This is the published version

Kershaw, Anne, Johanson, Katya and Glow, Hilary 2012, Building arts audiences: arts participation and barriers report, Moonee Valley City Council, Melbourne, Vic.

Available from Deakin Research Online

http://hdl.handle.net/10536/DRO/DU:30064991

Reproduced with the kind permission of the copyright owner

Copyright: 2012, Moonee Valley City Council
City of Moonee Valley

Building Arts Audiences:
Arts Participation and Barriers Report

August 2012
# Table of contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Executive summary</td>
<td>i</td>
</tr>
<tr>
<td>1 Introduction</td>
<td>1</td>
</tr>
<tr>
<td>1.1 Report context</td>
<td>1</td>
</tr>
<tr>
<td>1.2 Report limitations</td>
<td>2</td>
</tr>
<tr>
<td>1.3 Guiding principles</td>
<td>3</td>
</tr>
<tr>
<td>1.4 Report structure</td>
<td>4</td>
</tr>
<tr>
<td>1.5 Definition and scope of arts participation</td>
<td>4</td>
</tr>
<tr>
<td>1.6 Existing research on arts participation</td>
<td>5</td>
</tr>
<tr>
<td>1.7 Council policy context</td>
<td>6</td>
</tr>
<tr>
<td>1.8 Profile of the Moonee Valley community</td>
<td>7</td>
</tr>
<tr>
<td>1.9 Overview of arts participation and barriers surveys</td>
<td>11</td>
</tr>
<tr>
<td>1.10 Overview of Mosaic data reports</td>
<td>12</td>
</tr>
<tr>
<td>2 Facilities</td>
<td>13</td>
</tr>
<tr>
<td>2.1 Introduction</td>
<td>13</td>
</tr>
<tr>
<td>2.2 Overview of arts facilities in Moonee Valley</td>
<td>13</td>
</tr>
<tr>
<td>2.3 Survey and Mosaic data on arts facilities</td>
<td>16</td>
</tr>
<tr>
<td>2.4 Literature on cultural facilities and arts participation</td>
<td>18</td>
</tr>
<tr>
<td>2.5 Options/ suggestions</td>
<td>19</td>
</tr>
<tr>
<td>2.6 Case studies</td>
<td>23</td>
</tr>
<tr>
<td>3 Programming</td>
<td>25</td>
</tr>
<tr>
<td>3.1 Introduction</td>
<td>25</td>
</tr>
<tr>
<td>3.2 Overview of programming in Moonee Valley</td>
<td>25</td>
</tr>
<tr>
<td>3.3 Survey and Mosaic data</td>
<td>26</td>
</tr>
<tr>
<td>3.4 Relevant literature</td>
<td>27</td>
</tr>
<tr>
<td>3.5 Options/suggestions</td>
<td>27</td>
</tr>
<tr>
<td>3.6 Case studies</td>
<td>28</td>
</tr>
<tr>
<td>4 Audience development</td>
<td>29</td>
</tr>
<tr>
<td>4.1 Introduction</td>
<td>29</td>
</tr>
<tr>
<td>4.2 Overview of audience development in Moonee Valley</td>
<td>29</td>
</tr>
<tr>
<td>4.3 Survey and Mosaic data</td>
<td>29</td>
</tr>
<tr>
<td>4.4 Relevant literature</td>
<td>30</td>
</tr>
<tr>
<td>4.5 Options/suggestions</td>
<td>31</td>
</tr>
<tr>
<td>4.6 Case studies</td>
<td>33</td>
</tr>
<tr>
<td>5 Promotions and relationship marketing</td>
<td>35</td>
</tr>
<tr>
<td>5.1 Introduction</td>
<td>35</td>
</tr>
<tr>
<td>5.2 Overview of arts marketing and promotion in Moonee Valley</td>
<td>35</td>
</tr>
<tr>
<td>5.3 Survey and Mosaic data</td>
<td>36</td>
</tr>
<tr>
<td>5.4 Relevant literature</td>
<td>36</td>
</tr>
<tr>
<td>5.5 Options/suggestions</td>
<td>38</td>
</tr>
<tr>
<td>5.6 Case studies</td>
<td>40</td>
</tr>
</tbody>
</table>
# Valuing and advocating for arts participation

- **6.1 Introduction** 42
- **6.2 Overview of cultural value and arts advocacy in Moonee Valley** 42
- **6.3 Survey and Mosaic data** 43
- **6.4 Relevant literature** 43
- **6.5 Options/ suggestions** 45
- **6.6 Case studies** 46

# Future research

- **7.1 Receptive (audience) arts participation** 47
- **7.2 Creative (hands-on) arts participation** 47
- **7.3 Research for policy and planning** 48
- **7.4 Framework for the design of future research** 48

# Conclusion

- **8 Conclusion** 49

# Summary of options and suggestions

- **9 Summary of options and suggestions** 50

**Appendix 1: Descriptions of Mosaic groups and summary of key Mosaic findings**

- **Appendix 1: Descriptions of Mosaic groups and summary of key Mosaic findings** 53

- **References** 55
Executive summary

The City of Moonee Valley makes a substantial contribution to the arts and cultural life of its local communities. Through its high quality arts facilities (the Clocktower Centre and Incinerator Gallery) Council presents professional and community based arts opportunities across the visual and performing arts. The range of community festivals and events delivered and supported by Council are important opportunities for local gathering and celebration. Supporting and enabling these venues and programs requires extensive planning, operations, marketing, coordination, consultation and administration. The quality work conducted by Council's Arts and Cultural Unit across these functions ensures the success and vitality of Moonee Valley’s arts and cultural profile.

This report has been commissioned to investigate the level of arts participation in Moonee Valley, and the barriers local residents face in experiencing and accessing the arts. The need for this research is motivated by a desire to ensure the success of Council’s investment in the arts and culture, and to maximise the benefits of participating in the arts for all residents.

Council is to be commended for undertaking this research. While art and culture provide a range of intrinsic and instrumental benefits, for some groups access to the arts remains difficult for a range of reasons that are complex, deeply embedded and the result of multiple factors. This research also comes at a time when the understanding and discussion of arts participation is rapidly evolving. Arts participation is now seen to be much more than being an audience member. Arts participation is a spectrum of engagement that involves both creative participation (maker of art) and receptive participation (audience member). The definitions of audience and artists are also being challenged. Opportunities for audiences to be involved in the staging and development of art enable the broadening, deepening and diversifying of arts audiences and the experience of art.

This report considers the level of arts and cultural participation suggested by Moonee Valley’s social profile along with the drivers and inhibitors of arts participation within the municipality. It adopts 'blue sky' thinking (unrestricted by concerns about feasibility, resourcing or organisational constraints) to identify opportunities for new or redesigned facilities, programs and services that might increase levels of arts participation in Moonee Valley. Feasibility studies and business/operational plans are required as part of the further investigation of a number of suggestions and options made in this report.

A range of data sources have been used in this report. The City of Moonee Valley has recently undertaken surveys investigating the profile, background and motivations of audiences at its arts facilities and community festivals. Council also implemented a resident survey that investigated the barriers to the arts. Researchers were provided with a Pacific Micromedia report commissioned by Arts Victoria, that analysed ticket buying audiences in Moonee Valley and Melbourne’s West using Mosaic geodemographic segmentation—profiling these audiences in comparison to the Melbourne Metropolitan region. The researchers have also drawn on a range of ABS data and secondary sources of information about arts participation and barriers, as well as current arts participation literature and international analysis of best practice.

The Moonee Valley social profile suggests a municipality with average or slightly lower levels of arts participation in comparison with the Melbourne Metropolitan region. One of the key groups with lower levels of arts participation is people from non-English speaking backgrounds. A
significant number of Moonee Valley residents fit this social profile. However Moonee Valley is a
diverse municipality. It includes areas with high income and education levels, indicators of higher
than average participation in the arts.

This research investigates the drivers and inhibitors of arts participation in Moonee Valley in order
to maximise participation and tackle barriers to the arts. The drivers and inhibitors which impact
on the arts and cultural work of Council fall into five categories:

- Facilities
- Programming
- Audience development
- Promotions and relationship marketing
- Value and advocacy for art participation.

This report takes these categories as its headings, considering: current strengths and highlights of
Council’s work in these areas; data from the arts participation surveys and Mosaic reports; trends
and best practice identified in relevant literature and case studies; and options/ suggestions for
work Council may undertake to increase local participation in the arts.

The options/ suggestions made in this report are summarised as follows:

**Facilities**

- Council’s excellent suite of arts facilities are primarily presentation venues—spaces that
  present arts and cultural product, such as performances and exhibitions, to audiences.
  Development venues such as studio space, rehearsal rooms and workshops are also
  needed to ensure local residents have opportunities for ‘hands-on’ or creative
  participation in the arts, and to ensure that presentation venues can be programmed
  with relevant and distinctive arts product.

- Non-traditional arts spaces, such as community venues and the public realm, encourage
greater access to the arts. Creative use of these spaces would provide opportunities for
Council to increase arts participation.

**Programming**

- Programming is a key driver and inhibitor of receptive (audience member) arts
  participation. However existing sources of touring programs (particularly for performing
  arts) are limited and result in homogenous offerings across Melbourne and Victoria.
  Commissioning and brokering work undertaken by Council is an opportunity to diversify
  local arts programming, as is a targeted use of Council’s community grants program.

**Audience development**

- Arts participation and audience development work should seek to broaden, deepen and
diversify arts audiences. Links to education programs (both school-based and lifelong
learning), community development initiatives, and stronger links between arts programs
and community festivals, provide opportunities for this work.
• Given the emphasis of this work in this report, it is suggested that Council establish an education/audience development/community arts position to lead these initiatives.

Promotions and relationship marketing

• A key method through which residents are made aware of arts opportunities in Moonee Valley is word-of-mouth. This form of promotion is demonstrated in Council’s innovative work in the use of social media, which should be continued and grown.

• Word-of-mouth and personal links to arts and culture are also supported by ambassador programs, which provide personal introductions to the arts and break down a number of personal and perceptual barriers to the arts. Establishment of an ambassador program would also provide Council with a panel of advocates and advisors for its arts and cultural work.

Valuing and advocating for arts participation

• Greater evidence of, and discussion about, the value of arts participation is needed to engender greater support for the arts within communities, organisations and government. With new and emerging proof of the diverse instrumental and intrinsic value of arts participation, Council should develop clear messages about its work in arts and culture and the benefits this delivers to communities and residents.

• The development of Council’s next cultural plan/art strategy, with an emphasis on relevant and accessible arts programming, will identify and demonstrate the value and benefits of arts participation.
1 Introduction

Building arts audiences is central to local government because it contributes to the development of a range of cultural, social and economic benefits. It is central to Moonee Valley in particular as the Council seeks to find new connections with audiences and build on its existing relationships to strengthen the position of its arts facilities and festivals. Building arts audiences contributes to the distinctiveness and vibrancy of the municipality, a sense of belonging and cultural identity, and community strengthening. A strong arts and cultural sector is connected to liveability and encourages artists and audiences to collaborate to build a sustainable cultural ecology.

The City of Moonee Valley is to be commended in its concern for the levels of arts participation within its municipality, and its willingness to confront the challenges presented by barriers to participation. Increasing local arts participation will activate the major arts infrastructure and community festivals already delivered by Council, and ensure the relevance of the arts to all residents. Minimising barriers to art participation will ensure the full range of instrumental (cultural, social, environmental and economic) and intrinsic benefits from the arts are available to local residents and businesses.

Council’s interest in arts participation comes at an exciting time for practice and scholarship in this field. Acknowledging the importance of an ‘arts ecology’, and promoting audience-centred and outward-looking arts organisations, arts participation is increasingly important within the cultural sector. The City of Moonee Valley joins a range of arts organisations (both across Australia and internationally) that are exploring innovative ways of engaging new and diverse audiences, and deepening arts experiences. This report presents Council with key trends, case studies and current research to provide a range of options and new ideas for arts and cultural services that increase arts participation and reduce the barriers to participation faced by some sections of the community.

1.1 Report context

The consultant team from Deakin University (Anne Kershaw, Hilary Glow and Katya Johanson) was contracted by the City of Moonee Valley to prepare a Cultural Participation and Barriers Report. The project brief outlined this work as follows:

Moonee Valley City Council wishes to engage a Consultant to analyse data collected from a series of surveys conducted in 2011 on attitudes and barriers to attending and participating in arts and cultural activities held in the municipality.

The consultant will be required to formulate an arts and cultural profile of the municipality by using the data collected as well as drawing on other relevant and reputable sources.

The report will present an insight into current and future trends in arts provision with the view to informing a future arts strategy for the municipality.

The purpose of this report is to identify ways to address barriers to arts participation and increase attendance and participation at Moonee Valley’s professional presentation arts facilities and festivals. The report has a broad focus, with an emphasis on arts participation and audience engagement, due to the fact that there are links between:
1. arts participation and community strengthening (as identified in the Moonee Valley Council Plan as well as extensive national and international research); and


The report addresses the following research questions:

- In what areas of arts participation is Moonee Valley stronger or weaker than indicated by its social profile?
- What are the key drivers and inhibitors of creative (i.e. hands-on) participation in the arts in Moonee Valley, including professional and non-professional participation?
- What are the key drivers and inhibitors of receptive (i.e. audience) participation in the arts in Moonee Valley?
- What other local government models of arts funding and provision might be used to increase arts participation (both creative and receptive) in Moonee Valley?

1.2 Report limitations

It should be emphasised that this research has not involved an assessment of the resources and budgets available for arts and culture in Moonee Valley. The suggestions made in this report are informed by current research and best-practice models for building arts and cultural participation, and relevant to the social and cultural profile of Moonee Valley.

This 'blue sky' thinking needs to be moderated by a consideration of the resources currently available to Council. Adoption of the suggestions or options made in this report may require feasibility testing and the development of operational and business models. These suggestions are likely to require a re-allocation of current budgets; securing additional funding from Council; or fundraising from other government, private and philanthropic sources.

This report has not been influenced by the commercial obligations and expectations Council has of its arts and cultural infrastructure, particularly the suite of services available at the Clocktower Centre. The report acknowledges that the provision of arts and cultural services is a function of Council under the Local Government Act.

As noted in the Guiding Principles underpinning this report (see section 1.3 below), the work required to build arts participation necessitates resourcing and sustained commitment over a period of time. Some of the suggestions, case studies and benchmark projects raised by the report will need to be tailored to the specific nature of Council and its communities. New initiatives may also need to be revised or redesigned if not immediately successful—building arts participation requires organisational entrepreneurship, and an acceptance of risk taking. However, our suggestions are realistic and appropriate, given the role of the City of Moonee Valley and the nature of its communities.
1.3 Guiding principles

**Arts and cultural ecology**
A central principle guiding this report is the concept of an 'arts ecology': the notion that the arts flourish where there is a healthy interaction and exchange between artists and audiences; and a diverse range of artforms and cultural expressions are practised and supported. An arts ecology is an environment that offers both 'hard' and 'soft' arts infrastructure e.g. spaces for developing and presenting art, sustainable and vibrant arts organisations, professional training and development opportunities.

Within this model the relationship between creators/artists and audiences is interdependent. Both need to be supported to ensure vibrant arts participation. There are also strong links between creating art and engaging as an audience for the arts. A healthy environment for arts participation requires both professional and community-based activity. Council needs to support local artists and organisations at each of the different stages of development to ensure the vitality, innovation and sustainability of the arts.

