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## **SUMMARY**

The role of TAFE in regional NSW is significant and important.

TAFE has a significant role in the Creative Industries specifically the visual arts in the region of the lower mid north coast

The NSW Government cuts to education have resulted in the immediate contraction and imminent demise of the Great Lakes Art and Design School and significantly impacted detrimentally on the visual arts industry and the practice of visual artists in the region of the lower mid north coast.

Opportunities for the creative industries in this region can only be realised with the support of TAFE as a participant in the fine arts and with an active Arts and Design School on the Great Lakes Campus of TAFE.

The NSW cuts to education have had a major detrimental impact on people of this region of the lower mid north coast already disadvantaged socially and economically.

The NSW cuts to education and the lack of funding to the fine arts of the region compromises the opportunity to realise the undeveloped opportunity for fine arts as a growth industry in the lower mid north coast region of the Great Lakes area of NSW.

## **TERMS OF REFERENCE**

In respect of your Terms of Reference, I wish to address my comments to the critical role of TAFE in my area of regional New South Wales, the lower mid north coast. My focus is specifically in respect of the Creative Industries (visual arts) and the Art and Design School of the North Coast Institute Great Lakes Campus at Tuncurry.

My main focus is on the NSW State Government's announced funding decisions which have impacted on the operation and viability of the North Coast Institute of TAFE, in particular the Creative Industries School of the Great Lakes Campus.

In my area of regional NSW TAFE, is I put to you, the most significant institution of the region not only in the education sense, but for the health and well being of the community.

I put to you that these cuts to TAFE (through the New South Wales Government cuts to education), have reduced the development of opportunities for people of this region to improve themselves and increase their life and employment prospects

I further put to you that the NSW Government cuts to education in respect of TAFE have disadvantaged the delivery of services and programs to support regions, communities and disadvantaged individuals to access training and skills and through them a pathway to employment.

## **WHO AM I**

I write as a mature age Advanced Diploma of Fine Arts graduate of the North Coast TAFE Great Lakes Campus Art and Design School. Some four years ago I moved into regional New South Wales (lower mid north coast). I enrolled in the Fine Arts at the Great Lakes Campus of TAFE at Tuncurry, undertaking firstly selected studies, then the Diploma Course, then the Advanced Diploma Course.

I am currently a finalist for the 2013 North Coast TAFE Student Achievement Awards and have been nominated for the 2013 NSW Vocational Student Award.

The last 19 years of my 40 year professional life was with the one major architectural practice<sup>1</sup> and I have I have professional proficiency in computer systems used in front line architectural practices.

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<sup>1</sup> Infolink - Australia's Architectural Industry continues to grow, led by eight award winning architectural firms - 23.09.2011- firm as the 51<sup>st</sup> in the world by the UK's Building Design magazine and now the 5<sup>th</sup> largest Australian architectural company

## **POP GALLERY** (refer to Appendix 1 and 2)

An example of the role TAFE can play

In this region there are virtually no opportunities for the exhibition and marketing of fine arts. If you want to exhibit and trade in a gallery setting, you have to establish the exhibition space, or build it yourself. So in 2012 as students of TAFE we did exactly that. This was only achievable as TAFE students. Without TAFE and the fine arts staff backing the project, this type of initiative is unrealisable in this region.

In 2012, during the final year at TAFE whilst completing the Advanced Diploma Course, students developed the concept for, the set up, and then the operation of, the POP GALLERY (pop up) empty spaces project in the retail heartland of Forster (lower mid north coast).

Following extensive research and investigation of the opportunities and issues around the options, Stockland Forster was approached and agreed to partner the establishment of a pop up gallery to run for the month of November 2012 occupying expansive retail space that had been vacant for two years.

The project was formatted on a strict commercial model.

Objectives for this project sought primarily to address the dearth of opportunities in the Great Lakes region for professional practicing visual artists to exhibit and market works, particularly as sole traders. It was clear to all the students at the time that if we as artists wanted to stay and work in the region, so much more had to be done to promote and market the visual arts and themselves as artists. There was also the sense of there being greater potential for the fine arts to expand its commercial base in a tourism hotspot and to widen the economic activity of fine arts in a region of social disadvantage desperate for employment opportunities.

## **THE NSW GOVERNMENT CUTS TO EDUCATION**

The project, 6 months in the making, was ultimately deemed a huge success (see Appendix 2 Summary Report) being the largest and most innovative outreach to the community attempted by TAFE in the region. However, key basic objectives of the promotion of the Great Lakes TAFE and the Fine Arts School, were unrealised, trashed just as the Gallery opened, by funding cuts to education by the NSW Government.

