans)

o   Participation as attendees in training workshops organised by the RMO

o   Participating local government in the Riverina Regional Library

o   Donor of materials to Tumut Shire Library

o   Participation in the Riverina 'Significance' project organised by RMO
    Madeleine Scully

o   Recipient of travelling exhibitions curated by the Museum of the Riverina

Opinions on outreach services available to collecting institutions in Tumut shire:

o   Regional Museum Officer - Madeleine Scully is held in very high esteem by
    museum workers in the Tumut Shire. They consider she has been particularly
    helpful in assisting them with the preparation of successful grant applications
    for projects and equipment.

    Some comments on her service were:

"When Madeleine came, she was welcomed with open arms because it meant we were no longer isolated." (Tumut Historical Society)

"Without Madeleine's mentorship, we would have been lost, lock, stock and barrel." (Adelong Alive)

The main changes attributed to Madeleine's influence and the partnership with Annette Brown on the Riverina Significance project were:

- that museums in Tumut Shire have *"moved from being a place for holding old things to a place for holding old things with wonderful stories attached to them."*

- that museum workers in Tumut Shire have become aware of the need to develop collecting priorities, de-accession materials that fall outside these priorities and refresh permanent displays.

o mgfnsw workshops were considered to be "excellent"

Suggestions to strengthen partnerships between collecting institutions in the Riverina:

o Written agreement to formalize the relationship between the Tumut Family History Association and the Tumut Library to clarify roles and responsibilities of each organisation in this partnership (the Family History collection was donated by the Family History Society to Tumut Library in the early 80's. The library also acts as a sales point for Family History publications. In return, the Family History Society uses the library premises to work on research projects.)

o Training of new Tumut library staff in use of family and local history resources

o Consultation with local museums and Family History Association as part of the development of Tumut Shire Cultural Plan (Lisa Faulkner, Tumut Shire Corporate Planner, is currently working on this document)

Obstacles to further development of collecting organisations in the Tumut Shire:

o No paid staff in any of the Tumut Shire museums so heavy reliance on volunteer labour and consequent restrictions on museum opening hours.

o Diminishing number of volunteers, most of whom are ageing.

o Increasing costs of public liability and property insurance for volunteer-run museums

o Limited capacity of volunteer-run museums to generate funds to cover basic operating costs (electricity, phone, website, repairs etc). One museum

(Batlow) cannot even afford to connect electricity to their museum and so close down operations in winter. It was suggested that low level grants to cover basic operating costs would improve the situation. *("Even a thousand dollars a year would make a difference.")*

o Excessive amounts of time spent by volunteers on fundraising activities to cover operating costs to the detriment of other collection management, cataloguing and museum planning activities.

o Limited exhibition space in Tumut & District Historical Museum restricts its capacity to receive travelling exhibitions.

o The RMA, Peter Hanigan, only works two days a month and has to cover three museums in that time.

o Lack of firm statistics or information about actual or potential audiences to demonstrate the value of museums and historic sites (e.g. the Tumut Shire Cemetery) to Tumut Shire Council.

o Shortage of suitable collection storage

Griffith Focus Group

Host organisation: Griffith Shire Council (Senior Citizens' Hall)
Date: 14 April 2004
Time: 2pm – 4pm

Attendees:

Darrell Collins, Manager, Pioneer Park Museum; Anne Garzoli, Cultural Services Manager, Griffith City Council; Perry Howard, Chairman, Pioneer Park Museum; Libby Newell, Curator, Shear Outback; Martha Sear, Community Curator, Hay Shire Council

Note: Unlike the Wagga Wagga and Tumut focus groups which included a high number of volunteer workers, all but one of the participants in the Griffith meeting were paid cultural workers.

Partnerships with Wagga collecting institutions:

The meeting participants introduced themselves and briefly outlined the connection between the organisation they represented, their local government authority and the Wagga collecting institutions.

The types of connections mentioned were:

- o   museum staff positions wholly or partly funded by Griffith or Hay Councils.

- o   Use of services offered by Madeleine Scully, the Regional Museum Officer (RMO) based at the Museum of the Riverina (expert advice and referral; *Riverina Connections* newsletter)

- o   Participation as either an attendee or a trainer in training workshops organised by, or in collaboration with, RMO Madeleine Scully

- o   Participation in the Murray Riverina Museum Network

- o   Participation in the Riverina 'Significance' project organised by RMO Madeleine Scully

Opinions on outreach services available to collecting institutions in Griffith and Hay:

- o   The Powerhouse Museum has an excellent regional outreach program because:
  - -   There is no charge for the advice and training provided
  - -   They are more willing to support regional needs and do not push their own opinions on you – they work with you rather than directing you.
  - -   The service is provided by a working museum so there is a greater capacity to provide expert advice than is the case with mgfnsw where

outreach workers are not working closely with actual museum collections.

o   Museum outreach services need to be better coordinated to overcome territorial competitiveness of service providers in New South Wales

o   mgfnsw could be more proactive in planning and coordinating delivery of outreach services to NSW museums and galleries to avoid duplication of effort and gaps in service delivery

o   mgfnsw appears to service regional museum volunteers more effectively than paid regional museum staff

o   the Regional Museum Officer (RMO) Madeleine Scully provides a valuable service to the Riverina but her area of responsibility is too large for one officer. More RMO's should be appointed throughout NSW.

o   the Regional Museum Officer (RMO) located in a particular region is considered to be a more effective model for delivery of outreach services to regional and remote museums than Regional Museum Adviser (RMA) positions because RMO positions are fulltime and continue for a longer period so more can be achieved and stronger support networks and partnerships developed.

o   It was considered that an RMO could still function effectively supporting small museums in a region even if there were no established regional museum in that area.