Moonee Valley City Council plays a key role in ensuring the health of the arts ecology in its municipality. It does this through its work in the delivery, brokering and funding of local arts activity and opportunities.

**Local government role in arts and culture**
Local government has an established role in enabling arts and cultural opportunities. This report identifies three distinct roles played by Council in relation to arts and culture:

- **Delivery**—direct provision of arts and cultural programs and facilities. Council performs this role in the provision and programming of art facilities (Clocktower Centre and Incinerator Gallery) and community festivals. This role is currently the priority of Council’s arts and culture department.
- **Brokering**—in this role Council acts as an intermediary for stakeholders, using its expertise, information and resources to enable communication, relationships, collaborations and networks between, for example, arts organisations and community groups, or local business and artists. Brokering involves the provision of non-financial support for relationship-building that enhances arts practice and engagement.
- **Funding**—through its Cultural grants program (approximately $22,000 per annum) and subsidy of users and community groups, Council builds arts and cultural activity.

**Nature of barriers to the arts**
Barriers to participation in the arts are complex, and are based on deeply ingrained experiences and beliefs. Overcoming these barriers is a complex task, requiring resourcing and sustained commitment over an extended period of time.

**Evidence-based responses**
Strategies for tackling barriers to arts participation need to be based on careful consideration of evidence, and tailored to the specific needs and situation of the communities and individuals they target. Initiatives taken to increase participation in the arts should be monitored and reviewed on an ongoing basis to ensure their value and impact.
Arts participation
Participation in the arts occurs across a spectrum from being an audience member to working as a professional artist. Council should support both creative participation (creation of artistic outcomes) and receptive participation (attendance at a live event or an exhibition).

Arts facilities and venues
The arts need development spaces where skills are practised and work is created (e.g. workshops, studios, rehearsal space, teaching spaces) and presentation spaces where art is experienced by audiences (galleries, theatres, live music venues, retail outlets). While arts activity can take place in a range of venues and spaces, some work requires technically designed and equipped arts facilities to enable safe and professional arts practice that can be accessed by audiences.

Definition of arts and culture
The arts play an integral role in culture, contributing to the identity and everyday experience of every resident. The focus of this report is the arts—facilities, programs, organisations and individuals defined by their arts practice, and support for arts audiences, across a range of visual and performing arts, literature, and contemporary art forms. The arts and culture include the performing and visual arts, literature, craft practices (such as basket-making and textile arts), new artforms (such as digital media) and cross artforms (such as digital choreography).

1.4 Report structure
This report is presented in the following sections: Facilities, Programming, Audience development, Relationship marketing and promotions, Cultural value and Further research. It has been structured in this way to indicate the sequence of priorities the consultants recommend in order to build arts participation. Each section presents an overview of work currently done by Council, data from the surveys and Mosaic reports, relevant literature, suggestions/options for future work, and case studies.

This report does not make recommendations, instead proposing options to be considered by Council as part of its work in arts and culture. This reflects that fact that these ideas are based on ‘blue sky’ thinking rather than costed or feasibility tested investigations. These suggestions/options can be considered, in the short-term, as opportunities for continuous discussion, improvement and change, or reviewed as part of the development of the Arts & Cultural Strategy 2014-2018.

1.5 Definition and scope of arts participation
Arts participation used to be understood (and measured) in terms of the numbers of passive audiences purchasing tickets to arts events. Increasingly, however, people are engaging in the arts in new, active and expressive ways. As such there is a need to redefine the notion of participation in the arts. Audiences are made up of people who make and do (as well as sit down and listen) and this means there is a greater value than ever before on arts experiences that are immersive and interactive.
Parallel research into how audiences engage with social media tells us that online participation can be categorized into 6 main types of activity: creators (produce content), critics (submit reviews and commentary), collectors (organise links), joiners (maintain social networking accounts), spectators (read and watch online content), and inactives (people who don’t visit social sites) (Simon 2010). The research suggests that the categories are fluid and that people can undertake more than one of these activities at any time. There are similar categories, activities and roles for people engaging in the arts.

Audiences participate in the arts across a spectrum of involvement from being spectators at one end to being active creators at the other. Wolf & Novak-Leonard identify a 5-stage model of arts participation: Spectatorship (the act of receiving a finished artistic product); Enhanced Engagement (‘enrichment’ programs to ‘activate the creative mind’); Crowd Sourcing (audiences are involved in choosing an artistic product); Co-Creation (audiences contribute to an artistic experience curated by professional artists); and Audience-as-Artist (audiences take control of the artistic experience) (Wolf & Novak-Leonard 2011, p.4).

1.6 Existing research on arts participation

Research by the Urban Institute in Washington in 2002 to 2003 identified two sets of factors that contribute to the motivation for participation in the arts and culture: personal (values, beliefs, interests, skills, free time and money) and community (family and social ties, organisational affiliations, direct recruitment and direct marketing, structure of opportunity such as the number, diversity, quality and accessibility of programs and events). It is the community factors that Council and associated arts organisations can do the most to influence.

Findings from the Urban Institute (Walker, Scott-Melynk, Sherwood 2002; Walker with Sherwood, 2003) that are relevant to a reconsideration of Moonee Valley’s strategies for building arts participation are:

- More people attend arts and cultural events in community venues – particularly open air spaces and schools – than in conventional arts venues such as concert halls, theatres and museums (2003: 2). This research argued that for ‘arts and cultural organizations, this represents a substantial group of potential new participants if the organizations go beyond conventional arts venues to present their work’ and recommends that arts organisations use open spaces and community venues to broaden and diversify participation (Walker with Sherwood 2003: 5).

- Personal motives for participating in arts and culture more often reflect social and community purposes than an interest in the artistic and cultural experiences themselves.

- Frequency of participation is an indicator of people’s interest in a diverse range of activities. So, for example, people who attend the arts frequently are also more likely to bring their children to events or to volunteer.

- Belonging to multiple organisations and associations is an indicator of participation in civic, religious or community life, and such civic and community engagement would be related to participation in arts and cultural activities as well, first because all of the activities spring from an underlying predisposition to participate (involving participatory skills and personal motivations), and second, because involvement in one activity may act as a pathway to engagement in another (Walker with Sherwood 2003: 49).
• So membership in non-arts organizations that sponsor arts and cultural events is an important path of engagement for arts and cultural participants (Walker with Sherwood 2003: 25).

• People who participate in the arts frequently say they want to support important community organizations and events through their participation in arts and culture to learn more about other cultures and experience high-quality art than do those who attend few arts and cultural events. ‘These activists represent a bridge between the world of arts and culture and community-building efforts, and they are a potential resource of community building’ (Walker with Sherwood 2003: 24).

1.7 Council policy context
Creativity is central to the Moonee Valley Council’s vision for the future of the municipality. The 2010-2013 Council Plan gives the first Strategic Objective as: ‘A creative city with connected communities’ and encourages ‘participation in community life’ (p. 14). The arts and culture form the first outcome under this objective:

<table>
<thead>
<tr>
<th>Outcome 1.1: Cultural, arts and learning opportunities that contribute to vibrancy, diversity and social inclusion in the community</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Strategy 1.1.1</strong> Celebrate local identity and sense of place.</td>
</tr>
<tr>
<td><strong>Strategy 1.1.2</strong> Provide services and facilities that support and enhance the learning, recreational, cultural and information requirements and aspirations of the community.</td>
</tr>
<tr>
<td><strong>Strategy 1.1.3</strong> Facilitate and initiate events, festivals and activities that encourage artistic and cultural expression and contribute to Moonee Valley being recognised as a leading cultural and artistic destination.</td>
</tr>
<tr>
<td><strong>Strategy 1.1.4</strong> Encourage and support initiatives that lead to a more socially inclusive and diverse community.</td>
</tr>
</tbody>
</table>

Council’s Cultural Plan defines culture as:

made up of our values, our beliefs, our heritage and the way we express ourselves. It encompasses the expression of identity, involves every aspect of our lives including at home and in the workplace and is fundamental to our understanding of who we are. Culture is multi-layered and includes many cultures within any community, including respect for Aboriginal culture and heritage. Culture can include the arts at its heart, architecture and the built environment, language, cuisine and religious beliefs, festivals and celebrations, as well as aspects of the media, tourism, leisure, sport as well as education and learning.

The arts are clearly part of this definition of culture, and are the focus of the study—in recognition of the key activities undertaken by Council’s Arts and Culture Unit, and in order to give some parameters to this research and reporting. However, as highlighted in the ‘Guiding Principles’ this report employs a broad definition of the arts including the performing and visual arts, literature, craft practices (such as basket making and textile arts), new artforms (such as digital media) and cross artforms (such as digital choreography).
The Moonee Valley Cultural Plan 2009-2014, Creative Communities, works to five goals:

1. Access is optimised through a network of cultural facilities
2. A culture of community participation, innovation and collaboration is nurtured
3. Resources for culture and the arts are built upon and diversified
4. Local identity and a sense of place are celebrated
5. Festivals and events are embedded into the City's cultural life.

This report focuses on the work of Council's Arts and Culture team. However it is acknowledged that arts and cultural activity is also conducted by other departments across Council, for example community cultural development work undertaken by Council's Community Development department, writing and literature programs conducted by the Library Services department and events coordinated by Council's Corporate Services department. Highlights of the arts and cultural programs delivered by other parts of Council include:

- FlingFest Film Festival and Sounds Loud coordinated by Youth Services;
- art workshops held at neighbourhood and community centres; and
- arts and programming/activities/festivals that take place at Flemington Community Centre.

1.8 Profile of the Moonee Valley community

This section examines the social profile of Moonee Valley as a predictor of arts and cultural participation. Extensive and long-term research into arts participation both in Australia and internationally has found that levels of arts participation and individual preference for arts offerings are influenced by a range of social and demographic factors (Australia Council 2010; Durrer & Miles 2009; di Maggio & Unseem 1978; Saatchi & Saatchi 2000). However it is important to note that Moonee Valley’s social profile is only indicative of arts and cultural participation. Examination of the municipality's social profile does not provide obvious or easy solutions to increasing arts participation or reducing barriers to cultural participation. Any explanation of levels of participation and appetite for the arts is complex, deeply embedded and the result of multiple factors.

Understanding the implication of these social trends on the arts and cultural work undertaken by Council requires careful and detailed qualitative research. Suggestions of further research needed to contextualise and understand arts participation by local residents is outlined in Section 7 ‘Further research’. In order to have a major impact on current arts audiences, Council requires creative, responsive, well-resourced programs supported over an extended time period.

The demographic profile of Moonee Valley suggests a municipality with average or slightly lower levels of participation in arts and culture: the result of the fact that Moonee Valley has a higher than average number of residents with low levels of English proficiency. It is anticipated that participation levels will be higher amongst residents who have higher levels of education and higher income levels.

Approximately 114,500 people reside in Moonee Valley, a number that is predicted to remain relatively stable, but with some growth, over the next twenty years. However for an inner urban area, the municipality's annual growth of 1,500 residents is substantial—the result of increased housing density rather than the release of new land for housing.
The largest household type in Moonee Valley is couples with children, although this segment is declining in favour of couples without children and single households. Residents are well-educated, with 21 per cent holding a degree or higher qualification. Less than half (46 per cent) has no post-school qualification, which is lower than the Melbourne average. Moonee Valley has a higher proportion of residents over 60 years than the Melbourne average, and a smaller proportion of residents under 35 years.

Moonee Valley is culturally diverse, with 26 per cent born overseas and coming mainly from Italy, the United Kingdom, Vietnam, Greece and India; and 29 per cent speaking a language other than English at home. Many residents from non-English speaking backgrounds arrived in Australia as part of the post-war migration programs of the 1950s and 1960s. These communities—largely Italian, Greek and Maltese—are long-term residents of Moonee Valley, having moved to the municipality when house prices were lower and local industries offered employment.

Data on arts participation levels were collected for the Community Indicators Victoria project in 2007. This research asked survey participants about their creative participation in the arts and culture during the previous month. According to Community Indicators Victoria data (Community Indicators Victoria 2007), 48.4% of Moonee Valley residents participate in arts and culture, compared to 46.6% for the state of Victoria. To give a geographic context to this data, the arts and cultural participation levels of Moonee Valley’s neighboring municipalities are as follows:

<table>
<thead>
<tr>
<th>Municipality</th>
<th>Participation in arts and cultural activities (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maribyrnong</td>
<td>47.7</td>
</tr>
<tr>
<td>Moreland</td>
<td>53.1</td>
</tr>
<tr>
<td>Hume</td>
<td>40.6</td>
</tr>
<tr>
<td>Melbourne</td>
<td>47.7</td>
</tr>
<tr>
<td>Brimbank</td>
<td>41.7</td>
</tr>
<tr>
<td>Victoria</td>
<td>42</td>
</tr>
<tr>
<td>Moonee Valley</td>
<td>48.4</td>
</tr>
</tbody>
</table>

The Moonee Valley City Council Advocacy issue paper, ‘Creating premier theatre and arts facilities in the west and north west’ identifies the issue of arts participation as critically important, and notes that people from Melbourne’s west and north-western suburbs are underrepresented as ticket buyers for cultural activities.

As mentioned above, the impact of social profiles on levels of arts and cultural participation has been the subject of extensive research factors (Australia Council 2010; Durrer & Miles 2009; di Maggio & Unseem 1978; Saatchi & Saatchi 2000). The key social and demographic indicators of high levels of participation in traditional arts offerings (e.g. theatre, dance, classical music, opera, art exhibitions presented in theatres, art galleries and concert halls) are:

- education levels
- wealth and
- middle age.
Those groups who are **less likely to participate** in traditional arts offerings are:

- migrants from non-English speaking backgrounds, and
- people with a disability.

The social profile of Moonee Valley, in comparison to the Melbourne Statistical Division, reveals the following findings in relation to the key indicators of participation in traditional art forms:

**Age**
- There is a smaller proportion of residents in the younger age groups (0-17) and a larger portion over 60 years of age.

**Migrants from non-English speaking backgrounds**
- A slightly higher number of residents is born overseas, particularly from Italy, but fewer migrants from the UK.
- Between the 2001 and 2006 census there was an increase in the number of residents born in India and China, and a decrease in the number of residents born in Italy and Vietnam.
- Fewer residents who speak only English at home, and a larger proportion of residents who are not fluent in English or don’t speak English at all.

**Disability levels**
- Life expectancy rates are generally the same as the Melbourne average, being slightly higher for women.
- Larger numbers of people require assistance with core activities—particularly those in the 75-84 age range.

**Education levels**
- Education levels in Moonee Valley are roughly equivalent to the Melbourne average, particularly the number of people with and without formal qualifications.
- There is a larger proportion of people who left school at year 8 or below.