On 11<sup>th</sup> September 2012 the New South Wales Minister for Education announced that it was the Government's decision that Fine Arts courses would no longer be government subsidised in TAFE. This decision has been an immediate disaster for the creative industries at the Great Lakes Campus that will I put to you have damaging educational, social, cultural

and creative industry impacts across the Great Lakes/Taree community for a long time to come.

The budget to the IT/Creative Industries within North Coast TAFE (encompassing the Great Lakes Campus) was reduced by \$1.3 million for the first half of 2013 and will be reduced by a further \$3 million for the full 2013/2014 financial year<sup>2</sup>. Approximately a forty percent budget cut.

The consequence of the introduction of fee for service and the allied budget cuts have, to be quite blunt about this, destroyed the Great Lakes Art and Design School. Skilled and valued staff have been given notice, redundancy, or now resigned. Artists with an international reputation both as artists and educators are now lost. Students in sufficient numbers have not enrolled for 2013. There is no critical mass of numbers or sense of creative enterprise. Indigenous arts continues in isolation.

The Great Lakes Art and Design School needed in 2013 to focus on the Certificate Courses III and IV to renew the student base. However, the certificate courses were not offered and without any offering within TAFE for subsidised or HECS support were unlikely within this region of socio economic disadvantage, unlikely in any case to have been taken up. But even with HECS available would the students have materialised, I think not. People in this region appear unwilling to take up HECS debts, not surprising given that many of the participants in the fine arts courses are single women, and/or already on social support benefits or if younger, using fine arts to stay in the educational system until they can resolve their future. In my final Diploma year class of some 16, 14 were women.

Many participants in the fine arts at recent times have been like myself, mature age, and unwilling to take on new debt. For single women and mature age students HECS debt are a critical consideration when building new lives after separation and/or dealing with mortgages as one of the very first standard questions the banks will ask re mortgage loans is do you have a HECS debt? There is also the fear that the rules will be changed as with superannuation.

Mature age entrants in this region will be amongst the big losers from the cuts to TAFE fine arts. This is a really distressing outcome given that creative individuals come from having around them mentors, often people like their parents who participate in continuing education in fine arts. Given the high percentage of single parents (mostly women) in this region having available a fine arts education infrastructure benefits both the community and potential individual participation in the creative industries workforce.

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<sup>2</sup> North Coast TAFE – Creative Industries ITCI Proposed Structure Discussion Ppaper V1.2 – 29/10/2012

The failure of the 2013 Diploma courses to be taken up is also hardly surprising for the same reasons. There is in addition the perception that the Diploma offering is a 'dumbed down' course compared to historic requirements and teaching hours. Compared to the alternative university cost/experience the TAFE offering is poor value regardless of the travel and accommodation costs to travel out of the region to a university.

The new 2013 COD Short Courses (Creative on Demand) offering just appear too expensive for too little return and in an environment that is no longer perceived as creative or engaging, without opportunity for continuity. Insufficient numbers are taking them up to start any of the courses.

That these changes to TAFE fine arts have been made commencing from 1<sup>st</sup> January 2013 regardless of how far through a course you may be, has been for people mid way through their Diploma courses equivalent to making retrospective legislation.

The Great Lakes Fine Arts School has a crucial role in the visual arts creative industry in the wider community of this region. The School maintained quality educators in the region; offered alternative income to artists; provided social links and structures for people like myself to enter the creative industries in the area; provided support and contacts to develop creative activity; and interacted with local authorities and industry.

The Fine Arts School unlike any other on Campus engaged across a wide cross section in the community, across all ages and occupations, with individuals, groups and commercial enterprise, and in doing so I put to you, stimulated creative enterprise and innovation. One of the interesting conversations had with visitors to POP GALLERY was about the backgrounds and interests of people in the fine arts. On occasion after occasion, people in a variety of self employment revealed their training had been in TAFE at a fine arts school. They are not visual artists in the pure sense, but obtained their training and entry via a creative industries education. These opportunities are now lost with the NSW Government cuts.

Also lost are the opportunities that the Fine Arts School offered for people to address disadvantage and obtain Fine Arts experience or qualification. As a regional school, the Great Lakes TAFE Art and Design School provided me with an opportunity I could not have had in Sydney.

The introduction to fine arts and creative practice that the School offered people to enabled them to often move onto other fields as art practitioners without necessarily completing the courses or obtaining qualification. This opportunity is now lost with the NSW Governemnt cuts to education. It has been a strong feature of recent participants at TAFE to moved onto other tertiary institutions (with or without obtaining TAFE qualification) to undertake for instance graphic design at University level, teaching, dance, dress design, photography and textile design. There

has been since I have been on the Great Lakes Campus, people moving onto nursing and aged care nursing, and people moving in the other direction from those professions into fine arts education.

