

# STRATEGIC PLAN

2020 – 2023



Penrith Performing & Visual Arts acknowledges the unique status of Aboriginal and Torres Strait Islander people as the original custodians of lands and waters, including the land and waters of Western Sydney.

This Strategic Plan Outline was originally based on the National business plan framework for arts organisations, Sydney, Australia Council for the Arts, 2010. It has since been adapted for client use by Merryn Carter.

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## CONTENTS

Vision and Purpose	4
Executive Summary	5
Context	6
Goals and KPIs	13
Strategies	14
Artistic Plan (summary)	15
Creation, Capacity Building and Sharing	18
Marketing Plan (summary)	23
Additional Plans	29
Further Detail	30

Image (left): Daisy Moon Was Born This Way,  
Q Theatre Production, Photography by Katy Green  
Loughrey

Image (right): St Marys Kid, Q Theatre, Photography  
by Christina Mishell





## PENRITH PERFORMING & VISUAL ARTS

The Joan | Penrith Regional Gallery, Home of The Lewers Bequest | Penrith Conservatorium | Q Theatre

### VISION

Penrith Performing & Visual Arts will be a dynamic force in the creative evolution of the Penrith region.

### MISSION

To nurture, make and share great art for all.

- We champion creativity and value artistic risk taking and we honour the role of the artist in society to reflect, celebrate and reveal truths.
- We celebrate the centrality of life-long learning to our programs and its importance to our community.
- We respect diverse peoples, practices and cultures and acknowledge that we operate on unceded First Nations land.
- We exercise an agile and responsive professionalism, valuing the assets which we hold in trust from the community and their role in shaping our shared identity and our future.

Image (left): Pip and Pop's Magic Moment in tactile exhibition at Penrith Regional Gallery, Home of The Lewers Bequest. Courtesy of the artist. Photography by silversalt

Image (right): The Big Blue, Q Theatre's 2020 Originate Project. Photography by Christina Mishell



## EXECUTIVE SUMMARY

This plan shapes our actions as a mature multi-arts organisation operating across two sites in a fast- developing city and a troubled 21<sup>st</sup> century world grappling with climate change and a polarised political climate outpaced by technological change.

It sets out those actions we will take to shape the future utilising our assets: human, physical and, most critically, creative.

We have adopted an artistic lens to aid us, **Memory + Hope**. Through this lens we acknowledge the legacies that bind us, our responsibilities to the Collections and places we manage in trust for current and future communities, the importance of training and skill-sharing in shaping current and future stories, the role of the arts to reflect deep human concerns and

express that which is beyond words as well as inspire us to a more engaged and optimistic humanity.

The focal point of our lens is the artist, particularly the professional, but never to the exclusion of the creativity inherent in us all and the importance of participatory practices. Our delivery is through three overlapping streams: capacity building, creation and sharing.

Our programs are shaped by our places – the region we operate in as well as the people. They are shaped by the purpose-built specialist or adapted heritage properties that we manage. And they are shaped by the audiences for and with whom we create. But our imaginations operate beyond the limitations of our spaces, they are our springboard rather than the limit of our operations.

In this plan we will both celebrate our assets and engage our community more deeply with the programs we present within them, and operate beyond their confines, in community, on tour and in the digital world.

Our aim is to ensure that Penrith is established locally, regionally and nationally as a vibrant city known for its creativity and that PP&VA sits at the heart of that identity.

*"And particularly out here it's important. For many years I lived in the city and we had many theatres that were only 20 minutes away so I find it really good to have the same sort of theatre here."*

*Focus group attendee*

Image (right): Photography by Alana Dimou

## CONTEXT

### HISTORY

PP&VA was established in 2006, bringing together three separate entities (Penrith Regional Gallery, Railway Street Theatre (Q Theatre Company lineage) and the Joan Sutherland PAC including Penrith Con) and their histories under one management and governance structure.

Together PP&VA is the holder of a compelling cultural legacy that extends beyond our component parts and the inspiration of their predecessors. These important legacies live on through the Collection, the sites, past programs and productions as well as their ongoing impacts. Increasing access to and participation in the arts for locals and greater Western Sydney drove our establishment and continues to drive us – in ensuring that we act as a catalyst to creativity, a home for shared cultural experiences across art forms, as a skills builder and facilitator as well as a host and partner. Responses to global changes,

however, such as climate (particularly in Penrith, annually reported as the hottest city on Earth during its summer temperature record-breaking highs) as well as changing social mores and rapidly developing technology, will be critical to the success and relevance of our programs into the future. Changes in our region (in demographics and development) and in our communities (in diversity, education, aspiration and economic standing) require similar responses.

