



GET IT OUT THERE!

**REGIONAL VISUAL ARTS TOURING
STRATEGY FOR WESTERN AUSTRALIA**

2024-28

This project has been made possible through the Regional Exhibition Touring Boost managed by the Department of Local Government Sport and Cultural Industries, supported by Royalties for Regions and delivered by ART ON THE MOVE and the Art Gallery of Western Australia.

AGWA x AOTM PRESENT

FREIGHTING
IDEAS

ART ON
THE MOVE



Department of Local Government, Sport and Cultural Industries
Department of Primary Industries and Regional Development



CONTENTS

About	2
Introduction	4
Map of participating consultation	6
Why is touring important?	7
Goal 1: First Nations culture is celebrated	8
Goal 2: Increase opportunities for regionally-led exhibitions	10
Goal 3: WA artists and works are valued	12
Goal 4: Equitable access to fit-for-purpose infrastructure, tours and cultural exchange	14
Goal 5: Strengthened professional network	18
Goal 6: WA regional communities are enriched	20

Cover page: He is Myself - The Art of Nyaparau William Gardiner exhibition opening, 2022. Photography by Louise Coghill, image courtesy of FORM. This page: Susie Vickery: Peregrinations of a Citizen Botanist. Photography by Marnie Richardson.



Acknowledgement To Country

Kaya. ART ON THE MOVE acknowledges First Nations people as the Traditional Owners of this land, which was never ceded. We pay our respects to past, present and future Elders of all Country to which our exhibitions tour, and to the Whadjuk Noongar people as the Traditional Owners of Maylands, where our offices are located.

ABOUT

In 2022, ART ON THE MOVE commissioned a consultancy team, Ricky Arnold and Associates to develop a five-year Regional Visual Arts Touring Strategy (the Strategy) for regional Western Australia.

The Strategy forms part of the Western Australian Government's Regional Exhibition Touring Boost (RETB), a six-year program (2018-23) delivered by the Department of Local Government, Sport and Cultural Industries (DLGSC). A partnership between the Art Gallery of Western Australia (AGWA) and ART ON THE MOVE (AOTM) aims to:

- Share Western Australian culture widely within the regions;
- Attract visitors through more touring and higher quality visual arts exhibitions;
- Improve state-wide access to the State Collection held by AGWA; and
- Build the capacity of regional galleries.

This Strategy provides a framework to develop and support a five-year (2024-28) touring circuit of visual art in the regions. This will increase social, cultural, and economic activity in the regions and further support WA's visual arts industry and regional gallery sector.

The Team

Regional Visual Arts Strategy Consultancy Team:

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Sector Steering Group:

Department of Local Government, Sport and Recreation

Melissa McGrath, Senior Partnerships Officer

Art Gallery of WA

Colin Walker, Director; Clothilde Bullen and Carly Lane, Curator/Head of Indigenous Programs; James Davies, Regional Coordinator

ART ON THE MOVE

Theo Costantino, Executive Director

Aboriginal Art Centre Hub Western Australia

Chad Creighton, Chief Executive Officer

GalleriesWest

Gemma Ben-Ary, Chair

Chamber of Arts and Culture WA

Kim Jameson, Director

Regional Arts WA

Pilar Kasat, Chief Executive Officer

Fremantle Biennale

Katherine Wilkinson, Curator & Producer

John Curtin Gallery

Jane King, Director

Independent curator

Anna Louise Richardson

This page: Exhibition launch of *The Alternative Archive*, a survey exhibition featuring works from 28 artists from across regional WA, at Goldfields Arts Centre in January 2023. Photography by Mellen Burns.



INTRODUCTION

The regional Western Australian visual arts touring sector is a highly active, locally connected, collection of galleries, arts spaces and Aboriginal Art Centres. Highly diverse in governance structure, they range from Local Government managed galleries, to community group spaces and artist-run initiatives. They present multifaceted approaches to programming, with high public connection, delivering on social, cultural and economic development imperatives for their regions and communities.

Local Government investment is vital in this sector, through provision of facilities, staffing, programming and operational support.

The Regional Exhibition Touring Boost (RETB) investment has lifted the quality of touring exhibitions available to the regions, bringing increased access to the State Collection from the Art Gallery of Western Australia (AGWA), and increased involvement in the sector by ART ON THE MOVE. RETB has resourced major Aboriginal art survey shows at AGWA including *Desert, River, Sea: Portraits of the Kimberley*; and *Tracks We Share: Contemporary Art of the Pilbara* (*Tracks We Share* produced by FORM Building a State of Creativity). The RETB infrastructure investment program has begun the capital improvements needed across the majority of regional galleries.

