

"ARTISTS-RUN SPACES"

RESEARCH REPORT COMMISSIONED BY THE

VISUAL ARTS BOARD

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FOREWORD

In recent years, we have witnessed a significant increase in the number of Artist-Run Spaces, a phenomenon which has played a crucial, though not always acknowledged role in the development of contemporary visual arts practice in Australia. In using the term "Artist-Run Spaces", I refer to those facilities, such as exhibition venues, studios, workshops, information and resource centres, which have been established and are maintained on a co-operative basis by groups of artists.

Artist-Run Spaces have provided and continue to provide a vehicle for the production and exposure of new and often challenging developments in the visual arts and, at the same time, are an important bridge for emerging artists. Very few, however, have done so with the support of substantial and/or regular financial assistance from either State, Federal or Local Government funding authorities. For the majority of Artist-Run Spaces, continued activity relies heavily on the voluntary efforts and contributions of committed individuals, and on the irregular and limited income derived from sources such as membership fees, sale of artwork and benefit events.

Given the precarious and often difficult process of achieving and then maintaining self-sufficiency, and taking into consideration an emphasis on providing a non-institutionalised, accessible and flexible environment for artists, it is not surprising that Artist-Run Spaces are, in general, transitory bodies.

Although the Visual Arts Board has for some time recognised the important role of Artist-Run Spaces, and has assisted a number of spaces with small one-off grants, it continues to be severely restricted in its ability to provide more effective support for such spaces and their activities.

However in 1984, recognising its need to argue for additional resources for this area, the Visual Arts Board initiated extensive research into the operations, needs and concerns of Artist-Run Spaces, with a primary intention of formulating guidelines for a program of assistance for Artist-Run Spaces.

The result is this paper, a culmination of information gathered from questionnaire responses and from discussions held with members of Artist-Run Spaces over a period of 3 years. Whilst not dealing specifically with the operations of all Artist-Run Spaces contacted in the process of research, this paper nevertheless examines a range of issues which, in varying degrees, could be seen as pertinent to all spaces.

I hope that this document will be of value to the Visual Arts Board and of particular interest to those artists currently running, or wishing to establish, their own self supporting structures.

Although the initial research was undertaken some three years ago, it should be understood that the value of the report lies in its use of case studies, which demonstrate the very wide range of issues and activities, or 'types' of spaces. It is only on this analysis that a program of support can be built. Material for the case studies was extracted from questionnaire responses, and later updated by the groups concerned.

I warmly thank the many groups and individuals who have participated in the research project. For your co-operation and contribution of valuable time and energy in providing comprehensive written responses and interviews, I am extremely grateful.

Finally, I would also like to acknowledge with thanks the interest and support of the Visual Arts Board in making available the funds through which the initial research could be undertaken.

Karilyn Brown
V.A.B. Project Officer
February 1987

1. INTRODUCTION

It is too simplistic to assume that an individual visual arts practitioner, having completed several years of tertiary arts training, will with ease and immediacy establish a firm position within our society from which to produce and exhibit work on a regular and financially secure basis.

In reality, moving from the supportive environment and well-equipped facilities of tertiary art institutions to securing one's own studio space and exhibition opportunities is a difficult and often disheartening bridging process for the majority of artists.

Most artists will experience severe financial constraints which can directly inhibit the production of work. The following extracts from the Artist in Australia Today, a report of the committee for the Individual Artists Inquiry published by the Australia Council in 1983, further elaborate on the economic status of artists generally:

"4. Although they are highly trained and make a major contribution to society, artists' status in the community is not high, partly because of the low income-earning potential of their profession. Their average arts-related income is less than half the average income of all occupations in the professional/technical category. Results from a survey of 1000 artists throughout Australia reveal average arts incomes in most artist groups of around \$10,000 in 1981-1982. Low as they are, these average incomes include earnings from arts-related occupations such as teaching. Gross returns from the actual practice of art were closer to \$8,000 on average in that year. Income for most artists is intermittent; only one-third of them receive a regular income from arts-related work.

5. The economic plight of artists is compounded by the precariousness of their arts employment - particularly in the case of younger people. Only 40 per cent of artists overall spend all their working time on arts-related work. Of the remainder, two-thirds would like to spend more but are unable to do so, chiefly because work is unavailable or offers poor returns.

7. The great majority of artists regard the arrangements they have for promoting their work as less than highly satisfactory. More than one-quarter of them see their current arrangements as quite unsatisfactory."

In addition to financial concerns, limited exhibition opportunities through existing commercial and public gallery structures is also a major factor which particularly affects the development of emerging artists.

In recognising the need to counter complete dependence on these existing structures and in order to open up broader alternative avenues for practice, many artists have moved towards creating co-operatively-based structures to facilitate the production and exposure of their own and other artist's work.

For instance, one important structure of support for emerging artists is the now consolidated network of Contemporary Art Spaces, incorporating Praxis in Perth, Chameleon in Hobart, the Experimental Art Foundation in Adelaide, the Institute of Modern Art in Brisbane, Artspace in Sydney, the Australian Centre for Contemporary Art in Melbourne and the Canberra Contemporary Art Space (see Appendix III). These organisations are in receipt of substantial Federal and State funding in order to undertake, effectively and professionally, their primary objective of co-ordinating a program of exhibitions and activities which will address the concerns and issues associated with contemporary visual arts practice and its practitioners.

Even with the significant contribution of the Contemporary Art Space network, there are insufficient venues in metropolitan, and non-metropolitan centres, which can consistently provide encouragement and exposure to artists, particularly emerging artists.

The emergence of Artist-Run Spaces, therefore, is not only indicative of the desire on the part of many artists for a greater control over and responsibility for the production and presentation of their own work, but also reflects a strong movement towards a less isolationist and more collaborative work process, one in which skills, experiences and resources are shared and exchanged. Often fundamental to this rationale of artistic collaboration is a commitment to addressing current social, theoretical and political issues pertinent to the role of the artist and the production of artwork within our society.

The operations of Artist-Run Spaces vary enormously and are dependent as much on the availability of financial and material resources as on the aims and objectives formulated by each group. One has only to examine the list of Artist-Run Spaces, many of which have contributed to this research, to realise that their functions and activities cover an immensely broad spectrum of visual arts endeavour (see Appendices I and II).

As each space is developed in response to specifically identified needs, no one organisational model can be put forward as being more suitable than another. Indeed, it is the very diversity of philosophical and operational approaches among Artist-Run Spaces which needs to be acknowledged and in turn encouraged.

In the context of this paper, however, it was necessary to establish four broadly defined categories of Artist-Run Spaces in order to make some comments and observations from which conclusions could be drawn. These categories have been identified as (i) studios, (ii) open access workshops, (iii) exhibition venues and (iv) information and resource facilities. In recognising the multiplicity of activities pursued by Artist-Run Spaces, it is important to note that many spaces fall quite comfortably within any two or more of these categories.

Each category will be dealt with in greater detail in later chapters, and case studies have been provided in order to present a range of organisational models. However, some preliminary notes on Artist-Run Spaces will be useful in establishing a rationale and context for discussing their specific functions and activities.

(i) Studios

Apart from a critical shortage in most centres of suitable premises available for lease, securing individual studio space can also be a financially prohibitive undertaking for many artists. It is even more difficult when the nature of an artist's practice requires him/her to purchase what are often expensive items of equipment in order to establish adequate and functional work facilities.

A more economically viable option can be for groups of artists to collectively establish studio premises, to combine individually owned items of equipment and to pool resources so that equipment may be acquired and workshop facilities established for common use on a cost-share basis.

In addition, sharing skills and techniques, discussing ideas and projects, and engaging in critical discourse, are often related concerns through which members of studio workshops counter the artistic isolation so often experienced by those working in the visual arts.

By creating a working environment in which members can pursue their activities on a relatively secure basis, the studio workshop model provides not only support and stimulus for continued individual development but also an important focus for professional art activity within the community.

(ii) Open Access Workshops

Most open access workshops are specifically media-based. That is, they are established in order to promote and foster activity in one particular medium, such as etching and/or lithography, photography, or graphics/poster production. Specific media-based activity ensures that limited resources are more effectively concentrated rather than thinly dispersed across a wide range of capital and labour intensive activities.

The term 'open access' refers to the availability to the general public of workshop facilities and services. Where, for example, the establishment of one's own printmaking studio would be a financially prohibitive undertaking for most printmakers, the possibility of access to those facilities on a shared, subsidised basis becomes a more feasible option. The individual practitioner can arrange for use of facilities on a casual rental basis as his/her needs arise. As well, open access workshops facilitate contact with other practitioners, and an exchange of skills and experience through discussion, lectures, and introductory and specialist courses.

Although all open access workshops are concerned with developing a greater awareness and appreciation of their particular arts activity within the wider community, a number of open access workshops are more actively engaged in community arts practice, placing emphasis on encouraging community groups and special interest groups to make use of workshop facilities and services in order to promote their needs and interests, and to participate directly in the production of works.

Through the provision of equipment, facilities and the services of professionally experienced artists at low cost, open access workshops provide economically viable resource centres for individual practitioners and for those groups and communities which may be culturally and financially disadvantaged.

(iii) Exhibition Venues

The traditional avenue for the exhibition of work produced by visual arts practitioners has been through the established network of commercial galleries and public galleries. Whilst these structures play a vital role in the visual arts industry, they are unable to respond fully to the growing number of unexhibited emerging artists, nor can they easily accommodate radical developments occurring within visual arts practice.