With this plan we will be more than the sum of our parts. We will be the creative lens for **Memory + Hope** through which new Australian stories are developed and told through music, the visual arts and theatre. We will be the proud presenting partner for the best in professional touring works, the host of community companies and the incubator for artists to tell future stories. This plan places our audiences at the heart of everything we do, acknowledging our shared creative journey.



## Internal Situation

Over the past three years we have increased staff resourcing, building our service capacity and resulting in increased audience development, improved professional capability, better service to hirers, and a healthier work environment (avoiding excessive overtime and TOiL).

Penrith Regional Gallery is focussing on increasing Collection-based shows, implementing longer planning timelines and slower exhibition cycles, with a growing focus on community participation opportunities particularly through an increased number of events and activities (variously related to site, Collection and exhibition program as well as art form). Audience research shows a recent increase in first time visitors to the Gallery, and holiday workshops offered are often full. We need to offer more classes to meet demand.

External hires of The Joan have increased, which whilst increasing audience

opportunity also reduces in-house availabilities; a balance is required so as not to compromise our artistic responsibilities and programming plan. Research demonstrates we have deep relationships with our audiences; they love us and are ambassadorial, these are all strengths.

Areas we have identified for improvement include increasing agility; improving our ability to change perspectives; improving priority-setting and strengthening relationships between staff based at The Joan and the Gallery. We need to manage audience expectations better, and to integrate Cafe at Lewers more into Gallery activities. A major weakness for the Gallery is the lack of digitisation of the Collection: this is a priority for action. The Acquisitions Policy needs review and we need a de-accession policy. We need to develop a strategy to address the outstanding copyright issue on the Bequest.

We could tell our stories better, to enhance the brand. (We note from the audience research that the brand is all

about our programming.) Cross-platform programming aligned with matching timelines could enhance cross marketing between The Joan and the Gallery. Many of these opportunities have been addressed in this Plan, initially by adopting consistent language across all program areas.

*"Brilliant program! Thank you for the opportunity to participate; Fantastic four weeks. Sorry to see it end. Best thing, hearing the boys rave about it!"*

*Home schoolers program participant*



## External Situation

Recent and ongoing demographic shifts in our region include more younger families and more active, engaged older people living in PP&VA's catchment areas, resulting in increased demand for both day-time and night-time entertainment activities.

Economically the situation is challenging, however: salaries and wages are stagnant; mortgages are increasing; retail sales are flat or decreasing. Business sponsorship opportunities have decreased. Local Council funding for PP&VA has increased, however, as it has for the arts nationally.<sup>1</sup> There is noticeable growth in local employment in the health, education and government sectors, and Sydney's second airport is planned to be operating in the region by 2026. This growing but not yet fully present trend will see the

region's 'dormitory suburbs' role decrease, becoming a more integrated, whole-of-life location.

The new Sydney Coliseum in Rooty Hill, while not a direct competitor in terms of its programming, will attract audience members from our market, resulting in less disposable 'entertainment' cash to spend with us. On our doorstep, Penrith Panthers are continuing to expand their offer and role in the leisure market. Developing audience loyalty will be important for retention. Federal arts funding has decreased in recent years, with no increase in sight. State funding is static. Artists are impacted: there are fewer artist led initiatives and less independent capacity. Artists need our support now more than ever; our responsibility and significance to them has increased.

Image: Audience at Q Theatre's The Ugliest Duckling Pink Carpet Opening held at The Joan.  
Photography by Teniola Komolafe

1. As a proportion of total arts funding nationally, the federal government now contributes 39.0 per cent, down from 45.7 per cent, state and territory governments contribute 34.8 per cent, up from 31.9 per cent, and local governments contribute 26.2 per cent, up from 22.4 per cent. Source: The Big Picture: Public Expenditure on Artistic, Cultural and Creative Activity in Australia, Insight Report One, A New Approach 2019



## MARKETS

Offering a diverse blend of performing and visual arts, learning opportunities and spaces in which to experience the arts for enjoyment, edification and leisure, PP&VA occupies a unique place in the community: with programs for everyone from the very young to the elderly; from those curious about creativity, to established artists of the highest calibre.

We are an organisation borne of the human experience – a tapestry of stories and experiences, crafted by artists, brought to life in our spaces and shared with audiences.

