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### Delivering Design: Testing a new model for developing regional audiences for touring exhibitions and design projects

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## **Delivering Design: Testing a new model for developing regional audiences for touring exhibitions and design projects**

### **Abstract**

Object: Australian Design Centre (Object) partnered with the Western Plains Cultural Centre (WPCC) and the University of Wollongong (UOW) to undertake a research project to examine the relationship between the touring organisation and the host venue and how strengthening that relationship may lead to increased engagement with regional audiences.

### **Keywords**

era2015

### **Disciplines**

Arts and Humanities | Law

### **Publication Details**

Lawson, J. A. and Cahill, L. Delivering Design: Testing a new model for developing regional audiences for touring exhibitions and design projects. Wollongong: University of Wollongong, Object: Australian Design Centre and Western Plains Cultural Centre, 2012.

# DELIVERING DESIGN

testing a new model for developing regional audiences for touring exhibitions and design projects



A partnership research project by the University of Wollongong;  
Object: Australian Design Centre; and Western Plains Cultural Centre, Dubbo

AMANDA LAWSON

LISA CAHILL

October 2012

UNIVERSITY OF  
WOLLONGONG



WESTERN PLAINS CULTURAL CENTRE



AUSTRALIAN  
DESIGN CENTRE

# ACKNOWLEDGEMENTS

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The authors would like to acknowledge the excellent collaborative efforts of staff from Object: Australian Design Centre and the Western Plains Cultural Centre and their willingness to examine relationships, practices and design new ways of working for the benefit of their audiences.

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# A WORD FROM THE PROJECT PARTNERS



It is difficult to imagine life in regional Australia without the vigorous network of galleries and art centres that form a distinctive, enriching presence in communities across the country. Growing the audience base for these centres, capitalising on the educational and cultural opportunities they provide, ensuring that the programs they offer are rich, dynamic and contemporary: these are challenges that the network, and the organisations and governments that support it, tackle daily. Dubbo's Western Plains Cultural Centre is no exception and, like many other venues, its artistic program combines innovative local programming with quality touring exhibitions such as those provided *par excellence* by Object: Australian Design Centre.

*Delivering Design* has developed as a model project from the relationship that Object and the Western Plains Cultural Centre evolved over several years of shared experience as tourer and venue. Added to this was research undertaken by a team from the University of Wollongong through an Australian Research Council Linkage Project with Object and Museums and Galleries NSW, which established that design and craft exhibitions form an excellent platform for building new audiences. The research also suggested that stronger links between tourers and venues could be forged in order to make more of the exciting resource offered by exhibitions such as those that Object curates and tours across Australia.

Western Plains Cultural Centre, Object and the University, through a University of Wollongong Research Partnership Grant, enabled the detailed, qualitative research on audience development that comprised this stage of the *Delivering Design* project. The process was interesting, insightful and rewarding for all partners and the results suggest a rich range of possibilities for future developments in exhibition delivery – developments that will engage new partners, new approaches, and ultimately new audiences and communities.

Amanda Lawson,  
University of Wollongong

Object prides itself on being a premier centre for contemporary craft and design in Australia, significantly enhancing the appreciation of excellence and innovation in the field, as well as increasing its visibility nationally and internationally. All of Object's activities reflect an expansive view of craft and design, while ensuring meaningful engagement between audiences and maker through its exhibitions, publications and education programs.

Object's innovative approach to programming involves fostering and building relationships with organisations of all sizes around Australia that initiate and stimulate two-way communication and meaningful collaboration. Working together with the University of Wollongong and the incredible team at Western Plains Cultural Centre has been testament to this, and *Delivering Design* has exposed some great insights that are already finding their way into nurturing the development of Object's upcoming programs.

With recommendations of this research already underway within our organisation, I envision Object acting as a benchmark for others to follow our lead and adopt ideas and elements of the recommendations and model within. We're breaking down the silos between exhibitions, marketing and learning and ensuring that the audiences are considered a key stakeholder from the very beginning of our planning.

I personally hope that the hard work and large commitment that has gone into this research from all involved will be reflected in future approaches derived from learnings within it. And above all, that this will lead to increased interactivity between cultural institutions and their audiences.