However, there is still a significant deficit in the capacity of the regional sector to respond to the opportunities that the RETB program provides.

This Regional Visual Arts Touring Strategy results from comprehensive consultation across regional WA, conducted across 2022-23. The consultancy team interviewed over 108 people representing 72 diverse organisations distributed across Australia. Consultation captured input from the broad arts ecology that underpins touring potential, rather than just previous participants in Regional Exhibition Touring Boost (RETB) activities and/or ART ON THE MOVE touring schedules.

Sector-wide the primary issue is serious under-resourcing of **staffing**. This leads to difficulty attracting/retaining suitably qualified arts professionals and high levels of burn-out, resulting in diminished community outcomes. Limited access to **training** and dedicated career pathways has exacerbated the skills gap. Addressing these deficits is essential for future touring exhibition strategies to be successful.

Additionally, few **facilities** are adequate to meet national standards for hosting works from the State or national collections. There are significant gaps in the provision of environmental controls, security, storage, and lighting. In many locations, there is a lack of affordable short- and long-term accommodation options for managers, visiting curators and artists. Residency facilities are almost non-existent, while interest in residencies is high.

The consultation demands a **multi-level approach to exhibition touring**, which encourages more regionally-led interaction in touring, including:

- Sector driven **Exhibition Exchange** program: based on a shared programming principle. Requires forward planning and exchange of programming information, exhibitions and artists suited to local programming needs and venue capacity;
- **Sub-regional and Inter-regional** touring: a multi-venue collaborative approach to commissioning with an intent to tour the outcome within the region, or across regions with

shared interest. This requires collaborative commitments to develop shared exhibitions, artist relationships, pooled resources, capacity building in tour management;

- **Significant Western Australian exhibitions**, developed by ART ON THE MOVE. Funding is required to increase the capacity of ART ON THE MOVE to program culturally important exhibitions that have a state-wide touring brief, potentially responding to regionally-developed and championed exhibitions. Renewed focus required for leveraging national touring and investment through the National Exhibition Touring Scheme (NETS), the Visual Arts and Craft Strategy Contemporary Touring Initiative, and Visions of Australia funding.
- **State and national collection-based exhibitions:** Professionally curated, works of State significance of high public and stakeholder interest. Opportunities for outreach of the AGWA Gallery 09 program provide exciting opportunities to combine Collection works, contemporary West Australian artists and a public engagement program that aligns with local artists in each community. Loan access to significant works from the National Gallery of Australia through a funding commitment in the new National Cultural Policy heralds another promising opportunity.

The Strategy strongly aligns with the Department of Local Government, Sport and Cultural Industries' (DLGSC) Outcomes Framework for arts organisations funded through the multi-year Arts Organisations Investment Program (AOIP).

The high level outcomes can be found below, with a full list available on the [DLGSC's website](#).

PRIMARY OUTCOMES

Quality: Artists, and arts organisations are supported to produce high-quality cultural and creative experiences

Reach: Community access and engagement with WA's cultural and creative experiences is broadened and deepened

Leverage: Artists, and arts organisations develop collaborative partnerships within, and across, sectors to leverage new opportunities, funding and support

SECONDARY OUTCOMES

Social: WA's community is strengthened through participation and engagement with arts and culture

Diversity: WA's diversity is celebrated and represented through cultural and creative content and practice

Economic: WA's economy is strengthened through a flourishing industry of creative and cultural sector organisations

Source: Western Australian Government, Department of Local Government, Sport and Cultural Industries. (2022). AOIP Outcomes Framework. Retrieved from <https://www.dlgsc.wa.gov.au/department/publications/publication/arts-organisations-investment-program-outcomes-framework>

MAP OF PARTICIPATING CONSULTATION

National

Australian Museums and Galleries Australia
National Association for the Visual Arts (NAVA)
Creative Australia