*“We have left you a drawing in the studio space, it's such a feel good experience.”*

*Visitor feedback*

Engagement can come in the form of a child's first musical experience, performing on our main stages in dance school concerts and festivals; adult dance or drawing classes, private tuition for fun or at the highest level in a chosen instrument, and masterclasses in the visual arts for artists and art enthusiasts. Our stages offer performances of theatre, music and cross-artform work from community performers to acclaimed global artists and companies; and our Galleries feature self-curated shows reflecting our stories alongside some of Australia's most eminent artists in touring exhibitions, as well as those created through partnerships.

We offer places for creative exchange and enjoyment of the arts. Spaces for creative leisure. Support for creative development. Pathways for artists; journeys for audiences; and a place to socialise and connect with other people and ideas.

Our market crosses leisure, entertainment, learning, education, culture and creativity.

Our audiences range across all ages and backgrounds, with many different drivers for attendance.

## COMPETITORS

While we have clearly defined and well-known local competitors, our biggest competitor in these busy times is anything that places a demand on our audiences' leisure time. Perhaps more so than financial pressures, as it's widely accepted that our audiences will spend money on other entertainment such as sport, arena concerts, international musicals and travel, with overseas trips and cruises now cheaper than ever.

Crucially, competition comes from social media, television, movies and streaming services, as well as activities people undertake to facilitate wellbeing and balance in their lives: exercise, sleep, grocery shopping, meal planning, meditation, spending time with and caring for families – there is a lot of work involved in being a balanced human these days.

The arts can be part of that, provided we offer a compelling (and easy) enough reason to make time for our activities. The value, novelty and virtue of enforced screen-free time is supplemented by shareability: stories to take to friends and families, and content for social media feeds.

Our offer isn't a one-size-fits-all, however, it's unique in that it happens in real time and connects people in that time and place – something social media struggles to achieve, despite trying hard. This connection is special to the arts. There's an element of risk and vulnerability in performance – something we rarely see on our screens. There's expression, beauty and storytelling across all artforms. The natural beauty of the Gallery gardens – a living work of art. The Lewers family history that brought about the Gallery. These are all unique value propositions that enable us to stand out amongst a competitive field.

Image: Art workshop for kids held at Penrith Regional Gallery, Home of The Lewers Bequest. Photography by Rabbit Hole









In addition, we can see our offer being a part of an individual's personal brand – the 'who I am'. An opportunity presents in this world of wellness and personal development for the arts and creativity to take its place; in our case, in a local context, and to help quieten the noisy outside world; offering a place to reflect, a space to relax and revive, stories to help make sense of this world and feel connected to our fellow human beings. The work won't always be for everyone – but everyone will feel welcome, and part of something worthwhile. This is an intangible offer, special to the arts, and our blend is unique to PP&VA.

Recent audience research has shown that opportunities in Parramatta (including Riverside Theatre) provide less competition than previously thought, while opportunities in the Blue Mountains (including Blue Mountains Theatre and

Community Hub in Springwood) provide more. (18% of survey respondents attend events in the Blue Mountains 3 or 4 times a year or more; only 5% attend events in Parramatta that often.) As mentioned above, it is likely that Sydney Coliseum in Rooty Hill will attract some of our audiences' entertainment spending. Results from the focus group stage of the recent audience research show that people see our programming diversity as very attractive ('something for everyone'). Awareness and attendance at the more recent comedy programming is building new audiences and adding to this brand strength (focus group participants said 'I couldn't believe you had Ross Noble at The Joan!'), increasing our resilience in the face of competition. We need to continue to build awareness and enhance the brand amongst key potential audience segments.

*"Nothing I like more than the next morning you get up and you are still thinking about the story. I (don't) need a particular positive or negative emotion but I guess admiration for the production. I always want to feel that, and go, 'wow that was so well done' and then if it is a sad thing to go, 'I really properly felt sad, that was great' or 'OMG that made me so angry that was well done'... And it lingers."*

*Focus group attendee*

Image: La Stupenda held at The Joan. Photography by Rowan Bate

## GOALS AND KPIs

GOALS	KPIs
<b>1. Will be a leading advocate for arts and creativity in the region</b>	# MPs + Councillors attending # meetings with MPs # strategic partnerships/relationships # % likely audience recommendation # digital reach
<b>2. Will be a catalyst for creation – making, learning and capacity building</b>	# commissions p.a. # artists engaged # artistic spend # new works # participants in workshops, classes etc
<b>3. Will deliver great audience experiences that enrich and extend the human condition</b>	# audience members # audience frequency # % audience recommendation # return
<b>4. Will be open and welcoming creative environments</b>	annual survey – % degree to which people felt welcome and comfortable
<b>5. Will be sustainable and responsible</b>	# funding/earned and contributed ratios # % retained earnings # staff retention rate # AICD Board compliance

### Notes to Goals and definitions

By region – we refer primarily to Penrith LGA but also more broadly to our catchment area and Greater Western Sydney.