There are nonetheless notable examples of art school galleries, regional galleries and state galleries which have at various times supported new forms in art and developing artists. For instance, the performance art events ACTS 1, 2, and 3 which were organised by the Canberra School of Art in 1976, 1978 and 1980; the Project Shows organised by the Art Gallery of SA and the Art Gallery of NSW; the Middle Earth Exhibition collaboratively organised by the Mt Gambier, Warnambool and Naracoorte Regional Galleries in 1983; the Mildura Sculpture Triennials; etc.

The development of artist run exhibition venues is primarily a response to the real need of providing exposure for artists who frequently have no other outlet for their work, of creating the means by which new and innovative work can be fostered and encouraged on a sustained and meaningful level, and of providing the forums for dialogue and critical analysis in contemporary visual arts practice.

Artist run exhibition venues give artists an opportunity to participate more directly in and be responsible for the management and presentation of their own work. Given access to a structure which can accommodate experimentation, artists are more willing to present work which may be impermanent, nonmarketable or work in progress.

(iv) Information and Resource Facilities

Several of the artist-run spaces dealt with in this research have made efforts to collect resource material relevant to their interests and activities, for use by their members and the wider community.

There are, as well, independent facilities which have been established by artists for the specific purpose of undertaking research into particular areas of interest and issues of concern pertaining to artists and contemporary visual arts practice. In addition, such facilities record and document a wide range of information on Australian artists and provide advisory and consultancy services to individuals and organisations. The Artworker's Union and the Women's Art Register are useful examples here, as well as the recently established Art and Technology data bank in Adelaide. Although such artist run facilities are few in number, it is nevertheless important to acknowledge the significant contributions made by them to the overall development of, and support for, the role of the artist in our society.

These four categories of Artist-Run Spaces provide the overall framework for a strong, professional base from which artists can pursue their interests and careers more effectively and do so with a greater degree of self-determination and responsibility.

Of great benefit to the individual working within these structures is the degree to which a supportive and active environment can generate a greater sense of worth and purpose. In many cases, Artist-Run Spaces provide the only focus for contemporary art activity within a particular art form or within a particular geographical region.

Once established, Artist-Run Spaces fulfil a number of broader community functions in addition to meeting the needs of individual members and participants. They can act as a working model of constructive action and self-motivation for other artists, particularly emerging artists, and are often a resource and contact point for visiting artists, arts organisations, and other community groups. Many Artist-Run Spaces are actively involved in their community, initiating projects which contribute to a growth in local arts activities which, in turn, foster a more realistic understanding of, and greater awareness of, arts practice and its value to society.

2. **RECOMMENDATIONS**

It is recommended:

1. That the Visual Arts Board recognise and acknowledge the significant role performed by Artist-Run Spaces in
 - (i) actively supporting and encouraging artists, particularly emerging artists, across a broad range of visual arts practice;
 - (ii) providing services and facilities for locally-based visual arts activity which are not, or cannot, be provided by any other arts organisation within their locale, and
 - (iii) promoting and representing the concerns of contemporary visual arts to the community at large.
2. That the Visual Arts Board establish a formal program of assistance for Artist-Run Spaces and formulate policy guidelines through which grant allocations can be made.
3. That with respect to implementing a program of assistance to Artist-Run Spaces, the Visual Arts Board review its currently stated condition that all organisations seeking assistance must be legally constituted, and consider allocating grants to unincorporated, non-institutional organisations provided that such organisations show evidence of properly-managed and stable administrative frameworks. In line with Australia Council guidelines, however, unincorporated Artist-Run Spaces in receipt of public funds on an on-going basis should be encouraged to seek legal status.
4. That in formulating policy guidelines for a program of assistance for Artist-Run Spaces, the Visual Arts Board consider each of the four broadly identified categories of spaces listed below:
 - (i) Studios
 - (ii) Open Access Workshops
 - (iii) Exhibition Venues
 - (iv) Information and Resource Facilities

It should be noted that owing to the diversity of their activities, many Artist-Run Spaces may fall within two or more of these categories.
5. That the Board establish funding criteria for artist run exhibition venues which encourage the sale of work by exhibiting artist/s on a commission basis. In this respect, consultation with the Australian Commercial Galleries Association should be undertaken.
6. That the Visual Arts Board consider the allocation of grants to Artist-Run Spaces under the following categories:

- (i) Establishment costs, including costs associated with minor renovation; electrical, plumbing and lighting installation; fire and safety requirements; purchase of items of equipment, office furniture and associated items.
 - (ii) Administration and operating costs, including costs associated with publicity and promotion; assistance towards rental subsidy, leasing costs and insurance; assistance towards legal and accounting fees.

The Visual Arts Board is also requested to consider the proposal that assistance towards arts co-ordinator/administrator salaries be incorporated under this category.
 - (iii) Special project costs, including costs associated with special events and exhibitions, and artist's exchange.
7. That the Visual Arts Board make available grants of up to:
 - . \$20,000 in category (i)
 - . \$10,000 in category (ii) and
 - . \$10,000 in category (iii).
 8. The Artist-Run Spaces be eligible for grants:
 - . on a one-off basis only under category (i)
 - . on a biennial basis under category (ii), and
 - . on an annual basis under category (iii).

It is also recommended that Artist-Run Spaces apply under one category only in any one year.
 9. That Artist-Run Spaces seeking assistance from the Visual Arts Board be required to complete application forms which would request comprehensive information on the aims and objectives of the organisation, its administrative and membership structure, a description of the project for which funds are sought and a detailed budget breakdown. Artist-Run Spaces successful in receiving funds from the Visual Arts Board should then be required to adequately acquit such grants in line with Australia Council policy.
 10. That the Visual Arts Board establish one closing date per year for applications from Artist-Run Spaces, preferably to coincide with the Contemporary Art Spaces program.
 11. That Artist-Run Spaces also be eligible to apply to the Visual Arts Board for assistance under other Board programs, and that specific guidelines be formulated under such programs to accommodate the unique status and circumstances of Artist-Run Spaces.

12. That Artist-Run Spaces also be encouraged to seek assistance from other government and private sources. In this respect, it would be desirable for the Visual Arts Board to promote its policy of assistance to Artist-Run Spaces with State Government and Local Government funding authorities.
13. That the Visual Arts Board make funds available to produce a comprehensive resource kit for distribution to emerging and established Artist-Run Spaces. It is proposed that such a kit would include information and advice on:
 - other Artist-Run Spaces and related arts organisations
 - Federal and State funding authorities
 - contractual agreements and the services available from the Arts Law Centre of Australia
 - examples of constitutional formats and brochures on company law/incorporation procedures
 - examples of basic accounting procedures and financial management practices
 - sponsorship
 - taxation
 - other relevant documents.
14. That the Visual Arts Board facilitate at an early date the establishment of an easily accessible data-based resource system on Australian visual arts organisations including Artist-Run Spaces. Such a data bank could incorporate the names and locations of arts organisations, and the services, facilities and resources provided by those organisations.

3. STUDIOS

GENERAL COMMENTS

Management

Managerial and administrative responsibilities are generally shared amongst members, although members may take on certain tasks on a rotating basis. For instance, where a studio is incorporated, the positions of Chairperson, Treasurer and Secretary are appointed for terms ranging from 6-12 months. In other non-incorporated groups, a member may be appointed in a secretarial/co-ordinating capacity for a fixed term, in order to deal with correspondence, rent collection and other day to day duties. Occasionally, sub-committees are formed for specific projects, such as organising an exhibition, preparation of funding applications, etc.

However, all studios emphasised the process by which all matters relating to the space and its members are discussed collectively at regular meetings and decisions reached by general agreement. This method of collective decision making and resolving problems through consensus is in most cases a most successful management procedure. Only one or two groups expressed some concern at the lack of commitment or co-operation within their membership.

Membership

The membership of studios must necessarily be determined according to the space available and, in some cases, the range of facilities provided.

Several studios have formal agreements which outline the terms and conditions of membership, including financial and other responsibilities of workshop participation. It is also normal procedure for the nomination of any new or temporary replacement members to be considered and agreed to by all other members prior to admittance.

Some studios make provision for associate membership and/or short term visiting artist membership whereby conditional access to studio resources and facilities is made available.

Criteria for membership is usually based on a commitment to the aims and objectives of the group and on a willingness to participate in studio affairs. Some studios do have more specific criteria which pertain to their activities, e.g., photographers only, women only, etc.

Most studios have at different times experienced a problem with fluctuating membership which does, of course, have ramifications in terms of meeting the financial obligations of the organisation. Unless vacancies are quickly filled, the additional financial demands on other members, particularly in relation to rent, can be onerous.

Premises

Most studios lease premises which are privately owned. In general, leasing arrangements are for terms of one year with the option to renew, although some studios rent on a month to month basis.

One of the problems referred to by several studios is in relation to insecurity of tenancy. Long term leasing agreements are extremely difficult to obtain, particularly given the non-commercial and non-institutional nature of studios. It is, therefore, difficult for many groups to plan with confidence for continuity of activities. A termination of lease or sale of premises can result in a studio ceasing operations unless alternative, suitable premises can be found and resources are available to cover relocation costs.

In addition, premises are often initially in poor condition and require considerable improvements and ongoing maintenance in order to ensure safe and functional workspaces. Such repairs can include electrical rewiring, improving natural and artificial light, plumbing, telephone installation, security locks, etc. Building owners are often reluctant to contribute financially towards any major structural improvements or repairs. As it is not within the financial means of studio members to do so either, the majority of improvements undertaken by members are essentially functional rather than structural.

The workspace itself may be divided into individual studios and/or specific work areas and communal areas, depending on the amount of space available for use and on the functions of the studio.