Northern Australia

Arnhem, Northern and Kimberley Artists (ANKA)*

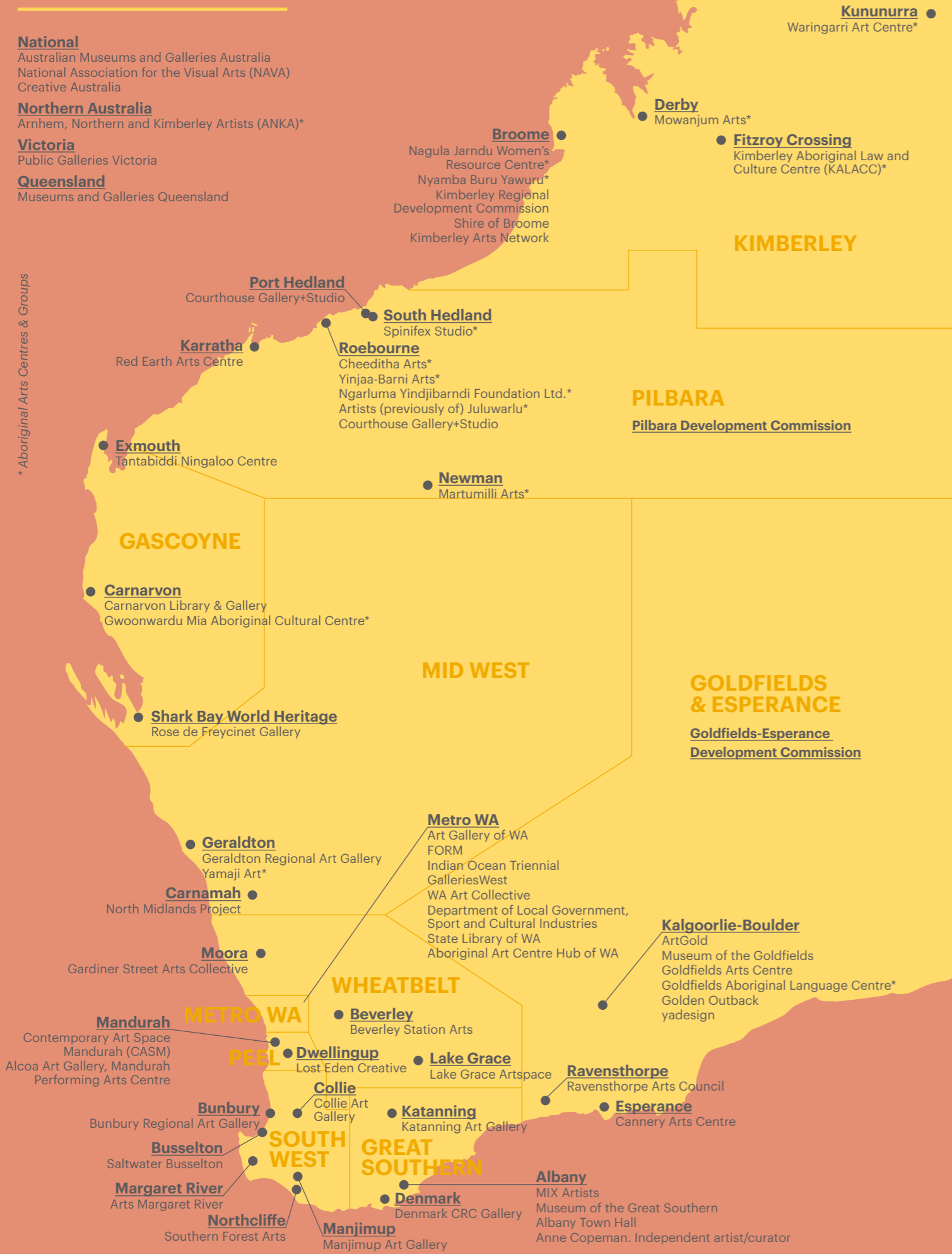
Victoria

Public Galleries Victoria

Queensland

Museums and Galleries Queensland

* Aboriginal Arts Centres & Groups



WHEN WE ASKED THE QUESTION

'WHY IS TOURING IMPORTANT?'

RESPONDENTS SAID:

- Taking artists and stories to new audiences: new markets, increase sales, lift artist (and art centre/region) profile, new media coverage;
- Developing local artists, professional practice and career paths, travel and experience;
- Deepening cultural experiences for the community (to inspire, challenge and engage);
- Offering new perspectives, open conversations about topical/important issues (e.g. social, environmental, cultural);
- Broadening quality programming, in a cost-effective way;
- Creating and consolidating connections between organisations and communities, helping to strengthen the regional visual arts sector;
- Providing regional residents equity of access to quality arts experiences (including access to state/national collections) when compared to metro counterparts;
- Enhancing regional cultural tourism.