Image: The Ugliest Duckling, Q Theatre Production, Photography by Teniola Komolafe

## STRATEGIES

1. Develop and proactively manage relationships with strategically important organisations and individuals.
2. Commission and facilitate development of new work.
3. Review, audit and reposition Learning/Education Programs to focus on this plan's new goals.
4. Program cooperatively, proactively, and over the longer term.
5. Ensure adequate and appropriate space.
6. Finalise and formalise our Accessibility, Sustainability and Reconciliation Action Plans.



## ARTISTIC PLAN (SUMMARY)

Whilst our adopted lens is **Memory + Hope**, our intertwined and overlapping areas of activity are capacity-building, creation and sharing.

Through **Memory** we acknowledge the importance of what has gone before in shaping the present and the future – and the creative potential held within our core programs, their combined histories, our sites and the Collections we manage.

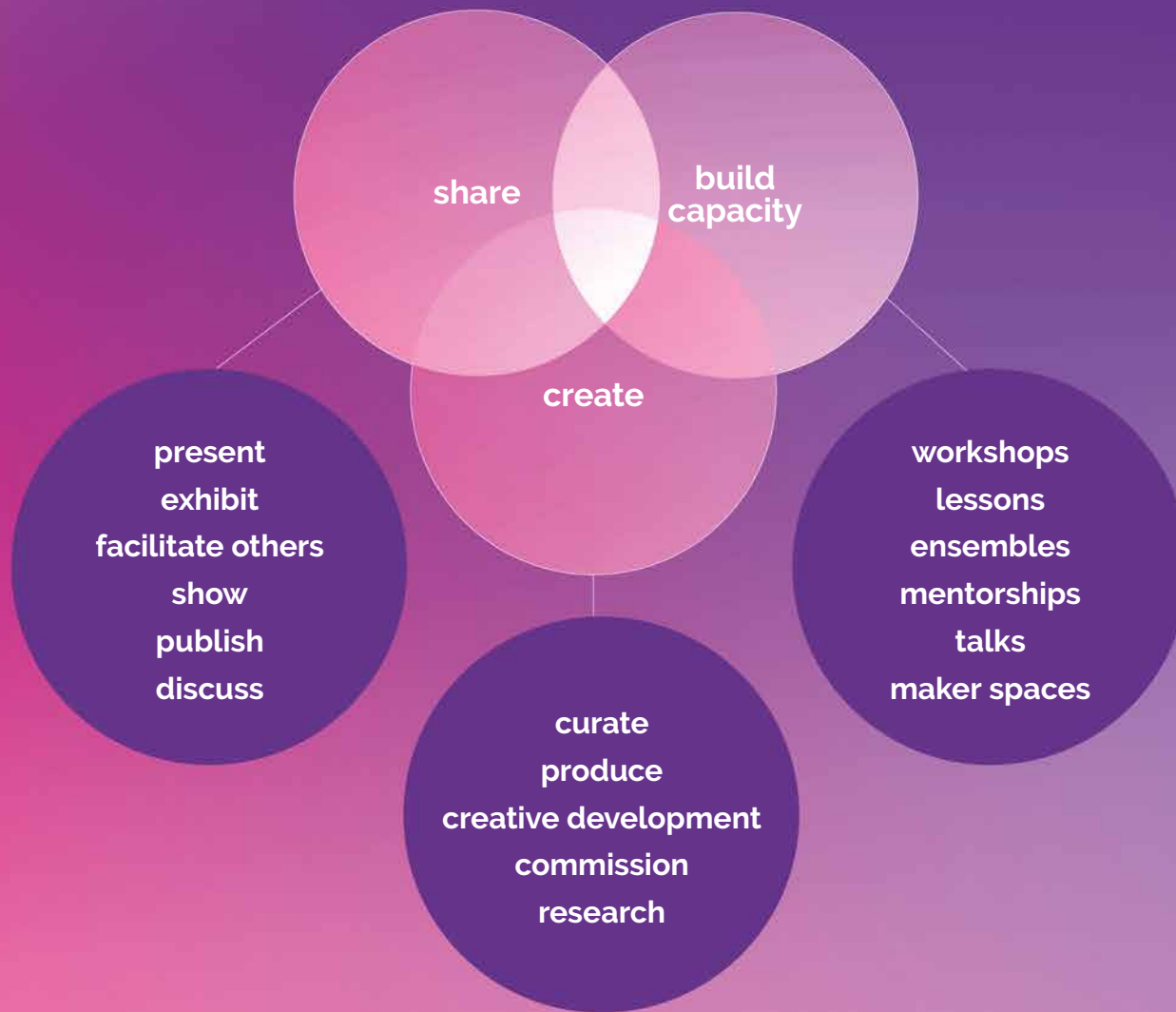
In **Hope** we have a lens for interpreting these assets and interpreting the present as well as imaging the future in service of a better world. The complexity of human experience and creative endeavour straddles this ongoing duality of perspective.

