

Gallery - Plan of Management

Art Thinking Plan of Management Report for BRSG (Brunker Road Street Gallery)

Client: Homes NSW

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1. EXECUTIVE SUMMARY

The purpose of this Plan of Management Report is to outline a recommended strategy for a Brunner Road Street Gallery (BRSG - Working Title), as part of a proposed residential flat building development at 190 Brunner Road, Adamstown. The report covers key aspects including the physical space and usage, curation, operation, staffing and future proofing.

2. OVERVIEW

BRSG is a future exhibition space that supports local arts within Awabakal and Worimi lands which includes and not limited to: arts organisations, artist run initiatives, local Newcastle galleries, artistic led community workshops and backyard creatives to express topics that are socially impacting and locally engaging. This a window into the artist's world where they can freely express new and experimental works ranging from traditional practices to digital media arts.

VISION STATEMENT

BRSG is a first of a kind gallery space that will be integrated into a state public housing. Unique to the state of NSW, the gallery draws on international best practice examples whereby content will be curated with the objective of growing a vibrant future ecosystem with interwoven facilities and services. This ART AS CATALYST approach will be firstly grounded in the local history (people and country), connecting to the present (community and culture) with an agenda for the future (education and encouragement).

BRSG showcases local content that prioritises open communication, trust, and collaboration among residents, businesses, and institutions to build a woven and supportive neighbourhood. This social cohesion serves as a foundation for resilience during problematic spells.

AUDIENCE

The gallery space is specifically a window space only. We would like to consider larger exhibition openings that can potentially occur with catering out the front of space.

The primary audience will be the people living in the immediate vicinity starting with the tenants themselves and the neighboring properties (immediate vicinity: residential and commercial). The secondary audience will be the greater Adamstown community (general vicinity) that will become aware of the gallery by observing from the street as they walk by. This will bring growing awareness of the gallery and in particular through its connection to the new ecosystem. Being located on one of Newcastle significant traffic corridors, the third audience is considered to encompass a broad and far reaching demographic. This will promote Adamstown as a culturally proud location.

Based on the classification of general housing, and conversations with management services post handover, it is too early to determine the tenants that will be occupying the premises. However, a member from the tenant management team can participate in some of the co-creation work to help inform decision making.

3. CURATION

INAUGURAL LONG TERM INSTALLATION

We recommend that BRSB prioritises securing funds to procure an inaugural long term artwork/installation that will provide the identity and inform the overall curatorial direction. This work will also remain in between rotating contact so that the space is never completely empty. It is highly recommended that this work be conceptualised, driven and created by a First Nations artist as well as have input from key stakeholders including the tenant management team. At the start of this Phase 1 (Plan of Management Report), Art Thinking engaged with Awabakal/Worimi Country-born Artist and Musician Adam Manning for some guidance. Informed by a place-led approach, Adam proposed an initial idea that connects the BRSB to land and community through *Urban Unity Poles* (see appendix 2). Through these discussions with Adam, we considered the potential of 3 poles that symbolise the intersections between 3 curatorial pillars of

PAST / PRESENT / FUTURE

CURATORIAL FRAMEWORK | REFERENCE GUIDE

In the leadup to handover, a curatorial reference guide will be created to ensure that, irrespective of changed gallery management, overarching curatorial objectives are maintained. This co-created framework will expand further on the 3 curatorial pillars and help to inform decision making in consideration of other core principles such as safety, inclusivity, health and wellbeing etc. The co-creative team behind the framework will include art thinking team member, First Nations advisor, DCJ representative, a resident representative, Adamstown Business Group Member and a member from the City of Newcastle Public Art Advisory Group (PARG).

NEW ACQUISITION | ROTATING CONTENT

The curation of future content will draw on a similar model developed by Art Thinking and partners for the James Street Plaza Activation in Hamilton. Please note, that this is an exhibition space only and there will be no acquisition of artworks.