**Socio-economic status**
- Moonee Valley includes a higher proportion of both high income and low income households.
- According to SEIFA index of disadvantage (where higher SEIFA scores indicates less disadvantage) Moonee Valley is the 12th most disadvantaged municipality in Melbourne. Within the municipality SEIFA small area data displays diversity in local levels of disadvantage:

<table>
<thead>
<tr>
<th></th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flemington</td>
<td>735.1</td>
</tr>
<tr>
<td>Ascot Vale</td>
<td>927.4</td>
</tr>
<tr>
<td>Avondale Heights</td>
<td>992.2</td>
</tr>
<tr>
<td>Airport West - Essendon Fields</td>
<td>992.3</td>
</tr>
<tr>
<td>City of Moonee Valley</td>
<td>997.2</td>
</tr>
<tr>
<td>Essendon North</td>
<td>1025.4</td>
</tr>
</tbody>
</table>
It is important to recognise that Moonee Valley is a diverse municipality. Significant differences in social profile between different parts of the municipality suggest variations in arts participation across Moonee Valley. The diversity in Moonee Valley at a small area/suburb level is highlighted in the following two examples:

<table>
<thead>
<tr>
<th>Suburb</th>
<th>2016 Census Median Age</th>
</tr>
</thead>
<tbody>
<tr>
<td>Keilor East</td>
<td>1026.2</td>
</tr>
<tr>
<td>Niddrie</td>
<td>1035.7</td>
</tr>
<tr>
<td>Moonee Ponds</td>
<td>1051.4</td>
</tr>
<tr>
<td>Essendon West</td>
<td>1064.3</td>
</tr>
<tr>
<td>Essendon</td>
<td>1066.0</td>
</tr>
<tr>
<td>Travancore</td>
<td>1067.2</td>
</tr>
<tr>
<td>Strathmore Heights</td>
<td>1079.5</td>
</tr>
<tr>
<td>Aberfeldie</td>
<td>1088.0</td>
</tr>
<tr>
<td>Strathmore</td>
<td></td>
</tr>
</tbody>
</table>

**Flemington (southern end of municipality)**
- Significantly high proportion of residents born overseas, particularly from Vietnam, Somalia and Ethiopia
- Significantly high proportion of residents who don’t speak English, and who speak another language and English not well or not at all
- Significantly lower proportion of high income households and higher than average low income households.

**Strathmore (northern end of municipality)**
- Smaller proportion of residents who were born overseas and from non-English speaking backgrounds
- Significantly larger proportion of residents who speak English only
- Larger proportion of residents with formal qualifications and smaller proportion of residents with no formal qualifications
- Significantly higher proportion of high income households.

The arts and cultural participation trends suggested by Moonee Valley's social profile are clearly represented in the survey and Mosaic data on which this report is based. As detailed in subsequent sections of this report:

- ticket paying audiences for the Clocktower Centre and Incinerator Gallery are clustered around the wealthier and more educated parts of the municipality: Ascot Vale, Essendon, Moonee Ponds, Strathmore;
- there is an overrepresentation of the ‘Metro Multicultural’ Mosaic segment in ticketed audiences;
- survey samples suggested audiences (with the exception of family and children shows) are weighted towards those in the 55+ age groups; and
- respondents to the participation and barriers surveys were predominantly English speaking, with Italian being the key language other than English spoken by participants.
The above discussion focuses on audiences for traditional arts offerings (theatre, dance, classical music, opera, art exhibitions presented in theatres, art galleries and concert halls). Not only are these traditional, canonical artforms largely the preserve of committed arts audiences, they are also based in a Western European concept of art. In a municipality such as Moonee Valley, with a large number of residents from non-English speaking backgrounds, these artforms may have limited significance or value. The notion of a ‘theatre’ or ‘art gallery’ might not have cultural meaning or importance to many Moonee Valley residents.

Research also suggests that if a broader definition of the arts is applied, and arts offerings are taken outside traditional arts venues, levels of arts participation increase and the profile of arts audiences diversifies (Australia Council for the Arts 2010; Walker, Scott-Melynk, Sherwood 2002; Walker with Sherwood, 2003). Council’s community festivals program fits this broader, non-traditional definition of arts and culture. The survey data for the Moonee Valley Festival and Mediterranean Festival indicate these programs attract more residents from diverse linguistic backgrounds, and in the case of the Mediterranean Fiesta, a more local audience that draws from neighbourhoods less represented in Clocktower Centre and Incinerator Gallery audiences.

A final qualification to this discussion is that it is based on a receptive arts participation model—trends that indicate a tendency to be a member of an arts audience. With the exception of the Community Indicators Victoria community wellbeing data, there is much less research into trends for active or creative participation in the arts. The survey and Mosaic data also assumes a receptive/arts audience approach to participation.

1.9 Overview of arts participation and barriers surveys
This report analyses data collected by Milicante Consulting in 2011, including the Clocktower Centre Survey of Children and Family Shows, the 2011 Moonee Valley Festival survey, the 2011 Mediterranean Fiesta survey, the 2011 Arts and Culture Survey, the Clocktower Centre Cultural Consumers General Survey, the Clocktower Centre Barrier Survey and the Clocktower Centre Single Ticket Survey. Data is analysed according to each of the sections presented in this report: facilities, programming, audience development, relationship marketing and promotions and cultural value. The strengths of this data are that both facilities and festivals attendance and ticket-buying behavior were addressed in these surveys.

The survey data used in this report is summarised below:

<table>
<thead>
<tr>
<th>Survey</th>
<th>Audience</th>
<th>How</th>
<th>Method</th>
<th>Sample size</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 General</td>
<td>Cultural consumers - Moonee Valley Festival</td>
<td>face to face surveys at Moonee Valley Festival</td>
<td>Face to face</td>
<td>291</td>
</tr>
<tr>
<td>2 General</td>
<td>Cultural consumers - Mediterranean Fiesta</td>
<td>face to face surveys at Mediterranean Fiesta</td>
<td>Face to face</td>
<td>140</td>
</tr>
<tr>
<td>3 General</td>
<td>Cultural consumers - Clocktower Centre theatre show</td>
<td>written surveys at Clocktower Centre show ('Tuesdays With Morrie')</td>
<td>Written</td>
<td>58</td>
</tr>
<tr>
<td>4 General</td>
<td>Cultural consumers - Incinerator Arts Complex exhibition</td>
<td>written surveys at the Incinerator (aRtECYCLE exhibition)</td>
<td>Written</td>
<td>32</td>
</tr>
<tr>
<td>Survey</td>
<td>Target Audience</td>
<td>Methodology</td>
<td>Response</td>
<td></td>
</tr>
<tr>
<td>-----------------</td>
<td>------------------------------------------------</td>
<td>----------------------------------------------------------------------------</td>
<td>----------</td>
<td></td>
</tr>
<tr>
<td>5 Barriers</td>
<td>General public - library goers around MVCC</td>
<td>written surveys in libraries around MVCC</td>
<td>Written 25</td>
<td></td>
</tr>
<tr>
<td>6 Barriers</td>
<td>General public - MVCC website visitors</td>
<td>Link on MVCC website (advertise on website &amp; in Valley View Aug/Sept issue)</td>
<td>Online 39</td>
<td></td>
</tr>
<tr>
<td>7 Barriers</td>
<td>General public - shopping centres</td>
<td>face to face surveys at shopping centres</td>
<td>Face to face 140</td>
<td></td>
</tr>
<tr>
<td>8 Children’s</td>
<td>Cultural consumers - Children’s audience</td>
<td>Survey link emailed through E-news (and/or on CTC website)</td>
<td>Online 393</td>
<td></td>
</tr>
<tr>
<td>9 Single Ticket</td>
<td>Single Ticket Buyers - Clocktower Centre</td>
<td>written survey</td>
<td>written 150</td>
<td></td>
</tr>
</tbody>
</table>

1.10 Overview of Mosaic data reports

Arts Victoria commissioned Pacific Micromarketing to research the profile of ticket purchasers at the Clocktower Centre and Incinerator Complex, using the Mosaic geo-demographic profiling tool. Mosaic data was used to compare ticket purchasers at the Clocktower Centre and Incinerator Complex against the profile of Victorian metropolitan households. This data does not compare ticket purchasers against the specific profile of Moonee Valley—an analysis that would be particularly valuable for Council and is recommended in Section 7 ‘Further research’. Pacific Micromarketing’s research resulted in two Mosaic profile reports:

- Clocktower Centre and Incinerator Gallery combined
- Multi organisational profile of the Western region of Melbourne.

The focus of the Mosaic research is on identifying and attracting a similar audience demographic profile—i.e. geodemographic segmentation of audiences. Attracting a similar demographic audience is only one way of growing arts audiences. A growth in audiences can also be achieved through innovative programming and audience development to reach new and more diverse audiences.

The Mosaic data for the Incinerator Gallery was collected when the venue was a hire space and sold entry tickets to its programs. Given Mosaic data is generated through ticketed events, this information will now only be able to capture information about applicants to the Artecycle prize and students of art classes.
2 Facilities

2.1 Introduction

Arts and cultural facilities are technically designed and professionally equipped venues that enable safe and accessible arts practice—for both practitioners and audiences. This infrastructure can be divided into two groups:

- presentation venues: where an audience accesses and experiences artworks e.g. exhibition space, theatres, concert halls, cinemas; and
- development venues: where skills are learnt and work is developed or produced e.g. visual art studios, workshops, physical activity spaces, rehearsal rooms.

Appropriate presentation and development venues are needed to enable a range of artforms to be practised. For example, the visual arts require both art studios and gallery space; performing arts require both rehearsal/workshop space and theatres.

The public realm is also a valuable space for arts. Arts activities held in places such as parks, streets and shopping centres activate the public realm and make for culturally vibrant communities and liveable suburbs. There is also evidence that the use of public space for arts initiatives greatly increases levels of arts participation (Walker & Sherwood 2003).

2.2 Overview of arts facilities in Moonee Valley

Arts participation in Moonee Valley is supported by excellent presentation venues, particularly those owned and managed by Council: the Clocktower Centre and Incinerator Gallery. These facilities provide opportunities for the presentation of both performing and visual arts.

In addition to Council’s presentation venues, external bodies such as schools, community groups, clubs and commercial bodies provide spaces that support local arts and cultural activity.

The following discussion profiles arts infrastructure in Moonee Valley and reviews the arts participation data available for these facilities.

2.2.1 Presentation venues owned and managed by Moonee Valley City Council

Clocktower Centre (performing arts presentation venue)

The Clocktower Centre is a professional performing arts facility in Moonee Ponds, renovated and launched as a performing arts centre in 2000. This facility features:

- 500+ seat raked auditorium and proscenium arch theatre, benchmarked grade ‘A’ according to VAPACC’s Oh you beautiful stage benchmarks
- an orchestra pit
- facility access designed according to an Arts Access audit undertaken as part of the development of the facility
- box office services and computerised ticketing
- bar and café
- function spaces (managed by a contract catering company), suitable for wedding receptions, banquet dinners, cocktail parties, trade shows, exhibitions, presentations. These spaces can be reconfigured and used for smaller performances and events. Function spaces cater for 50 guests to 450.

Features of the location and associated amenity of the Clocktower Centre include:

- proximity to public transport and car parking;
- high visibility from Pascoe Vale Road and Mount Alexander Road;
- situation within Moonee Ponds Activity Centre (i.e. close to municipal office, library and Queens Park) and supported by the strategic planning priorities associated with this precinct; and
- proximity to quality retail, bars and restaurants.

Attendance at the Clocktower Centre in 2011 can be profiled as follows:

<table>
<thead>
<tr>
<th>Program/ hirer</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Schools</td>
<td>28</td>
</tr>
<tr>
<td>Commercial</td>
<td>23</td>
</tr>
<tr>
<td>Dance/ calisthenics</td>
<td>20</td>
</tr>
<tr>
<td>Arts &amp; culture program</td>
<td>16</td>
</tr>
<tr>
<td>Community</td>
<td>7</td>
</tr>
<tr>
<td>Council</td>
<td>5</td>
</tr>
<tr>
<td>Other government</td>
<td>1</td>
</tr>
</tbody>
</table>

The Clocktower Centre also fulfils an important civic role. It is the venue for large civic functions such as citizenship ceremonies and accommodates larger Council meetings and information sessions that cannot be housed in the Civic Centre.

**Incinerator Gallery (visual arts presentation space)**

The Gallery represents an adaptive reuse of the heritage-listed Walter Burley Griffin–designed incinerator for visual art presentation facilities.

The exhibition spaces available in this venue include:

- Atrium gallery
- Main gallery
- East Keilor & Strathmore Community Bank® Boadle Hall—sponsored space with no venue hire fee that provides exhibitors with some installation advice for their exhibition, a staff member during opening hours, gallery signage as well as marketing and promotion.

The Incinerator Gallery also includes some development spaces used for art workshops, and a ceramic artist-in-residence program. As part of the redevelopment of this facility, and in order for it to gain accreditation as a public art gallery, this programming will be reviewed. The redevelopment and accreditations of the Incinerator Gallery will ensure that the facility meets contemporary professional gallery standards, and also attempts to provide gallery spaces that can be accredited to host national touring exhibitions—a current gap in cultural infrastructure of the...
west and north-west region. As part of this redevelopment, the two kilns at the facility will be re-allocated to more appropriate community facilities where they will better support and extend current community activities that are offered in other Council facilities.

The Incinerator Gallery has recently been refocused as a visual arts and design (in recognition of its being a Walter Burley Griffin-designed building) space. The venue previously housed a black box theatre and the _Quiet Music Festival_.

Features of the location and associated amenity for the Incinerator Gallery include:

- proximity to Essendon Boulevard, Poyntons Nursery, and Boathouse restaurant
- proximity to Maribyrnong River, with potential river connections to Pipemakers Park, Edgewater and Footscray Community Art Centre
- on-site car parking
- limited signage
- minimal street frontage for the historic façade of the building.

It should be noted that the heritage listing given to this building limits the capital works or modifications that can be made to the building, and the use of the space. For example, increased signage of the facility requires approval from Heritage Victoria which usually adopts a very conservative approach but all signage will be reviewed with a view to enhance signage as part of the facility redevelopment.

### 2.2.2 Non-Council owned presentation venues

Within Moonee Valley and neighbouring areas there are also a number of presentation venues, or facilities that offer the flexibility to function as presentation venues, which are not owned or managed by Council. These include:

- Ukrainian House, Essendon
- School venues, particularly Independent school facilities
- Local churches
- Convention and reception centres
- Moonee Valley Racecourse
- Royal Melbourne Showgrounds
- Flemington Racecourse.

### 2.2.3 Mixed presentation/ development spaces for performing arts leased by community groups

Council owns two theatre/ rehearsal spaces that are permanently hired by local arts groups:

- **STAG (Strathmore Theatrical Amateur Group) Theatre, Strathmore**—run by theatre group established in 1955, and housed in theatre built by the Strathmore Community Association
- **Bradshaw Street Hall**—multi-use and purpose facility, houses the Essendon Theatre Group (established in 1976), Moonee Valley Brass and other non-arts community groups.
These venues are located within local neighbourhoods—neither one has a high street profile nor are they serviced by public transport.

### 2.2.4 Use of open space and the public realm

Not all arts and cultural programming delivered by Council occurs in traditional arts and cultural venues. In particular the festival program—Moonee Valley Festival, Mediterranean Fiesta and Tea Festival—takes place in open spaces and shopping centres.

The Sound Shell in Queens Park, which is used for Carols by Candelight, is an example of substantial arts and cultural infrastructure made available in a non-traditional environment.

#### 2.3 Survey and Mosaic data on arts facilities

The Barriers Survey identifies interesting data in terms of participants’ attitudes towards the local provision of cultural infrastructure, as well as Council’s general support for the arts. According to the Barriers Survey, participants believe:

- arts events and venues make their local area a nicer place to live (51% agree, 38.5% totally agree)
- the best arts events take place at venues in the CBD (44% agree, 11% totally agree)
- arts make for a richer and more meaningful life (46% agree, 42% totally agree)
- arts should receive public/ Council funding (46% agree, 34% totally agree).