Also since being in the course at TAFE, I have observed that there are people who are not confident or able for a variety of reasons on initially leaving school, or from fractured family life, who are not sure of their directions in life or their study for further tertiary study. A fine arts course has often provided people with an avenue to remain within the education system.

Particularly for myself the fine arts courses has provided accelerated access into a wider engagement socially into a very regionally dispersed community. Access I could not have otherwise achieved. TAFE plays a hugely significant role for a lot of people in this respect. Again, another role no longer available with the demise of the Fine Arts School from the NSW Government cuts to education.

A feature for participants from the fine arts has been to move across the arts industry and outside of the region not as arts practitioners themselves, but into various positions as arts workers in both public and private galleries, and other arts related businesses.

Many of the gallery/restaurants of the region so heavily dependent on tourism to date, relied on retailing the works often sourced from the Great Lakes Art and Design School students and graduates. This will now be lost with demise of the School. The potential partnership with tourism is an unrealised opportunity in this region particularly in respect of fine arts. The leadership of staff on fine arts in the wider community is lost with the demise of the Fine Arts School. Indigenous arts have a presence, but no where as significant as it could be in my opinion. Whilst indigenous design will continue at Great Lakes TAFE, the leadership of lost staff who had a passion for indigenous creativity will be a setback.

At the time of the NSW Government announcement of the cuts to fine arts at TAFE, the Great Lakes and the Greater Taree Councils had a joint task force<sup>3</sup> to try and widen the take up of places at TAFE (and University) by youth. The emasculation of fine arts at Great Lakes TAFE amounts to a significant loss of educational opportunity for the region. TAFE is not only a significant employer, but a significant social structure with fine arts often playing a front end leadership role.

## **TAFE LEADERSHIP AND FUNDING THE FINE ARTS**

Regional areas need the leadership of a professional fine arts industry that TAFE provided. Regional areas deserve stronger funding support across the spectrum of fine arts (and crafts) than they are currently getting. Without TAFE, and without a regional gallery, trying to attract

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<sup>3</sup> Look up to Education – It's Our Future: Education and Skills Strategic Plan - Manning Valley and Great Lakes.

reasonable funding support for the fine arts is indeed very very difficult for this region.

Travel in regional areas is costly and getting progressively more unaffordable given the socio economic profile of a region with a significant number of isolated hinterland towns and coastal villages. Having TAFE fine arts at the Great Lakes Campus was just brilliant, a life saver. If I had arrived this year after the education cuts, I would not have been able to access what has been a life changing experience.

There is a major opportunity in the now virtually unused, old Great Lakes TAFE campus in Tuncurry. The old TAFE campus buildings are in perfect condition needing minimal maintenance on a great site. This site is ideal for the creative industries, particularly the visual arts and a great opportunity for a regional gallery perhaps as part of the Manning Regional Gallery.

### **TAFE FINE ARTS INFRASTRUCTURE INACCESSIBLE AND AT RISK**

There is widespread concern in the visual arts for the future of the Great Lakes Campus Art and Design School infrastructure now unused and at risk. There is for instance the best equipped printmaking workshop (with the large print presses) in NSW in a first quality building. This workshop I envisaged as a major resource for future arts practice. Without access, the nearest facility is in Newcastle. How bizarre is that, the best printmaking workshop within half an hour of my home, but forced to drive one and a half hours each way (and stay overnight) to access facilities not nearly as good. On the other hand, TAFE has made access so incredibly difficult if not impossible. Allowing and facilitating access to the existing infrastructure (of existing studios, workshops, library, print making facilities including contemporary technologies recently acquired) would be hugely beneficial to local arts practitioners.

Regards,

Graeme Macey



## Appendix 1

### POP GALLERY - THE PROJECT

Named the **POP GALLERY**, occupied two year vacant expansive retail space as a “pop-up” gallery within the Stockland Forster (shopping village) on the lower mid north coast of New South Wales) for 30 days from 8<sup>th</sup> November 2012.

The concept was to establish a gallery for the visual arts to retail works of the students from the Great Lakes Campus Art and Design School from the Certificate IV; Diploma; and Advanced Diploma courses. Initially it had also been intended to also have the hugely innovative Yili Design and Indigenous Design course students but copyright issues with products precluded participation.

POP GALLERY ran only for one month concluding just prior to the end of of the TAFE academic year and final year assessments in early December.

One objective was to provided a quality exhibition space and to retail student works in a commercial setting and to provide quality professional practice in a commercial context in a region devoid of opportunities.

All labour was TAFE student volunteer labour, no paid staff. The objective was to expose students to the public both as operators of a commercial gallery and as artists.