- An Expression of Interest website form
- Sponsored works/creative activity from local businesses and Orgs
- Connecting with local galleries and arts orgs for the use of content in exchange for promotion and or potential commissioned sales (eg. NAG and Creator Incubator)
- Student work from TAFE and University students
- Co-creative outputs from community and education focused workshops
- Works made possible through grant acquisition with a high priority on
 - First Nations themed work and artists
 - visiting Artists in residence - especially those working with community

4. SPACE & FACILITIES

SECURITY, INSURANCE and MAINTENANCE

In the first instance, the priority should be on passive security ensuring that the space has adequate protection from vandalism and theft. This will be further explored

during the design phase and in adherence with the gallery insurance specifications. Art Thinking has had preliminary discussions with gallery insurance providers. Apart from the Inaugural artwork, all rotating content will be removed immediately following the exhibition. Art orgs looking to manage the gallery space, and participating artists using the space, must have their own insurances based on best practice standards. Any temporary storage required before or after could most likely be provided by a community partner such as Adamstown Arts (at the Church in the very near vicinity). Active security hardware such as video surveillance or alarms may need to be considered at a later date for more expensive artwork. Network and power outlets should be considered for this purpose during the design development phase.

INTERNAL

Based on current draft plans (subject to change) and information provided, Art Thinking can only provide some broad input to support the management of the gallery and content. Most importantly, the space should be as versatile as possible with maximum flexibility/adaptability. Initial considerations include:

- A door that can open especially wide - whole width and height of entrance if possible. This allows maximum flexibility with future works
- Electrical accessibility points on the ceiling to allow for gallery track lighting system - to change position of lights
- As above for the floor
- A/C unit for Climate control (lightly manage the basic humidity and temperature levels).
- Modular hanging walls that can be in place for traditional works or folded to the side or rear for maximum use of entire space
 - Modular space design experts, [Featheredge](#), that Art Thinking has worked with previously, are interested and available if their services are required

EXTERNAL

We recommend street-facing elements to externalise the gallery's engagement with the community.

Site interface boundaries between gallery space and neighbouring commercial property, as well as residential land (garden), should be considered as part of the BRSF future strategy (if an EOI and special funding is secured for such a project). Initial examples include:

- Metaphoric connection through visual association to an artwork.
 - Eg. such as the 3 pillars (poles), the work could flow out of the gallery and into the sidewalk, wall or garden
- A sculptural, biological/natural intervention on the street-facing side that is connected to the garden adjacent to the gallery
- Sound that is triggered through proximity sensors

FUTURE DIGITAL

Flexibility of space to also include the possibility of a future digital strategy. With the acquisition of project funds, the space could be easily utilised as a digital canvas. For example, using rear projection screen or smart glass combined with short-throw rear projection or screens on stands or mounted on modular walls. Initial considerations for future possibilities:

- Versatility in terms of powerpoints and networking ports
- A potential double floor to house (and hide) hardware (ca. 60CM)
- Power access points on roof and floor

Physical to Analog and Digital Worlds

In the context of "Future Digital," it's essential to consider the roles of physical, digital, and analog elements regarding costs and positive human health impact (both socially and economically). We see the benefits of active and passive participation in creative spaces and explore flexibility in a Gallery as a studio concepts. In simpler terms, we focus on how physical and digital aspects as well as traditional analog methods affect the financial and well-being aspects of engaging in creative activities as a pathway to greater social cohesion. While we currently only consider the use of the space through passive viewing, these ideas will be explored more in the design phase.

5. ORGANISATIONAL STRUCTURE & OPERATION

LEADERSHIP

A leadership team and protocol will be established for decisions on future content. It is anticipated this would be a similar structure to the co-creative stakeholders involved in the curatorial framework.

OPERATING HOURS & STAFFING

The inaugural exhibition will require no staffing. Rotating content should be handled on a case by case basis. Eg. a weekend shift might make sense for some work (alongside markets) or availability upon appointment. However, the majority of the work should be considered in terms of the window display and not require ongoing human resources. During the design phase, we recommend investigating programmable lighting modes. A subtle night mode could, for instance, add to security and safety and gentle lighting in the immediate surround.

Technology, both basic (power / lighting) can be network controlled on a schedule and should be explored during the design phase. If an advanced (potential) Future Digital infrastructure is executed at a later stage, everything can be managed remotely including the programming and scheduling of hardware operation and exchange of content (ref: Art Thinking's [James Street Plaza Project](#)).