Survey participants do not believe:

- they would prefer to attend arts events in the CBD than in their local area (44% disagree, 18% totally disagree)
- arts attract people who are somewhat elitist or pretentious (43% disagree, 14% totally disagree).

The Mosaic geodemographic data identified catchments for the Clocktower Centre and Incinerator Gallery combined as being:

- Primary catchment: 50% of households equates to 18 minutes drive time
- Secondary catchment: 80% of households equates to 34 minutes drive time.

Transposing municipal boundaries onto the proximity analysis map developed from the Mosaic data suggests that approximately 40% of the primary catchment comes from within the Moonee Valley municipality. The value of Council’s investment in the Clocktower Centre and Incinerator Gallery can therefore be described as:

- 40% for services to local residents that enable a diverse and broad range of social, cultural and economic benefits; and
- 60% for economic outcomes, e.g. support for local business, particularly hospitality and retail; vitality and sustainability of the Moonee Ponds Activity Centre; positive promotion of the identity and profile of the municipality.
Mosaic data also suggests there is an overlap between audiences (both for external hirers and own programming) and participants. This finding supports an arts participation model which has creative/receptive participation in the arts as a spectrum. This data provides evidence that increasing creative participation is a way of increasing receptive participation (audiences).

According to the Barriers Survey, the Clocktower Centre has a much higher level of awareness and engagement within the local community than the Incinerator Gallery. Survey data for the Clocktower Centre identified:

- 79% of respondents had heard of the Clocktower Centre
- 73.5% of respondents knew where the Clocktower Centre was located
- 59% of respondents had been to the Clocktower Centre.

Survey data for the Incinerator Gallery identified:

- 55% of respondents had heard of the Incinerator Arts Complex (now Incinerator Gallery)
- 49.5% of respondents knew where the Incinerator Arts Complex was located
- 33% of respondents had been to the Incinerator Arts Complex.

The Mosaic reports identify the following audience profile for the Clocktower Centre and Incinerator Gallery combined (N.B. descriptions of these Mosaic segments are provided in Appendix 1):

<table>
<thead>
<tr>
<th>Largest proportion of ticket sales</th>
<th>Most over represented (group)</th>
<th>Second most over represented (group)</th>
</tr>
</thead>
<tbody>
<tr>
<td>59% of respondents</td>
<td>Group F—Metro multicultural</td>
<td>Group F—Metro multicultural</td>
</tr>
<tr>
<td>59% of respondents</td>
<td>Group B—Academic achievers</td>
<td>Group B—Academic achievers</td>
</tr>
<tr>
<td>59% of respondents</td>
<td>Group F—Metro multicultural</td>
<td>Group D—Pushing the boundaries</td>
</tr>
</tbody>
</table>

The Mosaic dynamic profile reports suggest the following Mosaic groups are worth targeting for the Clocktower Centre and Incinerator Gallery combined, given both their likely interest in arts participation and lower representation in current audience profiles:

- **Primary catchment:**
  - Privileged prosperity
  - Learners and earners
- **Secondary catchment:**
  - Pushing the boundary
  - Privileged prosperity
  - Learners and earners.
External hire:
- Privileged prosperity
- Learners and earners.

Council's own programming
- Pushing the boundaries
- Learners and earners.

2.4 Literature on cultural facilities and arts participation

In considering the links between arts participation and cultural facilities, it is important to acknowledge that arts and cultural infrastructure is an area that has received very little attention. In fact, the planning and provision of facilities are a neglected area in the arts (Dang & Duxbury 2007; Lancaster et al. 2011). In comparison to fields such as education or sport and recreation, there has been limited development of policy or planning guidelines for arts facilities. There are also few examples of innovative or benchmark arts and cultural facilities—particularly those that operate at a community level and are designed to increase arts participation. The emphasis on planning and funding of arts infrastructure in Victoria has been professional presentation venues that support the touring of performing arts product (for example Arts Victoria & Victorian Association of Performing Arts Centres 1999).

Planning for Cultural Infrastructure on a Municipal or Regional Scale (Dang & Duxbury 2007) addresses this gap by developing a comprehensive, interconnected, analytical framework for arts and cultural facilities that considers:

1. Planning perspectives on cultural infrastructure (building-centred vs. people-centred, clustering vs. decentralization)
2. Planning approaches to cultural infrastructure (site-specific vs. community-wide, integrated vs. culture-specific)
3. Development strategies for providing cultural infrastructure (centralized vs. decentralized, integrated vs. specialized).

Arts participation is closely linked to access to arts and cultural facilities (Creative City Network of Canada 2009; Lancaster et al. 2011; Walker & Sherwood 2003). Access requires not only the provision of facilities, but spaces that develop a relationship with people (Lancaster et al. 2011). At one level this requires audiences to be aware of a venue and be physically comfortable in the space. However, access can also be impeded by perceptions of spaces and artistic practices, for example, intimidation about the ‘etiquette’ of an art form (Lancaster et al. 2011).

Research undertaken by the Urban Institute in the US highlights the importance of community venues in increasing arts participation (Walker & Sherwood 2003). Their random telephone survey of residents from five diverse communities identifies that three of the top four venues where people attend cultural programs were community venues rather than arts venues—open-air spaces (attended by 69% of respondents), schools (56%), and churches/places of worship (49%). Nearly three quarters of respondents reported attending cultural events at both traditional arts and community venues. However, respondents who only attended arts events in community venues (26%) were far more numerous than the one percent who only experienced the arts in arts venues. The clear message from these findings is that arts programs reach more people if they present work outside traditional arts facilities.
2.5 Options/ suggestions

2.5.1 Consider gaps in facility provision

While Moonee Valley is rich in presentation spaces for both the performing and visual arts, there is a clear gap in the provision of development spaces. Providing workshops, rehearsal space and studios would increase local creative participation in the arts, with a corresponding increase in the use of presentation spaces to make this activity available to audiences. Provision of development spaces would enable the full spectrum of arts participation to be supported. However a detailed feasibility study and business plan would be required to confirm the provision of these spaces and determine their support and operation.

In considering the ‘ecology’ of arts practice, there is a need for a diversity of facilities to include the provision of incubator and commercial space for professional artists and cultural industries. Incubator space is defined here as venues which enable development of small businesses that are supported through mentoring and support. The Bendigo Bank gallery space and open stage program fulfill similar functions (see the Programming section). Council may also wish to develop space that supports social enterprise models of cultural industries—businesses that trade for social purposes. These spaces should include facilities for resident art companies, established professional artists, and new and emerging artists. Given its proximity to Melbourne city centre, Moonee Valley may be able to cater to the needs of the large number of professional artists and arts organisations being displaced from the Cities of Melbourne and Maribyrnong due to the lack of accessible and affordable development spaces.

An initiative that would have a major impact on programming is the creation of a black box theatre. As discussed below in the context of programming, this space would enable:

- links to key festivals such as the Comedy Festival and Melbourne Writers Festival
- broader range of touring product
- presentation spaces for local arts organisations and community groups.

As mentioned earlier, a detailed feasibility study and business plan would be required to confirm the provision of any additional arts infrastructure proposed by Council, including determination of the management and operation of these venues.

2.5.2 Enhancements to the Clocktower Centre

Blackbox theatre

The Clocktower Centre is the obvious location for a blackbox theatre, providing the associated infrastructure and amenity (liquor license, catering facilities, proximity to public transport, arts centre infrastructure such as box office) required to support this type of facility. The Clocktower is also a potential location for an arts incubator and cultural industry spaces, and for a resident theatre company.
Arts incubator

It is also suggested that Council investigate the feasibility of establishing an arts incubator space (at either the Clocktower Centre or possibly the Incinerator Gallery). A number of opportunities and benefits for Moonee Valley would be presented through this form of facility and program:

- focus on development spaces to balance the predominance of presentation venues in Moonee Valley, for example spaces for camera clubs and other community groups;
- need for local development spaces that enable arts participation along the full spectrum (ie creative and receptive participation in the arts);
- challenge of programming the Clocktower Centre and Incinerator Gallery with arts product that is unique and distinctive to these facilities and the Moonee Valley communities;
- relatively high levels of arts participation (creative) in Moonee Valley as recorded by Community Indicators Victoria (Moonee Valley=48.4%, Victorian average 46.6%—Maribyrnong as a comparison 47.7%);
- importance of a ‘cultural ecology’ to support artistic vibrancy i.e. importance of artists and professional practitioners in a community; and
- competition for developmental arts space in neighbouring municipalities (Melbourne and Maribyrnong).

These proposals acknowledge the critical role arts facilities play in enabling arts activity. Because they are technically designed spaces for specific functions, in the absence of these facilities some activity cannot occur. The ‘cultural ecology’ of a community is then affected. For example, community based arts organisations need space to meet and run arts programs. Without studio space the work of artists, and the opportunity for the community to watch and engage with artists involved in their practice, are limited. Provision of studio, rehearsal and administrative space for arts organisations increases the level of creative arts participation, which then drives demand and programming of presentation spaces.

These suggestions are made in light of gaps in current facility provision rather than a vocal demand from local artists. These spaces may need to be actively programmed by Council in order to establish the type of arts activity they are designed to generate. A detailed feasibility study and business plan would be required to confirm the provision of these spaces and determine their support and operation. The ArtDECL business incubator in Northcote (see following case studies) and Kindred Studios in Maribyrnong (http://www.kindredstudios.com.au/) are examples of these types of facilities. Both are provided in municipalities with similar levels of arts participation, according to Community Indicators Victoria (CIV) findings regarding levels of arts participation.

Review of the existing commercial and convention spaces at the Clocktower Centre will enable the opportunity to examine the apparent conflict between the desire for the Clocktower Centre to be an accessible, vibrant community venue, and the costs and requirements of commercial space. This review will include investigation of the level of usage of the space, particularly given the extent to which it supports and enhances the core function of the Clocktower Centre.

Moonee Valley and neighbouring areas have extensive provision of convention and functions space, with a range of private providers and also the Moonee Valley Racing Club and Flemington Race Club.
2.5.3 Enhancements to Incinerator gallery

As a heritage facility that has been adapted for re-use as an art gallery, additional work is required to make this facility ‘fit for purpose’. The short-term priority of this work should be to increase community access and use of the space. The Incinerator Gallery should provide both development and presentation visual arts spaces to build critical engagement and use by the community. The design of the facility should incorporate community use of presentation space and development space into the internal movement through the facility, to ensure that visitors to the community gallery are required to move through the central gallery spaces.

The lack of community awareness of the Incinerator Gallery is a concern, and likely the result of its only recent evolution into a visual arts space. As this programming of this facility is established and grows, community engagement in and awareness of the venue will no doubt also grow. The Incinerator Gallery is located close to some iconic open spaces (Maribyrnong River and Essendon Boulevard) and facilities (Poyntons Nursery and Boathouse Restaurant). Both signage and joint programming (see discussion in programming section) should be used to raise the profile of the facility.

2.5.4 Support and networking of external venue managers

Council does not need to be the sole provider and manager of arts and cultural infrastructure in Moonee Valley. Arts and cultural venues are also managed by local schools, churches, community groups and external agencies. These non-council venues are also relevant to Council because they provide venues and locations that are an alternative to the Clocktower Centre and Incinerator Gallery, and include those used in Council’s programming e.g. Winter Music in the Valley.

Adopting a brokering or facilitating role (see section 1.3 ‘Guiding principles) would enable Council to support a range of venue managers and increase arts participation through access to facilities. Obviously Council needs to be careful to maintain the use of its own venues and be mindful of potential competitors. However if the overall aim of Council’s work is to increase the level of arts participation across the municipality, then the active and efficient use of other facilities is valuable.

Council’s brokering role in relation to arts and cultural facilities could involve:

- information and referral service to increase access to arts and cultural venues
- developing a network and advice program for local cultural venue managers
- liaising with initiatives such as the City of Melbourne/ Arts Victoria’s Creative Spaces program (http://www.creativespaces.net.au/).

As highlighted in this report, Council’s facilities are also largely presentation venues. The provision of development venues (where arts products are developed for eventual presentation in venues such as the Clocktower Centre and Incinerator Gallery) helps to ensure the use of Council’s venues. Council’s brokering role might focus on facilities used as development venues, with the aim of directing them to Council’s presentation venues to ‘showcase’ their work.

2.5.5 Council programming of external facilities

Council also has the opportunity to use facilities owned and operated by external bodies where there is a programming priority that cannot be housed or delivered in a Council-owned facility. The Winter Music in the Valley Program is a good of example of this, delivering quality and low cost music performances in churches located in the north, south and central area of Moonee Valley. In 2012 the program was free.
2.5.6 Increasing arts participation through community venues

A key opportunity for increasing arts participation is through greater use of non-traditional arts venues, including open space. Innovative use of open space provides an opportunity to decentralize arts activities—which are currently focused in the Moonee Valley precinct—with the requirement of extensive arts and cultural infrastructure. The Winter Music in the Valley program is a great example of Council already making use of community spaces for the presentation of the arts. The Sound Shell in Queens Park is an opportunity to build in this type of programming. There is an opportunity for Council to explore and consider formal programming of the Sound Shell in Queens Park so as to complement current programming.

The proximity of Queens Park to the Clocktower Centre should be used to enable art experiences in the public realm as an entry to experiences at the Clocktower Centre. This could occur through extensive promotion of the Clocktower Program at events in Queens Park, joint programming between the two spaces (e.g. launches of programs at Queens Park) and pre/post show functions at the Clocktower Centre.

The use of community venues and open space for the presentation of arts product also enables the decentralising of arts activities—an issue for Council given the fixed location of its presentation arts spaces, and the grouping of these in the Moonee Ponds region. Examples of companies that specialise in productions that occur in community settings include:

- Lady Chatterly's Lover at Rippon Lea/ Barwon Park
- Wind in the Willows in the Botanic Garden
- As You Like It touring parks and gardens in the UK

2.5.7 Development of a public art policy

Public art—artworks presented outside traditional art spaces—is an effective approach to presenting art in community or non-traditional arts spaces. While public art is traditionally viewed as outdoor, 3-D visual artworks (such as sculptures), public art can include all artforms, including the performing arts and digital art. Public art can be permanent, temporary or ephemeral. Projects may be designed to increase access to art; revitalise and enhance open spaces and the public realm; and raise the cultural identity of a region or community.

Public art is recommended because, unlike arts events in cultural institutions, it is encountered in residents’ and visitors’ everyday lives, often incidentally. Public art is received by residents who are unlikely to attend other arts and cultural events such as those people the Australia Council (2010) would describe as ‘outsiders’ or the ‘unattached’.

It is suggested that Council develop a public art policy/strategy that provides a framework for Council’s work in public art, plans for a series of public art initiatives, and identifies funding sources (such as grants, developers contributions, or a per cent for art scheme). The public art policy/strategy may also be extended to incorporate acquisition opportunities for the Incinerator Gallery.
2.5.8 **Innovative and temporary use of private space**

A similar range of community and open space venues can be used for visual arts programming. This might involve the curation of ephemeral exhibitions as part of community festivals, or ‘pop-up’ galleries. Again, visual art programs offered in public space or community venues should be programmed or promoted in a way that provides entry points to the Incinerator Gallery.