The concept has developed from having creative enterprises occupy on a short or medium term basis, unused shops, office spaces and industrial space. Pop up enterprises have recently been created for a number commercial and community functions to occupy unused spaces such as retail areas. Pop-up occupancy may have a time frame of just one night, days, or may stay in place until full time tenants are found.

The concept to establish POP GALLERY is a recent innovation. The NSW Government through Arts NSW has a project known as the Empty Spaces Project promoting temporary and short term re-use of empty shops and other spaces for creative and community use as in the POP GALLERY concept. However, funds for projects for this purpose for the time frame of POP GALLERY have been exhausted and further funds will not be available until 2013, outside of the timeframe for taking advantage of the confluence of current opportunities and objectives. Having TAFE participation was critical both in accessing the space initially and in the willingness of commercial enterprise to embrace the project.

This project was only realisable with a partnership with TAFE (and secure TAFE funding support) because all the benefiting participants were students. Also the student body included a body of mature age students as experienced art practitioners and with a concept for the arts in the region and had the vision for using the vacant retail space that exists within the Stockland Forster shopping village in a premier retail location.

Other events within the Gallery were proposed to take place within the venue during the operational period to develop as many opportunities as could be created within the POP GALLERY format (instance workshops, mini exhibitions by individuals, artists in residence, portrait drawing on site, performance works, celebrity attendances). However because of developed issues few were realised.

## **REGIONAL AUSTRALIA**

The Stockland Forster shopping village is located in Forster, being part of the Forster/Tuncurry 'twin' towns and within the Great Lakes Council area on the mid North Coast of New South Wales, in the Hunter Region, about 320 kilometres north of Sydney and 168 kilometres north of Newcastle. Taree is thirty minutes to the north by road.

The nearest regional galleries are the Manning Regional Gallery at Taree and the Newcastle Regional Art Gallery.

Forster and Tuncurry, forming a single regional town, are positioned on the east and west sides respectively of the mouth of Wallace Lake entrance to the Pacific Ocean. Wallace Lake is part of the Great Lake system stretching from Tuncurry in the north to Port Stephens in the south.

The Great Lakes Council area is bounded by Gloucester Shire and Taree City in the north, North Arm Cove and Port Stephens Council areas in the south and Dungog Shire in the west.

The Great Lakes area is predominantly rural, with expanding urban areas and some industrial and commercial land uses. The Council area encompasses a total land area of 3,400 square kilometres, of which a significant proportion is National Park, State Forest, and nature reserves, including beaches, coastlines, forested areas, lakes and mountains. Non-urban land in the north is mainly rural, while the south is mainly National Parks and State Forests. The main industries are tourism, timber production, oyster farming, fishing and grazing. Settlement is based around larger townships of Forster and Tuncurry, with many small isolated villages and localities located both along the coast and inland.

Forster/Tuncurry is a relatively isolated regional centre on the coast with a population of 36,000 people and has a high proportion of socio-economic disadvantage compared to NSW generally and for the Hunter Region as a whole. The area has no rail connections and relies on road access by car or bus for links outside of the region.

## **HISTORY AND ORIGIN OF THE PROJECT**

Each year students at all levels of the Great Lakes Art and Design School of the North Coast Institute of TAFE, conduct exhibitions of their work within the campus. Previously as final year Diploma students, established and curated the very successful 1800ART Exhibition, with 200 people attending opening the night event and a substantial number of works sold. A very successful media campaign lifted the profile of the Art and Design School as well as contributing to the public profile of a number of people in the arts community.

Despite this energy and success by TAFE and the students, the fact remains that as graduate artists, to exhibit and practice professionally in the Forster/Tuncurry region as an exhibiting visual artist, you have to travel outside of the region going great distances to remote venues.

Whilst TAFE has exhibited student works at the Newcastle TAFE Front Room Gallery exhibition space, there has been little success of Great Lakes region artists exhibiting in Newcastle. Newcastle is perceived as parochial towards the region. The Front Room Gallery has since closed in response to the NSW Government funding cuts eliminating the only opportunity for Newcastle exhibition space.

Despite the Great Lakes TAFE having the Corridor Gallery, this is a residual space being in fact a corridor doubling as a gallery space. TAFE in itself is isolated outside of the commercial hubs of Tuncurry, Forster (tourist centre), and the Stockland Forster shopping village (retail centre) precincts.

The only other potential spaces exist at the Forster Art Society, the Craft Centre, or the Council Offices foyer. None have the requisite characteristics of a dedicated professional gallery standard or even available in a timely fashion nor have curatorial exhibition policies.

To exhibit to professional gallery standard in the region, the fact remains that you virtually need to build your own exhibition space!