o   Co-location of the RMO with a Regional Arts Development Officer (RADO) in the same regional office would make sense because of the opportunities this would present for resource sharing and collaboration on regional projects, advice and training.

o   The essential difference between an RMO and a Community Curator (such as Martha Sear in Hay) was that the RMO brought expertise and advice from an 'outside' perspective whereas the Community Curator provided information and advice from within a particular community. The effectiveness of each of these positions was maximised when these officers worked in tandem.

o   The Murray Riverina Professional Museum Network:
    -   has provided a much needed local opportunity for accessing collegial support from other paid museum professionals
    -   is an effective means of speaking with a collective voice about the needs of Riverina museums

o   the *Riverina Connections* newsletter produced by the Museum of the Riverina is considered valuable because
        -   it has wide distribution in the Riverina
        -   it provides current information on training and funding opportunities

- it allows museum workers to keep abreast of museum developments within the Riverina region

o the fact that from this year the newsletter would only be produced as an email publication was not considered to be a major obstacle as it could be printed off inhouse for distribution to volunteers without access to email.

o The inclusion of the occasional longer, more indepth article or case study in *Riverina Connections* would be welcomed

Training and professional development needs:

o It was suggested that museum outreach workers, whether they are based in the regions or in large capital city organisations, need regular opportunities to meet face to face to share experiences and plan the coordinated delivery of outreach services to NSW museums. The 'Arts on Tour" program for performing arts centre administrators was cited as a useful model for funding travel costs to facilitate regular meetings of NSW museum outreach workers.

Obstacles to further development of regional and rural collecting organisations in Griffith and Hay:

o The three-year limit on museum staff establishment subsidies offered by the New South Wales Ministry for the Arts is not realistic as it takes longer than three years to achieve the level of outcomes that would encourage a local government authority to pick up 100% of museum salary costs on an ongoing basis.

o Collection management becomes a low priority because you are so busy with day to day operations of your museum

o Inadequate or mixed levels of Council understanding of the value of museums for community development

o Low profile of cultural services within Griffith City Council and fragmented approach to the delivery of cultural services

o Costs involved in travelling to conferences or workshops taking place outside the Riverina

o Inadequate levels of local government funds for cultural services

o Inadequate human and financial resources for museums with high maintenance requirements and extended hours of opening (e.g. Pioneer Park Museum)

o Changes in rural communities that mitigate against volunteering so there is a diminution in volunteer ranks.

Appendix 4 – Written submissions received

Kylie Winkworth, Museum Consultant

Kylie Winkworth is currently a member of: the Arts Advisory Council of the New South Wales Ministry for the Arts; the National Cultural Heritage Committee, Department of Environment; the NSW Heritage Office Interpretation committee; the NSW Heritage Office Movable Heritage Panel and previously served for seven years as a trustee of the Powerhouse Museum (1996-2003).

As a consultant and Regional Museum Adviser, she has worked on a range of projects for the establishment or development of regional museums in New South Wales, including the Museum of the Riverina; Coolamon Up to Date Store; Gundagai Museum; Lockhart Museum and the proposed regional museum for Hastings Shire Council.

5 April 2004

Chris Brophy
C/ Madeleine Scully
Museum of the Riverina
Wagga Wagga City Council
PO Box 20
Wagga Wagga, 2650

Dear Madeleine and Chris,

Re National Collections Advisory Forum consultations in Wagga Wagga

I apologise that I am unable to be there for the meeting today. I strongly support the project and would like to make a few comments to feed into your work. These comments are based on many years work with regional and community museums, and on my work as a Trustee of the Powerhouse Museum, (1996-2003) in which time the Museum made a huge commitment to regional outreach work. Not all of my comments maybe relevant to the precise terms of your consultancy, but they do impact on the whole idea of outreach and what we think we are achieving with it.

1. The success of outreach work by state and national institutions depends on some infrastructure in the regions, particularly paid professional staff like the museum development officers in Wagga and Newcastle, and the MDOs in Queensland. It is a demonstrable fact that the employment of paid professional staff based in the regions, and working with community museums, dramatically increases the capacity of those museums to access grant funds, to map a path to sustainable development, and to have meaningful collaborations with state and national outreach officers.

2. However as more state and national museums get into outreach the danger is that established centres like Wagga, that have some capacity to organise and facilitate outreach, will be overloaded, while other areas that lack any professional staff continue to miss out. For example, a map of outreach activities over the last three or four years in NSW would show a lot of dots in the Riverina, and none on the north coast of NSW. There is no use putting more resources into outreach if this is not matched by a strategy to get more museums professionals based in the regions to work with volunteer museums.

3. The Commonwealth needs a strategy to help fund experienced museum development officers based in regional museums. The Cultural Ministers Council needs to endorse a regional museum strategy, and encourage other state governments to support the development of regional museums. An alternative would be providing grant funds for thematic studies of regional collections. See below and attached paper on farm machinery.

4. The strategy of developing well resourced regional museums in the major regional cities will not generate tangible benefits for the surrounding volunteer operated museums unless there is a museum development officer attached with a brief to work specifically with those museums. In particular, the museum development officer needs to take a strategic approach to lobbying the local government in the area where the museum is located. Most community museums need investment to improve their buildings and display and storage conditions, and this requires the support of their local council and a strategic plan to underpin grant applications. In my view the fashion for accreditation, which is the focus of a lot of outreach activity, is not the most effective way to lobby for greater local government investment in buildings, collections and paid staff. We have got further with museum funding and development in NSW without accreditation than have those states that have had it in place for many years.