Equipment and Facilities

In addition to individual studio space or communal workspace, members usually own a range of tools, equipment and materials which are made available to other studio members, on condition that such items are well cared for and returned after use.

Where common use facilities are established, such as darkrooms, printrooms and multi-media workshops, individually owned resources are made available on longer term arrangements. Such resources, however, may often be inadequate and additional items of equipment or materials must be obtained if a fully operational facility is to be developed.

Under such circumstances, members will discuss the priorities of studio needs and may agree to provide, from personal funds, finances towards acquiring particular items of equipment or materials for construction, on an equal share basis. Fund raising activities may also be undertaken by the group to contribute towards such expenses.

Activities Undertaken

The primary function of studios is to provide the means by which members can pursue their own art activity and develop as individual arts practitioners.

Nonetheless, there are related activities which studios will on occasion undertake as a group. For instance, an annual exhibition of all members work may be arranged, or members may be invited to contribute as a group to independently organised exhibitions. Participation in community projects, specialist workshop courses for both members and the general public, forums, visiting artist lectures and special events are also examples of activities undertaken by some studios.

External Liaison

As individual practitioners, members of studios have contact with, and may actively participate in, a number of other artist's groups and arts organisations. Members may be appointed as representatives of the studio to sit on outside committees, and the studio itself may subscribe to other organisations and groups.

As centres for professional art activity within their own community, many studios provide an important contact point for other artists, art students and members of the general public. Such contact and dialogue is often encouraged as a means of developing a greater understanding of the processes of producing and presenting works of art, and several studios are often host, usually by arrangement, to groups of primary, secondary and tertiary students, as well as visiting interstate and overseas artists and other interested individuals.

In addition, some studios make available their premises for short term use by community groups and arts organisations in need of space or facilities to develop specific projects.

Publicity and Promotion

The nature of studio activities does not require that they publicise and promote these activities on a regular or extensive basis. When sufficient resources are available, several do produce posters and/or place advertisements in local newspapers and arts journals in order to make known the availability of studio space, or to publicise any forthcoming activities, such as group exhibitions.

Several studios indicated a need for greater involvement in the area of publicity and promotion, but were hampered by the limitation of funds available for that purpose.

Finances

The main areas of expenditure for studios are establishment costs and on-going operational costs.

Establishment costs can include repairs and renovations to premises; electrical, lighting and plumbing improvements; fire and safety requirements; equipment and other associated items.

On-going operational costs can include rent, electricity, telephone, insurance, rates, equipment and utilities, maintenance, publicity and promotion, postage and stationery.

The contributions of members make up the major, and often only, source of revenue. Occasional fundraising activities or income derived from hire of premises to outside groups or workshop fees can assist towards expenses.

Financial arrangements are usually based on fortnightly or monthly rental payments. Bills and other studio expenses are shared equally by members. Costs associated with group projects, such as exhibitions, are also shared by participants.

Government Funding

Not all studios researched had applied for financial assistance from government sources. Of those which had applied to State and Federal sources, all were successful in having received grants. Although not all applications submitted by each group were approved, and many of the grants awarded were not to the full amount requested, it is nevertheless an indication of support for such groups by government funding authorities.

Government assistance has been provided towards equipment and materials purchase, studio establishment costs, special workshop and exhibition projects, publicity and promotion, relocation costs and emergency rental assistance.

3.1 CASE STUDY: SOUTH AUSTRALIAN WORKSHOP. ARTISTS CO-OPERATIVE, ADELAIDE, SA

History

SAW began as an idea among a group of final year SA Art School students in late 1977. The group decided that their main needs after leaving art school were those of suitable work space, access to expensive capital equipment, contact with peers and avenues for showing/performing work. In developing a structure to meet these needs, the following considerations were taken into account; size of membership, financial infrastructure, type of workspace, content of constitution, meeting structure and systems for access by visiting artists.

SAW was formally established in 1978, and located premises in a double storey warehouse in central Adelaide where it continues to undertake its activities.

Aims and Objectives

- (i) To provide all members, individually and communally with workspace, facilities and equipment for the pursuit of their art activity.
- (ii) To provide a co-operative situation in which members may benefit from common resources and from each others input of skills, activities and ideas.

Legal Status

Incorporated Association.

Management

SAW's decision making process is based on a co-operative structure. Office bearers, Treasurer and Public Officer are elected by the membership, from time to time. Meetings are held on a regular basis, every 6 weeks or sooner if required. The position of Chairperson is rotated between the members. Sub-committees are created by appointment or nomination. The need for sub-committees only arises when there are several tasks to be tackled, such as grant submission/report writing, workshop maintenance, fundraising, etc., and efficiency and skill in that area are required. Otherwise, most tasks are approached in a co-operative manner.

Membership

The main criterion for membership is a committed and professional approach to work. Although attempts are made to accommodate all aspects of the visual arts, it is difficult to accept painters and craftpersons because of workspace problems. While there is a sculpture bias in the workshop's membership, equipment and workspace, SAW has in the past accommodated glass blowers, leadlighters, poets/dramatists, painters, photographers, screen printers and sound/video makers. SAW is basically a multi-disciplinary workshop.

The membership has fluctuated between 7 and 16 persons. New members pay a joining fee of \$50 and all members pay a weekly rental fee of \$25.

Since 1978 the workshop has facilitated over 80 individual artists. SAW also accommodates visiting artists who join for a set period, pay full rent and have full membership rights, except that the 2 month notice of resignation is waived as well as the \$50.00 joining fee.

Premises

The premises rented by SAW are a two storey brick building (privately owned) and an adjoining 4 roomed bluestone cottage (council owned) in the south west corner of the Adelaide City square mile. It is zoned light industrial and the approximate area is 5,000 sq ft. The current annual rental for both premises is \$9,620.00, a comparatively inexpensive rate for the area and type of building.

Equipment and Facilities

SAW has an extensive workshop plant which is co-operatively owned and an equal amount of equipment which is privately owned. Some of the major pieces of equipment include: screen printing exposure box, light table, vacuum printing table, drill press, friction cutter, oxy/arc welding sets, compressor, spray guns, band saw, table saw, blacksmithing forge, tools and anvil, grinders, sundry hand tools, fully equipped darkroom and block and tackle.

The Workshop is divided into individual workspace and task areas. These are metal/wood layout, metal/wood fabrication, clean workspace/fabrication, darkroom, screen printing room, sound room, kitchen area, blacksmithing area, wood/metal/junk storage area and a small gallery space.

Activities Undertaken

The Workshop is a co-operative made up of individuals, and group projects are kept to a minimum. However, SAW has participated in several group exhibitions including the Adelaide Festival Centre Gallery in 1979, the Bunyipological Research and Reconstruction Unit project for the Adelaide Art Alternatives component of the Adelaide Festival in 1980, 'There at the Time' exhibition at Roundspace Gallery in 1982, as well as participating in the Open Sandwich Conference in Hobart, 1983. During 1986, a SAW exhibition was held at the Jam Factory, followed by the "9 out of 12" SAW exhibition at the Experimental Art Foundation.

External Liaison

SAW acts as a central point in attracting paid work to its members from such organisations as the State Theatre Company, the SA Film Corporation, the Australian Dance Theatre, the State Opera, etc. SAW is a useful facility for these organisations as

most of the work required to be undertaken is innovative, one off, and usually difficult for someone in the music/theatre industry to produce. SAW also acts as a point for the receipt of information on current art activities, commissions, competitions, exhibitions, documents and newsletters. SAW readily accepts requests from art school and secondary school students to view the workshop and to interview members for their own interest and school projects.

Publicity and Promotion

SAW has only undertaken publicity when it has needed to attract new members. This has been done through articles in Artlink, the Contemporary Art Centre's Newsletter, the Experimental Art Foundation Newsletter and Artworker's Union Newsletter. Posters have been printed over the years to assist in membership drives. Individuals are responsible for publicising their own activities.

Funding History

1982/83	Visual Arts Board (rental subsidy)	4,000.00
1982/83	SA Arts Grants Committee (equipment purchase and maintenance)	2,000.00
1983/84	SA Arts Grants Committee (equipment purchase)	1,000.00
1984/85	Visual Arts Board (rental subsidy)	2,660.00
1984/85	SA Arts Grant Committee (rental subsidy)	2,000.00

Operational Problems

The main problem is maintaining a full quota of members to ensure that membership fees are sufficient to meet monthly financial commitments. The majority of members are on very low incomes and cannot afford to pay more than \$25 per week for rent, as well as contributing towards basic running costs.

Annual increases in rent and periods of low membership can place additional financial demands on existing members and can result in substantial amounts of valuable time being spent on fundraising activities.

3.2 CASE STUDY: MEDIA-SPACE, PERTH, WA

History

Media-Space is an inquiry based group of people associated with various fields of perception. The group was formed in February 1981.

It was decided that the studio component of Media-Space should be referred to as Media-Space studios, with Media-Space being the managing body of that studio. Media-Space Inc. was formed with three people; Jeff Jones, Paul Thomas and Allan Vizents. Media-Space Studios comprised all those members wishing to contribute to, and use the facilities.

Media-Space expanded its area of operation from the studio to the community, placing that inquiry model into a position of relevancy and affirmative action. Brian McKay, a member of Media-Space Studios, worked with Jeff and Allan to develop the basis for P.I.C.A. Paul Thomas developed a full-time Fine Art Foundation course based on the Media-Space inquiry model. Allan went on to create Praxis M in the context of Media-Space and then to The Performance Space, in Sydney. He also taught theory at the Sydney College of the Arts and worked with the Media-Space inquiry model with the sculpture students at that college.