Depending on external stakeholder uptake, funding and other in-kind support, further future staffing possibilities include volunteering, invigilation roles, mentoring and developing residents capacities across both creative thinking and technological application.

6. MARKETING & OUTREACH

A comprehensive marketing and outreach plan will be developed as part of the Phase 2+ detailed design. Central to that plan will be a website which will serve as the main portal in a communication ecology for connecting various social and traditional media. It is anticipated that University students can participate in this design stage as part of Career Ready Coursework (applied work experience). Art Thinking has

established programs with the University of Newcastle and other institutions. Most urgently, we recommend prioritising efforts on the brand identity.

BRANDING STRATEGIES

Outline an effective branding strategy tailored for a community gallery space that communicates; community space for art and engagement, community safe zone, First Nations awareness, welcoming space for local communities. By establishing a strong and cohesive brand identity, the gallery aims to enhance community engagement, attract diverse audiences, and foster a sense of belonging among patrons. The objective is to market the gallery space to local audiences.

Define a Unique Value Proposition (UVP):

- Identify the gallery's unique characteristics, mission, and the distinct value it brings to the community.
- Develop a concise and compelling UVP that reflects the gallery's commitment to art, community enrichment, and cultural diversity.

Visual Identity:

- Design a visually appealing and cohesive logo that embodies the essence of the community gallery.
- Choose a colour palette, typography, and imagery that resonate with a community safe zone, the local culture and artistic preferences.
- Ensure consistency in visual elements across all promotional materials, signage, and online platforms.
- First Nation Consultation: Discuss initial thoughts on a graphic logo potentially incorporating Corroboree (symbol); envision (dream) dance, sing (make music) and make poetry of life lyrical

Co-Creation: Engage the Community in Brand Development:

- Conduct research to involve the community in shaping the gallery's brand.
- Encourage local artists, residents, and stakeholders to contribute ideas, ensuring a sense of ownership and representation.

Digital Presence and Social Media:

- Establish a user-friendly website showcasing the gallery's mission, upcoming events, and featured artists.

- Maintain an active presence on social media platforms, sharing behind-the-scenes content, artist spotlights, and community stories.

Continuous Evaluation and Adaptation:

- Regularly assess the effectiveness of branding strategies through metrics such as attendance, social media engagement, and community feedback.
- Adapt strategies based on evolving community needs, ensuring the brand remains dynamic and relevant.

By implementing these branding strategies, the community gallery aims to establish itself as a vibrant and integral part of the local cultural landscape, fostering a strong connection with its diverse audience. Art Thinking can provide these services or it can be outsourced to a local media agency.

7. FINANCIAL CONSIDERATIONS

DEVELOPMENT

Apart from the key infrastructure, during the development phase budget will be required to cover the costs of the branding, website and inaugural installation which can coincide / launch with the handover and opening of the building. We would recommend a small, high level stakeholder event for the opening of the gallery.

POST HANDOVER

During the development phase, funding will need to be acquired from external sources to support the ongoing operation and exchange of content. This may be a contractor service - such as Art thinking provides for the [James Street Plaza Activation](#), or a part-time position to provide the following service:

- Management of EOI's
- Liaise with content providers
- Liaise with curatorial board
- General point of contact
- Basic maintenance of space
- Update website and socials

Recommendation: seek an early dedicated allocation of funds to initially obtain the support of a grant writing specialist. [See Appendix: Table of Potential Funding Streams](#)

ONGOING COSTS

Building to cover: power, data, climate control, window cleaning. Gallery budget required to cover: painting and internals only. We recommend that the artist should not pay to exhibit and instead, for this type of gallery space, it is best for artists to show their work for free. A funded model should be developed to support each exhibition (such as through the initiatives mentioned above).

8. MONITORING | EVALUATION | ADAPTATION

Recommendation to establish ongoing research and evaluation framework. This may be a welcomed opportunity in collaboration with researchers from the University of Newcastle ([ref: Institute of Regional Futures](#)) or other universities which can also yield funded research. Themes of interest include:

- Art as catalyst in social innovation and sustainable social ecosystems including impacts on social and well-being (ref - [UK Study](#))
- Reduced long term cost benefits based on a variety of artistic interventions across
 - Health and wellbeing
 - Safety
 - Community Resilience
 - Education through Accessible Experience
 - Aging communities
 - Loneliness (ref:

The monitoring and evaluation of the Gallery usage will also allow for adapting the versatile space and infrastructure depending on future needs. Especially in terms of supporting new tenants and future proofing. We suggest an 18 month review (via publicly accessible surveys) and an interview process for upcoming management.