Annalyse McLeod, Object: Australian  
Design Centre

# EXECUTIVE SUMMARY



Object: Australian Design Centre (Object) partnered with the Western Plains Cultural Centre (WPCC) and the University of Wollongong (UOW) to undertake a research project to examine the relationship between the touring organisation and the host venue and how strengthening that relationship may lead to increased engagement with regional audiences.

Regional audiences are a major focus for Object. Object's touring projects realise their audience in the regions so this is an important motivation for Object to understand its audience and support regional venues to deliver design projects and enable audiences to understand and access the transformative power of design and its capacity to enhance their lives and communities.

The project was undertaken from February to July 2012 to coincide with the Object touring exhibition *Menagerie: Contemporary Indigenous Sculpture* (*Menagerie*) showing at WPCC.

The partners, through a series of workshops, designed a way of working together to enable a stronger relationship model that could ultimately lead to better marketing and presentation of projects along with increased audience engagement.

By working together to interrogate the relationships, we gained some useful findings that enabled us to develop ideas to strengthen relationships and develop audiences.

- Developing the relationships between all partners to a tour is critical and needs to happen at the project development stage.
- Marketing to attract and retain audiences is poorly resourced by venues.
- The bulk of the audience for Object projects is in the regions and this is not sufficiently recognised in project development.
- Reporting is required post-exhibition and adds little value for any of the partners. There is little to no transfer of knowledge from venue to venue as a tour progresses.

- There is fantastic potential in a venue like WPCC to engage many diverse audience segments and for Object to strengthen its brand in the regions amongst these segments.
- Both Object and WPCC understand the potential to engage Indigenous and school audiences. *Menagerie* has provided an excellent starting point for reaching these audiences and introducing them to design.

Ideas ranged from things that can be implemented by the partners to some ideas for touring that could have broader application including:

- Develop a new model for funding that puts in place a touring relationship manager and provides real assistance to regional galleries for marketing and audience engagement.
- Develop a new dynamic reporting system to include marketing materials, tips and tools that are continually improved as the tour progresses.
- Build into each tour a research component to enable project creators and regional galleries to better understand their audiences and ultimately to invest in touring initiatives of excellence that achieve audience development objectives.

Object has already activated some of the recommendations for upcoming projects.



This report documents the outcome of a collaborative research project undertaken by the University of Wollongong, Object: Australian Design Centre and the Western Plains Cultural Centre in Dubbo.

UOW partnered with Object during 2007 to 2010 on an audience research and development initiative that resulted in the report *Contemporary Art, Craft and the Audience, October 2010*. The report focused on the audience experience with the *Living Treasures* series of touring exhibitions and made some recommendations for audience development and future research projects. This project takes that research a step further.

The project was undertaken from February to July 2012 to coincide with the Object touring exhibition *Menagerie: Contemporary Indigenous Sculpture* showing at WPCC.

The partners, through a series of workshops, designed

a way of working together to enable a stronger relationship model that could ultimately lead to better marketing and presentation of projects along with increased audience engagement. Object has already activated some of the recommendations for upcoming projects.

This project was focused on just one experience with one venue and while many of the ideas are not necessarily new and venues differ in size and capacity, we believe this partnership model could have much wider application for touring visual art and design in Australia and result in benefits for growing regional audiences.

Image: Patrick Freddy Puruntatameri, Jurrjukukuni (Owl), 2008, ironwood and ochre, 62 x 13 x 15cm. Courtesy Jilamara Arts and Crafts. Photo: Australian Museum



# BACKGROUND TO THE PROJECT



This work builds on previous research undertaken by Professor Amanda Lawson, *Contemporary Art, Craft and the Audience*.

In addition, preliminary research undertaken in August 2011 by Object and UOW at WPCC discovered that when WPCC decides to take a touring exhibition there is very little thought given to marketing the show, aside from an outline in the Centre's annual marketing brochure. Marketing is only considered once a show is about to be installed and even then, due to minimal resources available, a minimum of marketing is done to attract an audience. There is considerable potential to undertake a deeper level of marketing and relationship building with audiences to develop this over the long term.