5. In my experience one of the most persuasive factors in driving investment in community museums is being able to demonstrate the significance of their collections through whole-of-collection assessments, and well-researched statements of significance for individual objects. Most councils and communities do not appreciate the significance of the objects and collections in their community museum. This is not surprising as in most cases these collections are poorly documented, and not well displayed or interpreted. Professional assistance in the research and significance assessment of collections helps to substantiate the case for new facilities. It shows the council and the community that the collection does reflect the distinctive history of their area, that it has potential to stimulate community pride and sense of identity, and can be used to underpin tourism promotions.

6. The Commonwealth has done important work in commissioning the work on significance, and the associated training materials, but it needs an implementation plan to see that significance is used and embraced. AMOL could be used more strategically to encourage museums to undertake significance assessment of their collections. Outreach projects that focus on assessing significance are extremely valuable.

7. A more compelling reason for providing professional assistance to research and assess the significance of the collections in regional Australia is that in most cases the collections in community museums are poorly documented, or not documented at all. Once the volunteers who remember the donors and acquisition details retire and die, then the significance of these collections will be permanently diminished, and it will be almost impossible to recover the provenance. Without urgent assistance many communities will be left paying for the upkeep of collections that do not interpret the distinctive history of the area, and that are of little significance, save for some residual social value.

8. In my long experience working with regional and community museums, collaborative projects are a far more effective way of undertaking outreach activities than is the usual format of providing training, training materials or workshops. Projects build in the necessary lessons in collection research and management, but all participants can see a concrete outcome for their work and the benefits accrue to more than just the few volunteers who can get to a workshop. Examples of successful collaborative projects are the `100 significant objects from the Riverina' and the 'Timber Stories' thematic study in the Hastings. Strengthening museum networks is an important goal for outreach work and it helps share knowledge and resources.

9. To avoid duplicating the outreach work of the state museums and service organisations, the new Collections Forum could consider providing grant funding to regional Australia to enable museums, libraries and archives to undertake thematic surveys of regional collections. We still don't know where are the significant collections and objects as a prerequisite to further funding and support. Thematic studies help promote awareness of the significance of these collections, they strengthen collaborative networks, improve collection management, improve interpretation, generate material for AMOL, and encourage strategic collecting. See the guide *Connecting Collections* for full details of the benefits of thematic studies.

10. It is exciting to see how much effort the state and national museums are now making in outreach. However there is sometimes an unrealistic expectation of what can be achieved through outreach. Volunteers are not sponges with an infinite capacity to expand and absorb ever-larger amounts of training materials and advice. Most volunteers are already exhausted just keeping the museum open and clean, and fundraising to meet rising insurance premiums. More outreach is not what is needed. It is often a poor band aid that just creates more demands on over stretched volunteers. In the projects I now plan with volunteer museums I try to build in funds to pay the museum for their participation, to help ease the burden of keeping the museum afloat and to provide some incentive for participation. While we do need more paid and experienced museum professionals to work with community museums and do the outreach, they may face resentment about the money they are being paid, while the volunteers still have to do all the work and keep the museum open. Finding ways to put money into the budgets of community museums for undertaking collection research and statements of significance is only reasonable and ultimately benefits the museums and collections. All forms of outreach should provide incentives and benefits for participation, but too often volunteer museums are asked to pay to attend. Some comments and guidelines on this issue would be helpful.

11. The term outreach has unfortunate connotations and should be replaced by an emphasis on collaborative work in which all the participants learn and develop. See the NSW regional principles. It must be a two way process.

12. It is not realistic to think that museums can be managed forever by volunteers, or supported purely through outreach. We are already expecting too much of the volunteers in terms of work efforts and standards and they are worn out keeping up. I do not see a new generation of volunteers ready to take over from the many volunteers I work with in their late 70s and 80s. The younger generation of potential volunteers is busy in land care and many sexier volunteer opportunities, they are busy with family commitments, or they are still working in line with orders from Peter Costello. It is time that the state and Commonwealth governments worked on a sustainability plan for the too many community museums around Australia.

Yours sincerely,

Kylie Winkworth

Libby Newell, Curator, Shear Outback, Hay

Libby is also Chairperson of the Museums Advisory Committee for the New South Wales Ministry for the Arts. Libby's submission came in the form of two emails:

Saturday, April 17, 2004 12:23 PM

Dear Chris

Thank you for the opportunity to contribute to your research project.

I am not sure whether the scope of your brief includes researching training needs and outreach delivery for regional collecting domains in the context of securing the long-term sustainability of community museums. If it does, and it is not too late, could you incorporate the following comments into your report of the Griffith meeting. They are linked to an observation I made towards the end of the meeting which I feels needs fleshing out.

Because of the lateness of the hour I didn't explain why I think local government support for community museums is the key to long-term sustainability. The need for local government authorities to develop an appreciation of the value of museums and subsequently provide real support is also linked to Martha's [Sear] comments (made at the same time) about an aging volunteer workforce and the attendant problems of non-existent, proactive recruitment and succession planning policies and lack of material resources to assist their survival

I guess what I am endeavouring to say, albeit not very well, is that whatever training needs and successful methodologies for delivering outreach are identified in the research project they should include the ideal of community museum sustainability as an imperative. It would seem to me that the establishment of regional hubs to deliver outreach should be integrated with local government authorities and that long-term sustainability of community museums will ultimately be embedded in local government.

It is because of the experience I gained whilst working in the volunteer-managed sector of museums, my work on the MFA's [Ministry for the Arts] museums' advisory committee, as a director of the MGF's inaugural board and chair of its volunteer reference committee, as well as a natural leaning towards 'big picture' stuff, that I make the above comments. It is indeed encouraging that the federal government has acted on the findings of the Key Needs Study and has acknowledged that establishing and resourcing regional infrastructures to support collecting institutions is an ideal model to deliver appropriate outcomes.

If incorporating the above comments into the report is either too late or inappropriate I will understand.