Council’s brokering role can be used to enable the temporary use of development and presentation art spaces in private property. The Renew Newcastle program was established to find short and medium term uses for buildings in Newcastle’s CBD that were vacant, disused, or awaiting redevelopment. Many of these short-term initiatives had an arts and cultural focus. The Renew Newcastle team acted as ‘brokers’ between property owners and artists, cultural groups and community programs. The program provided an information referral/exchange as well as practical advice on insurance, OHS issues, lease agreements and the promotion/publicity of initiatives. Based on the success of Renew Newcastle, Arts NSW has developed a funding program and toolkit designed to promote the model across the state, including in the Rocks in inner Sydney.

Newcastle is certainly different to Moonee Valley. However a number of elements from Renew Newcastle suggest opportunities for Moonee Valley despite these differences. For example, innovative use of spaces provides opportunities for delivering arts projects in community settings and the public realm, as well as new ways of envisioning developmental spaces. The Renew model may be particularly suited to neighbourhood strip shopping centres, or as a means of providing development spaces (art studios, workshops and rehearsal venues). Use of these spaces for arts and culture may appeal to ‘Learners and earners’—identified in Mosaic data as a potential growth segment for arts audiences in Moonee Valley.

2.6 **Case studies**

2.6.1 **Development facilities:**

The Factory: rehearsal centre for the arts (Casey City Council)

The Factory: rehearsal centre for the arts provides development space for the performing arts. Regular users include a range of amateur theatre companies, dance schools, disability arts programs, choirs, private music instruction and brass bands. No performances are held at the Centre—these are staged at other presentation venues around Casey. The venue is designed with extensive storage space, acoustic treatments and locking/access arrangements that enable extensive shared and mixed use of the facility.

Frankston Arts Centre Cube 37 (Frankston City Council)

Cube 37 is the Frankston Art Centre’s contemporary creative arts space, providing a flexible studio performance space complete with retractable seating for up to 200 people. Cube 37 is also an interesting model for Moonee Valley to consider because it combines visual and performing arts spaces, along with presentation and development space—it houses a wet studio, workshop rooms, new media suite and two gallery exhibition spaces.
2.6.2 Visual arts non-traditional presentation spaces:

Renew Newcastle has activated the city centre through innovative use of open space and empty retail spaces as visual arts presentation spaces. The initiative also provides support to cultural industries and arts incubators (see arts incubator spaces below). [http://renewnewcastle.org/](http://renewnewcastle.org/)

2.6.3 Arts incubator spaces:

ArtDECL new creative and digital arts incubator in Northcote, established under a business enterprise centre model:

3 Programming

3.1 Introduction

The presence of established and well equipped cultural venues in Moonee Valley has contributed to a history of programming dominated by the delivery to the community of existing arts products (eg theatre shows from the VAPAC or APACA showcase). There is some evidence (discussed below) that there is a need to rethink the dominance of the Council’s service delivery role as a presenter or programmer of existing arts products.

Other roles (such as brokering and commissioning) could be considered by the arts and cultural team at Moonee Valley to diversify the programming delivered through its major facilities and festivals. Further possible roles and activities for Council are developed below.

3.2 Overview of programming in Moonee Valley

Council’s arts programming occurs at two facilities—the Clocktower Centre and the Incinerator Gallery—and through its festival and events program.

3.2.1 Clocktower Centre

Most of the programming at the Clocktower Centre is determined by external commercial or community hirers. Council programs and delivers the Clocktower Centre Theatre Season: a series of approximately eight touring productions curated by Council. The program involves theatre, music and dance productions. The Clocktower Season also includes 10 to 12 morning music performances and 3 or 4 children’s shows.

A new programming activity is the Open Stage Initiative, which develops productions to complement the Theatre Season through a collaborative community theatre programming. Through a formal application process, Council provides local theatre artists with access to facilities and professional staff with the aim of creating opportunities for emerging, local and community based performing arts groups.

3.2.2 Incinerator Gallery

The Incinerator Gallery is programmed and curated by Council with a small community curatorial program. It features:

- installation art in the atrium space;
- East Keilor and Strathmore Community Bank® Boadle Hall profiling emerging artists or community groups;
- a curated exhibition program in the main building that profiles the work of professional artists from Victoria and interstate; and
- Artecycle, an annual non-acquisitive sculpture and installation competition with a non-acquisitive prize pool of $14,000.

Council is keen to develop such links but more importantly to develop a stand-alone heritage trail of the Incinerator when it is refurbished, highlighting its links to the industrialisation of the municipality and the state through appropriate heritage interpretation of the site.
3.2.3 Festivals and events

Council's major community festival—the Moonee Valley festival—is delivered by external contractors. Council delivers a number of smaller annual events, including Carols in Queens Park, Mediterranean Fiesta and Winter Music in the Valley. In October 2012 Council will deliver a new festival called the Tea Festival aimed at families and customised to take place in a local park (Woodlands Park) identified as ideal for the activities planned for this festival.

The programming focus of these festivals and events is community based, with local dance schools and performing arts groups performing on a stage. The festivals and events include a high level of cultural and community focused programming, with a small professional arts program to complement the community program and associated activities.

3.3 Survey and Mosaic data

A respondent to the Clocktower Centre's survey points out that he/she can:

- purchase a ticket to the same event held at the Clocktower and the Williamstown/Newport Town Hall, but it is cheaper at Williamstown... or tickets are about the same price for an acoustically superior venue like the Melbourne Recital Centre.

This quote highlights the need for the Clocktower Centre to distinguish itself in comparison to arts centres in both metropolitan Melbourne and the CBD, and the role that programming plays in building a unique identity or position in the minds of audiences. This quote also highlights the lack of diversity in touring productions across Melbourne.

In the Clocktower Cultural Consumers General Survey, when asked to identify the forms of arts/cultural activities respondents had attended in the past year around Melbourne and/or Victoria, approximately 100 events were noted by the 32 respondents. The majority of these events were in the category of ‘Art workshop’ and most of these took place at the Incinerator (Clocktower Cultural Consumers General Survey pp. 5-7). From a range of categories including attendance at exhibitions, theatre performances, festivals and concerts, one of the dominant cultural activities was a hands-on art workshop. A second dominant theme of the data is that people who attend arts activities at the Incinerator also buy tickets at the Clocktower.

In the Single Ticket Survey results, programming factors that contribute to attendance include:

- reputation of the performers (mean = 4.01 out of 5)
- positive media reviews (mean = 3.94)
- reputation of the theatre company (mean = 3.81)
- reputation of the play or playwright (mean = 3.58).

These results indicate that audience members are seeking known factors when making decisions about whether or not to attend performances.

The Single Ticket survey also identified that 54% of respondents are prevented from committing to a subscription/membership because they do not like enough of the shows in the program.
The Clocktower Centre Children and Family Shows survey identified that the highest priority in buying tickets for children’s shows was the educational value for the child. Potential ticket buyers for family shows are motivated by evidence of educational benefit.

3.4 Relevant literature
The data that suggests that Moonee Valley cultural consumers participate across a spectrum of arts activities (from buying tickets to Clocktower shows to participating in hands-on workshops at the Incinerator) is consistent with current research into arts audiences. The US Urban Institute study (2003) uses the notion of a continuum or a ladder to describe the relationships between forms of arts participation: from 'Least Intense Commitment' = only attending events; through 'Moderate Commitment' = amateur arts participation; to 'Stronger Commitment' = volunteering (2003:13). The study argues that people can be encouraged to be more active in any form of cultural participation, and that there is a strong and critical link between amateur art making and audience development.

Another key research finding from the UK study 'Not for the Likes of You' (2004) is that successful arts and cultural organisations are those that are ‘repositioning to attract a broad general audience’ and increasingly thinking about programming in terms of devising specific product ‘that says: this is for the likes of you’ (2004:29). The study argues: ‘This kind of programming is not about scheduling a Monet exhibition, Alan Ayckbourn play or Mozart classics series into the season. It’s not just about going to the standard programming cupboard, picking the most popular product and hoping it will attract people in’ (2004:33). Rather, the study argues, it is about presenting new product that is specifically designed to ‘provide a platform for meaningful interaction and participation by new people’.

The evidence from the literature suggests that Moonee Valley might look to reposition itself by broadening the sources for touring product (and not just relying on VAPAC) and thereby shifting the historic focus on venue programming of existing product and ‘attending only’ outcomes for audiences. Some suggested re-positioning activities are listed in the section below.

3.5 Options/ suggestions
Two key ways for the Council to reposition itself in relation to audiences is by diversifying its offerings through commissioning and brokering.

3.5.1 Commissioning
- Commission resident artists at both the Clocktower Centre and Incinerator Gallery to develop arts programs that are relevant to the local community. Artist residencies with authentic community involvement will foster the notion of the venues as places for live, interactive arts with a local flavour.
- Use Council’s cultural grants program to fund activity that activates the venues, e.g. a schools program that involves skill development and exhibition of work at the Incinerator Gallery.
- The ‘Open Stage’ program is a new initiative that requires Council support and commitment to ensure that it is scheduled in such a way as to maximise audience attendance. The potential success of ‘Open Stage’ may lead Council to consider that the commissioning of community engagement programs is viable and should be expanded.
3.5.2 Brokering
- More brokering through community involvement (for example, with U3A, local schools, the library, festivals) will extend the appeal and take-up of arts offerings.
- Stronger arts programming at community festivals, for example the 2001 collaborative project with Snuff Puppets, will foster community engagement with professional arts programs.

3.6 Case studies

3.6.1 Casula Powerhouse
The Casula Powerhouse Arts Centre is a relevant and interesting case study because of the way in which its program is made up of both touring/presentation offerings and community engagement activities. It is both a presenter and a producer, and the offerings under both programs are mutually reinforcing.

The CPAC is a multidisciplinary cultural facility of the Liverpool City Council and receives funding from Arts NSW. It positions itself as both a producer and presenter of work with a range of facilities including: gallery spaces, a 326-seat theatre, and artist studios. Located within a diverse community (150 languages are spoken in the area), the Centre sees itself as a producer and presenter of 'culturally diverse stories'.

The mix of presenting and producing can be seen in the Exhibitions program where there is: professional and touring exhibitions of art works; and community presentations with opportunities for local artists to exhibit, and an art prize and scholarship for a local artist. The Music program combines concert presentations with a Singing Competition involving local singers.

As a cultural facility they are also notable for the way in which they develop and tour product, not just present a menu of currently available arts offerings. A comedy show, for example, has been developed and toured as a result of their Comedian-in-Residence program.

In terms of brokering, the CPAC has also built an impressive network of stakeholders including: the local NRL football team which sponsors the Singing Competition; local artists who host workshops; volunteers through the Volunteers Program; and various networks of international artists who compete in their international short film competition.

Casula appear to be in a privileged position in regard to their level of funding (including federal, state and local funding) and the risk and experimentation they are supported to take. However there are a number of elements of their work that makes them worthy of further investigation for Moonee Valley, including its:

- ability to combine community arts, community cultural development and professional arts activity
- multi-artform approach, both in facilities and programming
- ability to respond to, and capture, the unique cultural identity of their local communities, particularly culturally diverse communities
- high level of value and interest placed in their work at a local and national level
- ability to make links to known culture e.g. NRL footballers used to model artworks produced for the 'Body Pacifica' exhibition of Pacific Islander jewelry and body adornment.
4 Audience development

4.1 Introduction
Community buy-in and support are critical to the success of Moonee Valley's flagship facilities: the Clocktower Centre and Incinerator Gallery. Audience development—work that combines marketing, education and programming—is therefore an important goal for Council. Audience development can be achieved through a range of strategic partnerships with community organisations and educational institutions. It can also involve programs and initiatives developed and managed by Council.

4.2 Overview of audience development in Moonee Valley
Audience development can be achieved by working with existing institutions, organisations and networks within Moonee Valley to increase knowledge of and interest in its arts offerings. These might include:
- Schools – Moonee Valley is home to numerous high-achieving, well-resourced state and private high schools, including Buckley Park, Strathmore, Essendon Kellor College, Penleigh and Essendon Grammar School, Mt Alexander Secondary College, St Columba’s College, St Bernard's College, Ava Maria College and Lowther Hall.
- Community organisations and centres – these include arts-interest organisations such as the Flemington Theatre Group, Essendon Theatre Company, and generalist organisations such as community centres, neighbourhood houses, sporting groups and senior citizens associations.

Audiences for Moonee Valley’s arts events can be increased through the development of strong links with these schools and community groups. Both the Clocktower Centre and Incinerator Gallery have strong ties with local schools through hirers, previous school exhibitions at the Incinerator Gallery, work experience students and the VCE graduate show currently being planned. However, staff report difficulties in attracting schools as audiences to programmed activities.

Moonee Valley has several initiatives to develop and maintain audiences. These include the Open Stages initiative at the Clocktower Centre, exhibition space for community groups at the Incinerator, and theatre subscriptions at the Clocktower Centre.

There are also obstacles to Moonee Valley’s capacity to develop audiences, particularly in relation to deepening the audience experience. For example, the strict schedule that touring performing arts companies must adhere to when they perform at the Clocktower means that they are often not available for events that contribute to audience enjoyment, such as pre- and post-show events. Another example is that the café at the Clocktower is run by a private company, and so Council’s capacity to use catering to enrich the audience’s experience of Clocktower performances before and after shows is limited.

4.3 Survey and Mosaic data
The Mosaic data suggests where audience growth can most readily be achieved. Using the main categories of audience development work—broadening, deepening and diversifying—the potential Mosaic segments are (N.B. descriptions of the Mosaic segments are provided in Appendix 1):
- Brokering—privileged prosperity, pushing the boundary, learners and earners
- Deepening—metro-multicultural, academic achievers, pushing the boundary
- Diversifying—Mosaic groups not previously mentioned.
4.4 Relevant literature

As noted earlier, recent research identifies different categories of audience participation along a spectrum. For example, the Urban Institute places four forms of participation on a 'ladder' from least to most involvement. The steps of this ladder are: attendance at live programs or events, socialization of children by taking them to events or lessons, amateur art-making in public or private and support for the arts and culture through the donation of money or time. The Australia Council's *More than bums on seats* identifies categories of arts 'lovers' who see the arts as an integral part of their lifestyle; 'flirters' who are more likely to be influenced to attend arts events by their friends; the 'unattached' who have a neutral attitude to the arts; and 'outsiders' who see the arts as pretentious or elitist.

Both the Urban Institute and the Australia Council suggest that audiences at each stage of participation can be encouraged to increase their engagement with the arts. In a similar pursuit, the RAND Corporation (McCarthy 2001), and following it the Wallace Foundation, have both described the need to 'broaden', 'deepen' and 'diversify' audiences. 'Broadening' involves 'attracting more audience members like those currently attending'; 'deepening' involves 'enriching the experience of participation'; and 'diversifying' involves 'bringing new groups into the fold' (Wallace Foundation 2012: 4).

Research on audience participation indicates that many audiences are motivated to attend arts events by a range of complex factors that extend far beyond their interest in the arts. For instance, the Australia Council found that many Australians attend the arts as a social occasion rather than for the art form itself (2010: 5). The Urban Institute identifies a correlation between people who participate in civic life through, for example, religious, political or community organisations, and a willingness to attend arts and cultural events, suggesting that such people are in part motivated by a desire to participate in and support the community (2003: 16).

A major factor in building adult audiences is the exposure of children to the arts. The Urban Institute demonstrates that the likelihood and frequency of arts attendance by adults is increased if they were exposed to the arts as children (2003: 15). Moonee Valley can build arts audiences in the long-term by working closely with schools and out-of-school programs for children to ensure that they are familiar with arts facilities and events. These children are more likely than their peers to attend the arts as adults, and as children their involvement in the arts can also encourage the involvement of their families.