**Capacity-building** includes a breadth of activity across formal learning and informal and artist-led explorations and engagements (participation and learning) as well as initiatives focussed on developing practitioners, both early and mid-career (sector development).

**Creation** encompasses our research, curatorial explorations, creative development investments, artistic commissions, new work production (which may result from any combination of the above) and exhibition development as well as projects that are a combination of these component parts and build capacity through community participation or artist development. We accept that we create in order to share the outcomes publicly, but that in some instances our early research and development processes may reveal the investment is not well suited to our sharing framework but remains no less valid.

**Sharing** this aspect of our work focusses on public outcomes and audience opportunities. Whilst it clearly includes our exhibition and season programs (including Q Theatre productions), it extends also to the online discourse and content that we generate around capacity building and creation, to formal publications and to those events and activities we offer that enable audiences' opportunities to go deeper, including participatory experiences that also build cultural confidence and capacity. Our ongoing focus is on audience development – remaining responsive to local needs and realities as well as striving to embrace underrepresented sectors.







## CREATION, CAPACITY BUILDING AND SHARING

### A GUIDE TO HOW WE DO WHAT WE DO

#### CREATION

##### Deep Dive Residency

These residencies are curated by PP&VA Directors and at times in collaboration with a committee of community leaders. The residency may include work on site or be by association. Residencies are hosted over a period of six to twenty-four months and are administered across three stages. The objective of Deep Dive Residencies is to create high quality new work which can be produced by Penrith Performing & Visual Arts. Outcomes may look like a rehearsal-ready draft of a new play, composition of a new classical score or series of works for exhibition.

**Step One:** Focuses on research and inquiry. It's a first draft, early visions and discussion phase. *Example: Writer Nicholas Christo and Composer Paul Smith are currently working alongside a group of community choirs and a young artist ensemble to develop the concept for a new musical about the community of St Marys.*

**Step Two:** Focuses on relevance and resonance. It asks residents how this work might connect to community and audience. *Example: Playwright Tasnim Hossain wrote the first draft of a new play after spending time with a community program run by Penrith City Council in the community of Kingswood. Tasnim will now workshop the script with a team of creatives and share the work with a small invited audience of community.*

**Step Three:** Focuses on rendering and execution. It acknowledges that the developing work is suitable for a public presentation. *Example: Following a first draft commission in 2017 and a small presentation in Penrith Regional Gallery, Noëlle Janaczewska was commissioned over 2018 to write a second and rehearsal ready draft of her new play 'Yellow Yellow Sometimes Blue' inspired by research conducted into the legacy and Collection of Penrith Regional Gallery.*

*"While I was over the moon to see a story that is particular to my home and its differentness, this is a show that is not exclusive... Overall it was warm in its spirit, in its story and in experience and I left the theatre feeling like the lights in Penrith twinkled a little brighter that night."*

*Brianna McCarthy reviews Yellow Yellow Sometimes Blue a Q Theatre commission by Noëlle Janaczewska for Playwave*

Image: Yellow Yellow Sometimes Blue, Q Theatre Production. Photography by Teniola Komolafe

## Drop In Residency

These residencies are short term opportunities curated through a mix of open call outs and targeted invitations. The purpose of these residencies is to ensure artists not currently on the radar have opportunities to connect with our program. They are low investment, high risk windows that help artists move through our programming. On occasion a Drop In Residency may turn out to be Stage one of a Deep Dive.