The decision to include a touring exhibition (either presenting or developing) within an annual program requires consideration/balancing of complex (and often competing elements), including:

- Earned income from gallery hire fees, and a percentage commission from art sales are crucial income streams for the viability of most of venues;
- The Aboriginal Art Centre's purpose is the dual role of cultural maintenance, preservation and exchange aligned with economic impact for artists and families represented by the Art Centre. There is concern sales can be prohibited in touring shows;
- Hire fees for touring shows mean less funds available to support activities that benefit local artists (e.g. profiling opportunities for local artists through exhibitions). This is particularly relevant to venues with smaller budgets, where hire fees are often prohibitive;
- Tight budgets (and insufficient staffing levels) have resulted in many venues in programming fewer exhibitions across the year. This further increases the demand on balancing the needs of local artists with the positive of engaging touring shows;
- Seasonal variability results in times throughout the year when a touring exhibition is more favourable than a local artist exhibition (e.g. scheduling a touring exhibition in off peak tourism season, so that local artist/commercial exhibitions are prioritised for peak sales opportunities).

GOAL 1

FIRST NATIONS CULTURE IS CELEBRATED ACROSS THE REGIONS THROUGH EXCHANGE AND CAPACITY BUILDING

First Nations artists and culture is a strength on Western Australia's cultural landscape

First Nations culture and arts is represented in national and international markets with high demand for authentic and original artworks. Aboriginal Art Centres have strong experience of touring exhibitions to national capitals across Australia, partnering with major collecting institutions, and working at ambitious scale. This is contingent on respectful cultural practices, intergenerational exchange, caring for Country, and management of valuable collections.

Visual arts is not considered separate but as an integral part of culture which connects people to Country, ceremony, dance, language and kinship. Ancient wisdom and knowledge systems are relevant today.



Tourism and visitor demand for authentic experiences and products is growing, and the recognition of First Nations art works nationally and internationally has never been higher. Art Centres have a lot to offer the regional galleries network: cultural awareness training, skills development, and national network and commercial gallery connections unprecedented in the rest of the State. First Nations community collections offer many opportunities for communities, artists and the State.

Funding for First Nations organisations and activities should build capacity of the First Nations organisations and people. Programs should be mindful of Closing the Gap targets, including the wellbeing of young people. Consultation and engagement need to lead to meaningful and tangible outcomes for First Nations communities and creatives. It is imperative all projects are co-designed with Aboriginal organisations and communities and are Indigenous led.

Links to Revive: National Cultural Policy

Pillar 1 First Nations First

Recognising and respecting the crucial place of First Nations stories at the centre of Australia's arts and culture.

- Promote best practice cultural protocols, the principle of self-determination and cultural safety training, in partnership with First Nations communities, across arts and cultural organisations.
- Provide \$50million, in partnership with the Western Australian Government, towards the establishment of a world-class Aboriginal Cultural Centre in Perth to showcase and celebrate First Nations arts and cultures.
- Continue investing in First Nations art centres, as well as pivotal sector organisations, through the Indigenous Visual Arts Industry Support program to benefit First Nations communities.

Source: Australian Government, Office of the Arts. (2023). National Cultural Policy – Revive: a place for every story, a story for every place. Retrieved from <https://www.arts.gov.au/publications/national-cultural-policy-revive-place-every-story-story-every-place>

STRATEGY RECOMMENDATIONS:

- 1.1 Develop partnerships between ART ON THE MOVE and key peak bodies and cultural organisations to build capacity and collaboration across sector (AACHWA, KALACC, ANKAA and Desart)
- 1.2 Encourage network to develop Reconciliation Action Plans and implement Cultural Awareness Training, building capacity for communities to host First Nations artists in a culturally safe way
- 1.3 Recognition of self-determination principles, co-design and capacity building at core of all touring projects developed
- 1.4 Support collection care and cultural maintenance projects, recognising the importance of intergenerational exchange in all exhibition touring projects
- 1.5 ART ON THE MOVE and partners work to tour significant Aboriginal community collections and major projects regionally and nationally
- 1.6 Explore potential of Aboriginal Cultural Centre and programming in exhibition touring and exchange between regions and metro areas

“There is strong interest in exchanges and tours, within, and between regions. Sharing cultural knowledge across First Nations communities through intergenerational exchange is a high priority for Aboriginal Art Centres.”

– Consultation Respondent

GOAL 2

INCREASED OPPORTUNITIES FOR REGIONALLY-LED EXHIBITION DEVELOPMENT AND TOURING

Doing it with us, not to us!