NOTE: Media-Space studios closed down in June 1986. Media-Space Inc. still exists as an inquiry based unit working with telecommunications, audio works, installation and performance.

Aims and Objectives

Media-Space was initially organised to elicit dialogue and critical response in an environment of isolation. A second objective was to acquire equipment for professional use in an 'arts lab' concept.

Legal Status

An Incorporated Association, developed out of the Fine Art Printmaking Studio into Media-Space Perth Inc.

Management

Since 1981, there has been no director, no formal organisation but rather a means of utilizing specific skills to achieve an understanding and various practical objectives.

Decision making and 'administrative duties' are achieved through common discussion and willingness to achieve goals.

Membership

Maximum membership is 10 persons. All members share the financial responsibility of rent on the premises, and all expenses over and above rent are also shared on a basis agreed upon by all members.

Members share equal rights of access to equipment and space in the studio and equal rights to resources collectively held.

Use of most facilities is open to professional request and are available on a non-profit basis, agreed upon by the members. Such fees and charges levied on the general public are to cover operational expenses.

Premises

Media Space existed in two brick and iron houses built around 1890 containing eight rooms and adjoining storage spaces. The premises were privately leased by Media-Space between August 1982 and June 1986. The space was central to Perth and in poor condition.

Equipment and Facilities

- (i) Complete darkroom facilities, including four enlargers (two 35mm and two 4 x 5) and one Repromaster Copycamera.
- (ii) Office/duplicating equipment, including electronic typewriter, TRC Computer, AVTEC Multi Modern, Challenger 16 bit-IBM compatible computer, Cannon N300 photocopier, various disc programs.
- (iii) Sound recording facilities in four track, including a studio synthesizer and various other items of sound equipment.
- (iv) Screen printing facilities, including etching presses, offset litho press, one-arm squeegee/vacuum printing table and screens.

Activities Undertaken

Members have participated in numerous exhibitions, events, seminars and conferences (both as individuals and less frequently, as the Media Space group) which have been held in Australia and overseas.

Media Space also publishes printed material dealing with projects that have been done through group activity or by individuals, in off-set lithography, silkscreen, photocopy and audio-tape. This material is mailed free of charge to a wide audience in Europe, Great Britain, North and South America as well as Australia.

External Liaison

Media Space has worked with many visiting arts-related individuals including Donald Brook, John Rose, Peter Tyndal, Anthony Howell, Tony Twigg, Tom Klinkowstein, Tsk Tsk Tsk, Pam Harris, Richard Demarco and Judith Hoffburg. These activities range from co-ordination of artist's activities (Howell, Klinkowstein), lodging, and seminars in institutions.

The printing facilities have been used by a large number of students and professional artists through the Fine Arts Printmaking Studio since 1974, and through Media-Space since 1981.

Other areas of the studio such as the sound room, the photocopier and the photographic darkroom have seen multiple use by the community.

Publicity and Promotion

Media Space does not participate in 'mail art' as a subjective activity nor does it advertise its projects.

Funding History

1981	Visual Arts Board (production of publications)	4 000.00
1983	ILDAC (Purchase of equipment)	5 000.00
1985	Visual Arts Board (Sound Studio equipment and production)	5 000.00

Operational Problems

Problems arose due to the lack of financial assistance from various supporting agencies, and the lack of critical awareness in the arts community.

The Fine Art Printmaking Studio has been open regularly for ten years and has received no financial help from funding bodies toward paying a co-ordinator. Although the studio has charged nominal fees, artists and students have taken the attitude that no fees should be charged. The educational structure in Western Australia does not foster professional attitudes toward art activity. The community does not understand the commitment that has kept the equipment available to artists and has generally treated the activities of Media-Space and the Fine Art Printmaking Studio with contempt for the past ten years.

4. OPEN ACCESS WORKSHOPS

GENERAL COMMENTS

Management

The need to ensure that activities which involve public access and participation are properly and legally undertaken has required that open access workshops establish more formal managerial structures than would necessarily be required of many other types of Artist-Run Spaces. As legally constituted organisations, each open access workshop has an elected Committee or Board of Management which meets regularly to discuss the artistic, financial and business affairs of the organisation. The membership of Boards often includes community representatives and individuals with particular expertise in, say, financial management, as well as practitioners and workshop members. All open access workshops place emphasis on reaching decisions through consensus and on developing policy and programs through collective discussion, and welcome input from workshop members and users.

In addition, several open access workshops have, through government funding, appointed salaried artworkers who are responsible for the implementation of workshop activities and courses. Such positions include tutors, artists in residence and trainees. Funding for these positions is normally available for periods of up to 12 months, at the conclusion of which the organisation must reapply for assistance.

Fewer workshops have had the financial resources available to appoint full time workshop administrators. It is more often the case that day to day administrative duties must be undertaken by the artists themselves, a situation which has led to increasing workload pressures and a high turnover of staff. Under such circumstances salaried artworkers are concerned that their efforts in the most important area of artwork production are severely compromised and that in turn, the full potential of the workshop's role within its community is not adequately realised.

Many felt that it is unreasonable to expect artworkers also to have sufficient skills and expertise in hand to administer organisations as complex as open access workshops. The need to appoint highly trained and competent administrators on a full time basis is seen to be essential for the continuity, proper management and stability of open access workshops.

Membership

Open access workshops provide well equipped and well resourced facilities on a publicly accessible basis and at the same time (and often as the only focus for arts activity within their own region or community), actively encourage and promote community participation in arts projects. The user/membership constituency of open access workshops will therefore encompass a very broad range of individuals and groups.

Users/members are normally required to agree to the aims and objectives of a workshop and to abide by those rules and regulations as set down by a workshop. In some cases, potential users/members are required to be knowledgeable of and experienced in the practice of the relevant artform. Where any person does not have appropriate expertise, introductory workshop courses are provided.

Where workshops do have formal membership arrangements, additional benefits to members can include reductions in workshops hiring fees and material costs, specialist courses and participation in group exhibitions.

Premises

As organisations which are primarily concerned with providing community facilities and encouraging community participation, it is obviously desirable for open access workshops to be centrally located within the particular geographically and/or socially defined communities which they are servicing. For instance, access to public transport and proximity to other community support organisations are important considerations.

But securing adequate premises which meet all criteria can be extremely difficult. Open access workshops require large, spacious work areas and, as most centrally located premises fall under commercial zoning regulations, rental charges are often prohibitive. In order to ensure low-cost services to the community, it is often beyond the means of open access workshops to maintain high levels of expenditure towards rent.

However, one avenue of support which many open access workshops have been successful in attaining has been through the assistance of local government authorities. Although the terms and conditions of leasing arrangements vary, in most cases premises have been provided by councils at very reasonable rates and often with long term security of tenure.

Equipment

If sufficient space is available, it is normal for open access workshops to allocate separate work areas according to the various functions to be undertaken. For instance, an open access printworkshop will set up a layout area, a darkroom, a printing area, a washroom, a material storage area and an office/reception area. In addition, the need to ensure properly functioning work environments which satisfactorily meet health and safety requirements is crucial to the operation of open access workshops.

The installation and maintenance of adequate ventilation, lighting, plumbing and electrical systems are therefore given high priority.

Considerable finances are required to ensure fully operational facilities, with each work area furnished with appropriate items of equipment and tools. While much of the labour, and some items of equipment have been provided by founding members, all open access workshops have received government grants for use towards the purchase of major items of equipment and in some cases, towards refurbishment and renovation costs.

Activities Undertaken

Not all open access workshops specialise in one particular medium such as photography or printmaking, but rather, may accommodate a range of activities including sculpture, mural painting, drawing and in a few workshops, craft, theatre and music activities as well.

However, most open access workshops neither have sufficient resources, nor are they willing, to diversify services, but instead concentrate energies and resources into one specific artform. The core function of open access workshops is to provide workshop courses on both an individual and group instruction basis. Courses are normally structured around particular subject areas, such as layout and design, black and white photography, colour photography, etching, lithography, screenprinting and T-shirt printing, and are available at both introductory and advanced levels. Many workshops initiate courses for particular groups, for example, women, unemployed youth, children, union members, etc, in addition to their normal program of activity.

The other major area of activity for open access workshops is the production of commissioned work. A high proportion of this type of work is publicity material, such as posters, pamphlets and/or T-shirts, which organisations and other community groups require in order to promote their own activities.

Alternatively, open access workshops which have specialised in, say, lithography and etching techniques, provide print editioning services to individual artists on a commission basis.

Throughout the year, open access workshops host a variety of other activities which develop and enhance their overall program. Such activities have included artist in residence and visiting artist projects, holiday programs for children, community-based projects, Commonwealth Employment Program projects, group exhibitions, exchange exhibitions, open days and fundraising events.

In addition, open access workshops are frequently sought out by individuals and groups seeking both general and technical advice and assistance, and are often called upon to give lectures and participate in seminars.

External Liaison

Extensive and on-going liaison with other groups and individuals is obviously crucial to the overall operations of open access workshops. Without a high level of community support and usage, open access workshops would find it difficult to fulfil their aims and objectives and to meet their financial commitments.

It is important then for open access workshops to be continually developing a network of contacts in order to promote their activities and services as effectively and as widely as possible. For many open access workshops, their networks incorporate community groups such as migrant centres, health care centres, neighbourhood centres, union groups, local C.Y.S.S. and C.E.S. centres, and other local government service centres. As well, open access workshops are often closely involved with other existing community arts and visual arts organisations, including art schools and occasionally art departments of primary and high schools, and it is not unusual for collaboration on projects, sharing of facilities and exchanging information skills and technical assistance to occur between parties.