*Example: Monika Pieprzyk and Bernadette Fam were supported to explore the creation of a new cross-cultural autobiographical work, Here/There, which will go on to be presented as part of Griffin Theatre Companies Batch Festival, 2020.*

## Major Work

These projects are curated by PP&VA Directors and are delivered by a team of leading professional artists. Major Works are most commonly grown from our Residency and Workshop activities and involve public sharing as a key feature. Outcomes may look like a new exhibition, theatre production or contemporary music concert.

*Example: Following a series of development outcomes such as Q Theatre and Bathurst Memorial Entertainment Centre's Routes regional playwriting program and a short presentation at KXT, in 2020 Q Theatre will co-produce Miranda Gott's play 'Kangaroo' alongside BMEC and Lingua Franca. In 2016 Hayley Megan French's Summer Studio residency formed the basis of her later exhibition in Lewers House, The Red House.*

## Tour

While touring is not a primary objective of all projects produced by PP&VA, our considered creative development process has demonstrated the capacity to create new work which resonates with the programming of other artist and cultural organisations. Touring is an area we are interested in developing further and are making inroads across 2020 – 2023.

*Example: Q Theatre's production of The Ugliest Duckling following initial presentation at The Joan and transfer to Casula Powerhouse will tour in 2021. Confirmed partners include Parramatta Riverside and the Central Coast.*

*"She never expected a life like this. So far away from everything she knows. And yet, that's where her loved ones are."*

*Dialogue extract from The Village, a Q Theatre commission by Tasnim Hossain*





## CAPACITY BUILDING

### Drop In Workshop

These workshops are one off opportunities, facilitated by professional artists. *Example: Taikoz drumming school holiday workshop hosted by Penrith Conservatorium, 2019.*

### Deep Dive Workshop

These are ongoing workshop opportunities. Participants enroll in a series or term of classes facilitated by a professional artist. *Example: Wednesday drawing classes run for young people aged 5 – 8 at Penrith Regional Gallery, 2020.*

### Workshop Project

These are public outcomes or sharing events that have grown out of Workshop activities. While they include creation as an outcome, capacity building is the primary objective. *Example: Q Theatre's young artist (18 – 26) ensemble creating and presenting a new work for public audiences.*

*"I use it (the Gallery) in many different ways... to try and get the kids used to going to galleries – which is a nightmare because they are 6 and 4 – it gives us an opportunity to go in see things, talk about them, and then they can play in the garden and have something to eat as well. I come here by myself to do work in the garden, or to take a break and have coffee. For me it serves a lot of different purposes..."*

*Focus group participant*

Image: Pip and Pop's Magic Moment in tactile exhibition at Penrith Regional Gallery, Home of The Lewers Bequest. Courtesy of the artist. Photography by silversalt



## SHARING

### Core Events

Our Presentation and Exhibition programs respond to site as well as demographic and audience demands. We present through partnerships, deals and risk shares as well as investing in an artistic program carefully curated to ensure quality presentations that appeal across demographic segments (e.g. kids and families, drama, classical and contemporary music, installation based exhibitions, object and artist based exhibitions).

Above all these programs ensure access to cultural experiences for our regional audiences and acknowledge that without our direct action and investment such opportunities would not be available, and further, that there is a lack of commerciality due to relative cost versus audience size and payment capacity.

## Our Curated Program includes specific seasons

**Subscription Season** – of around 12 events across music and drama including matinees, with between one and three performances in Penrith.

**Morning Melodies Season** – a low priced, high quality monthly concert including a morning tea featuring quality variety acts with nostalgic flavour.

**Kids and Families Season** – up to eight events in school holidays or term times with early evening shows designed to be enjoyed by young people and their carers.

**Collection exhibitions** – regular exhibitions in Ancher House and also in the other gallery spaces which explore aspects of our Collection.

**Touring exhibitions** – exhibitions from other regional galleries, major institutions and through visual arts touring agencies which hold particular potential and interest for our audiences.

**Curated/Co-Curated exhibitions** – thematic curatorial explorations through object, commission and loan.

This program runs alongside our hosted program of community and commercial performances at The Joan. The Gallery does not currently have capacity to program outside of its curated program.

*"I have nothing to do with  
the art world whatsoever  
– I work on the railway –  
but I love bringing my  
granddaughters along to  
art galleries, museums etc."*

*Focus group attendee*

## Going Deeper Program

This series of events sits alongside our sharing program and may take the form of: Q&As, panels, talks, workshops, pop up events, screenings, commissions /loans, installations, drop in maker spaces, competitions, interviews, meet and greets etc.