Echoing the performing arts sector consultation in the Circuitwest Touring Strategy *Beyond the One Night Stand*, the regional galleries network and Aboriginal Art Centre network called for more regional involvement in the development of exhibitions to tour across the State. The strategies explore ways to empower the regional network to collaborate, develop and tour works from the regions.



Links to Revive: **National Cultural Policy**

Pillar 2 A Place for Every Story

Reflecting the breadth of our stories and the contribution of all Australians as the creators of culture.

- Invest in a Local Multicultural Projects Initiative, which includes support for local community artistic and cultural activities and celebrations.

Pillar 5 Engaging the Audience

Making sure our stories connect with people at home and abroad.

- Continue activities and programs that support live performance, festivals and touring, including in regional areas.

Source: Australian Government, Office of the Arts. (2023). National Cultural Policy – Revive: a place for every story, a story for every place. Retrieved from <https://www.arts.gov.au/publications/national-cultural-policy-revive-place-every-story-every-place>

STRATEGY RECOMMENDATIONS:

- 2.1 ART ON THE MOVE to review touring exhibition commissioning to include more regional participation and partnerships**
- 2.2 Develop exhibition product suitable for different regional capacities**
- 2.3 Continue funding to ART ON THE MOVE to develop tours of significant WA artists, including regional artists**
- 2.4 Re-introduce ART ON THE MOVE training modules in range of gallery and exhibition management areas, linked to touring activity**
- 2.5 Empower regional venues through training and curatorial/administrative support to develop own touring exhibitions, explore opportunities for training – mentorships, internships, traineeships**

Investment in people and programs: State Collection tours cannot meet their audiences and communities without more investment in people on the ground.

- 2.6 Funding pool created for more diverse regionally-led exhibitions and intra-regional tours: align funds for both development and touring;**
- 2.7 Increase responsiveness of network through State/Local Government multi-year operational funding partnerships, increasing paid staff positions regionally**
- 2.8 Invest in the sustainability of Regional Arts Triennial model through strategic planning and multi-year funding**

“Training is an on-going need, regional staff movement. Expertise in some regional areas can be difficult to find, so we have to create pathways, rare for people to stay on.”

– Consultation Respondent

There is a scarcity of specialised skill sets in regional areas, low opportunities for paid employment, reliance on casuals and volunteers results in high turnover of teams and a need for consistent training opportunities, preferably through practical experience: training attached to touring programs. The development of mentorships, traineeships and internships allow for customised training tailored to the unique needs of diverse regional communities. It should not be forgotten that First Nations communities have skills and knowledge to impart.

“A welcome trend has included recurrent state-wide arts initiatives such as IOTA, Stitched and Bound, and the Creative Grid with The Alternative Archive and Open Borders, that have resulted in touring exhibitions. These afford us the inclusion of local artists in wider initiatives, offering collegial support, professional development and organisational clout. The inclusion of local artists in survey and touring exhibitions that also return to the regional community, are an added bonus and provide elevation of the profile of regional artists and generating galleries.”

– Consultation Respondent

GOAL 3

WA ARTISTS AND THEIR WORKS ARE VALUED ACROSS WA AND AUSTRALIA

Artists as well as art!

The exhibition and programming workload across the sector is often described by venue programmers as overwhelming. However, artists at the Open Borders Regional Visual Arts Summit (August 2023) discussed the low success rates for arts funding, the financial burden of developing and producing quality artwork for exhibition, low sales outcomes in limited markets and low access to other opportunities for residencies and commissions. It is generally agreed that more collaboration across the organisations, artists and venues could improve the effectiveness of the investment being made across the State.

It is necessary to value recognise the core value of artist production, and the works in valuable collections for the future development of inspiring touring exhibitions.

This page: Monique Tippett at the Open Borders exhibition opening, John Curtin Gallery 2023, standing alongside her artworks Xylem 1, Xylem 2 and Boarders 1-2-3. Monique is also the gallery owner and operator of Lost Eden Creative in the regional town of Dwellingup. Photography by Ezra Alcantra.



Links to Revive: National Cultural Policy

Pillar 2 A Place for Every Story

Reflecting the breadth of our stories and the contribution of all Australians as the creators of culture.

- Establish artist residencies to visit Australian World Heritage sites to produce artworks to tell stories of place and heritage (in Western Australia this includes Convict site, Fremantle Prison, Ningaloo Coast, Purnululu National Park and Shark Bay).

Pillar 3 Centrality of the Artist

Supporting the artist as worker and celebrating artists as creators

- Endorse the Voluntary Code of Practice for Visual Arts, Craft and Design.
- Continue to support creative practice in the classroom through the delivery of five arts subjects (dance, drama, media arts, music and visual arts) under the Australian Curriculum: The Arts, as well as cross-cutting general capabilities covering intercultural understanding and critical and creative thinking.