Object, in recognising that the majority of the audience for its exhibition projects lies in venues big and small all across Australia, made it a priority to understand better this audience and develop ways to engage it. While venues were reporting good attendances and feedback for Object shows, the critical link to the audiences for Object was the venues – yet this aspect of the relationship remained undeveloped.

*Menagerie - Contemporary Indigenous Sculpture* was to be shown at WPCC from 23 March to 27 June 2012. *Menagerie* is a major survey show developed by Object with the Australian Museum and has been exhibited nationally, showing at 10 venues. WPCC is the last regional venue before the show ends its current tour at the National Museum in Canberra.

*Menagerie: Contemporary Indigenous Sculpture* is a unique and ground breaking exhibition that exposes the richness and breadth of contemporary Indigenous Sculpture in Australia. It includes both well-known and emerging artists, who have each produced outstanding sculptural works depicting a variety of animals. Through these works the artists share with us their cultural knowledge, expressions of identity and connections to country. *Menagerie* has developed through an unusual and mutually rewarding collaboration between Object: Australian Design Centre and the Australian Museum.



Image: Danie Mellor, Red, White and Blue, 2008, mixed media, dimensions variable, tallest 105cm. Courtesy Caruana and Reid Fine Art. Photo: Australian Museum

# WHAT WE AIMED TO DO



## PROJECT AIMS

The project sought to examine the relationship between Object and WPCC by working together to develop a marketing and audience development approach for an upcoming exhibition project *Menagerie: Contemporary Indigenous Sculpture*.

Through that process of closer engagement the partners sought to interrogate a partnership model to identify ways in which that it could be further developed. The intention was that this would ultimately lead to increasing audiences for contemporary Australian design and provide a richer experience for them through a deeper engagement with the work and the working processes of the designers and makers.



## SPECIFICALLY WE AIMED TO

- Develop a better understanding of the various audience segments, including Indigenous people, young people and remote communities, their needs and responses to design.
- Develop a model for Object to use in other regional areas and for WPCC to use in working with other touring partners.
- Develop a case study that can be used as a benchmark for other tourers to understand their regional audiences and develop stronger partnerships with host venues.
- Establish a case for including additional support for marketing and audience development in the funding model for touring exhibitions.

The partners were keen to use existing relationships and previous successful touring projects to get a much better idea of how an organisation like Object, committed to developing projects that push the boundaries of contemporary design, can form a partnership with a regional venue in a way that is accessible, interesting and inspirational for regional audiences

Working together to interrogate current ways of working and to better understand each other's modus operandi on this project, the partners were seeking to make future projects more collaborative and efficient.

Image: Craig Koorneeta, Neetan (Camp Dog), 2008, wood (Milkwood) and ochre, 40 x 17 x 72cm. Courtesy Wik and Kugu Art and Craft. Photo: Australian Museum



## SIGNIFICANCE AND INNOVATION

We believe that research of this nature is critical for Australian cultural organisations to give greater consideration to their audiences in regional areas and for venues in regional centres to thrive. For too long arts organisations have developed work for the consumption of city audiences and toured this work to regional centres without any engagement with regional audiences. This research will consider how city-based arts organisations can tap into regional audiences so that they can program work that resonates with their specific needs and responses.

The project is innovative in its approach because it seeks to test and develop a model, in partnership with a regional venue, which could have much broader application. We believe it could also inform funding models for touring exhibitions by building in more resources for marketing and engagement with regional audiences as an integral exhibition design and delivery component.

This project will seek to involve the touring partner and the host venue much more in the marketing and relationship building rather than the touring partner handing over the show at or before installation without any further involvement. Marketing and audience development is generally left to the touring venue to implement, with only a minimum of marketing resources, such as a generic media release and logo display requirements. We are seeking to develop a model that will give host venues more support to market exhibitions better and to increase their skills, audience and profile.