These findings suggest that audience development strategies must look beyond such issues as programming, curating and marketing to address factors beyond the arts that motivate audience attendance.

Such findings have helped shape the strategies recommended to increase arts participation. For example, WolfBrown identified four general categories of engagement programs:

- engagement via technology which 'serve to build community'
- collaboration and partnerships which 'allow for both the arts group and the community partner to pool resources, reach populations of interest and highlight civic issues of common concern'
- experiment with setting by 're-envisioning ... lobbies and other spaces and experimenting with alternative uses' to extend the arts experience and
experiment with more participatory forms of arts engagement, typically involving some kind of creative or physical engagement (Brown & Ratzkin 2011: 13). The Incinerator's arts workshops would be an example of such an engagement program.

Several studies of contemporary arts and audiences identify a trend towards greater audience participation (for example, Wallace Foundation 2012). Using case studies of organisations that have increased opportunities for participation, WolfBrown found that increasing active audience participation had many benefits for audience development. Actively involving audiences creates opportunities for personal expression, animates the art form and makes interpretation of the program more accessible. Participatory forms of audience engagement are particularly well suited for learning about unfamiliar or challenging art forms and works of art. These programs help audiences gain a heightened sense of involvement with the artist and the work, as well as a stronger affiliation to the organisation. Active participation taps into audience members’ past experiences in doing and making art, which can both validate and liberate (Wolf and Ratzkin 2011, p. 71).

The recommendations presented below use the RAND company’s framework of broadening, deepening and diversifying audiences and embody many of the strategies identified in contemporary research for increasing audience development (McCarthy 2001).

4.5 Options/ suggestions

Broadening audiences
The task of broadening audiences involves reaching people who are already inclined to attend or participate in arts events, but lack sufficient information or access to do so. Because attendance as children increases the likelihood of attendance as an adult, and because attendance by children often encourages the attendance of their families, schools in Moonee Valley provide opportunities to broaden attendance for arts and cultural events. This could involve:

4.5.1 Curriculum-based education programs
Curriculum-based education programs that complement VCE studies in Literature, Art and Drama at high schools would enable Council to encourage attendance by school groups. These programs could be developed by conducting market research with Literature, Art and Drama teachers and students at local high schools to identify their existing patterns of attendance at arts events, and the perceived needs, benefits and obstacles to attending Moonee Valley arts events.

4.5.2 Audience development opportunities for adults
Further opportunities are available to broaden the audience for arts events amongst adults. These could include programs that add to an existing arts event by: providing access to ‘behind-the-scenes’ arts experiences; interaction with the cast, artist or writer. Audience development can also occur through participatory processes—co-creative or inventive arts offerings in which the distinction between the audience and artists is blurred, for example audience engagement in installation artworks or script writing or plot development. These programs require creative design and detailed project management, combining the skills of education, marketing and programming.
An additional avenue to consider is business partnerships and sponsorship. Currently, all Council sponsorship is co-ordinated through a sponsorship officer and various Council programs and activities are parcelled together and offered for major funding to local business. Through this Council receives funding for Carols in Queens Park and Morning Music; however Arts and Culture have managed to attract target funding for Moonee Valley Festival, Boadle Hall Community exhibitions and Artecycle.

These sponsorships offer the potential to build advocates for the arts and culture. As part of sponsorship negotiations sponsors could be asked to offer incentives to staff to attend, and assist with promotion to other businesses and clients.

Deepening audiences
Deepening the experience of audiences who already attend arts events has the benefit of encouraging those audiences to serve as advocates and promoters of the arts and to increase the frequency with which they attend or the range of arts in which they participate. The key to deepening audience is to make their experience of the arts more rewarding. Council’s role in this respect might include:

4.5.3 Audience development through social media
Establishing opportunities through social media to encourage reviewing and judging of arts programs. The people’s choice award for Artecycle is an example of the kind of initiative that might be expanded for social media. This work would also support word-of-mouth social media activity (see also section 5).

4.5.4 Ambassador program
Establishing an ambassador program, through which regular attenders of arts events are encouraged to increase their involvement with events and institutions by, for example, participating in a community advisory panel that helps shape decision-making at the Clocktower Centre and Incinerator Gallery (see also sections 5 and 6).

4.5.5 Use of workshops in audience development
Develop program focused workshops that involve a range of art forms and presenters, designed to:

- complement Incinerator Gallery exhibitions;
- offer school holiday programs;
- address the needs of special interest groups such as the U3A, quilters, painters, historical societies; and
- foster advocates for arts and cultural programs.

Diversifying audiences
The greatest obstacle to attracting audiences from amongst people who are not inclined to attend is to change their attitude to the arts. This necessitates taking arts events out of arts institutions and into the places that non-attenders feel comfortable.

4.5.6 Make links between arts programs and local festivals
Local festivals represent an opportunity to diversify audiences: running theatre or fine art workshops or short performances at festivals can increase awareness of and familiarity with the arts. These links should include both promotional and programming links.
4.5.7 Make links between arts programs and community cultural development initiatives
Current non-attenders can be reached through existing community groups to attend arts institutions. For example, inviting the Flemington Theatre Group to use space within the Clocktower for rehearsal and performance will increase the familiarity of that group and its networks with the centre. Members of community organisations can be invited to attend. In order to make previous non-attenders feel comfortable by attending with friends, the Clocktower might offer group bookings offered at discounted rates. Inviting or commissioning musical performances in the outdoor spaces around the Incinerator will also encourage broader community awareness of and participation by appealing to people through their pre-existing interests.

4.5.8 Establish a new Education/Community arts/Audience Development position
Council will need to devote staffing resources to designing audience development programs and initiatives, and to fostering relationships with schools, community groups and businesses within Moonee Valley. It is proposed that Council create a new position—requiring skills in education, marketing and programming and with a dedicated budget—that will enable Council to develop and deliver a range of innovative audience development initiatives.

The position description for this position should include a mix of skills and knowledge from the fields of education (including lifelong and adult learning), community cultural development and audience development. A key requirement of this position would be an ability to work across Council (particularly with the community development areas of Council) and with a range of agencies and community groups. This new position would also assume responsibility for new initiatives proposed as part of relationship marketing and promotions (see section 5).

The establishment of this position would position Council as a leader within local government in its commitment to audience development and arts participation work.

4.6 Case studies
The Casula Powerhouse Arts Centre, NSW, discussed above, sees a critical connection between access to the arts and creative expression, and community cohesion or well being. The program is notable for the way each activity has both an audience experience feature and a participative component. Casula has curriculum-related education programs, and employs local artists to run workshops and educational tours.

4.6.1 The Music Centre – Performing Arts Centre LA
The Music Centre is a highly regarded performing arts centre in the USA. It is a private, non-profit corporation which receives large endowments from private philanthropy and funding from the local council (County of Los Angeles). The centre consists of a number of large venues for theatre and music and is home to four resident companies (for theatre, opera, orchestra and choral music). The Centre is committed to ‘building civic vitality by strengthening community through the arts’. It seeks to accomplish this through programming high-quality performing arts products and also by
'providing distinctive leadership and diverse opportunities for life-long learning and engagement with arts and culture' (http://www.musiccenter.org//index.html).

With funding from the County of Los Angeles, the Centre launched Active Arts in 2004. Active Arts is focused on building civic engagement via arts participation. Local non-professional or ‘recreational artists’ are encouraged to attend low cost (or free) programs in singing, dancing and story-telling. Using the spaces external to the Centre, Active Arts emphasises social interchange, creativity and bringing together diverse communities.

Programs include:

**Dancing**
- A Taste of Dance: dance classes for fitness, $1 per lesson
- Biggest Dance Ever: flash mob inspired, dance jam
- Dance Downtown: learning to dance with live DJ.

**Singing**
- Friday night sing-a-long.

**Music**
- Get Your Chops Back: participatory workshops for amateur musicians
- Drum Downtown: Saturday mornings, make music in the moment
- Public Practice: non-professional musicians of all skill levels and cultural music traditions practice at unexpected hours in surprising outdoor spaces.

**Story-telling**
- 24/1: Participants tell a story using photographic images taken over the course of one day.

Active Arts functions with dedicated local council support and uses the outdoor spaces around the Centre, and free or low cost activities, to encourage attendance at events. A volunteer program (Activators) encourages volunteers to sign up to assist at events, raise funds, serve on project teams and promote the program. Participants sign up for events which are publicised through the website and the Active Arts e-newsletter.

One of the outstanding features of the Music Centre is the combination of high-end high-arts ticketed events (orchestra, opera, choral music, ballet), and its participatory outdoors program. This mix of programming demonstrates an understanding of how the boundaries between the creative artist and the ‘amateur’ is increasingly blurred. It is also notable that having established a participatory arts program to augment its traditional presentation program, new audiences are using the Centre and see it as central to their experience of living in the city.

4.6.2 **Public Theater, New York**
The Public Theater in New York produces artistically excellent Shakespearean and new theatre productions that are accessible and relevant to all people. Its program includes a free but ticketed annual Shakespeare in the Park season. Its Education and Outreach program is central to this mission. The Education and Outreach program includes student group discounts to performances and training camps for teenage actors.
5 Promotions and relationship marketing

5.1 Introduction
This section considers the promotional work undertaken by Council (i.e. advertising, public relations, publicity and communications) as well as traditional arts relationship marketing (such as subscription programs). These are areas of Council’s work that are most directed towards engaging and generating arts audiences.

5.2 Overview of arts marketing and promotion in Moonee Valley
Council undertakes extensive marketing and promotion of its festivals and events, as well as programming and facilities for hire at the Clocktower Centre and programming and artist exhibition opportunities at the Incinerator Gallery. A dedicated marketing/promotions position implements most of this work.

The key areas of promotion and relationship marketing undertaken for each facility and festival/event are listed below:

5.2.1 Festival and event marketing
- Real estate billboards
- Brochures and posters
- Advertisements in local papers
- Publicity in Council newsletters
- Publicity in ethnic print and broadcast media.

5.2.2 Clocktower Centre
- Banner advertising on building
- Email newsletter
- Theatre season program
- Website
- Advertisements in local papers and Melbourne based media (e.g. Melbourne’s Child)
- Publicity in Council newsletters
- Social media facebook page.

5.2.3 Incinerator Gallery
- Exhibition program (hard copy)
- Street signage
- Advertisements in local papers and Melbourne based media
- Social media Facebook page.

5.2.4 Clocktower Centre subscriber program
The Clocktower Centre runs a subscriber program for the Clocktower Centre’s Theatre Season. In 2011 the subscriber program involved ticket purchases of a minimum of four of the eight shows that comprised the Clocktower Centre Theatre Season. Subscribers receive a 10-15% discount on regular ticket prices. A more substantial discount is offered to subscribers of the full program.

Returning subscribers are able to purchase tickets for the next season ten days before the general public. In previous years, subscribers have been invited to the Theatre Season program launch. Subscribers are now invited to two pre-theatre cocktail functions which enables a social gathering and informal feedback on the program—a chance that has been well received.
5.3 Survey and Mosaic data

Evaluation of the impact of Council's promotional work presents consistent findings across all the survey data. The most effective promotion of Council's arts and cultural program occurs through:

- Friends/family/word-of-mouth
- Advertising/publicity in local papers
- Posters/brochures/flyers
- Direct mail/email.

<table>
<thead>
<tr>
<th></th>
<th>Festivals/ events</th>
<th>Clocktower Centre (summary of questionnaires)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Friends/family/</td>
<td>Mediterranean</td>
<td>65% - 21%</td>
</tr>
<tr>
<td>word-of-mouth</td>
<td>(35%) Moonee Valley (29%)</td>
<td></td>
</tr>
<tr>
<td>Advertising/</td>
<td>Mediterranean</td>
<td>41% - 22%</td>
</tr>
<tr>
<td>publicity in</td>
<td>(29%) Moonee Valley (34%)</td>
<td>50% (Melbourne's Child for family/children program)</td>
</tr>
<tr>
<td>local papers</td>
<td>Mediterranean</td>
<td>—</td>
</tr>
<tr>
<td>Posters/brochures/flyers</td>
<td>Mediterranean (30%) Moonee Valley (9%)</td>
<td>50% - 32%</td>
</tr>
<tr>
<td>Direct mail/email</td>
<td>—</td>
<td></td>
</tr>
</tbody>
</table>

The barriers survey asked respondents their preferred method of receiving information about arts programs (as opposed to the survey of participants which asked for information about the success of promotional campaigns). The barriers survey suggested that information about arts offerings should be made available through:

- local papers—61%
- websites—43%
- email—30%
- council newsletters—22%
- Facebook—18%.

5.4 Relevant literature

Social media functions in the same manner as word-of-mouth, and can be harnessed to build on the success of existing word-of-mouth promotions. The Australia Council for the Arts (2010) identified that one third of arts audiences talk about events online and that this discussion occurs before deciding to go, during preparation and, also after the event.

Australia Council research (2010) found that Facebook is the preferred social media platform, with 78 percent of arts attendees having used it. Facebook is used to invite others, share opinion and recommend events. More people discuss arts events on Facebook than by email. While Facebook usage is more evident among younger arts attendees, there is widespread use amongst older arts attendees as well, with 64 percent of arts attendees aged 55 and over actively using it.
Use of social media differs between audiences for different artforms. Theatre and dance have the highest level of use in the research and preparation stages (Australia Council for the Arts 2010):

<table>
<thead>
<tr>
<th>Online usage by art form</th>
<th>Visual arts and crafts</th>
<th>Theatre and dance</th>
<th>Literary events</th>
<th>Live Music</th>
<th>Festivals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Awareness</td>
<td>28 %</td>
<td>35 %</td>
<td>46 %</td>
<td>47 %</td>
<td>42 %</td>
</tr>
<tr>
<td>Research</td>
<td>66 %</td>
<td>75 %</td>
<td>77 %</td>
<td>80 %</td>
<td>77 %</td>
</tr>
<tr>
<td>Booking</td>
<td>28 %</td>
<td>56 %</td>
<td>45 %</td>
<td>66 %</td>
<td>51 %</td>
</tr>
<tr>
<td>Preparation</td>
<td>63 %</td>
<td>69 %</td>
<td>73 %</td>
<td>78 %</td>
<td>75 %</td>
</tr>
<tr>
<td>At the event</td>
<td>29 %</td>
<td>28 %</td>
<td>36 %</td>
<td>32 %</td>
<td>35 %</td>
</tr>
<tr>
<td>After the event</td>
<td>60 %</td>
<td>62 %</td>
<td>64 %</td>
<td>73 %</td>
<td>71 %</td>
</tr>
</tbody>
</table>

Most arts organisations also use Facebook, with almost 90 percent of the reviewed organisations having a Facebook presence (Australia Council for the Arts 2010).

While just over one quarter of arts audiences have used Twitter at some stage, half no longer use their account, and only 11 percent of arts audiences say they ‘often post things on Twitter themselves’ and eight percent use it to view things that other people have posted. However one in two arts organisations has a Twitter profile, with an average of 621 followers.