STRATEGY RECOMMENDATIONS:

- 3.1 Program opportunities for increased artistic economic return through exhibitions and touring: sales, commissioning fees, loan fees, design licensing, residency and workshop fees**
- 3.2 Support artists develop secondary employment opportunities in exhibition management and engagement (install, invigilation, marketing, public programming)**
- 3.3 Extend artist's reach to wider audiences and industry opportunities, through regional exchange and advocacy including access to Metro profile and markets**
- 3.4 Strategically partner to develop WA exhibitions that target national touring circuits and funds (support ART ON THE MOVE to partner)**
- 3.5 Develop residency network opportunities for artists to immerse in development of practice and new bodies of work for exhibition**

Championing the value of the artist as well as the artworks in programming for regional communities. Artists are able to engage the community in their work and ideas through workshops, talks, and residencies. Options for longer immersion in community engagement, pre and during an exhibition are valued for the depth of cultural exchange this brings, connection with the local arts community brings new collaborations, skills exchange and future project development. Exchange of regional artists between regional communities offer potential for community cohesion and career progression. This requires investment in residency facilities and programs.

GOAL 4

INCREASED EQUITABLE COMMUNITY ACCESS TO FIT-FOR-PURPOSE INFRASTRUCTURE FOR COLLECTIONS CARE, TOURING CIRCUIT ACTIVITY AND CULTURAL EXCHANGE

One size does not fit all: Tiered touring circuit and touring product to suit

The regional gallery infrastructure has expanded and increased in quality in the last decade. RETB Infrastructure investment has improved environmental controls, lighting, security and presentation levels. However, analysis of facility reporting to date reveals gaps in hard and soft infrastructure across the network, particularly in storage, staffing and security. This affects the complexity and value of exhibitions that can be toured. The traditional hierarchy of A, B and C Class galleries has been historically used to determine the level of gallery functionality and thus which spaces can receive works or tours from the State Gallery Collection.

To increase access to touring circuits it is recommended:

- Strategic investment be made in built infrastructure, equipment and staffing to shift key active venues in each region to an "A" category, that these may form a core touring circuit, and act as regional touring hubs;
- Tour providers such as ART ON THE MOVE and Art Gallery of WA to increase access by tailoring content to spaces.



Links to Revive: National Cultural Policy

Pillar 2 A Place for Every Story

Reflecting the breadth of our stories and the contribution of all Australians as the creators of culture.

- Invest in local art and cultural infrastructure across Australia: Regional Precincts and Partnerships Program provides a strategic, nationally consistent mechanism for funding and coordinating projects that transform a place, to benefit communities in regions, regional cities and rural Australia - the program could fund arts and cultural precincts;

Pillar 4 Strong Cultural Infrastructure

Providing support across the spectrum of institutions which sustain our arts, culture and heritage

- Update *Significance 2.0: a guide to assessing the significance of collection* (first published in 2001) to help collecting organisations and professionals and the broader public to determine the significance of cultural and heritage objects;

Source: Australian Government, Office of the Arts. (2023). National Cultural Policy – Revive: a place for every story, a story for every place. Retrieved from <https://www.arts.gov.au/publications/national-cultural-policy-revive-place-every-story-story-every-place>

STRATEGY RECOMMENDATIONS:

- 4.1 Advocate for inclusion of exhibition infrastructure and programming in Local Government Cultural and Community Planning, and Regional Development Commission Blueprints
- 4.2 Funding to enable sustainable logistical transport options
- 4.3 Develop logistical regional transport hubs to reduce economic and environmental burdens
- 4.4 Continue to invest in cultural infrastructure improvements, increase the cap of program to allow for larger investments for storage and environmental controls
- 4.5 Develop business case for investment in regional residency, accommodation and collection storage in key touring circuit locations
- 4.6 Work with Kimberley and Pilbara regions to explore solutions to lack of exhibition venues, to address gap in state-wide touring circuit