## RESEARCH FRAMEWORK

In this study we used a combination of active and observational research methods. Workshops provided a framework to enrich the WPCC understanding, knowledge and engagement with *Menagerie* and Object's understanding of regional audiences. All participants had an opportunity to design new ways of working together to develop audiences. Ideas generated in the workshops and observations and conversations held throughout the course of the project with the project partners helped to develop a series of recommendations for a new partnership model.

Background desk research on the touring history of Object and WPCC; a review of the venue reports undertaken during the *Menagerie* tour; and the funding landscape and previous audience research reports also helped to inform the project outcomes.

# TOURING DESIGN PROJECTS



Object: Australian Design Centre is one of Australia's leading cultural organisations and has been based in Sydney for nearly 50 years. Object recognises that the majority of its audience is in regional Australia. 400,000 people attend Object exhibitions each year, with only a small proportion of these drawn to its exhibition space in Surry Hills in Sydney. Given this, Object wants to understand and develop its regional audiences to a much greater extent so that it can enhance community relevance and the artistic vibrancy of its projects. Object's mission is to be a visible leader giving people the space to transform complex problems through design. This visionary approach needs to connect Object with its broad Australian audience so that the products it offers are accessible, stimulating and exciting for audiences in cities, towns and rural environments and for those visiting to extend their experience of place.

With this in mind, Object cannot reach such a broad and geographically diverse audience without forming close partnerships with touring venues. These partnerships are a critical element for planning and developing new projects. Object has a strong relationship with venues and venues are keen to take shows from Object as they are considered high quality and resources to assist with installation are available. A collaborative approach to development and marketing has not been a feature to date and this project presented the opportunity for Object to really engage with one venue and work together to get best value from the partnership.

WPCC, formerly the Dubbo Regional Gallery, has been a venue partner on many Object projects. A very good relationship has been established between the partners. WPCC is always very keen to work with Object, as the staff are confident they will receive quality product. Likewise Object seeks to include WPCC in all its tours as the staff is highly proficient, the venue is excellent and, to ensure that audiences in that part of regional Australia consistently have access to Object's shows.



*Menagerie: Contemporary Indigenous Sculpture*  
Education visit, Western Plains Cultural Centre 2012.  
Photo: Lisa Cahill





## TOURING VENUE

Since opening in September 2006, WPCC has been embraced by the arts and broader communities in its region; it has a growing, diverse audience base within a 200km radius of the city of Dubbo. In 2009-10, 79,000 people visited the Centre compared with 59,000 in the previous 12 months. In any week up to 1800 people visit either to view an exhibition, eat at the café, attend a function, catch up with friends or participate in an arts workshop. There is huge potential to develop audiences within the region particularly in the education sector and the Indigenous community, as well as the general audience and regional tourism. The Centre was recognised by Museums and Galleries NSW with an Imagine Award for 'Education and Public Engagement' in 2009-10. WPCC installed 29 exhibitions in 2009-10. WPCC has taken a number of Object shows in recent years.

## TOUR FUNDING

Funding for touring visual art and design exhibitions is currently available on a competitive basis through the Contemporary Touring Initiative and Visions Australia. Object has made successful applications over many years that have resulted in excellent national tours of design projects.

While this funding is absolutely necessary for these tours, it falls short in terms of providing sufficient funding for marketing and audience development. In addition the reporting requirement is cursory and is there to tick boxes rather than add value during the tour. The partners to this project identified a range of things that could quite easily be included in the funding model and add tremendous value to future tours.

"Last month I was in Dubbo where I opened *Menagerie: Contemporary Indigenous Sculpture* at the Western Plains Cultural Centre. There was a great turn out for the opening and it is not hard to see why as it is such a fantastic venue and one of the finest installations of the exhibition that I have yet seen."

Steven Pozel, Director Object

As a direct result of attending the *Menagerie* opening in Dubbo, some of the audience travelled to Sydney to the opening weekend of another touring show *Women with Clever Hands: Gapuwiyak Miyalkurruwurr Gong Djambatjimala* – another major Indigenous survey exhibition. This is an example of how the audience engagement at one regional venue developed the audience for another of Object's shows at its Sydney venue, bringing the regional and city audiences together for a weekend of events around a design exhibition from Arnhem Land.