And of course, all open access workshops maintain a dialogue with local, State and Federal Government funding authorities from which financial assistance towards general operating costs, special project costs, C.E.P. programs, etc, is sought.

Publicity and Promotion

Open access workshops widely utilize those channels which are already well established within the community for publicising and promoting their activities. For example, local newspapers, ethnic press, radio and other community groups newsletters are regularly used.

Open access workshops also generate their own publicity and promotion through the production of posters, handouts for various functions, newsletters, information brochures, press releases and invitations.

Finances

The main areas of expenditure for open access workshops are establishment costs, on-going operational costs and salaries and fees.

Establishment costs can include repairs and renovations to premises; electrical, lighting and plumbing improvements; fire, safety and health requirements; equipment and other associated items.

On-going operational costs can include rent, electricity, telephone, insurance, rates, maintenance and repairs on equipment and utilities, publicity and promotion, postage and stationery.

Salaries and fees can include administrator's salary, tutors fees, artist in residence stipend, model fees, auditing fees, payroll tax and workers compensation.

A major source of revenue for open access workshops is user fees. Fees are usually formulated to ensure that, where possible, material costs and a proportion of rent and utilities costs are being covered but at the same time, taking into consideration the need to maintain fees at a level which will not discourage economically disadvantaged individuals and groups from participating.

Other sources of income include commissioned work (fees are often calculated according to the financial status of the commissioning body), revenue from facility hire, sale of materials and membership fees, sale of work produced through the workshop, and to a lesser extent from fundraising, donations and grants from private foundations.

Government Funding

All open access workshops which participated in this research were in receipt of government funding, some on a regular basis.

Federal, state and local funding authorities which have provided grants to open access workshops include the Australia Council, C.E.P. and Wage Pause programs, Department of Youth and Community Services, Department of Public Works, State Arts Funding Authorities, Department of Education, Shire Councils, etc.

Grants have been provided to assist with equipment purchase, establishment costs, special projects and artist in residence projects, and salaries.

In some cases, local government authorities have provided in kind support through the provision of premises rent free or at reduced rates, access to photocopier machines, etc.

4.1 CASE STUDY: NEWCASTLE PRINTMAKERS WORKSHOP, NEWCASTLE, NSW

History

The initial events that led to a formation of the NPW stemmed from a desire by members of the community to learn about and become involved in printmaking. In 1977, a grant under the NSW Community Arts Program was provided to the Newcastle Society of Artists to run etching classes. The Society employed a tutor and purchased equipment, including a small etching press for this purpose.

The first moves to form the NPW were made by participants in these etching classes, along with students, staff, and recent graduates of the Newcastle College of Advanced Education Art School, culminating in the formal constitution of NPW as a non-profit community-based workshop in 1979.

Aims and Objectives

1. To provide facilities for printmakers to practice their art in Newcastle.
2. To provide continuing education for practicing printmakers and to introduce artists in other mediums to printmaking, to offer the general public an opportunity to learn printmaking techniques, and to provide the general public and students with a greater awareness and appreciation of printmaking.
3. To operate a materials purchasing co-operative.
4. To show and promote members work as widely as possible.
5. To contribute to the general community by way of projects, events, etc.

Legal Status

Currently in the process of becoming an incorporated organisation.

Management

A Management Committee is elected each year at the Annual General Meeting, consisting of President, Vice President, Secretary, Treasurer, Publicity Person and four other members.

Monthly meetings are held. Agendas, minutes of previous meeting and monthly reports are sent to all members one week prior to meetings. All members are encouraged to come to meetings and take part in and vote at meetings. The only distinction between the Committee and general membership is that the Committee does most of the administrative work. Meetings are fairly relaxed with little or no conflict within the organisation.

Membership

Criteria for membership: some printmaking experience (may be fairly limited)

Current membership 65:

21 male
44 female
38 Student/unemployed
27 working
16 over 35 yrs
49 under 35 yrs.

Most members are experienced in other artforms as well, e.g., photography, painting, sculpture.

Membership benefits include access to workshop facilities on a low hiring fee basis, and participation in the annual NPW members exhibition and special weekend workshops.

Premises

NPW was, until quite recently, an active component of the Newcastle Community Arts Centre which it had played a large part in establishing.

The purchase of the CAC site by TAFE and the Housing Commission led to the demoralisation and loss of cohesion among the resident artists and arts groups, and NPW was requested to locate alternative premises.

However, NPW has managed, after rallying tremendous support from the printmaking community, to buy a building on Water Board land at Adamstown, Newcastle, for \$5,000. A deposit of \$2,500 has just been paid and the contract signed.

In fact NPW is now receiving enquiries regarding the hire of the new premises by a photography group in Newcastle. The idea of a new multi-arts centre has disappeared, but the artist run groups like NPW and Newcastle Contemporary Gallery have blossomed with new independence and will continue to thrive.

Equipment and Facilities

NPW has one workshop with darkroom, kitchen, storeroom, toilets, all built in.

- It is mainly an etching workshop with 2 presses, huge plan chest, aquatint box, hotplate, benches, fridge.
- There is provision for silk screening as well as 2 benches.

Some of the equipment was shared with Newcastle Out of Workers, and since they move out of CAC first, some of our equipment was mistaken for theirs and will be recovered. This often happens in self run spaces and organisations where assets registers are not kept.

Activities Undertaken

(i) NPW Group Exhibitions have been mounted at:

Mary Gilmore Room and Gallery Bar, Newcastle Workers Club
Community Arts Centre of Newcastle
Tynte Gallery, Adelaide
Maitland City Art Gallery
Hunter Valley Theatre Company
Lake Macquarie Community Gallery
Newcastle Contemporary Gallery
NPW produces an annual mini-print show which tours the Hunter Valley, Maitland, Muswellbrook and Lake Macquarie

(ii) Weekly and weekend printmaking workshops for both beginners and more advanced printmakers.

(iii) East End: Before and After - a community printmaking project based on recording the history and development of the East End of Newcastle. This research project not only raised interest in an area rich with history but also brought printmakers into contact with the people of the East End Community and with town planners, galleries and local historians. A large exhibition was mounted at the culmination of the project, in late 1985, at the Newcastle Regional Gallery. The Australian National Gallery has professed an interest in purchasing the prints from the East End project, which has given everyone in the group a great sense of achievement.

(iv) The Demise of the Store - following on from the success of the East End project, a new social documentation project based on the Newcastle Cooperative Store was devised by Therese Kenyon and Margaret Hughes. It seemed a natural progression for the NPW to initiate and develop another grass roots project. Funding has been received for this project, which is to be co-ordinated by Joy Longworth and Margaret Hughes.

External Liaison

Some of our members have tutored for the Newcastle Out of Workers Arts Activities under the CYSS scheme.

We have exhibited a major NPW exhibition in the Newcastle Workers Club newly opened Gallery Bar exhibition space. This was organised by the Workers Cultural Action Committee of Trades Hall Council which has close ties with the NPW. Trades Hall funded

NPW in 1984 for the East End project and has the work done on the Green Bans issue as part of their art collection.

The East End project produced many new liaisons and contact points, including Newcastle East Residents Group, Totally and Permanently Incapacitated Association (TPI), and Northern Parks and Playgrounds Historical Sites Committee, Newcastle City Council.

NPW continues to be actively involved on community projects and maintains strong ties with various community organisations.

Funding History

1981 - received \$6,000 for etching workshop equipment from division of Cultural Activities, NSW Premiers Department.

1982 - received \$1,000.00 for silkscreen workshop equipment from the Visual Arts Board.

1984 - received \$1,000.00 from Newcastle Trades Hall Council.
received \$3,000.00 from the Division of Cultural Activities.
received \$11,000.00 from the Australia Council.
All monies received in 1984 were for the East End project.

1987 - received \$15,000 from the Community Arts Board for the "Demise of the Store" project. Funding from the NSW Premiers Dept., also for this project, is pending.

Operational Problems

The main problem encountered in trying to realise NPW aims and objectives has always been the lack of paid administrative and technical assistance. NPW feels that with salaried staff, it could exhibit more widely, hold more workshops and organise a series of lectures and demonstrations by liaising with art schools and galleries, as well as initiating its own activities. In this respect, NPW is concerned that it must maintain the impetus and high community focus on the workshop which has resulted from successful community projects recently undertaken.

In addition, NPW advertising and promotion efforts would improve with the position of a co-ordinator and the NPW slide register and print collection could be continually and thoroughly maintained.

4.2 CASE STUDY: REDLETTER COMMUNITY WORKSHOP, MELBOURNE, VIC

History

Initially Redletter was established as a Co-operative with a view to acting as an administrative umbrella group for community based activities around Brunswick.

In 1979, Project workers from the Brunswick Unemployment Group (BUG) and others, perceived the need to create 'real and meaningful' work opportunities within the local community. In October 1979, an offset printing press and plate maker were purchased and in November Brunswick Work Co-operative printing division was established at BUG's 'shopfront 380' in Sydney Road, Brunswick. A fully qualified printer was employed to act as a trainer for interested unemployed 'apprentices'.

Then, in 1980, initial funding was received from the Victorian Ministry of Employment and Training (MEAT) which enabled the Co-op to commence operations as a community-access workshop.

In 1982, the Co-op moved to Victoria Street, Brunswick, its current premises. The organisation changed its name to Redletter Community Workshop Incorporated in 1984.

Redletter provides community access paper and fabric screenprinting facilities, produces high quality artworks which have achieved national distribution and recognition, and initiates community based social justice arts projects, involving many community organisations and socially disenfranchised individuals. Over 200 community organisations and individuals utilize Redletter's facilities and advisory services annually.