A GUIDE: CLASSIFICATION SYSTEM FOR GALLERIES

	CATEGORY A	CATEGORY B	CATEGORY C
Organisation and Venue Facilities	Purpose built gallery or a conversion of an existing building which provides suitable exhibition space, storage for artworks, staff offices, loading dock, crate storage and public reception area with security point.	Arts council or local art/craft group that are a legally constituted body or who have a recognised affiliation with local government who are responsible for the receipt, handling, installation, supervision and dispatch of exhibitions. Suitable exhibition areas within a secured building. Exhibition access constantly supervised by staff during opening hours. Safe crate storage.	Arts Council or local art/craft group which are a legally constituted body or who have a recognised affiliation with the local government authority who are responsible for the receipt, handling, installation, supervision and dispatch of the exhibition.
Staffing	One or more experienced full-time professional staff.	May have one or more part time staff but predominantly run by volunteers. Representatives must have experience in handling artworks and/or have attended workshops on exhibition handling and packaging.	Predominantly run by volunteers. Representatives must have some experience in handling artworks.
Exhibition Equipment	All necessary professional quality equipment for, installation of 2D and 3D artworks including some lockable display cases, Hanging equipment and tools.	Most of the equipment required for the installation of 2D and 3D artworks. May not have lockable display cases but should have basic hanging and moving equipment and tools. Professional standard of tools and equipment may not be available.	May have some of the equipment required for the installation of 2D and 3D artworks. May have a hanging system but volunteers sometimes supply their own equipment.
Environmental Controls	Monitored environmentally-controlled building with air-conditioning which provides a constant temperature of 21°C +/- 1°C and relative humidity of 55% +/- 5% operating 24 hours per day.	Ideally the exhibition area should be air-conditioned to provide a constant temperature of 21°C +/- 1°C and relative humidity of 55% +/- 5%. If not air-conditioned, the gallery must provide a stable environment for the artworks.	Exhibition area should have an atmospherically stable environment, preferably air-conditioned.
Lighting	Adjustable lighting system. ultraviolet light must be screened from all artworks. Lighting levels for painting and sculpture 100 lux, prints and works on paper 50 lux. Natural light can be used where appropriate given the aforementioned levels throughout the gallery.	Adjustable lighting system, which do not emit ultraviolet light. Lighting levels to be observed as in Cat A. Natural light controlled or blocked out	May not have any specific gallery style lighting system May not be able to control Ultraviolet light levels.
Security/ Insurance	Secure building installed with infrared movement sensors or other form of surveillance system to monitor members of the public and the public and the building itself. The alarm system must be connected to the local police station or security service after hours. Comprehensive insurance policy.	Fire alarm preferably connected to local fire brigade. Gallery spaces secured after hours.	Exhibition area should be fitted with fire alarms.
Delivery Access	Undercover receival area with access to loading equipment like forklifts.	Receival area with access to basic loading equipment.	May not have a receival area.



This page: ART ON THE MOVE Professional Development Installation Training at Ningaloo Centre, Exmouth installing Toni Wilkinson and Anne Zahalka photographs for Freighting Ideas exhibition *How Did I Get Here?*, 2019. Photography by Blue Media.

GOAL 5

STRENGTHENED PROFESSIONAL NETWORK THAT COLLABORATES EFFECTIVELY TO MAXIMISE ALL RESOURCES

More regional choice

Demand for more opportunities to share and exchange programming and exhibitions within and between regions. Sharing exhibitions across multiple programs and regions is beneficial for the artists who grow their audience reach, increasing financial income potential, but also more efficiently shares the programming responsibility, cost and resourcing across venues, reducing workloads, and potentially allowing for more strategic development time, and higher quality exhibitions.

“Showcase event - AMaGA have done some in the past, where artists/venues can pitch ideas and develop them. An opportunity to collaborate, to find interest. I've attended one run by Circuitwest and think we could do something similar for galleries/museums. An opportunity to find out what a possible touring show is about, what are its tech and other requirements. It could be done in person or online.”

– Consultation Respondent



This page: Artist and Curators' Symposium co-presented by ART ON THE MOVE, GalleriesWest, John Curtin Gallery and Southern Forest Arts in 2021. Photography by Julian Bowron.

Links to Revive: National Cultural Policy

Pillar 4 Strong Cultural Infrastructure

Providing support across the spectrum of institutions which sustain our arts, culture and heritage

- Restore funding cuts to the Australia Council to address underfunded areas like youth arts and expand its functions for establish Creative Australia including: Continuation of the revised Visual Arts and Craft Strategy (key implications for this Strategy included funds for NETS and Contemporary Touring Initiative and Visions funding.