*Menagerie: Contemporary Indigenous Sculpture* Western Plains Cultural Centre 2012.  
Danie Mellor, Red, White and Blue, 2008 detail and Yvonne Koolmatrie, Pondi (Murray River Cod), 2009 detail. Photo: Lisa Cahill



# TESTING NEW MODELS



Two workshops were held at WPCC over the course of the project with all venue staff attending. Object's Head of Strategy and Engagement participated in these workshops providing insights into Object's working process when developing and creating touring projects.

The first workshop interrogated the marketing that WPCC generally undertakes for a touring project. We also looked at the working relationship with Object. We sought to come up with a model for *Menagerie* that could be practically applied within existing resources. Together we also looked at a realistic model that could potentially enable both organisations to work more closely together and better engage audiences for future Object projects.

The second workshop looked at what was actually achieved during *Menagerie* and the lessons that could be taken forward into future projects in terms of the relationships between the two organisations. We also developed a range of recommendations that could be applied more generally to touring projects with the potential to make for much more cohesive experiences for all partners and audiences.

In addition to this, further development work was undertaken by both organisations to increase understanding and awareness by all staff of the importance of audience development for successful touring. Object staff undertook a workshop for the 2013 project *CUSP: Designing into the next decade*, in which the team looked at the importance of considering the wider audience for the entire tour from the outset rather than focusing only on the exhibition development and the opening show.

The venue reports from the *Menagerie* tour were reviewed and previous research studies were also consulted but not specifically referenced in this report.

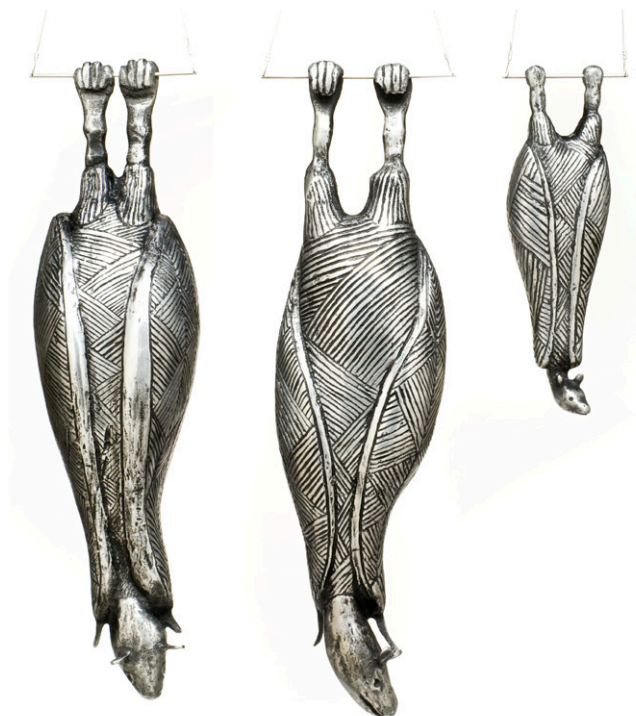


Image: Graham Badari, Kuluban (Fruit Bats), group of three, 2007, aluminium, 28 x 5 x 8cm, 52 x 15 x 13cm and 53 x 9 x 14cm. Courtesy of Injalak Arts and Crafts and Urban Art Projects. Photo: Australian Museum

# THE MODEL AT WORK A SCENARIO FOR THE FUTURE

## NOVEMBER 2013

Object: Australian Design Centre hosts a meeting of 12 venue partners to design the 2015-17 touring agenda. The meeting is held at the Western Plains Cultural Centre in Dubbo with 15 people (touring partners, Object staff and key designers, making the trip, two people joining online from Melbourne and Perth and other staff from Object joining in virtually throughout the day). Using its tried and tested design thinking program, Design Emergency, the partners design and build a prototype for a touring agenda that embraces Object's key priorities, considers local community engagement and seeks to deliver a program that builds our understanding and engagement with design.

An informal event is held that evening with venue volunteers and guests invited from all of the target audience groups in and around the Dubbo area. Guests are given a taste of Design Emergency and the impact that it is having around the country. They also get a preview of the first show to be opened in Dubbo in 2015 and are invited to be Object ambassadors and spread the word.