Cheers

Libby Newell
Curator
Shear Outback: Australian Shearers' Hall of Fame

Friday, April 30, 2004 11:50 AM

Dear Chris

Just a brief note to confirm the summary of discussions at the Griffith meeting.

The NSW Ministry for the Arts Museums Advisory Committee met last week and while in Sydney I met with Kylie Winkworth.

Herewith comments arising from those two meetings.

1. Kylie had also forwarded copies of the papers that you have received from her. I would like to record that I support Kylie's overview and recommendations about the need for Commonwealth and State strategies to provide an overarching strategic objectives to inform and guide the work of regional field officers, especially in the areas of significance assessment.   A lot of important and valuable work by field officers has resulted in positive outcomes. However, as Kylie has highlighted, significance assessment of specific types of collection, e.g. farm machinery is an urgent imperative that will guide significance assessment in individual community museums. I would also support the methodology of thematic studies that Kylie has recommended to assess significance in collecting fields of national importance.

2. Over the last twelve months the NSW Ministry for the Arts has been compiling a statistical analysis of the Museum Program for the past ten years. The data suggests that in regional areas where field officers operate, i.e., Regional Museum Officers, Regional Museum Advisers and Regional Arts Development Officers, their work has been invaluable in building capacity in community museums to access grants, to undertake strategic planning, to build relations with local government and outreach service providers. There is anecdotal evidence to suggest that some Regional Museum Advisers have been instrumental in developing strategic plans for museums that have positively influenced local government, resulting in the planned development of regional museums.

3. I have heard that the Queensland government is currently undertaking a review of the Museum Development Officer model and has indicated that the NSW Regional Museum Officer model is likely to become the preferred model in Queensland.

Other comments .....

4. A comment I would like to add to my previous comments about local government support and resourcing being the key to community museum sustainability is this ...... very obvious but worth noting .... in the current climate of amalgamation of local government authorities .... sustainability of local government will also be critical.

5. Kylie questions the suitability of the term 'outreach' .... a substitute might be 'extension'. I know that, in the past, the NSW the Dept of Agriculture described outreach as 'extension';   their research and knowledge was passed on to primary producers as extension services provided by their field officers.

6.   I hope that DCITA will release the findings of your research project into outreach service delivery to the sector at large.

Thank you for the opportunity of documenting my views and I look forward to catching up at the conference.

Cheers

Libby Newell

Appendix 5 - NSW Ministry for the Arts Grants 2000-2004

Table 21 – NSW Ministry for the Arts Grants for Riverina Museums & Galleries 2000

Grant recipient	Grants program	Purpose of grant	Amount
Bland District Historical Society for West Wyalong Museum	Museums	Purchase of conservation storage materials	$1,500
Griffith City Council for Griffith Pioneer Park Museums	Museums	Employment of curatorial consultant for Italian Heritage Centre	$14,000
Gundagai Historical Museum	Museums	Development of strategic plan and collection management policy	$4,500
Junee & District Historical Society for Junee Museum	Museums	Employment of p/t officer to catalogue collection + Collection management plan	$12,769
Pioneer Women's Hut	Museums	Stage 3 of National Quilt Register	$26,000
Wagga Wagga City Council for Museum of the Riverina	Museums	RMO program Receiving travelling exhibitions Visitor survey Development of digitized catalogue of collection Improvements to outdoor storage shed Construction of storage shed Museum manager's salary (50% contribution) RMO salary (50% contribution)	$17,500 $17,000 $3,000 $5,400 $9,000 $20,000 $25,000 $20,000
Wagga Wagga City Council for Wagga Wagga Art Gallery	Visual Arts & Crafts	Program costs Exhibition curator (50% of salary) *Discovering the Murrumbidgee* project	$20,000 $16,000 $11,600
TOTAL FOR 2000			**$223,269**

Table 22 – NSW Ministry for the Arts Grants for Riverina Museums & Galleries 2001

Grant recipient	Grants program	Purpose of grant	Amount
Wagga Wagga City Council	Capital Infrastructure Regional	Fitout of Glass Studio for Wagga Wagga Art Gallery National Art Glass collection	$75,000
Adelong Progress Assn for Adelong Alive Museum	Museums	Development of open storage in annexe and breezeway	$10,400
Australian Shearers' Hall of Fame (Shear Outback)	Museums	Hay Community curator (50% of salary)	$23,000
Wagga Wagga City Council for Museum of the Riverina	Museums	Development of *Another pair of hands* exhibition RMO travel and accommodation costs Cost of receiving travelling exhibitions Employment of p/t cataloguer for collection Production of regional newsletter (*Riverina Connection*) Fulltime Curator (50% of salary)	$22,500 $9,450 $16,250 $4,950 $1,000 $20,000
Wagga Wagga City Council for Wagga Wagga Art Gallery	Visual Arts & Crafts	Program costs Exhibition curator (50% of salary) *The Big River Show* exhibition	$20,000 $16,000 $16,000
TOTAL FOR 2001			**$234,550**

Table 23 – NSW Ministry for the Arts Grants for Riverina Museums & Galleries 2002