9. CONCLUSION

Based on initial field research and stakeholder meetings (Appendix 1), Art Thinking assessment is that this is a highly feasible endeavor based on the necessity of

multiple and diverse stakeholder collaboration. The meetings and discussions that have taken place were overwhelmingly positive in support of such a venture - even with the limitation of not disclosing specific information. We believe that Adamstown is well placed for this innovative approach to social housing that, by its own necessity for sustainability, can be a catalyst for a first of a kind interconnected ecosystem for the region. This has the potential to be a benchmark example for other housing developments in the future.

APPENDIX:

1. STAKEHOLDER & NETWORK CONNECTIONS

This report was informed by field research and meetings. Established connections / contacts during this Phase 1 include:

NAME	POSITION	NOTES
Organisation (Client)	Homes NSW, Department of Communities and Justice	<ul style="list-style-type: none"> - AT commissioning client (main POC) - Provided information about past developments - Reinforced position of unique / innovative project
Carol Duncan	Councilor (Adamstown Ward)	<ul style="list-style-type: none"> - Renewal corridors (Brunker and Tudor) - 15min city - Strong community in sport Myers group (Myers park) - Very little night time activity - Parking issue
Dr Thomas Michel	Economic Development Facilitator (City of Newcastle)	<ul style="list-style-type: none"> - Strategic position (EDP) vibrant city, innovative people - Accelerator program (space activation) - Community Improvement Districts (state?)
Dr Braddon Snape	Founder & Director: The Creator Incubator	<ul style="list-style-type: none"> - Runs largest collective of Artists in Newcastle across traditional and mixed media forms
Twine Yoga Studio	Yoga + Well Being Business	<ul style="list-style-type: none"> - Established 5+ years - Immediate vicinity
Hope Coffee on Brunker Road	Cafe and wholesome foods	<ul style="list-style-type: none"> - Recently opened - Immediate vicinity - Owners core business is linking arts / hospitality and socioeconomic advantage - Very keen to collab / hear more
Adamstown Business Group	Leadership: Shannon O'rourke	<ul style="list-style-type: none"> - Contacts provided via Carol & Thomas

	Elaine Aubrey Brendan... JP Kelly	<ul style="list-style-type: none"> - Plan meeting early next week - No established BIA - Potential in the future - more businesses in area
Shannon Hill	Local DCJ housing Lead	<ul style="list-style-type: none"> - Spoke on phone - can assign a team member for assist co-creation phase
NSW Dept. Education	Education training services	<ul style="list-style-type: none"> - Immediate Vicinity (corner Glebe & Brunker Road) - Corporate spaces for hire
Adamstown Markets	Sunday morning markets	<ul style="list-style-type: none"> - Established 1984
Lane Espresso Bar	Hole in wall Cafe	<ul style="list-style-type: none"> - Established 3+ years - Popular, good coffee - Met cafe worker Jordan. Really dynamic, young musician. - Lives in Belmont but commutes, praised the community / creative culture growing in Adamstown
Goodness Me Organics	Organic Grocery and Cafe	<ul style="list-style-type: none"> - Established 10+ years - Cafe closed because of Covid. About to reopen.
Adamstown Bowlo	Bowling Club, CAFE and Music Venue	<ul style="list-style-type: none"> - Have contact that helped establish a new venue (music). - Meeting coming
Adamstown Uniting Church	Progressive Church	<ul style="list-style-type: none"> - Immediate Vicinity - Multi-Facet Venue including low cost performance, education and workshop spaces - Have met with site manager
Adamstown Arts	Arts & Creativity Hub	<ul style="list-style-type: none"> - Immediate vicinity - running programs at the Church - "Adamstown Arts is open to partner with arts and justice orgs in providing innovative community engagement" - Will arrange meeting next week
The Dungeon	Licensed Live Music Venue at Adamstown Church	<ul style="list-style-type: none"> - Est. 1996 - Managed by Adamstown Arts
Adamstown Pudding Kitchen	Non-Profit PuddingKitchen	<ul style="list-style-type: none"> - est. 1971 - Supporting charity and community