## DECEMBER 2013

The partner organisations present the model to staff and feedback ideas to Object. Object refines the touring agenda and establishes an online portal to continue conversations and provide updates on funding deadlines and future virtual meetings on specific projects.

## FEBRUARY 2014

A virtual meeting is held with all the partners to present and discuss the curatorial rationale for the next touring project. These partners were involved in the development of the initial idea that received full funding from the Australia Council.

A mix of staff from all venues are involved along with Object's curator and project staff. Ideas are tested, developed and practical considerations around marketing, audience engagement and installation are discussed.

These meetings are held monthly and updates are posted online in between.

## JUNE 2014

Everyone participates in a session hosted by a regional gallery to design the marketing strategy for the tour. The strategy includes all key elements and leaves plenty of room for venues to customise according to their own needs. Public program ideas and a schedule of designers, curators and key Object staff is developed so that venues know they can have access to these people in advance to support their media strategy and public programs.

## JANUARY 2015

Marketing for the opening of the tour is in full swing at the opening venue. All venues are participating (regardless of when they are taking the tour) by starting to engage using social networks. Marketing collateral, installation guides and the marketing strategy are online and being used extensively by all the partners according to the tour timeline.

The big red box is packed and ready to go with a capsule collection that mirrors the show and the design ideas behind it. Digital content, materials and objects are included. The big red box will tour with the show and can be taken to outlying communities or used as part of public programs within the venue.

The research and evaluation strategy is in place and will enable the tour to be assessed as it progresses.

## MARCH 2015

The show opens in Dubbo at the Western Plains Cultural Centre. Representatives from all the partner organisations are in attendance. A live feed to the opening is available on the tour website and Object's website.

A special preview pod is available at Object in Sydney. Object: Australian Design Centre will host the show later in 2015. All the partners had input to the decision to open it in Dubbo and it reflects Object's recognition of its national audience and mission to make design accessible to regional audiences.

Throughout the tour WPPC is continually updating the touring portal with information about audience and media reaction to the show and their public programs.

## MAY 2015

WPPC gives the venue next in line for the tour a full briefing on their experience and a staff member is on hand to help with installation.

The show opens in the next venue.



# WHAT WE FOUND



While we discovered many things along the way, these are the key findings that informed the way in which this project developed and recommendations we have made for the future.

- Developing the relationships between all partners to a tour is critical and needs to happen at the project development stage. The general practice is for venues to sign on for a tour at the Visions application stage (before the project is conceived in any detail) and not have any further involvement until they open the crates, often years after the initial commitment.
- Marketing to attract and retain audiences is poorly resourced by venues. The marketing responsibility is shared amongst a number of staff with no dedicated resources. This means that marketing is fragmented and does not often take best advantage of the material made available. Marketing is also reinvented by each venue and lack of communication between venues means that 'the story' of the exhibition does not have an opportunity to develop throughout the course of the tour.
- Object and WPCC have identified several ways in which they can collaborate on better marketing practices and these are already being put into practice as current resources allow. These ideas need to be shared and other venues involved in this collaborative process.
- The bulk of the audience for Object projects is in the regions and this is not sufficiently recognised in project development. Object has begun to do this with its next major show with real effort being put into involving the venues in the project well before the tour commences.
- Reporting is required post-exhibition and adds little value for any of the partners. There is no transfer of knowledge from venue to venue as a tour progresses. A more efficient and effective program would result if venues could learn from others experiences and have a vehicle to access information about the tour as it progresses. Such a vehicle would also enable marketing collateral to be readily available and continually improved throughout the tour.
- There is fantastic potential in a venue like WPCC to engage many diverse audience segments and for Object to strengthen its brand in the regions amongst these segments.
- Both Object and WPCC understand the potential to engage Indigenous and school audiences. *Menagerie* has provided an excellent starting point for reaching these audiences and introducing them to design.

# WHERE TO NEXT

A way forward to enable all the partners to capitalise on the energy, enthusiasm and new ideas generated by this project is outlined in the recommendations below.