Aims and Objectives

1. To provide a community based art and education group in the Brunswick and northern suburban area of Melbourne.
2. To use this group as a means to extend social and political skills at the local level.
3. To produce high-quality posters and other printed material on subjects of community concern.
4. To liaise and work with other groups seeking to improve the conditions of people in the locality and in the community generally.
5. To communicate community issues and concerns to people outside the locality.
6. To organise training programs for students and disadvantaged groups in printing, art-work, design, photography and other relevant skill areas.

7. To provide printing and other services and skills to individuals and groups with similar interests and objectives to those of Redletter Community Workshop Inc.
8. To provide access to individuals and groups wishing to use silk-screen printing facilities on a non-profit basis.
9. To provide opportunities for school groups and individual students to learn about issues dealing with community arts and education through placements, work-outs and other similar experiences.
10. To participate in government and other programs designed to improve the skills and living conditions of disadvantaged groups.

Legal Status

Registered as an Incorporated Association. Previously a Co-operative under the Victorian Co-operative Act 1958.

Management

Redletter has a Co-ordinating Committee of ten members, elected at the Annual General Meeting, which manages the affairs of the organisation. In addition to the elected ten members, the Co-ordinating Committee is composed of all full time staff and all fractional full time staff. Meetings of the Co-ordinating Committee are held at least 8 times per year and are open to all members.

Membership

Membership to Redletter Community Workshop is open to any person:

- a) interested in the development of community arts and educational resources and services in the Northern suburbs of Melbourne.
- b) interested in identifying and publicising issues of community concern.
- c) interested in the teaching of printing, photographic and other similar skills to those wishing to develop campaigns of community education and awareness.

Membership

- Since inception:
- Total Membership is 106 members.
 - 52 females and 54 males
 - Average age 25 - 35

Premises

Redletter occupies two floors of a building complex at the Lynall Hall Community School. The premises are owned by the School. Rental fee is \$1 per week and tenancy secure.

Equipment and Facilities

Screen Print Room: One one-arm squeegee printing table; drying racks; 2 hand printing tables and 6 exposure lights.

Screen Cleaning Room: 1 powerhouse washout pressure gun; 1 screen storage cupboard and 1 air compressor to blow dry screens.

Dark Room: 1 Bromide Camera and 1 developer processor.

Fabric Printing: Print table, 5 x 1 1/2 metres with registration rail; 4 colour t-shirt carousel.

Design Room: 2 Light tables; 1 hand washer; 1 paper storage racks; 1 poster display rack; 2 assorted screens; 10 squeegees and 10 picture frames.

Office: 1 IBM Typewriter; 2 Filing Cabinets.

Activities Undertaken

Classes conducted at the workshop.

Participation in numerous group exhibitions.

Lectures at schools, seminars, local organisations.

Production of graphic and poster work on commission.

Special projects, including Artists in Residence projects.

Professional advisory and consultation services to individuals and groups.

External Liaison

Over the years, the number of groups Redletter has developed relations with is literally in the hundreds. They include groups as diverse as: schools and institutions such as Prahran, Phillip Institute and RMIT, Melbourne University screenprint workshop, Brunswick Council, numerous unemployment groups, Portland City Council; community groups such as Friends of the Earth, Disabilities Resource Centre, Brunswick Community Health Centre, Tenants Union, Tasmanian Wilderness Society, Collective of Self Help Groups, Phillipine Action Group, Latin American Information Centre and many more.

Redletter's involvement with various Art and Working Life projects has incorporated the Williamstown Navel Dockyard, Australian Insurance Employees Union, Builders Labourers

Federation, Victorian Trades Hall Council Health and Safety Office, Hospital Employees Federation.

Publicity and Promotion

Most of the publicity undertaken by Redletter has been the production of pamphlets and A4 size catalogues listing the posters available for distribution.

Information about classes conducted at Redletter and the availability of access facilities has been distributed by mail to community groups and interested individuals.

Radio advertising was undertaken for a brief period in 1982, but this was found to be too costly and ineffective. At present a new brochure outlining the history, activities and access arrangements of Redletter is being prepared.

Funding History

Redletter employs full time artists, who assist and advise access printers at the workshop as well as at community centres. These artists are involved in developing and carrying out arts projects initiated by Redletter and other organisations. Along with the production of in-house prints, the artists are commissioned by various organisations to produce posters and banners. Redletter is thus able to generate about 15% of its total income from new artwork production, leaving about 70% to be made up through grants and 15% from other sources.

FUNDING BODY	PROJECT	YEAR	AMOUNT RECEIVED \$
MEAT	General operating costs	1980	18,000
SYETP	Administration	1980	850
MEAT	General operating costs	1981	30,280
MEAT	General operating costs	1982	57,620
VLGC	Screenprint classes	1982	2,000
YSR	Summer screenprint classes	1982	200
VLGC	Screenprint classes	1982	750
CB	Poster drying racks	1983	1,000
CAB & VAB	Artist in Residence	1983	15,100
VMA	General operating costs	1983	5,000
VLGC	Screenprint classes	1984	1,000
CEP	Staffing Project	1984-5	54,023
CAB & VAB	Artist in Residence	1984-5	21,670
CAB	Equal opportunity project	1984-5	19,000
VMA	General operating costs	1984	5,000
CAB	Fabric Artist in Community	1984-5	14,450
VAB	Redletter exhibition program	1986	4,560
CAB & VAB	Artist in residence	1986	20,250
VMA	General operating costs	1986	6,000
CAB	Administration	1986	4,500
BYA	Youth posters project	1986	5,500
CAB	Professional development	1986	1,500

VMA	General operating costs	1987	9,000
CAB	Administration	1987	10,500
	Artist in Residence	1987	4,000
	Fabric Artist in Residence	1987	5,000
VAB	Artist in Residence	1987	10,320
CB	Fabric Artist in Residence	1987	11,500
CYSS	Patterns of Our Lives Project	1987	10,000

KEY

MEAT	Ministry of Employment and Training
SYETP	Special Youth Employment and Training Programs
VLGC	Voluntary Learning Groups Committee
YSR	Dept. of Youth Sport & Recreation
CB	Crafts Board, Australia Council
CAB	Community Arts Board, Australia Council
VAB	Visual Arts Board, Australia Council
VMA	Victorian Ministry for the Arts
CEP	Community Employment Program
BYA	Bureau of Youth Affairs, DEIR
CYSS	Community Youth Support Scheme, Dept. of Employment & Industrial Relations

Operational Problems

(i) Fluctuating financial fortunes have made it difficult to plan, manage and staff Redletter. The first 3 years were very difficult as the premises were inadequate, a health risk and under-equipped. Although Redletter has received significant funding for wages, at no time has an employee of Redletter received adequate remuneration for the work done. An enormous amount of work has been carried out on a voluntary basis by members.

(ii) During the early years, Redletter attempted to function as both a commercial workshop and a community-access workshop, a mix which was impracticable. Redletter decided to consolidate its directions and priorities, and now concentrates on 'community access' as the primary activity.

In order to provide a sound legal structure for the acceptance of grant monies, Redletter is now an Incorporated Association. This means, however, that any development of commercial activities by Redletter must not be a significant feature, a requirement which places Redletter in a position of dependence on grant monies.

(iii) Being dependant on funding, Redletter spends a great deal of time preparing submissions and otherwise securing funds. Funding is not always back to back and is usually project specific. Redletter is often required to prepare submissions during periods of unemployment, or else during periods when the process places even higher work loads on the few funded workers at Redletter. This lack of financial security prevents long term planning, creates

extra work pressures and promotes high burn-out rates, leading to high levels of staff turnover. As a result, a large amount of time can be spent training new workers.

(iv) While a modest surplus is generated from a mark up on materials provided for access printers (to cover the replacement price, loss, wastage, damage and stock going off), it is mostly used in the maintenance of equipment, and providing a safer printing environment. Replacing or purchasing new items of equipment cannot be accomplished without funding assistance.

5. EXHIBITION VENUES

GENERAL COMMENTS

Management

The managerial procedures adopted by artist run exhibition venues fall within three quite distinct criteria:

- (i) management based on a informal open collective structure, allowing those artists who may wish to become involved to actively participate in the overall administration and direction of the organisation.
- (ii) management by a small, select group of artists, normally made up of founding members of the organisation but may, in some cases, include artists who have been invited to join the group, either to fill a vacancy or to expand the membership.
- (iii) management by a committee or board of representatives formally elected from within the wider membership. This type of management structure is usually applicable to those exhibition venues which are incorporated associations and are therefore bound by the articles of association.

Very few artist run exhibition venues have the resources available to employ arts co-ordinators and/or administrators. In most cases, the responsibility for the management and administration associated with an organisation's exhibition program is shared by management group members, or placed with an exhibitions sub-committee.

Most exhibition venues also place strong emphasis on encouraging exhibiting artists to undertake much of the administration, hanging and maintenance of their own shows, with assistance and support from management members.

Management meetings are usually held regularly to discuss general business matters and most importantly, to establish and monitor policy guidelines and selection procedures for programming exhibitions and other related activities.

Membership

The membership structure of artist run exhibition venues is closely aligned to the various management criteria outlined earlier.

In general, those organisations which are based on an informal, open collective structure have not established formal membership programs. Rather, access is openly available to artists wishing to exhibit or become involved in an organisation's activities, provided that they are in accord with an organisation's aims and objectives.

Those artist run exhibition venues which are specifically designed to be managed by a small, selected group of artist again generally do not have formal membership programs.

Where an exhibition venue is an incorporated association, it has a public responsibility to establish a formal membership program which will accommodate full and associate membership categories.