POP GALLERY was to model, test and demonstrate how this problem might be addressed with an artist run gallery with a commercial identity providing significant community benefit.

The ambition was that a successful POP GALLERY would provide the experience, knowledge and momentum to mount similar events or create the social and commercial impetus to the creation of galleries for the visual arts in the near future subsequent to TAFE graduation.

## **ORGANISATION**

The project was conceived, created and driven by a group of mature age senior students from the advanced diploma in Fine Arts of the Great Lakes Campus of the North Coast Institute of TAFE with emerging art practices as visual artists.

Nyaree Donnelly, Graeme Macey and Faye Collier provided the project control in coordination, planning, administration and operational control, supported by the student body for whatever tasks were required. Head Teacher of the Art and Design School, ceramicist Steve Williams, and TAFE Community Relations Officer Catherine Calvin, also providing support in delivering the project.

POP GALLERY operated as a not for profit operation formalised through an AGM, establishment of a Constitution and a Board of Management.

An Australian Business Number and Tax File Number obtained for POP GALLERY from the Australian Tax Office with tax exempt charity status as a Public Gallery.

Banking facilities were established with the Commonwealth Bank.

## THE PARTNERS

POP GALLERY was a partnership between the students of the Art and Design School, Great Lakes Campus of TAFE, and Stockland Forster.

Stockland Forster provided endorsement for the project offering the Contours Gymnasium retail space at no cost and range of items in support including waste services, security, electricity, and printing of posters.

TAFE provided infrastructure and set up support for items for instance not be provided from grants and acquired funds. Also POP GALLERY was covered by TAFE Public Liability Insurance, a key component facilitating the establishment. TAFE also performed as an auditing authority under requirements to meet for the ATO compliance requirements for the overview of trading accounts.

Alliances with other Schools within the Great Lakes Campus have been established to realise the project. The Business School has provided facilitation of the submissions to the ATO. The School of Hospitality staff were engaged to provide services and food for the opening night event. Initially it was intended for students of the Hospitality School to provide opening night service as a work experience for an event for which there are no equivalent opportunities in the region, a type of experience for them that they may not otherwise be able to access. In return the Board of POP GALLERY was to provide references to assist in work placement. However, this was unrealised.

Local musicians performed on Opening Night in return for the exposure.

The POP GALLERY established an alliance with Forster KMART for the KMART Wishing Tree charity. 5 percent of the 25 percent commission on sales will go directly in the first instance to the KMART Wishing Tree Charity (Salvation Army). POP GALLERY purchased two children's bikes and safety gear towards the KMART Wishing Tree and paid out of five percent commission on sales of art works. Monies in excess of the bike costs from the five percent of commission were used to purchase art kit gifts for children for the Wishing Tree. Money for the Wishing Tree also raised from door prizes at the opening night function and gold coin donations for special events and workshops.

KMART will also offer support by way of discounts in purchasing and opening night items.

The Great Lakes Council has provided endorsement for the concept of POP GALLERY objectives as dovetailing with the Council's Great Lakes Cultural Plan.

## ELIGIBILITY

Students from the Great Lakes Art and Design School have organised and mounted a number of group and individual exhibitions selling quite reasonable quantity of works and winning art awards as emerging practicing artists and art workers including:

In 2011 the Diploma Students ran the very exciting 1800ART exhibition in the TAFE Corridor Gallery (for which a dedicated Facebook site was established as a promotional tool);

Established the All in the Mix Exhibition at the Front Room Gallery in Newcastle;

Success in the TAFE Regional Art Acquisitive in recent years (with a second place overall in 2010);

Three students selected for the 2012 Manning Regional Gallery Wildcard Exhibition;

Finalists in the Flair Awards in 2011 and 2012 including the major prize in 2011;

Many successes in the Pacific Palms Art Prize including the 2011 Emerging Artist Award and the 2012 Environment Award;

Held and a number of solo exhibitions outside of the Great Lakes region including at the Manning Regional Gallery and at Haliday's Point (due to the dearth of venue opportunities within the Great Lakes region).

Students have also been prominent participants in Forster and Taree Art Societies

Students continue to receive good coverage in print and electronic media in the Great Lakes and the Manning Valley (Taree) regions, partly due to the Great Lakes TAFE catchment covering the Taree and the Great Lakes regions.

Indigenous arts has established the Yili product design range

Indigenous design has developed an oral health campaign poster for Hunter New England Health Local Health District that will be rolled out to indigenous youth across NSW

Working as instructors in Manning Regional Gallery workshops

Winning a major prize in the 2012 Sydney Water's Bottle design competition called TAP.