While there is much in this project that both Object and WPCC will continue to derive benefit from in their collaboration on various touring initiatives in the years to come, there is a much bigger opportunity in this work to make some significant changes that will improve the touring landscape for all of the parties involved and deliver benefits for audiences by providing access to exhibitions and projects that have clearly been produced with their needs understood and addressed.

## OBJECT: AUSTRALIAN DESIGN CENTRE

Object clearly has a mission to ensure that more regional Australians have the opportunity to experience the work of our excellent makers and designers and participate in the transformative nature of design. Taking the initiative with this study demonstrates that commitment to a broad audience.

### RECOMMENDATIONS

- Continue to develop a better understanding of and engagement with regional audiences to build recognition for the Object brand and deliver design projects of excellence.
- Establish the infrastructure to enable touring partners to be involved in new touring initiatives from the project development stage.
- Consider creating a relationship manager role to work with all partners on touring initiatives from the project idea stage through until the end of a tour.

## WESTERN PLAINS CULTURAL CENTRE

While marketing and audience development is at the very heart of what we do as presenters and deliverers of design, regional galleries need resources to develop and implement marketing strategies. Curators and public program and education officers are already stretched and marketing is often left to the last minute. They need a marketing coordinator to develop sustained strategies to complement the work they do, interrogate the audience response and build audiences for the future.

### RECOMMENDATIONS

- Consider resourcing a marketing and audience engagement role to build local audiences for touring initiatives and to take best advantage of the recommendations from this research.

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UOW is leading the way with this preliminary research. There are no other studies that seek to interrogate the touring process in this way and define ways to improve audience engagement with visual arts and design. We need to take this work further to build a body of knowledge and improve the offering.

### RECOMMENDATIONS

With Object and WPCC (and other partners), use this research as the basis for developing a proposal for a larger study that broadly aims to test:

- The impact of collaborative touring initiatives in comparison with those initiatives that do not involve regional gallery staff in the development on regional audiences; and
- A new model for touring initiatives that involves collaboration between the partners, dynamic reporting and well developed audience engagement programs.

## AUSTRALIA COUNCIL

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These recommendations are suggestions for the Australia Council to consider in taking on its new responsibility for funding touring.

### RECOMMENDATIONS

- Invest in the development of a larger research study with UOW and the partners as described in recommendation 5.
- Develop a new model for funding that puts in place a touring relationship manager; provides real assistance to regional galleries for marketing and audience engagement; and enables all of the partners to meet at least once before the commencement of the tour to design the marketing plan for the entire tour.
- Develop a new dynamic reporting system to enable all partners involved in a touring initiative to benefit from a system that promotes communication at all stages and includes marketing materials, tips and tools that are continually improved as the tour progresses.
- Build into each tour a research component to enable project creators and regional galleries to better understand their audiences and ultimately to invest in touring initiatives of excellence that achieve audience development objectives.

# CONTINUING OUR RESEARCH



In this project we developed some ideas around how two organisations can work together to get better value from projects and design marketing strategies to understand and develop regional audiences. The opportunity now exists to take this further and test the outcomes. Making the commitment to work together, involving all partners in the development of an exhibition project and building the resources to enable dynamic collaboration and audience engagement are the ingredients. Applying these ideas to a tour from the outset enables a full research study to look closely at the outcomes for audiences as well as partners.

There is clearly capacity for this work to extend to a bigger study with further refinement and testing of this model in partnership with other regional venues, the Australia Council and other organisations active in supporting touring and the regional gallery network around Australia.

Object and WPCC have taken these ideas on board. Object has a much better idea about its relationship to regional audiences and recognises the benefits of involving WPCC early in the project development phase. WPCC has gained benefit from a closer relationship with Object and how this can help to develop their audience and transfer marketing skills to staff.

There is a much greater benefit to be gained if all partners in the touring relationship collaborate on the project and have the resources and tools they need to deliver design to the audience.



*Menagerie: Contemporary Indigenous Sculpture* exhibition opening, Western Plains Cultural Centre 2012. Photo: Annalyse Mcleod