		projects
Feather Edge	Artwork fabrication, installation and bespoke fit out specialists	<ul style="list-style-type: none"> - Established working relationship with Art Thinking - Based in same industrial precinct as Art Thinking
AoN Fine Art Insurance Artsure	Gallery Insurance Specialists	<ul style="list-style-type: none"> - Have established connections, will request quotes during design development

2. CURATORIAL REFERENCES

INAUGURAL LONG TERM INSTALLATION/ARTWORK INSPIRATION



Urban Unity Poles: Embracing Heritage, Welcoming Tomorrow

Standing proudly at the entrance of the building/gallery; the Urban Unity Poles symbolise a harmonious fusion of cultural heritage and modern urban life. Adorned with vibrant Indigenous artwork, these two towering structures pay homage to the ancestral lands of the Indigenous peoples and mark a new beginning for all who pass through.

Crafted from painted timber, one of the poles proudly bears patterns that mirror the design elements of the building, creating a visual connection between architectural aesthetics and Indigenous artistry. The second pole showcases intricate and traditional Indigenous artwork, intertwining stories and symbols that honour the enduring presence and wisdom of the Indigenous communities.

However, these poles signify more than mere symbolism. Integrated into each pole is a QR code, providing an entryway to an immersive soundscape. Residents and visitors can scan these codes, unlocking an audio journey curated with Indigenous stories, traditional music, and contemporary narratives. These audio experiences resonate with the land's pulse and the spirit of unity, seamlessly intertwining the past with our diverse and interconnected future.

The Urban Unity Poles invite engagement, education, and celebration of the cultural richness that weaves through our collective narrative. They represent a fusion of heritage and progress, echoing the ancient wisdom while embracing the aspirations of our shared tomorrows.

As we pass through this threshold, let us remember the stories these poles hold, connecting us not just to our past but guiding us towards a future where unity, respect, and celebration of diversity are the cornerstones of our community.

ABOUT ARTIST

Adam Manning was born on Awabakal/Worimi Country and has Kamilaroi kinship. He is a musician, artist, designer, producer and researcher at the University of Newcastle, NSW. As an original Custodial Descendant of Kamilaroi Barray (Land), and a composer/percussionist and artist/designer, rhythmic expression connects me to Land, People, Culture and Story and articulates the natural frequency (heart beat) of Ngaya Barray (Mother Earth). Given this, my rhythmic expressions are articulated in varying forms. In the main, these varying rhythmic forms/expressions are both old and new, and or cross-disciplinary. [Website](http://www.artthinking.com.au)