Grant recipient	Grants program	Purpose of grant	Amount
Australian Shearers' Hall of Fame (Shear Outback)	Museums	Hay Community Curator (50% of salary)	$21,000
Coolamon Shire Council for Up-to-Date Store	Museums	Exhibition design and installation of Garth Jones collection	$50,000
Griffith City Council for Griffith Pioneer Park Museum	Museums	Development of Italian Cultural Centre exhibition space Development of exhibitions on Griffith Italian community	$41,000 $20,000
Gundagai Shire Council for Gundagai Historical Museum	Museums	Renovations & fitout of exhibitions hall Exhibition development & design	$31,000 $30,000
Hay Shire Council	Museums	Purchase of digital camera Community Curator professional devpt & travel costs Labels for significant items Collection management software Conservation materials and storage cabinets	$2,500 $1,000 $2,200 $3,970 $7,500
Hay Shire Council for Hay Gaol Museum	Museums	Interpretive panels	$10,000
Wagga Wagga City Council for Museum of the Riverina	Museums	Construction of storeroom Exhibition devpt at Botanic Gardens site RMO program RMO salary (50% contribution) Curator's salary (50% contribution)	$65,000 $25,000 $38,000 $21,000 $20,000
Wagga Wagga City Council for Wagga Wagga Art Gallery	Visual Arts & Crafts	2002 Program Hot Glass Studio strategic initiative	$40,000 $15,000
TOTAL FOR 2002			**$444,170**

Table 24 – NSW Ministry for the Arts Grants for Riverina Museums & Galleries 2003

Grant recipient	Grants program	Purpose of grant	Amount
Wagga Wagga City Council for Wagga Wagga Art Gallery	Visual Arts & Crafts	2003 Program of activities Art Glass Project strategic initiative	$40,000 $20,000
Adelong Progress Association for Adelong Alive museum	Museums	Improvements to museum security	$4,000
Griffith City Council for Griffith Pioneer Park Museum	Museums	Construction of collection store	$45,000
Hay Shire Council	Museums	Development of *Hot as Hell* exhibitions in Hay museums Hay Community Curator (50% of salary) Display system for Hay museums Cost of receiving travelling exhibitions	$25,000 $21,000 $20,000 $4,000
Hay Shire Council for Hay Gaol Museum	Museums	Conservation & object mounts	$4,000
Junee & District Historical Society for Broadway Museum	Museums	Storage cabinets and work tables	$5,000
Wagga Wagga City Council for Museum of the Riverina	Museums	RMO program RMO salary (50% contribution) Curator's salary (50% contribution) Air conditioning system at Botanic Gardens site Contract staff for collection cataloguing Costs to receive travelling exhibitions program Shelving & storage for Botanic Gardens site	$22,900 $21,000 $20,000 $16,000 $11,000 $6,000 $5,000
TOTAL FOR 2003			**$289,900**

Table 25 – NSW Ministry for the Arts Grants for Riverina Museums & Galleries 2004

Grant recipient	Grants program	Purpose of grant	Amount
Adelong Progress Association for Adelong Alive museum	Museums	Devpt of social & cultural history gallery	$13,000
Griffith City Council for Griffith Pioneer Park Museum	Museums	Survey & assessment of moved building collection	$14,000
Hay Shire Council	Museums	Hay Museum Learning Project	$21,000
Hay Shire Council for Hay Gaol Museum	Museums	Conservation and display of clyde windmills	$9,000
Junee Historical Society for Broadway Museum	Museums	Installation of climate control measures Installation of shelving and filing cabinets for archival collection	$7,000 $3,000
Wagga Wagga City Council for Museum of the Riverina	Museums	Costs of travelling exhibitions programs RMO program RMO salary (50% contribution) Oral history project Collection management assistance	$4,500 $29,500 $21,000 $4,000 $11,000
Wagga Wagga City Council for Wagga Wagga Art Gallery	Visual Arts & Crafts	2004 program of activity	$35,000
TOTAL 2004			**$172,000**