Premises

A diversity of physical spaces have been refurbished to accommodate artist run exhibition venues, including shop front windows, small cottages, houses, single and double storey warehouses and office buildings. In the main, premises are privately owned and leased out to artist groups on terms ranging from monthly up to three year periods.

Equipment and Facilities

Obviously, the essential concern of any artist run exhibition venue lies with the provision of installation/hanging space for selected exhibiting artists. The minimum requirements for any venue should ideally include easy public access, adequate exhibiting space, good natural and/or artificial lighting, and secure and safe structural conditions.

Several exhibition venues have sufficient space available to have also established separate meeting/library/office rooms and storage space. In general, equipment and facilities are kept to a minimum, although some exhibition venues have picture frames, displays screens, photocopiers and assorted office equipment available for use.

Any audio/visual equipment which may be required is usually provided by members or borrowed from other organisations.

Activities Undertaken

The core activity of artist run exhibition venues is the selection, organisation and presentation of a program of group and individual exhibitions. Other activities often associated with the core program include performance and short term events, artist's talks, lectures and seminars.

Another important area of activity is that of initiating joint projects with other local arts organisations and exchange exhibitions with interstate artist run exhibition venues.

External Liaison

Artist run exhibition venues maintain contact with other galleries, arts institutions, community organisations and individuals through the regular distribution of newsletters, exhibition publicity sheets and invitations.

They often play an active role in generating the development of local arts policy and activity through close liaison with local artist run organisations, artist's support groups and funding authorities.

Representation and participation in local and interstate conferences, group exhibitions and events are other ways by which artist run exhibition venues have been able to develop a higher profile for their own activities and concerns while at the same time, strengthening their network of contact with similar groups.

In addition, many have established close associations with their local art schools and colleges, often working collaboratively on projects and events, such as graduate exhibitions, student shows, visiting artist programs, lectures and seminars. Several art schools were cited as having provided substantial in kind and moral support for artist run exhibition venues, including the loan of equipment for special events, making facilities available for short term use and encouraging students and staff to attend exhibitions on a regular basis.

Publicity and Promotion

Integral to the activities of artist run exhibition venues is the need to publicise and promote exhibition programs and related events effectively. It is important to note, however, that the extent to which exhibition venues can fully utilise the various channels open to them for publicising and promoting activities is very much dependent on the financial resources available. For instance, few venues can afford to place advertisements in arts magazines or newspapers on a regular basis.

However, most exhibition venues are able to achieve extensive publicity and promotion through the production of regular, simple format newsletters and program calendars, posters and invitations, which are then widely distributed. In addition, exhibition venues will, where possible, pursue avenues for free publicity through, for example, public broadcasting stations, college newsletters, the newsletters of other arts groups and community organisations and through press releases to the arts editors of city and suburban newspapers.

In general, the responsibility for publicity and promotion is undertaken by the exhibition venues although in some situations the responsibility lies with the exhibiting artist/s, in which case the venue will provide contact names and mailing lists but the production and financing of posters, invitations and catalogues must be borne by the artist/s.

Finances

The main area of expenditure for artist run exhibition venues is that of on-going administrative costs, although most will also have expenditure in the area of establishment costs.

Establishment costs are primarily associated with the structural conversion and improvement of premises into suitable exhibiting space. Unlike other Artist-Run Spaces, exhibition venues are not generally required to invest in major items of equipment, but

they often do need to install appropriate hanging and lighting facilities and to acquire smaller items of equipment required for the installation and display of work. Other establishment costs can include leasing bonds, incorporation expenses, telephone installation and general repairs.

On-going administrative costs usually include rent, telephone, electricity, stationery, publicity and promotion, postage, insurance, freight, exhibition materials, opening night expenses and documentation.

As mentioned earlier, few exhibition venues employ co-ordinators and/or administrators. Where an organisation has salaried staff, it has received funding from a government authority for that purpose. In all other cases, co-ordination and management are undertaken on a voluntary basis.

In general, there are two methods by which artist run exhibition venues generate the greater proportion of their income:

- (i) The most frequently adopted method is to charge exhibiting artists a fee for use of facilities. The fee charged usually incorporates the weekly rental rate of the premises, a fixed amount to cover on-going general operating costs (electricity, insurance etc), plus a fixed amount to cover basic publicity and promotion and opening night costs. Any additional costs, e.g., freight, special installation or publicity costs are also the responsibility of the exhibiting artist/s. Any income from sale of work goes directly to the artist and no commission or any other fee is charged by the exhibition venue.
- (ii) The other, less frequently adopted method is a combination of charging exhibiting artists a fee and also charging a commission on sale of work.

The upfront fee charged usually incorporates rent, on-going general operating costs, publicity and promotion, etc. A commission is then only charged once income derived from sale of work has exceeded the fee charged to the artist/s. In other words, the exhibiting artist/s must be fully reimbursed before the exhibition venue will charge commission on works sold. In general, the level of commission charged ranges from 10% - 20%.

Of those few artist run exhibition venues which are in receipt of government funding towards general operating costs none charge exhibiting artist fees or commissions, even though sale of work may be encouraged.

Other supplementary sources of income for exhibition venues include membership fees, personal donations, catalogue sales, and fundraising events.

Government Funding

Only a handful of artist run exhibition venues receives any substantial assistance from State and/or Federal Government funding authorities towards general operating costs and salaries. The Contemporary Art Centre in Adelaide, The Performance Space in Sydney, Bitumen River Gallery in Canberra and Gertrude Street Artist Spaces in Melbourne are examples of artist's organisations in receipt of a comparatively high levels of funding.

The majority of smaller artist run exhibition venues either have not applied for government assistance or have received small one off special project grants towards, for example, exchange exhibitions, establishment costs, publicity and promotion, and participation in special events.

5.1 CASE STUDY: COCKATOO, LAUNCESTON, TAS

A case study of Cockatoo has been incorporated as an example of an artist run space which is both an exhibition facility and a workshop facility.

History

Cockatoo was established in January, 1983, and is currently operated as a partnership of six people.

Aims and Objectives

Workshop

1. To further individual professional development.
2. To achieve a degree of self sufficiency financially and to generate employment opportunities.
3. To offer access on a limited basis to other artists/craftspeople to a functioning and well equipped workshop.
4. To establish a professionally orientated group in Launceston that would act as a point of focus and stimulus for other artists/craftspeople.
5. To establish links with the community and to stimulate interest in arts activities generally.

Gallery

1. To fulfill a need in Launceston for an exhibition space for work of a non-commercial nature.
2. To foster community awareness of contemporary and innovative work being produced locally and interstate.
3. To improve the prospects of artists and craftspeople in attaining financial viability.
4. To promote Cockatoo workshops and aid its financial viability.
5. To initiate and curate exhibitions of a national standard to increase community awareness of contemporary art practice.

Legal Status

No formal legal status at present - an application for incorporation has been forwarded.

Management

Decision making is undertaken by the six partners on an ad hoc basis as needs arise - usually decisions are reached unanimously.

Cockatoo is structured in such a way that major decision making is confined to gallery details, such as selection of artists for gallery programme or events (such as film or music nights). The workshops are viewed as individual studios with the only financial responsibility being that of rent.

Gallery management is undertaken by 1 person with major responsibilities being associated with correspondence, applications and administration of public funding (usually towards 5 exhibition per year).

The remaining 10-15 private exhibitions are divided among the other workshop members for the responsibility of receiving rent and ensuring the smooth running of the artist's exhibition (i.e. set up, publicity, opening and overall professional presentation of the exhibition).

Membership

No formal public membership at this point. Public membership will be offered from January 1988. From time to time, other people (particularly several associated with the art school) assist the co-ordinators in organising and manning the gallery, and with publicity and curatorial projects.

Premises

Cockatoo rents privately owned, ex-retail premises close to central Launceston but not in prime/expensive retail area.

Physical structure: 2 stories with shopfront gallery space (50 sqm), and the remainder of the building used as workshop premises (100 sqm). Two adjacent flats of similar structure are now being utilized for additional workshops and living quarters.

Equipment and Facilities

Workshop: Items of equipment associated with sculpture and jewellery workshop facilities are privately owned, but are made accessible to other artist/craftspeople by arrangement.

Gallery: Exhibiting space, screens, lighting exhibition stands, and assistance is provided by Cockatoo.

Activities:

Cockatoo Gallery is a non-commercial artist run exhibition space co-ordinated by Julie Payne, Joris Everaerts, David Castle, Edwina Ride, Robyn McKinnon and Jane Deeth. It operates on a flexible basis as far as use of the space and the type of work exhibited. The co-ordinators exercise control over standards and in general give preference to work of an innovative nature. The following information is provided as a general guide to operation.

Opening Hours: Tuesday to Saturday - 11.00 a.m. to 5.00 p.m.

Charges: Rent charge of \$70.00 per week. No commission on works sold. Minimum charge \$70.00. Cancellation fee of \$70.00 is payable if exhibition is cancelled within 2 months of scheduled exhibition date.

Freight: The exhibitor is responsible for all freight and insurance charges to and from the gallery.

Insurance: Cockatoo carries insurance for fire and burglary only. Cockatoo will not be liable for loss or damage to exhibitors work under any other circumstances.

Publicity: The exhibitor is responsible for printing and postage of invitations and other publicity material. Costs of opening if required are to be met by the exhibitor. Cockatoo has an extensive mailing list, good media contacts and provides full kitchen facilities including glasses.

Installation: The exhibitor is responsible for the setting up and dismantling of exhibitions. The exhibitor is responsible for cleaning up after exhibitions and the gallery is expected to be left in the condition in which it was found.