## THE OBJECTS

POP GALLERY had a number of important objectives with social and community benefits for the project participants and the broader community:

To provide an opportunity as part of the requirement in professional practice for artists to hold solo or group exhibitions of their work in the community

To retail and exhibit fine art in a significant and professional manner to a wider audience

To work towards raising the profile and significance of the visual arts industry in the Great Lakes region

To explore the commercial base for visual arts that may exist for each of the students as individual artists

To promote the Art and Design School of the Great Lakes Campus of TAFE as a significant social and community institution and resource for education in the visual arts in the region. Particularly, as a major vehicle to advertise the 2013 courses available (which went unrealised due to the cuts and no one could advise what the course were likely to be).

To provide an opportunity for future visual art practitioners within the Great Lakes region as there are virtually no professional run or artist run galleries that provide quality professional outlets for artists.

POP GALLERY provided an opportunity to promote the visual arts in the traditional television, radio and print media, as well as to fully exploit social media to engage a wider participation in the visual arts. Media activities formed a major focus for POP GALLERY and widespread coverage obtained.

Pop Gallery provided an opportunity to develop community networks and audiences through exposure for individual artists about to enter professional practice in the region

Pop Gallery inspired and developed community links to strengthen the visual arts in the broader community for individual artists and for public patrons.

Pop Gallery explored and demonstrated the potential for the visual arts in the tourism experience and economy of the region.

Set up as a not for profit structure, this provided maximum and equal opportunity for all the participating artists to benefit. At the time the Great Lakes Art and Design School had approximate 45 students.

With no professional private or public galleries in the region, there is the hope that the impetus and momentum was created for recognition of the need to establish a dedicated visual arts gallery or galleries in the region (and not be an adjunct to enhance an office foyer)

With the general objectives of POP GALLERY in mind, successful realisation will in our view strengthen the opportunities for graduates in the visual artists to obtain jobs and develop career opportunities within the region through wider contact with the community and experience in professional practice. The POP GALLERY will assist in presenting artists with opportunities to make contact for developing innovative partnerships that create new value and strengthen community.

## **FUNDING**

A Cost Plan with an operational budget was established. For event and media items the budget aimed within a range of options.

A commission of 25 percent was deducted from sales. 20 percent of the 25 percent commission in the first instance to cover costs. Any surplus were distributed to the KMART Wishing Tree Charity and the Friends of the Manning Regional Art Gallery (FOGGS).

POP GALLERY traded on cash only.

Further funding and support received and sought from partnerships, grants, donations, and or in-kind support from local government; local businesses, and individuals. Interestingly local government failed to deliver on initial expectations but individual staff and departments were gracious and facilitated support whenever the opportunity arose on an opportunistic basis.

Sponsors and supporters were supported in the media campaigns, literature, events, and cross sponsorship support.

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## Appendix 2



ABN 48246432437

15 December 2012

# POP GALLERY SUMMARY REPORT

This is a basic summary to report on the performance of POP GALLERY provided to you for your information as a participant and exhibiting artist or as a supporter.

An audit review has been completed verifying that all monies have been accounted for and distributed in accordance with the not for profit tax exempt charity status. The directors of POP GALLERY have received only reimbursement of some costs incurred and commission from the sale of their artworks as exhibiting artists. The complete financial records are available to view on request. At the end of December the ABN, Tax File, and the not for profit public gallery tax exempt charity status of POP GALLERY will be cancelled, and POP GALLERY will cease to exist.

As POP GALLERY had surplus funds on closing, these are being distributed to the KMART Salvation Army Wishing Tree, and to the Friends of the Manning Regional Gallery Inc being a 'like charity' in accordance with the Australian Tax Office rules (and the Constitution of POP GALLERY).

1. Income:	Sale of artworks:	\$3926.50	
	Sale of T- Shirts	\$ 305.00	
	Opening night tickets	\$1,210.00	
	Donations	<u>\$1,161.75</u>	
	Total		\$6,603.25
2. Expenses	Commission paid to artists	\$2,944.88	
	2 x children's bikes (Wishing Tree)	\$ 82.00	
	General expenses	<u>\$2,326.56</u>	
	Total		\$5,353.44
3. Residual cash funds on closing (income less expenses)			\$1,249.82
4. Dispersal of residual funds on closing:			
	5% commission on the sale of artworks	\$ 196.33	
	Wishing Tree donation tin	\$ 61.75	
	POP GALLERY Wishing Tree donation	<u>\$ 191.74</u>	
	Total		\$ 449.82
	Donation to a 'like charity'		
	Friends of the Manning Regional Gallery Inc.		<u>\$ 800.00</u>
	Total		\$1,249.82



Note: Total value to Kmart Wishing Tree  
 \$82.00 (bikes) plus \$449.82 (converted to gifts) = \$531.82.