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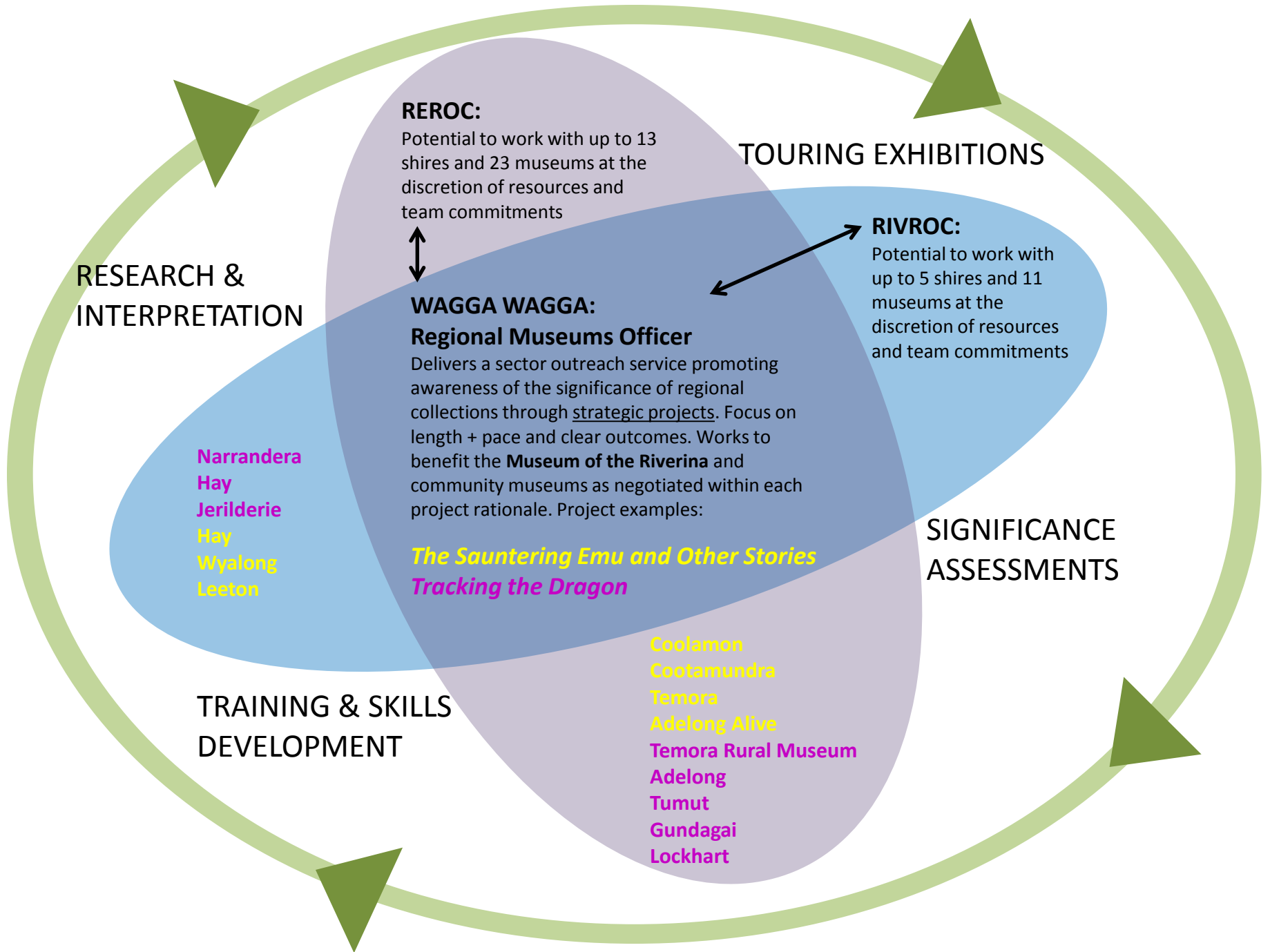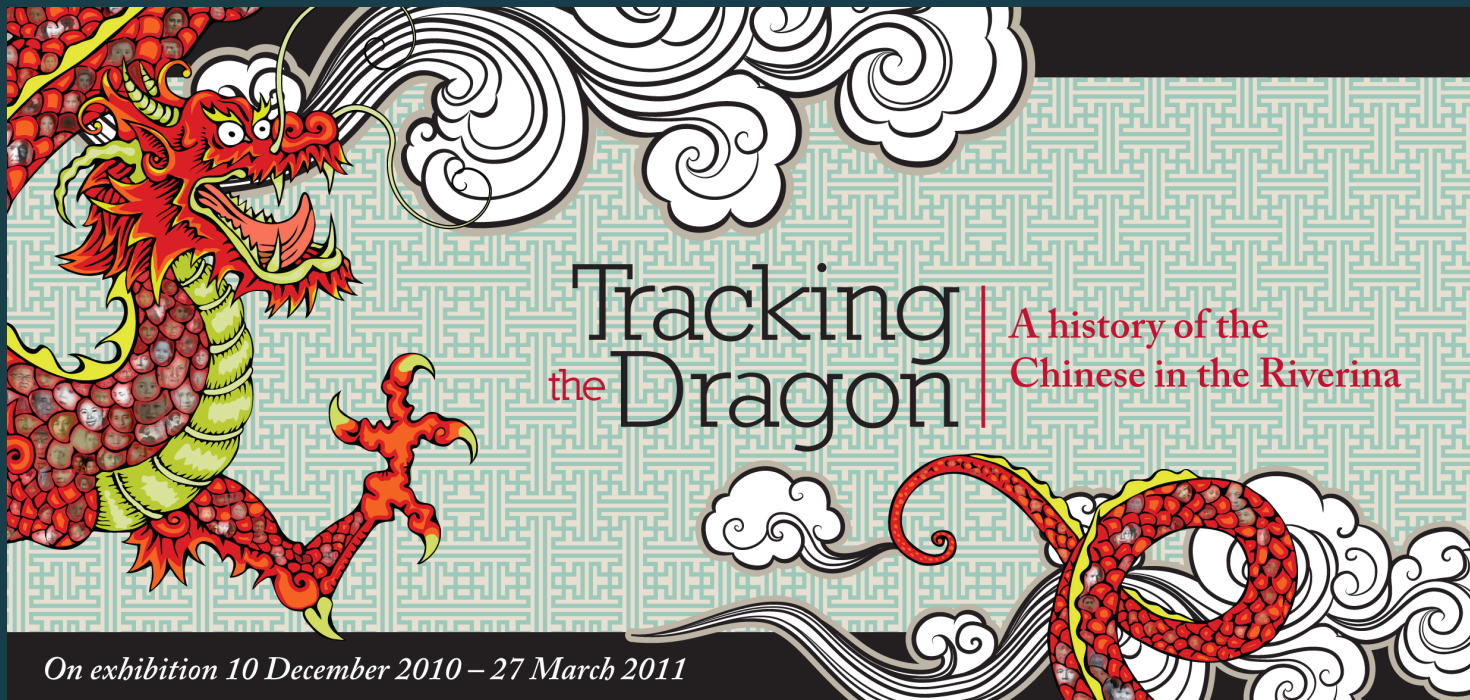

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strategy
relationships
impact

Rachael Vincent
Regional Museum Officer
Museum of the Riverina
Wagga Wagga

RESEARCH & INTERPRETATION

TOURING EXHIBITIONS

SIGNIFICANCE ASSESSMENTS

TRAINING & SKILLS DEVELOPMENT

REROC:
Potential to work with up to 13 shires and 23 museums at the discretion of resources and team commitments

RIVROC:
Potential to work with up to 5 shires and 11 museums at the discretion of resources and team commitments

WAGGA WAGGA:
Regional Museums Officer
Delivers a sector outreach service promoting awareness of the significance of regional collections through strategic projects. Focus on length + pace and clear outcomes. Works to benefit the **Museum of the Riverina** and community museums as negotiated within each project rationale. Project examples:

The Sauntering Emu and Other Stories
Tracking the Dragon

Narrandera
Hay
Jerilderie
Hay
Wyalong
Leeton

Coolamon
Cootamundra
Temora
Adelong Alive
Temora Rural Museum
Adelong
Tumut
Gundagai
Lockhart

Tracking the Dragon

A history of the Chinese in the Riverina

On exhibition 10 December 2010 – 27 March 2011

THESAUNTERINGEMU & other stories

life with the birds of the riverina

on exhibition 25 September 2011 - 03 March 2012

exhibition launch with special guest speakers!