Word-of-mouth programs can also be linked to programs that use opinion leaders to develop new audiences for the arts. Hazelwood et al (2009) have investigated the role of local opinion leaders in reaching non-attendees of theatre. Their research leads them to recommend that theatres establish a panel of people who are able to talk to many non-attendees and accompany these people to the theatre. This panel would provide both performance-specific and market-related information—in other words function as a panel of ‘theatre guides’. It is suggested that theatres identify theatre opinion leaders and encourage their natural ‘guide’ behaviour with targeted incentives and information. To create the panel, it is recommended that theatres ask their mailing list or box office database members to self-designate (Hazelwood et al 2009).

A similar program for building word-of-mouth is proposed by Walker Kuhne (2005) and the Wallace Foundation (2012) designed around programs that engage community leaders or ‘ambassadors’ to build bridges to the community. Walker Kuhne (2005) has developed an audience development model based on word-of-mouth promotion that involves cultural partners or group sales/ marketing leaders, that has proven successful in engaging ethnic and minority groups.

A critical issue in developing promotional material for the arts is identifying benefits that actually mean something. As Morton et al note (2004), ‘what we think are the benefits of attending cultural venues and events might not mean much to the uninitiated (p. 35). To reach a broader audience it is necessary to express what is on offer in ways that connect with people. The key points in defining meaningful benefits (Morton et al 2004) are:
• the type and level of benefit you need to offer a person depends on their experience, knowledge and interest;
• cultural organisations tend to target the higher levels of human need, which narrows the field; and
• there is a huge potential to target middle and lower levels of human needs through the arts (i.e. esteem and belonging and love).

The report ‘Not for the Likes of You’ (Morton et al 2004) also makes a number of recommendations for preparing promotional and communication material that uses the language of the audience, such as balancing visual, verbal and kinaesthetic language and symbolism, interrogating internal assumptions and being honest.

5.5 Options/ suggestions

5.5.1 Continue and grow work with social media and e-marketing

Council has recently undertaken some excellent new initiatives in the use of social media, including the creation and activation of Facebook pages and use of e-marketing tools such as email newsletters and bulletins.

In building on these initiatives Council should continue to design promotional work that mirrors ‘word of mouth’ activity:

• building profile and awareness of Council’s arts and cultural programs
• driving visitation and engagement
• enhancing relationships with key stakeholders (such as visitors, Government, sponsors and partners)
• increasing the perceived ‘value’ of arts and cultural programs
• supporting audience development initiatives such as the community/ youth bloggers and reviewers proposed in Section 4.

It is also suggested that Council consider expanding its social media and e-marketing work to include:

• offering promotional support to community groups who hire Council facilities; and
• community reference panels and ambassadors as contributors to social media campaigns and the activation of Facebook pages.

The social media and e-marketing action plan should address different initiatives for each of the five objectives that have been identified for the use of social and online media (Li & Bernoff 2008):

• listening—using social technologies to research and understand your customers/ audience;
• talking—using social technologies to spread messages about your work;
• energising—using social technologies to harness your enthusiastic customers/ audience members in word-of-mouth activities;
• supporting—using social technologies as a tool to help customers/audiences held each other; and
• embracing—using social technologies to design and deliver arts and cultural offerings.

The extension of Council’s recent excellent work with e-marketing and social media is to use these technologies in audience development and arts participation projects, initiatives such as:

• supporting audience development initiatives such as the community/youth bloggers and reviewers (proposed in Section 4); or
• using social technologies to design and deliver arts and cultural offerings.

The action plan should look at ways of combining the audiences for the three key areas of Council’s work (Clocktower Centre, Incinerator Gallery and festivals/events) to ensure efficiency of resourcing a social media strategy and enable cross-artform promotion.

5.5.2 Review process for the development of promotional materials
Morton Smyth (2004) highlights the challenges of identifying ‘meaningful benefits’ in the promotion of arts and cultural programs. They distinguish between the ‘higher order’ benefits of the arts which are well understood by committed arts audiences (and often shared by those who work in the arts), and ‘lower order’ benefits likely to appeal less committed arts audiences—esteem, belonging and enjoyment. Promotional material and messages designed to attract new arts audiences are better pitched at ‘lower order’ benefits.

It is suggested that Council use its existing audiences, members and arts ambassadors to identify ‘meaningful benefits’ of arts and cultural offerings that use the language of the audience.

5.5.3 Replace subscriber program with a membership program
Subscriber programs are problematic for performing arts organisations wishing to make connections with new audiences. Subscription programs require the commitment of a dedicated and enthusiastic art audience. They do not target ‘maybe’ arts audiences (Morrison & Dalgleish 1993). Many performing arts organisations are moving from a subscriber program to a membership program which offers benefits such as discounted tickets, early release tickets, flexible exchange policies, invitations to special events and audience development opportunities.

Membership programs should be developed with incentives not currently available to subscribers, in order to assist with the change program. The membership program should also provide a range of audience development opportunities, that encompass ‘broadening’, ‘deepening’ and ‘diversifying’ arts audiences, to ensure it makes connections with arts audiences at different levels or ‘steps’ of commitment as an arts audience.

5.5.4 Offer promotional support to commercial and community hirers
The extent to which community members distinguish between Clocktower Centre Theatre Season Programs, and productions offered by other professional companies that hire the venue, has not been tested. It is possible that the community makes little or no distinction between the two. Certainly both forms of programming ensure the Clocktower Centre is a vibrant, active and well used arts venue.
There is also international evidence to suggest that active arts audiences make little distinction between 'high' or 'professional' art product, and a broader definition of art offerings that includes community-based programming (Walker et al 2002). The open ended questions in the survey data that investigate visitation at other arts and cultural events also suggest that audiences who attend the performing arts are likely to have an interest in visual arts. It is therefore proposed that more joint promotion of events and activities be undertaken across both facilities and the festivals/events program.

Within a joint promotions model the cost of promoting commercial and community delivered programs should be determined. Based on these calculations a sliding scale, or range of promotional support, needs to be factored in to the hire agreements for the Clocktower Centre and Incinerator Gallery.

5.5.5 Community reference panel and ambassador program

It is proposed that Council establish and resource a community panel to act as leaders or ambassadors for the Clocktower Centre and the Incinerator Gallery. The role of this group will be broader and more 'hands on' than the current multidisciplinary Advisory Committee. Its key functions will be to resource a theatre guides or community ambassador program (see Hazelwood et al 2009 and Walker Kuhne 2005), and act as a reference panel for the testing of promotional material (see Morton et al 2004). This group could also take on an advisory curatorial role by assisting with programming at the Clocktower Centre and Incinerator Gallery (see Programming section).

This group will require clear terms of reference, should be recruited through existing subscribers and members, and be recompensed or recognized for their contributions through discounts, special events etc. The establishment and support of this panel could be the responsibility of the new audience development position proposed in section 4 (See Audience development section).

5.6 Case studies

5.6.1 Harlem Song, Apollo Theatre

Donna Walker –Kuhne is an audience development expert from the US, who has worked extensively in audience development with culturally diverse communities. In her work with the Public Theatre, Dance Theatre of Harlem and as an audience development consultant, she has designed a range of programs that support community members as leaders and ambassadors. These individuals form personal bridges between arts organisations/programs, and minority cultures and communities.

In her work for the musical Harlem Song at the Apollo Theatre, Walker-Kuhne appealed to community leaders to act as ambassadors for the production within their communities. These volunteer ambassadors brought community members to the Apollo, promoted the production within their communities, advised the theatre on advertising and promotions, and sold tickets.
5.6.2 Theatre Zuidplein
Rotterdam's Theater Zuidplein has established a community based advisory panel which is responsible for all decisions about what is staged in the theatre.

The theatre was previously faced with falling attendance and declining audience numbers. As a result of the change in programming, about 50% of the audience now comprises young people from a mix of cultural backgrounds. The theatre also hosts a community based theatre company to ensure the development of local artists and new and distinct programming for the theatre.

Theatre Zuidplein website http://www.theaterzuidplein.nl/page/mission-statement
6 Valuing and advocating for arts participation

6.1 Introduction
Moonee Valley City Council has made a major contribution to, and investment in, arts and culture in its municipality. It is one of the few municipalities in Melbourne to have a ‘stand alone’ arts and culture team and a manager-level position specific to arts and culture. Council has built and now operates benchmark professional arts facilities. In addition to well-established, major community festivals Council is initiating a range of smaller events that celebrate the distinctive character and history of key communities and neighbourhoods.

Arts and culture need to be understood and valued by the community, executive management and elected officials to ensure the sustainability and growth of Council support for arts and cultural services.

The issues that Moonee Valley Council officers face in building awareness of the contribution of arts and culture make to local communities is common to all local governments. Surprisingly little attention is given to arts and cultural policy at a local government level. As a result there is limited discussion and investigation of the impact of local government work in arts and culture, and a corresponding lack of evidence or dialogue through which to present the impact of this work.

6.2 Overview of cultural value and arts advocacy in Moonee Valley
Despite Council’s history of support for and recognition of arts and culture, Council officers are conscious of the need for Councillors and Executive Management to understand the value of the arts, and remain committed to the provision of arts and cultural services. Interviews with staff have identified concerns about the low level value that is placed on the arts, and managing the dilemma between commercially viable arts operations and the need to subsidise the arts to ensure their accessibility.

Officers have also acknowledged the importance of a ‘groundswell’ of public support for the arts, to emphasise its relevance and contribution to the community. Community commitment not only ensures local participation in the arts and the delivery of arts and cultural services, it also influences the views and beliefs of elected members.

The formal mechanism for community advocacy of arts and cultural activity is currently the Arts and Culture Advisory Committee. Appointed in August 2011, this committee comprises six members of the community who represent different art disciplines and educators.

In additional to Councillor and Executive Management attendance at arts and cultural events, the key opportunities for the Arts and Culture Unit to profile the arts and build their value and commitment within Council are the:

- Moonee Valley City Council Plan
- Cultural Plan 2009-2014
- Council Reports and presentations, and
- reporting against the Departmental Service Plan.
6.3 Survey and Mosaic data
Within the survey data collected by the Arts and Cultural Unit is evidence of high community value for the arts, as well as Council provision of arts and cultural services:

- One hundred per cent of attendants at the Mediterranean Festival supported the proposition that local festivals are important to the community;
- The barriers survey identified a high level support for the following propositions:
  - ‘The arts make for a more richer and meaningful life (mean=4.28 from 5)
  - ‘Having arts events or venues in my local area makes it a nicer place to live’ (mean=4.27)
  - ‘The arts should receive public/council funding’ (mean=4.11).
- The barriers survey identified a low level of support for the proposition, ‘the arts are not really for people like me’ (mean=1.94).

However, the survey data also suggests some reservations about the arts and their value, with respondents to the barriers survey providing:

- low level of disagreement to the proposition ‘the arts attract people who are somewhat elitist or pretentious’ (mean=2.55), and
- low level of agreement that ‘the arts require understanding to appreciate them fully’ (mean=3.23).

6.4 Relevant literature
Australian arts policy analysis has greatly overlooked the work that occurs at a local government level. Craik’s (2006) study of Australian cultural policy does not acknowledge or examine local government arts policy. Despite acknowledging the substantial contribution to arts funding made by local government, Sears (2011) confines her consideration of local government arts policy to the limited attention it is paid by the Australian Local Government Association’s (ALGAA), the Australian peak body for local government.

The general lack of scholarly research into local government (Berman 1996; Blomkamp 2011) is also surprising, given the indications that this level of government is the site of distinctive and innovative arts practice. Local government address some of the ‘thorniest social and economic problems of our time’ (Berman 1996, p. 1028), and has pioneered areas such as access and the need for arts to be relevant and engaged at a local level (Tilili, Gewirtz & Cribb 2007, p. 271). The close proximity of local government to its constituency means that the principles which at a Federal and state level might be abstract and generic, at a local level must inform realistic and tangible arts participation initiatives.

The key research and thinking into local government’s work in the arts, and the critical need for better valuing and understanding of the arts, comes from the Demos think tank in the UK (Holden 2006; Holden 2006; Holden 2004). Holden (2006a) notes that publically funded arts and culture generates three types of value: intrinsic, instrumental and institutional. To develop a new and invigorated legitimacy for the arts, Holden identifies the need for the arts to engage more with the public through a richer dialogue about public accountability. Holden suggests the arts need to (2006a p. 54):
• scrutinise the language of public policy closely, and to abandon, or explain, cultural jargon when communicating with the public;
• engage the public on many levels and in many contexts, in a way which gives the arts sector a coherent and unified voice; and
• understand public needs and desires and create value for the public.

Addressing the challenges and opportunities for cultural value specifically within local authorities, Holden (2006b) notes that culture has still to establish its value within this sector, despite many years of funding and support for the arts. Holden writes (2006b p. 6):

At a local authority level, culture has neither established itself independently as an unquestioned good – much of what constitutes culture is not a statutory spending requirement for example – but nor has everyone been persuaded that culture has a vital role to play in the delivery of other mainstream council services.

Holden notes that within local authorities culture has failed to establish itself as an autonomous sphere and is not universally accepted as a public good in its own right. To address these issues, Holden identifies the need for:

• research into the place of culture within local authorities, so that cultural organisations understand the part that they can play, and the opportunities that are open to them; and
• elected members, local authority officers and central government to be made aware of the fact that they could do immense damage to the cultural life of this country by default.

Included in Holden’s recommendations for increasing public value for the arts (2004) are:

• market a generic cultural offer to the public rather than just marketing performance and venues;
• recognise the affective elements of cultural experience, practice and identity, as well as the full range of quantifiable economic and numerical data;
• develop a forward-looking model to understand the broad public value (or value destruction) that can result from the decisions both of publicly funded organisations and funding bodies;
• adopt a broad and unchanging concept of public goods such as equity and fairness, enhancing trust in the public realm, health and prosperity, thereby placing goals such as social inclusion and diversity in a context that can be easily understood;
• promote a ‘strong’ culture, confident in its own worth, instead of a ‘weak’ culture dedicated to the production of ancillary benefits, that does not rest its case on the assertion that culture has ‘intrinsic value’; and
• gain legitimacy from public support and from the exercise of professional expertise, within an overarching framework that seeks to maximise public good and to promote the vitality of culture.
6.5 Options/suggestions

6.5.1 Collect additional evidence of the value and impact of Moonee Valley’s arts and cultural programs
The surveys undertaken by Council as background for this arts participation report are an excellent starting point for building a picture of the public good of arts and culture, and the value of Council’s support for the arts. Conducting additional and continuing research and evaluation, as detailed in section 7 of this report, will provide a further basis on which to argue and demonstrate the value of the arts for Council and its communities.

6.5.2 Create public value through the development of new Cultural Plan
The development of Council’s next Cultural Plan will provide a number of opportunities to create public value for Council’s work in arts and culture, and articulate the value of the arts for Council and the community. To ensure these benefits, it is recommended that Council’s next Cultural Plan/Arts Strategy:

- develops through collaboration with the community, via meaningful community consultation and public engagement;
- discusses and highlights the value of the arts, and Council’s unique role in supporting local arts participation;
- uses plain language that avoids, or explains, any cultural jargon;
- includes a range of case studies and local benchmark projects;
- is integrated into both the Council Plan and reporting on departmental service plans; and
- is aligned to the development of the municipality’s Activity Centres and Structure Plans—wider strategic documents that inform future development and identify how to meet the growth needs of defined areas of the municipality.