STRATEGY RECOMMENDATIONS:

- 5.1 Clarify relationships of key peak bodies in network: ART ON THE MOVE/National Exhibitions Touring Support (NETS), GalleriesWest, Regional Arts WA, Australian Museums and Galleries Association (AMaGA) and role in implementing this Strategy
- 5.2 Facilitate development of an exhibition exchange process, where network shares resources, expertise, partnerships and explores new ways to collaborate (potential GalleriesWest role)
- 5.3 Support industry networking event: opportunity for exchange, training and professional development, metro agencies connections
- 5.4 Collaborate on building relationships for regional touring in other states and territories, building viable tours for national Visions of Australia funding

The national Visions of Australia Program provides funding to support the development and touring of quality exhibitions to regional and remote Australia by Australian arts and cultural organisations. To date, the website reports outcomes of 16 rounds of Visions Australia funding since October 2015. This represents an estimated \$20million in funding distributed, presuming \$1.25million is available each round. Review of the reported distribution reveals \$627,284 or 3% of the total available has been awarded directly to Western Australian based arts and cultural organisations for exhibition development of touring. No funding has been achieved since September 2019.

- 5.5 Collective evaluation - access to Culture Counts for all venues to develop shared metrics/measure impact

GOAL 6

WA REGIONAL COMMUNITIES ARE ENRICHED THROUGH MEANINGFUL CULTURAL ENGAGEMENT

Working together, let's keep it going!

Over the course of strategic Royalties for Regions funding investments, the regional sector has increased its levels of collaboration and leadership. Future Regional Exhibition Touring investment should continue to build the capacity and autonomy of the sector, to empower more collaboration, peer to peer support, regional leadership and clarity of communication.



"The RETB program was a breath of fresh air and a chance to say 'yes, we are professional.' It exposed the local artists, and the general public, to works they would never normally have seen. All three of them broke attendance records at our gallery. The Venue Improvement Fund was money that would never have been made available to upgrade the technical neglect that is a slow growing factor in some regional galleries. The big gala openings brought in a new audience who have come back to enjoy a much better facility and program."

– Consultation Respondent, Gallery Manager

This page: Exhibition launch of *The Alternative Archive*, a survey exhibition featuring works from 28 artists from across regional WA, at Goldfields Arts Centre in January 2023. Photography by Mellen Burns.

Links to Revive: National Cultural Policy

Pillar 2 A Place for Every Story

Reflecting the breadth of our stories and the contribution of all Australians as the creators of culture

- Link with the future National Urban Policy Framework to find opportunities to leverage arts and culture to enhance community liveability and stimulate economic activity and tourism in central business districts and urban centres.

Pillar 3 Centrality of the Artist

Supporting the artist as worker and celebrating artists as creators

- Support specialist in-school arts education programs that directly draw from cultural and creative sector expertise, focusing on areas of identified disadvantage.

Pillar 4 Strong Cultural Infrastructure

Providing support across the spectrum of institutions which sustain our arts, culture and heritage

- Share the national collection by establishing a program of long-term loans of works from the National Gallery of Australia's collection to regional and suburban cultural institutions across Australia (\$11million funding includes potential for infrastructure upgrades to partnership institutions).

Pillar 5 Engaging the Audience

Making sure our stories connect with people at home and abroad

- Continue collaboration with the arts and cultural sector to deliver on the national visitor economy strategy, THRIVE 2030, by supporting artistic and cultural events and incorporating cultural assets onto destination marketing and campaigns.

STRATEGY RECOMMENDATIONS:

- 6.1 Develop opportunities for cross-sector collaborations: e.g. cultural tourism and regional event alignment, Aboriginal ranger programs, environmental and biodiversity focus projects
- 6.2 Continue to provide funding for audience development and community engagement activities around touring exhibitions
- 6.3 Increase community engagement and well-being through adoption of the more immersive 'slow-touring' concept, building community engagement with touring exhibitions through artist residencies in lead up to tour
- 6.4 Fund AGWA State Collection tours linking to cultural tourism and community engagement activities
- 6.5 Explore tour of AGWA Gallery 09 engagement focused exhibitions designed with WA contemporary artists: e.g. Sharyn Egan's First Nations focused show, and Bruno Booth's disability and body image focused works
- 6.6 Explore loan opportunities for National Gallery of Australia collection works
- 6.7 Map residency opportunities linked to tiered touring circuit (part of business case development in Strategy 4.5 on page 15)



This page: Opening event for Freighting Ideas exhibition *How Did I Get Here?* at Ningaloo Centre Exmouth, 2019. Photography by Blue Media. Anne Zahalka *The Bathers* 1989. State Art Collection, Art Gallery of Western Australia, Purchased 2013. © Anne Zahalka 1989



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