Tracking the Dragon
public lecture series

dragon making
workshop

Sauntering Emu travelling exhibition,
clockwise from top left:
Museum of the Riverina, Wagga Wagga
Temora Rural Museum
Adelong Alive

THE SAUNTERING EMU & other stories | life with the birds of the riverina

THE WOLUNDRY LAGOON WAGGA WAGGA

ONCE NESTED THERE THE PELICAN,
AND THERE THIS SWAN DIED BY;
BY DAY THE IBIS STALKED, AND NIGHT
WAS STARTLED BY THE CURLEW'S CRY.

THERE SLUDGED, THE WHIRRING PIGMY'S WING,
AND THERE THE MOPOKE HAUNTER LOW,
AT DAWN THE SAUNTERING EMU DROOPED,
AND DRANK UNHINDERED LONG AGO.

LONG 'AB7' GLAD7L 1918

BIRDS THAT LIVE IN RED GUM FORESTS

Red gum forests have a lifespan of around 400 to 500 years. Some of our most familiar birds
depend on them for habitat and food. These include the Tawny Frogmouth, White-throated
Treecreeper, Superb Fairy-Wren, Sulphur Crested Cockatoo, Laughing Kookaburra,
Superb Parrot and Southern Boobook.

Beneath the canopy on the forest floor, fallen branches and leaf litter provide food and shelter
to the Bush Stone Curlew. At other times, it is the Bush Thicknee. At night, this bird makes a distinctive 'weer-lo' call.

Red gum forests are found along rivers and creeks
that require a wetland habitat.
Brolga, Blue-Billed Duck and others.
The beautiful Yellow Rosella is a
it blends in well in the riverbank with
Murray Smoker or the Murrumbidgee.

Talk at Regional Stakeholder Forum 2012, 09 November
Panel Discussion: Training & Skills Development Opportunities

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Title slide

Hello, I'm Rachael Vincent, Regional Museum Officer for the Museum of the Riverina in Wagga Wagga. To explore the topic for this session *Training & Skills Development Opportunities* my talk considers the outreach service at our museum. Individual workshops are often thought to be the key to delivering training and skills development to small regional volunteer run museums. But for the most part, we've found that workshops have a limited long term impact, particularly with elderly and time poor volunteers once the initial training stops. So rather than focus on separate training activities per se, our outreach service is largely delivered through the development of **strategic projects**. Today's overview looks at how we do this. In particular, I will drill down to explore how these projects work on the ground – that is, how we create opportunities and develop skills in the region through a working practice attentive to: **strategy**, **relationships** and **impact.**

Diagram

This diagram summarises the outreach service at the Museum of the Riverina by focusing on two of these strategic projects:

> *The Sauntering Emu and Other Stories*: Live with the Birds of the Riverina
> *Tracking the Dragon*: A History of the Chinese in the Riverina

You see me, the RMO based in Wagga Wagga, in the centre where the two boundary areas intersect: REROC – the Riverina Eastern Regional Organisation of Councils and RIVROC – the Riverina Regional Organisation of Councils. I work within this framework to deliver an outreach service promoting awareness of the significance of regional collections. I do so through the development of projects characterised by clear strategic outcomes, multiple partnerships, and **a deliberately measured pace**. These projects have a long reaching impact on both collections at the Museum of the Riverina and relevant community museums as negotiated within each project rationale.

In RIVROC, there is the potential to work with up to 5 shires and 11 museums at the discretion of resources and team commitments. In REROC, there is the potential to work with up to 13 shires and 23 museums at the discretion of resources and team commitments. In this example, TTD worked with (slide) and SE worked with (slide). I mentioned pace earlier: SE is in its 3rd year and counting; TTD is in its 5th year. So if we start to talk about *opportunities* for volunteers in regional museums – for example, those relating to developing *touring exhibitions*, completion of *significance assessments*, *training and skills development* and *research and interpretation* – these are all inextricably bound up within each strategic project.

TTD + SE e-invites

What does this look like in practice? I'll continue using TTD and SE as examples. They combine my three key themes: a clear, focused, long term **strategy** (the big idea, resources: financial and labour) underpinned by multiple **relationships** (across state and region) carefully and ethically built up over time; and they have a significant **impact** – its not just the Museum of the Riverina that benefits, but all our partners big and small.

TTD exhibition

This is TTD at the Museum of the Riverina's Historic Council Chambers site. This is a good point to acknowledge ongoing support from our strategic partners: John Peterson at the MHC and Rebecca Pinchin at PhM regional services. Such strong partnerships help define the scope and impact of our work, which means things can start with all resources and partners in place. For TTD we partnered with the MHC, PhM regional services, Au Chinese historical society, and CSU regional archives, amongst others. The exhibition was funded by Wagga Wagga City Council, Arts NSW and the NSW Migration Heritage Centre. It was guest curated by Dr Barry McGowan, a Canberra-based historian and heritage consultant and Visiting Fellow at the ANU School of Archaeology and Anthropology. Before anything happened in the gallery, this was a two year research project.