5. Expenditure by TAFE in support of POP GALLERY		
TAFE advertising in media	\$ 625.00	
Great Lakes Art and Design School		
- catering	\$ 300.00	
- exhibition fitout materials	\$ 774.30	
Student Association - catering	<u>\$ 200.00</u>	
Total		\$1,899.30

6.. Donation by Roy Prentice  
 Framed print 'Watteau's Lady' for Great Lakes FM competition \$ 150.00

7. Exhibiting artists 23

8.. Days open: 23

9.. Visitors:	Total	2229
	Daily average	97
	Highest visitor attendance	226
	Lowest visitor attendance	55
	Opening night attendance	150

10. Media coverage: The Manning River Times; Manning Extra; The Great Lakes Advocate; Focus Magazine; Interviews and announcements on ABC Mid North Coast Radio; various other stations and on Great Lakes FM (including the week long competition to win the Roy Prentice print)

14 Facebook: Lots of visitors leaving comment and continues to attract activity. Facebook proved to be a valuable interface with local people and engagement mechanism. Invaluable for keeping people from outside the area informed as to POP GALLERY activity.

15. POP GALLERY features on the EMPTY SPACES website (<http://emptyspaces.culturemap.org.au/emptyspace/stockland-and-tafe-students-partner-forsters-pop-gallery>).

16. Commercial supporters and Sponsors: **Stockland** (provided the rent free space, security, air conditioning, electricity, flag poles and posters, signage erection and dismantling, door prize vouchers): **K-MART** (discounted materials): **Bunnings** (discounted materials and donation): **The Mobile Framer** Peter Hassel (discount framing vouchers to artists and purchasers of artworks, and a major framing prize): **The Tuncurry Copy Centre** (printing) ; **Angus and Coote** (gold watch door prize): **Xtreeme Cards and Gifts: The Great Lakes Visitor Information Centre** (featured POP on website and featured in weekly radio segments and mail outs to business and community): **Choices Forster** (cash donation)

15. Volunteers. 18 people gave their time to man the Gallery on a daily basis and on opening night (special thankyou to the band the CUBS). TAFE front office and support staff gave valuable time in facilitating the setup of POP. Catherine Calvin, Kelly Austin and Sharon Davis in particular provided support for media, graphics and interface between TAFE and POP. Many people provided in-kind assistance and the loan of materials and equipment and undertook support tasks and other valuable activity.

16. General commentary: People across all age groups visited and we heard many stories. POP unquestionably raised the profile of the fine arts in the area and we can say we learnt a lot from the exposure as artists and as 'curators'. Lots of contacts for individual artists (and TAFE) were made. There is a lot to talk about from the POP experience, but it has to be said that the cuts within TAFE resulted in lost opportunities in that we were just not able to publicise specific courses. However, POP was a very valuable event to showcase and expose artists and the Art and Design School and many people had a new experience and engagement with the visual arts and with TAFE from visiting POP.

Thank you all.  
Graeme Macey  
Public Officer

Note: complete audited trading accounts available in MYOB format

Appendix 3

Letter to Stephen Bromhead at the time of the NSW Government cuts to education.

**GRAEME MACEY**  
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16 September 2012

Stephen Bromhead MP  
Member for Myall Lakes  
Room F6 Bridgepoint Building  
Lot 1-5 Manning St,  
TUNCURRY NSW 2428

Email: [myalllakes@parliament.nsw.gov.au](mailto:myalllakes@parliament.nsw.gov.au)

Dear Stephen Bromhead

Re TAFE NSW Fine Arts Courses - Great Lakes Campus Art and Design School

I wish to lodge in the strongest terms my objection to the recent decision that the New South Wales Government will no longer subsidise Fine Arts within the NSW TAFE system and will introduce a fee-for-service no concessions policy. Such a policy will spell the end of the Great Lakes TAFE Arts and Design School as we currently know it in offering a quality education in the Fine Arts.

Also I understand that the budget for the Fine Arts Schools of the North Coast Institute of TAFE, of which the Great Lakes Campus Art and Design School is a part, has been cut by 40 percent.