ROTATING ARTWORK INSPIRATION



Slot Window Gallery - The Rocks Sydney

<https://www.therocks.com/whats-on/campaigns/slot-window-gallery>

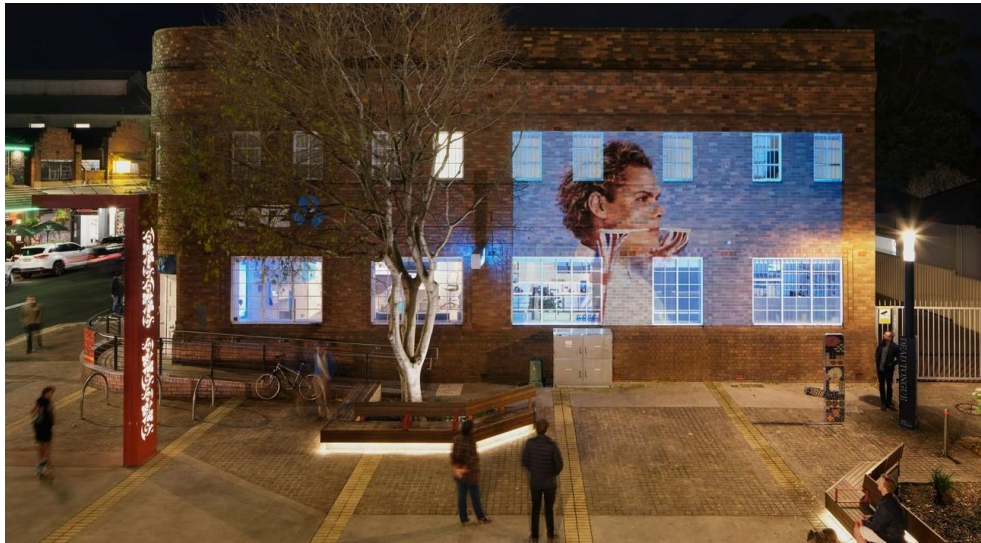


Origami Robot Workshop Singleton - with 3 week public display

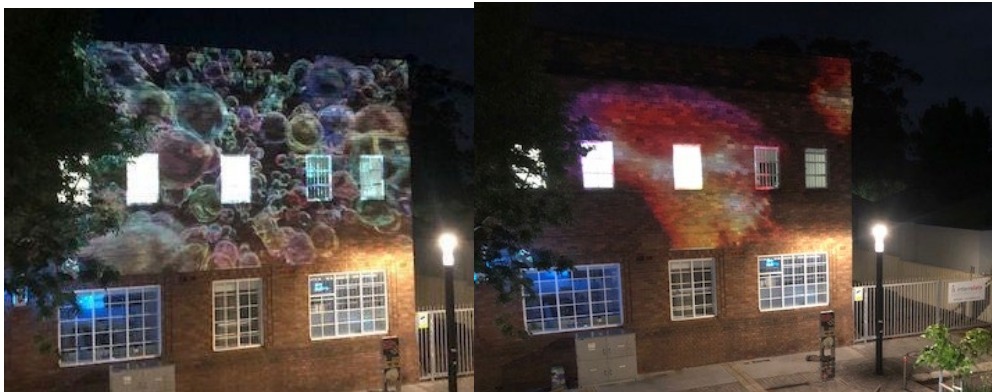
<https://www.artthinking.com.au/projects/oribotic> -community



Future Digital Inspiration: Rear Projection on [Smart Glass](#)
Nb. Can also be much cheaper rear projection screen or potentially blinds.



Example of Newcastle Art Gallery use of James Street Plaza
<https://nag.org.au/dead-tongue-by-dr-christian-thompson-ao>



Example of student created content at James Street
<https://www.chromaticfestival.com/james-street-plaza>

BRANDING: GALLERY LOGO INSPIRATION



<https://bpando.org/2018/07/03/buk-seoul-museum-2018/>



<https://brandarchive.xyz/identity/piedmont-art-walk>

People of Gertrude Street:

<https://www.peopleofgertrudestreet.com.au/about>

Aboriginal health services branding work by Adam Manning:

<https://drive.google.com/file/d/18HPj0u0AH08AR3WwzBwH6hO8fvDXTttl/view>

3. TABLE OF POTENTIAL FUNDING / CONTENT STREAMS

WHO	WHAT	\$
Uni of Newcastle	PPP: Pilot, Partnership and Program Schemes City as Living Lab	10-50K
“ “	Matched funding schemes	<50K
“ “	Institute of Regional Futures Research (IRF) Seek partnered research funding ops: community resilience, arts health. IRF team can actively seek out grants and apply.	Content
Adamstown Business Group	Adamstown does not have an established BIA. However, strong interest in James Street Plaza and BIA culture initiatives. Door open for future discussions.	
City of Newcastle	Arts, Culture & History	<20K
“ “	City as Living Lab and Citywide Art Gallery Network. James Street Plaza & City Henges	
“ “	Economic Development Strategy Vibrant Communities / Innovative People	
“ “	City wide festival events (eg. New Annual)	<20K
Uni + TAFE	Creative Placemaking Course- community art & education workshops with public output	Content
Indigenous Connections	UoN Indigenous Strategy & Leadership Division Wolotuka Institute Miromaa Aboriginal Language and Technology	
Wesley Mission	Sponsored content for James Street Hamilton Digital version of youth LGBTQ+ Exhibition	
Sales	Evtl. of commissioned work in negotiation with Artist	