TTD explored the history of Chinese migration and settlement in the Riverina region from the mid 19th century. As you can see, it was a beautiful image and object rich exhibition. It revealed a complex and poignant narrative examining both the public and private lives of the Chinese Australian migrant experience. Its success was due to the many people and local historical societies who gave so freely to contribute their time and knowledge and who loaned collections of objects and photographs. Examples of museums and historical societies that took part include:

Narrandera Cottage museum	Cootamundra Heritage Centre
Albury Museum	Tumut Historical Society
Temora Rural museum	Gundagai Historical Society
Deniliquin Historical Society	Jerilderie Museum
Hillston Historical Society	Green's Gunyah Museum

So here the outreach service was all about creating rapport, stability and integrity. We build up these relationships slowly, carefully and ethically. They are based on trust. This way of working allows us to work with many different groups of people at the same time.

Public lectures & dragon making workshops

I mentioned **impact**. Alongside the major exhibition at the MoR, TTD has had a significant impact within Wagga Wagga and the Riverina, e.g.:
- This photo shows a Chinese Dragon making workshop – a summer school holiday program inspired by the exhibition and facilitated by local artist and educator Trish Harrison. Participants learnt about Chinese culture and the

important role played by dragons in Chinese New Year celebrations. Session included making your own Chinese lantern to take home.
- Dr McGowan's highly successful public lecture series enabled small, community museums to engage with the idea of public programming. The lectures, exploring the history of Chinese migration and settlement in the Riverina, toured to Narrandera, Temora, Adelong, Hay and Tumut.
- Dr McGowan's research for TTD didn't stop with the exhibition. This year, he has delivered five essays specifically focused on the history of the Chinese in Temora, Hay, Narrandera, Wagga Wagga and Tumut. So the next stage is to give this information to each museum and help them to develop their own interpretive projects to showcase their nationally significant collections relating to Chinese Australian history.

Sauntering Emu travelling exhibition

Moving now to the *Sauntering Emu and Other Stories: Life with the Birds of the Riverina*. This outreach touring exhibition is now in its 3rd year. It is the first in house designed touring exhibition we have developed specifically to tour to community museums across the region. Touring began in 2011. This project initiated from local museums telling us they wanted the opportunity, not only to host touring exhibitions, but to host exhibitions about the region.

The exhibition is developed around the broad theme of local birdlife. The poetry and observations of the renowned author and poet, Dame Mary Gilmore, provide a 'way-in' to the bird theme. Gilmore spent much of her childhood in a Riverina barely out of pioneering times. Her work has enabled me to expand upon wider themes attending to settlement, changing land use and Wiradjuri culture. This exhibition has two strands: a touring show and an object rich semi-permanent exhibition. The touring show (devised as being flat to pack in the back of a ute) incorporates bird-related themes and objects from regional collections. Temora, for example, used their own collections to great effect to build on the exhibition. Emu launched in Wagga and has so far gone to Temora and Adelong. Next, Wyalong, then Coolamon, Hay and Leeton for the bird fair.

Like TTD, exhibitions like this are developed with substantial input from local people. These relationships are great opportunities for knowledge exchange. The many contributors to Sauntering Emu trained *us*, providing valuable cultural and technical insight into rural landscapes, the use of farm machinery and the behavior of local birdlife.

The Emu touring show helps volunteer museums continue to generate audiences. This year, Adelong Alive museum was awarded a VIM Small Grant for exhibition display materials in preparation for this show. Emu is also a teaching aid: how to do an exhibition on a budget? And as the exhibition comes to each venue, I share a network of speakers to help volunteers engage with the idea of public programming. Adelong Alive will use Emu to engage younger audiences in the creative arts – they be working with children from a local primary school to cover the backs of these display boards with drawings of the children's favorite birds.

Emu semi-permanent display, Wagga Wagga

Back in Wagga Wagga, Sauntering Emu has moved on to tell another story – about how people worked with animal teams to change the landscape. This is an object rich, semi-permanent display, complemented by a range of unique public programs for schools and adult visitors. The first being the *Lives in the Landscape* seminar aimed at an adult audience on 24 Nov. Speakers include the Riverina's internationally renowned wildlife photographer, Peter Merritt, and Nigel Phillips, NSW Department of Primary Industries district agronomist at Wagga Wagga.

Plough conservation

Integral to the strategic aims of Emu, and each project we carry out, is the development of collections at the Museum of the Riverina. Sauntering Emu gave us an opportunity to conserve and display a highly significant object from our collections – the Clyde-Whitlock plough – designed by Wagga Wagga ploughman, John Whitlock. This final slide shows Canberra based conservators, Kim and Deb, who came to Wagga to work on the plough. After removing the lead paint by blasting with water, they are now drying and waxing the plough's surface to form a beautiful finish.

In 15 mins, I can only scratch the surface regarding our outreach service. SE and TTD are good examples of how it makes sense to work on one project thoroughly, and to incorporate and develop existing initiatives as part of each project. I have also used them show that partnership working is not just regionally based. We work strategically to be part of state needs and to align with wider state and cultural strategies. Our commitment to developing significant regional collections means an ongoing commitment to long established partnerships across the sector, e.g.:

- Australian Dress Register: lead by the Powerhouse (listing objects)
- Australian Register of Historic Vessels: National Maritime Museum (ditto)
- Rural Technology Project: database of agricultural machinery
- Powerhouse Migration Heritage Centre: based at the Powerhouse Museum, supported by the Community Relations Commission for a Multicultural NSW (identifying significant objects/stories)

Outreach work at the Museum of the Riverina, therefore, isn't about the separation of activities, rather it's about how we create opportunities and develop skills in the region through a sustainable working practice – a practice attentive to strong relationships across the sector, well resourced strategic projects, and the achievement of a vibrant and innovative museum operation.

NB:
91% of annual MOR budget is rate funded
9% is triennial funding from Arts NSW + any other funding from state
We employ 6.5 fte staff