6.5.3 Identify and communicate the public value of the arts
In response to Holden’s (2004) advice that the arts (organisations and agencies) market a generic offering to the public as well as their specific programs and events, it is recommended that Council develop arts advocacy communications material. This material should incorporate the advice from Morton Smyth (2004) regarding the use of language and messages that identify ‘meaningful’ benefits from the arts. The aim will be to influence local dialogue about the arts. The material will identify and present a simple, clear and consistent message about the value of the arts and Council’s unique role in its delivery and support. An ongoing communications plan should be developed to ensure the consistent use and reinforcement of these messages.

6.5.4 Develop public value through community engagement
A number of other discussions and recommendations in this report propose work that will reinforce community engagement and public relevance of the arts. In particular, the appointment of Ambassadors or a community panel, and clarification of the ‘meaningful benefits’ of the arts from a broader community perspective will ensure an understanding and commitment to the value of Council’s arts and cultural work.
6.6 Case studies

YARTS
City of Yarra Arts Advisory Committee is an example of a dynamic local government arts and culture committee that benefits from committed support of elected members, artists, community groups and residents. [http://www.yarracity.vic.gov.au/Your-Council/Consultative-Committees/Arts-Advisory-Committee/](http://www.yarracity.vic.gov.au/Your-Council/Consultative-Committees/Arts-Advisory-Committee/)

The committee supports Council’s work in arts and culture through:

- advice on the implementation of the Arts and Cultural plan 2011-2015;
- comment on relevant Council policies and strategies;
- recommendations to Council on the arts streams of the Community Grants Program;
- facilitate formal and informal communication and consultation processes with local arts and cultural industries, practitioners, organisations and residents; and
- advice to Council on issues related to the City of Yarra Art and Heritage Collection through the Collection Management Advisory Committee (CMAC) as a sub-committee to YAARTS.

Substation
The Substation ([www.thesubstation.org.au/](http://www.thesubstation.org.au/))—formerly Hobsons’s Bay Community Art Centre—is an example of an arts centre that is driven by community passion and commitment. Its Executive committee is chaired by Lynne Kosky. A number of advisory groups are responsible for supporting specific programs and services provided by the Substation.

Abbotsford Convent
Abbotsford Convent describes itself as the ‘Convent community’ and is a vibrant arts and cultural enterprise that receives no government funding. The Chair of the Foundation is Hayden Raysmith and the board comprises a range of well connected arts advocates and artists.
7 Future research

Work on this report has identified a range of opportunities for additional, further and long-term research into arts participation in Moonee Valley. Suggestions for future Council research are as follows.

7.1 Receptive (audience) arts participation
The focus of Council’s surveys and the Mosaic reports is receptive participation in the arts, i.e. being a member of an arts audience. Within this extensive research there remain some gaps in the types of programs that have been researched and the data obtained.

Council’s future research should consider:

- focus groups with audiences from the Clocktower Centre, Incinerator Gallery and festivals and events to gain detailed qualitative information about:
  - the nature of arts experiences
  - drivers/ motivation for arts participation
  - preferences for additional arts and cultural programs
  - understanding of, and approaches to, arts and culture held by communities from non-English speaking backgrounds

- existing Pacific Micromarketing reports profile ticket paying audiences at the Clocktower Centre and Incinerator Gallery in comparison to metropolitan Melbourne. Council should consider commissioning Pacific Micromedia to prepare a report that profiles audiences in relation to the Moonee Valley municipality; and

- research into the experiences and motivations/ drivers of audiences at programs delivered by external hirers at the Clocktower Centre (both commercial and community) would broaden Council’s understanding of arts participation within the municipality and at its professional arts venues.

7.2 Creative (hands-on) arts participation
Existing research has not addressed creative (hands-on) participation in the arts. An understanding of creative arts participation is needed to address the ‘arts ecology’ in Moonee Valley because:

- arts participation occurs on a spectrum that involves both hands-on and receptive participation;
- people who are creatively involved in the arts are more likely to be members of an arts audience;
- the programming of Council’s presentation arts venues need relevant, authentic and distinctive arts product;
- cultural industries and the presence of artists is needed to ensure the full range of instrumental and intrinsic benefits of the arts are available to local residents; and
- approaches to arts and cultural practice may differ for communities from non-English speaking backgrounds.
Action research provides an opportunity for Council to develop a greater understanding of arts participation of local residents and communities. Action research might take the form of offering project funding, a venue and project management support to a community for them to develop an arts event or festival—and evaluating the way in which they define arts and festivals, program the event, engage their community, and resources/skills needed for future arts activity.

A current gap in research into arts participation in Moonee Valley is the experiences, drivers and motivations of the hirers of Council’s arts and cultural infrastructure (including both commercial and community hirers). Research into these groups is needed because of the impact they have on activating and programming Council’s arts venues, and also the local opportunities they provide for creative and receptive arts participation.

7.3 Research for policy and planning
The development of Council’s next Art Strategy will require extensive additional research. As part of this process Council should consider a telephone survey of residents to investigate:

- levels of arts participation (receptive and creative);
- perceptions of arts offerings in the municipality and attitudes towards the arts; and
- levels of support for Council’s provision and investment in the arts.

This survey could also provide benchmark data from which to assess the impact and outcomes of Council’s next Cultural Plan/Art Strategy, enabling changes and trends to be tracked over time. Development of Council’s next Cultural Plan/Art Strategy will require a broad set of performance measures or indicators that will require short and long term research.

Research is also required as part of continuous improvement and reflective practice. The evaluation of any new initiatives resulting from this report or the next Cultural Plan/Art Strategy will ensure that the work of the Arts and Culture Unit is informed by evidence-based planning, acknowledges the risk associated with the development of new and innovative arts participation initiatives, and ensures an ongoing and sustained commitment to building arts participation.

7.4 Framework for the design of future research
In planning and implementing future research, some factors to consider as part of a comprehensive research framework and good research design are:

- identification of key research aims and research questions;
- diverse research methodology and methods, including case studies, focus groups, narrative interviews;
- data collection methods and data analysis (with attention to collection of information that meets requirements of statistical reliability and significance); and
- reporting requirements and implementation.
Section 8: Conclusion

This report was commissioned to investigate the level of arts participation in Moonee Valley, and the barriers local residents face in experiencing and accessing the arts. Council’s motivation for this research was a desire to ensure the success of Council’s investment in the arts and culture, and to maximise the benefits of participating in the arts for all residents.

Council’s Arts and Cultural Department provides quality outcomes in terms of planning, operations, marketing, coordination, consultation and administration for its professional arts facilities and program of community festivals and events. This work delivers valuable arts and cultural opportunities for both local residents and visitors to the municipality.

However barriers to the arts exist, for reasons that are complex, deeply embedded and the result of multiple factors. These barriers are not easy to overcome. Arts participation is also an issue as best practice and theory relating to arts participation evolves to incorporate new and innovative practices that enable deeper levels of engagement in the arts. The expectations of audiences, and competition from other arts and cultural providers, challenges Council to review the opportunities and programs it offers.

This report considers the level of arts and cultural participation suggested by Moonee Valley's social profile along with the drivers and inhibitors of arts participation within the municipality. It adopts 'blue sky' thinking (unrestricted by concerns about feasibility, resourcing or organisational constraints) to identify opportunities for new or redesigned facilities, programs and services that might increase levels of arts participation in Moonee Valley.

The social and demographic profile of Moonee Valley suggests a municipality with average or slightly lower levels of arts participation. A significant number of local residents come from non-English speaking backgrounds—a key indicator of lower levels of engagement and participation in the arts. However in some parts of the municipality indicators of high rates of participation, income and education levels, are evident in the social profile of residents.

Using a range of evidence and data—including resident surveys, audience evaluation, Mosaic profile reports, secondary data, and international and best practice literature—the researchers have developed a profile of the drivers and inhibitors of arts participation in Moonee Valley. The factors which impact on the arts and cultural work of Council are seen to fall into five categories:

- Facilities
- Programming
- Audience development
- Promotions and relationship marketing and
- Value and advocacy for art participation.

Under each of these headings this report outlines work and initiatives that provide a framework for Council to address the issue and opportunities of arts participation in Moonee Valley. Taking a 'blue sky' approach it provides a range of options and suggestions for Council to consider in the review of existing services and facilities, and particularly in the development of its next cultural plan or arts strategy.
Section 9: Summary of options and suggestions

Section 2: Facilities

- Consider current gaps in facility provision (2.5.1), including:
  - development of arts spaces
  - arts incubator and commercial art spaces

- Enhancements to the Clocktower Centre (2.5.2), including:
  - blackbox theatre
  - arts incubator
  - review of existing commercial and convention spaces at the Clocktower Centre and dilemma between community access and revenue generation

- Enhancements to Incinerator gallery (2.5.3), including:
  - Provision of development as well as presentation spaces
  - Signage and joint programming to raise the profile of the facility

- Support and networking of external venue managers (2.5.4)

- Council programming of external facilities (2.5.5)

- Increase arts participation through community venues (2.5.6)

- Development of a public art policy (2.5.7)

- Innovative and temporary use of private space (2.5.8).

Section 3: Programming

- Commissioning (3.5.1)
  - Commission resident artists at both the Clocktower Centre and Incinerator Gallery
  - Use Council’s cultural grants program to fund activity that activates Council’s venues
  - Build on support and opportunities for the ‘Open Stage’ program.

- Brokering (3.5.2)
  - Increase brokering through community involvement
  - Strengthen arts programming at community festivals and links to professional arts programs
Section 4: Audience development

- Broadening audiences
  - Curriculum based education programs (4.5.1)
  - Audience development opportunities for adults (4.5.2)

- Deepening audiences
  - Audience development through social media (4.5.3)
  - Ambassador program (4.5.4)
  - Use of workshop tutors in audience development (4.5.5)

- Diversifying audiences
  - Make links between arts programs and local festivals (4.5.6)
  - Make links between arts programs and community cultural development initiatives (4.5.7)
  - Establish a new Education/Community arts/Audience Development position (4.5.8)

Section 5: Promotions and relationship marketing

- Continue and grow work with social media and e-marketing (5.5.1)
- Review process for the development of promotional materials (5.5.2)
- Replace subscriber program with a membership program (5.5.3)
- Offer promotional support to commercial and community hirers (5.5.4)
- Establish community reference panel and ambassador program (5.5.5)

Section 6: Valuing and advocating for arts participation

- Collect additional evidence of the value and impact of Moonee Valley’s arts and cultural programs (6.5.1)
- Create public value through the development of the new Cultural Plan (6.5.2)
- Identify and communicate the public value for the arts (6.5.3)
- Develop public value through community engagement (6.5.4)
Section 7: Future research

- Receptive (audience) arts participation (7.1)
- Creative (hands-on) arts participation (7.2)
- Research for policy and planning (7.3)
- Develop framework for the design of future research (7.4)
Appendix 1

Descriptions of Mosaic groups and summary of key Mosaic findings for Moonee Valley
(N.B: only groups which were significant in the Mosaic findings are described/report here)

<table>
<thead>
<tr>
<th>Mosaic group</th>
<th>Description</th>
<th>Representation in mosaic data</th>
</tr>
</thead>
<tbody>
<tr>
<td>Group A—Privileged</td>
<td>The most affluent families in the most desirable locations.</td>
<td>• most over represented group for Clocktower/Incinerator overall (secondary catchment).</td>
</tr>
<tr>
<td>Prosperity</td>
<td>This group represents the wealthiest households in Australia. These people are from a variety of cultural backgrounds - notably the British Isles and Asia, but also Greece and Italy. They live in the choice locations of the metropolitan and regional areas of Australia and clearly out rank all others in the housing market. These people are well educated professional or managerial couples raising mature families, often with dual incomes. With six figure incomes common, discretionary spend on health insurance, school fees and childcare is no problem.</td>
<td></td>
</tr>
<tr>
<td>Group B—Academic</td>
<td>Wealthy areas of educated professional households.</td>
<td>• most over represented group for Clocktower and Incinerator overall (primary catchments)</td>
</tr>
<tr>
<td>achievers</td>
<td>This group is composed of predominately middle aged, professional families with preschool and university aged children. Successful, well educated and health conscious, they live mainly in desirable family suburbs often near to expensive neighbourhood in the inner metropolitan areas. Car ownership is average and the image and style of luxury marques and sports cars ensures they are over-represented. With household incomes often exceeding $130,000 and additional earnings from shares and investments Academic Achievers is one of the wealthiest Mosaic Groups.</td>
<td></td>
</tr>
<tr>
<td>Group D—Pushing the</td>
<td>Young families living in recent developments on the fringe of major cities.</td>
<td>• second most over represented group for Clocktower and Incinerator overall (secondary catchment)</td>
</tr>
<tr>
<td>boundaries</td>
<td>Although diverse, this group primarily contains households with young families. Parents aged 25-44 and children aged 0-4 are well represented. Workers in this group are largely engaged in blue-collar professions, or in clerical and administration roles. Most households own more than one vehicle and often live in separate housing on recently developed estates in a mix of fringe metropolitan and very remote locations.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• second most over represented group for Clocktower/Incinerator overall (secondary catchment)(but not included in over represented household type)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• most over represented for arts organisations in Melbourne’s West.</td>
</tr>
</tbody>
</table>
| Group F—Metro multicultural | Medium to high density areas with much cultural diversity. This group represents the greatest cultural and linguistic diversity in Australia. These often extended families are building their wealth and family lives from a stable home base, however unemployment is above average. These high density neighbourhoods are located away from the beach but within metropolitan areas close to most shopping needs. Home ownership is high with above average rents and repayments. It ranks highest on gambling spend, and relatively high on eating out, mobile phones, AV equipment, childcare. | • largest proportion of ticket purchases for the Clocktower/Incinerator overall (for both primary and secondary catchments)  
• second most over represented group for Clocktower/Incinerator overall primary catchment)  
• largest portion of Clocktower/Incinerator overall (secondary catchment)  
• largest proportion of external hire ticket purchases for Clocktower/Incinerator overall  
• largest proportion for arts organisations in Melbourne’s West. |
| Group G—Learners and earners | Students and professionals living in high density, lower cost suburbs. This group represents a very culturally diverse mix of young professionals and students living in high and medium rise apartments. One in five has arrived in recent years and as a rule they are aged 20-34, have never been married and are unlikely to have children. Household incomes in this group are split between students who have little or no income and professionals in the early stages of their career who are earning an average wage. | Mosaic group worth targeting, given both their likely interest in arts participation and lower representation in current audience profiles:  
• Clocktower and Incinerator overall  
• secondary catchment  
• external hire  
• own programming. |
References

Arts Victoria & Victorian Association of Performing Arts Centres 1999, Oh, You Beautiful Stage!: Benchmarks for Performing Arts Centres, Geelong.

Australia Council for the Arts 2010, Australian participation in the arts: more than bums on seats: research summary, Australian Council for the Arts, Sydney


Blomkamp, E 2011, ‘Comparing the uncertain terrain of local cultural governance in Australia and New Zealand’, APSA Conference 2011, Canberra


Dang, S & Duxbury, N 2007, Planning for Cultural Infrastructure on a Municipal or Regional Scale: Key frameworks and issues from the literature, Creative City Network of Canada, Vancouver.

Department of Human Services 2002, Western Metropolitan Region Health and Social Wellbeing Profile, DHS, Melbourne.


Holden, John 2006a, Cultural Value and the Crisis of Legitimacy: Why culture needs a democratic mandate?, DEMOS, London.


Profile ID 2012, , *City of Moonee Valley Social Profile: 2006 and 2001 Enumerated Census Data for the City of Moonee Valley*, id consulting Pty Ltd.