Each provides an opportunity to engage with our sharing program but this engagement may be either explicit or merely incidental. Many are stand-alone events that do not require a ticket, or are activation events on site that can be visited or happened upon. This program commenced in 2019, deepens in 2020 and is growing in response to audience demand. Where applicable these are listed elsewhere as Drop In Workshops.

Image: Year 8 Lantern Installation for Night Garden held at Penrith Regional Gallery, Home of The Lewers Bequest

## MARKETING PLAN (SUMMARY)

### PREAMBLE

Art is the expression of the human condition; and the human condition is central to everything we do at PP&VA.

All marketing plans need to be human focused. Our 2020-2023 Strategic Plan has been informed by audience research undertaken in 2019, and while we have a core artistic focus, we operate with an audience lens.

When we talk about art, we mean art in all its forms – creativity in individuals, creative learning, arts education, the performing arts, visual arts, literary arts, media, music and everything in between. We mean that art is for everyone and that we produce and present the arts at a professional level as well as recognising an element of creativity in everybody.

Image: Audience viewing Raquel Ormella's *Wealth for toil #1* 2014. nylon, acrylic and glitter on hessian 325 x 260 cm QUT Art Collection at Penrith Regional Gallery. Home of The Lewers Bequest at I hope you get this: Raquel Ormella exhibition. Purchased 2017 © the artist. Photography by silversalt

### PP&VA BRAND – RECOGNISING THE CREATIVE IN PENRITH

The PP&VA Brand recognises the arts, but also acknowledges that at the root of personal connection to the arts is creativity.

For PP&VA, this means acknowledging that creative connection throughout our community. As an entity established to offer a cultural centre for the entertainment, enjoyment and education of our local community, it is our responsibility to remain relevant and responsive to our audience. An ongoing program of audience research, and the agility to respond to findings and to program with audience in mind will inform this connection.

### CONTEXT

PP&VA goals for 2020 – 2023 are underscored by our need to focus on the human experience. Our world is changing rapidly, and with much uncertainty around us, people are looking for ways in which to contribute to their own wellbeing and that of their communities.

The recent bushfire crisis across Australia is a case in point. Artists are leading the way when it comes to recovery and connection with community. Examples include comedian Celeste Barber's massive crowd funding mobilisation, raising over \$50million, the nine-hour long Bushfire Relief concert held on 16 February 2020, featuring high profile headline artists alongside emerging and independents; auctions such as Authors for Fireys; and many artists giving personal donations, from P!nk to Bette Midler, Nicole Kidman and many more. It is the artists who will not only tell our stories but will support community in recovery during times of crisis.



It is a time where stories are more important than ever. Balancing time for taking care of the physical and emotional self needs to be carved out against obligations. Despair needs to be countered by hope. Powerlessness and fear – whether driven by politics or circumstance – can be brought back to balance (even if briefly) through the arts.

In 2019 the ABC's Australia Talks<sup>2</sup> study revealed climate change as the leading worry; 72 per cent of respondents said it would affect their lives. Older Australians tend to be more optimistic about Australia's future (64% of Australians aged 75 and over), whereas only 40% of the younger cohort (18-24) share this confidence. Our ongoing *Arts + Science* programming directly explores and responds to these concerns.

<sup>2</sup> <https://australiatalks.abc.net.au/>



## AUDIENCE PERCEPTIONS

From the Audience Research conducted in 2019 we are aware that we have a very loyal and committed audience. We wish to safeguard and maintain this, and build upon it carefully by offering the best experiences we can, based on the information we've gathered through this process. We can be confident in our approach in many areas – and aware of areas for improvement. Our audience has expressed a willingness and desire to learn more about the work presented, and has identified a need to reflect – particularly after seeing performances at The Joan. To address these needs our organisation needs to work together on welcoming strategies, programming enhancements and communication.

Image: Audience engagement with artist Victoria Garcia's work UNITY (2017). Pigment ink printed on cotton linen Textile panels, (130cm x 250cm), at Penrith Regional Gallery, Home of The Lewers Bequest at The Ideal Home exhibition, Photography by silversalt

The experiences our audiences have with us have **profound impacts** (around one third say their **attendance experience makes them feel more connected, and more positive about the future**), with just under half agreeing they **love highly charged emotional experiences, and don't mind if it's confronting**. Just under half also agree that events they've attended made them feel really proud of the Penrith region – illustrating that Penrith Performing & Visual Arts' program really does **contribute to civic pride**. This is something we value highly and will cherish and preserve, checking in on sentiment on an annual basis to check how we are tracking.