I urge you to reverse these changes to Fine Arts for the North Coast Institute of TAFE and ensure that the Great Lakes Campus Art and Design School is funded to remain a vibrant and quality educational school for the fine arts in the region

The outcome of the announced cuts and changes will mean:

1. Not one person to my knowledge currently undertaking the Advanced Diploma; Diploma; or Certificate IV Fine Arts courses, will be able to continue if full fees or a fee-for-service arrangement is in place for the 2013 year.
2. To my knowledge, not one person who has attended these courses over recent years would have been able to undertake the courses if full fee or fee-for-service arrangements had been in place.
3. I know of only three people who currently pay fees at a no concession rate. All three would not be able to continue if full fee-for-service rates were to be paid.
4. The fee-for-service no concessions policy discriminates against mature age people like myself (on limited income as self funded retirees) who still have potential to make a substantial contribution to the fine arts industry in the region as professional arts practitioners on graduation.
5. In particular as many of the participants in the Fine Arts courses are women, this policy will discriminate against many single and mature age women.
6. That the Art and Design School as a consequence will be unlikely to find full fee paying students to enrol in the courses and subsequently lead to the School closure.
7. That the opportunities that the Fine Arts School offered for people to address disadvantage and obtain Fine Arts experience or qualification will be lost.
8. That this policy discriminates against people who have progressed part way through a Fine Arts course. They either will not continue, wasting their time and money and the TAFE monies for incomplete courses, or they will be forced out of the area if they want to pursue completion, further incurring greater expense and distress in order to do so.
9. I remind you in respect of the general increase in TAFE fees, that National Party now Deputy Premier Andrew Stoner said in 2007<sup>4</sup>,  
*“But for TAFE students who usually work part time and study at TAFE struggling with the normal cost of living – increased grocery prices , fuel prices and in some cases interest rates – it is very difficult time, and the government has not helped by increasing these fees by some 9 percent, which is well and truly above the consumer price index. The impact of the fee increases has been that enrolments in TAFE are*

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<sup>4</sup> NSW Hansard TAFE (FREEZING OF FEES) BILL 2007, 10 April 2008.

*falling, and that is a real shame because TAFE has been a great success story in this State....”.*

10. Now the O’Farrell Government of which you are a member is increasing fees by a hefty 9.5%, way above the CPI. This will cause a decline in enrolments, cuts to courses and teaching jobs, and deny access for the most needy in our community to education and training. Again in the same 2007 debate in NSW Parliament, Deputy Premier Andrew Stoner further went on to say<sup>5</sup>,

*“..the great importance of TAFE, particularly in country areas where there is generally a lack of technical and further education services and private sector providers. The Government’s decision to substantially increase TAFE fees had a major impact on those communities”.*

Has something changed?

11. That the important role that the Fine Arts School played in the wider community in enabling the creation of social links and structures for people like myself will be lost. The Fine Arts School unlike any other on Campus engages across a wide cross section in the community across all ages and occupations, with individuals, groups and commercial enterprise.
12. That the introduction to Fine Arts and creative practice that the School offered for so many people to enable them to move onto other fields as art practitioners (without necessarily completing the courses or obtaining qualification) will be lost. This has been a strong feature of recent participants who have moved onto other tertiary institutions (with or without obtaining TAFE qualification) to undertake for instance graphic design at University level, teaching, dance, dress design, photography and textile design. There has been since I have been in the course people moving onto nursing and aged care nursing (and people moving in the other direction).
13. Also since being in the course, I have observed that there are people who are not confident or able for a variety of reasons on initially leaving school, or from fractured family life, are not sure of their directions in life or their study skills for further tertiary study. The Arts and Design courses have provided wider engagement socially, educationally, and provided skills that they otherwise would not have been able to access in a socially supportive

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<sup>5</sup> NSW Hansard TAFE (FREEZING OF FEES) BILL 2007, 10 April 2008.

environment. Instance the contemporary crossover between traditional arts practice and computer technology skills.

14. A feature for participants from the Art and Design School has been to move across the arts industry and outside of the region not as arts practitioners themselves, but into various positions as arts workers in both public and private galleries, and other arts related businesses.
15. Many of the gallery/restaurants of the region so heavily dependent on tourism currently rely on retailing the works often sourced from the Great Lakes Art and Design School students and graduates.
16. The National Association for Visual Artists (NAVA) is suggesting that the two-year Diploma may range from \$13,000 to \$26,000?  
Can you say what the course fees will be for a Diploma in Fine Arts will be under these new arrangements.
17. It is hard to understand how TAFE can sustain these announced changes after the previous Labor government cut TAFE to the bone. After sixteen years in office, per student funding was down 48 percent and fees and charges grew 15 percent ahead of inflation.

During the last NSW State Election in March 2011, National Party Deputy Premier Andrew Stoner and National Party Education Minister Adrian Piccoli both signed pledges to support the **TAFE 5 Point Plan for a Better State**. Why have they gone back on their word?

I would like an explanation as to whether you also signed this pledge at the Great Lakes Campus as a candidate during the recent election campaign.

If the Great Lakes Campus Art and Design School is weakened or ceases to function as we currently know it, my arts practice on graduation will be considerably weakened.

A very upset  
Graeme Macey

Advanced Diploma in Fine Arts  
Great Lakes Campus  
Art and Design School