## GENERAL MARKETING ACTIVITY

This Marketing plan section outlines Goals, Strategies and Actions that respond to the PP&VA Strategic Plan. Under this plan sits a detailed set of tactical marketing approaches tailored for seasons, shows, exhibitions and activities. These include a marketing mix encompassing digital and social channels, print and digital collateral; advertising (print, digital, social, Google AdWords), PR and editorial, networks, physical display and signage, word of mouth and other avenues depending on suitability for the product, and available budget. This activity is tracked on a weekly basis through a Work-in-Progress document and additional strategy outlines where required. It covers all PP&VA activity: Joan programming, New Work, learning (Studio Q, Penrith Con, Joan and Gallery learning programs), venue hires, public programs, and PP&VA brand activity.









## MARKETING GOALS

As the Marketing function sits across the whole organisation, this plan responds to all five of the Goals articulated in the 2020 – 2023 Strategic Plan (**Advocacy, Creation, Audience, Welcome, Responsibility**); with a key focus on – and specific Goals and Strategies against:

ADVOCATING FOR ARTS AND  
CREATIVITY IN THE REGION

DELIVERING GREAT AUDIENCE  
EXPERIENCES

and

OFFERING OPEN AND WELCOMING  
CREATIVE ENVIRONMENTS

Image (left): Studio Q Access Ensemble 2019, Studio Q Showcase 2019, Photography by Teniola Komolafe

Image (right): Black Birds, Q Theatre Production, Photography by Joshua Bentley

**Being a catalyst for creation** while not the core work of the Marketing Department, is nevertheless informed by our understanding of our audiences; their stories and our desire to always be relevant.

**Being sustainable and responsible** also underpins our activity.

Our primary aim against these goals is to go **deeper** in terms of engagement and enrichment of the audience experience. At the same time, we need to maintain and wherever possible increase our audience, and build relationships that help grow appreciation of the arts at all levels. This has a multiplier effect: appreciation of the arts at a community level boosts the health of the arts ecology, resulting in greater audience engagement and grassroots advocacy, which in turn can help drive a political (often local to begin with) agenda for greater support of the arts.





## ADDITIONAL PLANS

Fundamental to the delivery of this Strategic Plan sits a suite of plans which supports and informs our creative and audience-focused activity:

**Financial Plan**, which articulates and identifies our financial position, including income projections across grants and funding, contributed and earned income; and expense projections including operating expenses, marketing, salaries, cost of goods, creative development and programming.

**Management Plan**, outlining our organisational structure, the role of Board and governance, and succession plan.

**Accessibility Action Plan**, detailing our active engagement in addressing accessibility through programs, facilities and services. We are committed to supporting people with disability to live full and active lives, ensuring that

PP&VA operates inclusive programs and accessible spaces where everyone can participate

**Reconciliation Action Plan**. This includes our Statement of Recognition and acknowledgement that we work on contested land. We acknowledge the many millennia of cultural activity in this region that pre-dates our facilities and are committed to telling deeper and more visible stories of pre-colonial cultures, and increasing engagement with First Nations organisations and community groups to guide our activities.

**Sustainability Action Plan**, acknowledging our position at the foot of the Greater Blue Mountains UNESCO World Heritage area, and the western edge of the Sydney basin with a topography that leads to consistently higher temperatures than those

experienced elsewhere in Sydney. This plan outlines the actions we are taking, and plan to take, to reduce negative environmental impacts and work toward a more sustainable future.

**A Risk Management Plan** is based on a framework that seeks to rate, minimise and increase preparedness for the identified risks. We then tie policy and process to the framework for ongoing review and continuous improvement.

**More detailed Project Plans** and a Marketing Plan have also been developed to support the delivery of this Strategic Plan.

## FURTHER DETAIL

If you would like further detail on any of the plans or information contained in this abridged Strategic Plan, please contact PP&VA CEO, Hania Radvan: [hania.radvan@penrith.city](mailto:hania.radvan@penrith.city)

Image: Richard Goodwin's Neutral Habitation, 2018, sculptural installation in the gallery garden as part of The Ideal Home exhibition at Penrith Regional Gallery, Home of The Lewers Bequest. Courtesy of the artist and Australian Galleries. Photography by silversalt

Image (Back Cover): Bathory Begins, Q Theatre and ATYP coproduction, Photography by Tracey Schramm



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