Manning Policy: The exhibitor is responsible for manning the gallery during opening hours. A \$30.00 a day charge is made in lieu of the exhibitors time contribution.

Exhibitions, 1983:

- David Marsden - Paintings
- Chris Mann - A.N.Z.A.R.T. - Performance
- Hardened Arteries - A.N.Z.A.R.T. - Performance
- Trinnu Kartus - Fabrics
- Ian McLean - Paintings and Drawings
- Praxis/Media Space A.N.Z.A.R.T. - Mixed Media
- Les Walkling - Photography
- Penny Mason - Painting
- Tony Mighell - Drawing and Painting
- Bruce Lamrock - Sculpture
- Curtis Hore - Sculpture
- Cockatoo Group Show - Tongue in Beak - Mixed Media.

Exhibitions, 1984:

Frieda Goldie - Photo etchings
 Bitumen River Gallery - Posters/Prints
 Group Show - Painting and Sculptures
 Bill Henson - Photography
 4 Melbourne Painters - Roar Studios Painting
 Chameleon - Printmaking
 Dianna North - Painting
 Paul Hay - Installation
 Vivian Breheny - Printmaking
 David Warren - Etching and Workshop
 Sue Firth - Fabrics
 Bob Shea - Sculpture
 David Hamilton - Sculpture
 George Richardson - Drawings/Paintings
 Rick McCracken - Painting
 Cockatoo Show - Mixed Media.

Exhibitions, 1985:

Post-atomic Postcard Show
 Dianne North - Painting
 Jooles Whittle - Sculpture
 Jo-anne Haywood - Prints & drawings
 Tim Smith - Photographs
 Joris Everaerts - Sculpture
 Karen Anthony, Vivienne Breheny, Kim Griffiths, Jo-anne Haywood,
 Carol Rodwell, Jude Williams - Prints & Fibres
 David Larwill - Painting
 Stephen Coull - Painting
 Nicholas Nedelkopolous - Prints
 Burnie Art Gallery - Prints & Paintings
 5 Darwin artists - Photography
 Margot Manchester - Ceramics -
 11 Tasmanian Artists - Group Show

Exhibitions, 1986:

Barbara Hodgkinson - Sculpture
 Curtis Hore - Sculpture
 21 Australian Prints inc. Arthur Boyd, Tony Coleing, Lawrence
 Daws, Colin Lanceley, John Olsen, Lloyd Rees, Fred Williams
 Peter Manchester - Photography
 David Marsden - Prints
 Robert Ikin - Ceramics
 Fibres and Fabrics - New Solutions: John Corbett, Julie
 Montgarret, Judy Silver, Rosemary Burke, Jenny Toynebee-Wilson
 Robyn McKinnon - Painting
 Karl Wischki - Book Installation
 Marks and Manifestoes inc, Ray Arnold, Rod Ewins, Freida Goldie,
 David Marsden, Keith Looby, Ray Norman, Tim Smith, Alan McIntyre
 Ian Friend - Prints
 Sculptors, inc, Anton Hassell, Annie Testro, Georgina Hilditch,
 Anne Roberts

Gregor Bell - Sculpture
 Colin Verco, Hetmut Schwabe - Paintings & Ceramics
 Joris Everaerts - Sculpture & Drawings
 David Castle, Jooles Whittle - Jewellery & Sculpture
 Peter Gouldthorpe - Painting
 Cockatoo Workshop - Mixed Media

Exhibition 1987

Paul Scott - Painting
 Graham Holton - Painting
 Audrey Wilson - Painting
 Tim Smith - Printmaking
 Jane Deeth - Photography
 Rodney Pople - Painting
 Robin McKinnon - Painting
 Joris Everaerts - Sculpture
 Chantale Delrue - Ceramics
 Edwin Ride - Jewellery
 Paul Hay - Sculpture, painting
 Frieda Goldie-Beukekamp - Drawings

External Liaison

In addition to contact and exchange with other galleries and artist's workshops, Cockatoo has developed a good working relationship with the Tasmanian State Institute of Technology (T.S.I.T) School of Art which has used the gallery space for a number of exhibitions, usually in conjunction with workshops by visiting artist.

Information and Publicity

Exhibiting artists are responsible for their own publicity which usually includes posters, invitations through the Cockatoo mailing list and press articles. Cockatoo members give advice and assistance in this area.

Funding History

Tasmanian Arts Advisory Board	1982	\$1700
Tasmanian Arts Advisory Board	1983	\$1770
Tasmanian Arts Advisory Board	1985	
Gallery develop & Exhibition Program		\$8,200
Australia Council - Crafts Board	1986	
Exhibition grant		\$2,396
Tasmanian Arts Advisory Board	1986	
Exhibition Program		\$7,500
Australia Council - Visual Arts Board	1987	
Exhibition Grant		\$2,796
Tasmanian Arts Advisory Board	1987	
Exhibition Program		\$9,000

Operational Problems

Gallery

- (i) Although artists using the gallery are responsible for organising and financing their own exhibitions, the overall administrative operations of the gallery require an increasing commitment of time on the part of the co-ordinators. Their own workshop hours and production have suffered as a result.

While Cockatoo receives public funding for approximately 5 individual exhibitions p.a. (which has greatly increased Cockatoo's profile as a focal point for contemporary art practice) there is no ongoing payment of salaries for gallery co-ordination and administration. Whilst this situation exists, the gallery's activities are limited to individual member's own energy and resources.

- (ii) Most of the gallery's running costs and administration costs are covered in the rental fee charged to exhibitors.

However, Cockatoo has been unable to finance the costs of advertising its activities in either local or state newspapers, the cost of which are also prohibitive for exhibiting artist.

In addition, the high costs of freight prohibit many artists based intra and interstate from exhibiting at Cockatoo, a cost which Cockatoo is unable to subsidise.

Workshop

- (i) Due to inadequate funds, the workshop has been unable to establish appropriate facilities or to purchase the type of equipment needed to offer any substantial public access, although several individuals have used existing facilities on a non-paying basis.
- (ii) None of the partners have been able to maintain themselves financially from production in the workshop. Meeting the weekly fixed costs of the workshop is a financial strain although income generated by the rental of gallery space contributes towards some of these fixed costs.

5.2 CASE STUDY: A ROOM, BRISBANE, OLD

Note: At the end of the designated six month period of activity, the group considered A ROOM had achieved its aims. For this, as well as technical reasons (members leaving Brisbane, the building being sold) A ROOM ceased to operate in any form at the end of 1984.

The following Aims and Objectives section is a direct quote from the A ROOM statement issued at the time of the first exhibition.

Aims and Objectives

"A ROOM is a seven-member exhibiting artel.

A time determinant of six months has been fixed. During this time there will be one four week group exhibition and seven three week solo exhibitions. After the initial objectives have been fulfilled, a renegotiation of aims will occur.

A ROOM is a materialistic prototype which does not hide behind benevolent ideologies. Its only instrument for promoting changes is to present a viable model. This model is one which presents few encumbrances for its members both in financial and administrative terms. It allows new work to be produced by the group's members without the burden of a committee structure, constitution, responsibility to membership or government grant."

Legal Status

No legal status
Individuals were responsible in that all signed the lease.

Management

There was no easily definable structure. The group met, and things were discussed when the need arose. Decisions were made after all the possibilities, pros and cons were presented. Decisions were usually by unanimous vote.

Membership

Seven members (5 female, 2 male).

Media represented: painting, printmaking, performance, ceramics, installation, video, film, administrative/organisational, writing.

Premises

Privately owned.

One room (approx. 340 square feet) in redevelopment area of inner city. Obtained a six month lease from June 18 - December 18, 1984.

Equipment and Facilities

No equipment.

Activities

Exhibition schedule included one group show and 7 solo shows.

Temporal events could be organised by any member of the group as long as exhibiting member did not object.

External Liaison

On a personal basis only.

Information and Publicity

Newsletter mailed every six weeks to 100 localities around Australia (eg. State galleries, contemporary art spaces, libraries, colleges, etc.), posters, 4ZZZ radio, advertisement in On the Beach, and word-of-mouth.

History of Funding

Not applicable.

Operational Problems

We had foreseen the problems before they could occur. The structure of the organisation was built in the simplest way possible.

A ROOM was an appropriate kind of organisation for the general art environment in Brisbane at the time. There were no other Artist-Run Spaces operating then and One Flat had stopped functioning as a venue. Also, the commercial galleries were not representing any young local artists. Since then, of course, the Brisbane art environment has changed dramatically, and the A ROOM structure would not necessarily be the most appropriate model today.

6. INFORMATION AND RESOURCE FACILITIES

GENERAL COMMENTS

Only responses from the Women's Art Register and the SA Branch of the Artworkers Union were received for consideration under this category. It is not possible therefore to provide a detailed operational analysis of other artist run information and resource facilities.

The basic principles of such facilities are, I believe, well evidenced in the case study on the Women's Art Register, which points to a number of general concerns and issues which are, or would be, experienced by other groups pursuing similar objectives.

6.1 CASE STUDY: WOMEN'S ART REGISTER, MELBOURNE, VICTORIA

History

The Women's Art Register was established in 1975, through the support of the Ewing and George Paton Galleries, University of Melbourne. This project enabled women artists living in and around Melbourne to contribute slides of their work and biographical and other documentary material to a library, which would begin to redress the neglect of women's art in mainstream recording. In order to expand this activity to include artists on a national basis, funding was secured in 1977 from the Schools Commission and the Women's Art Register Extension Project was initiated. In 1978 the Women's Art Register Extension Project was relocated at Carringbush Regional Library, Richmond. In 1980 the original Women's Art Register was incorporated into the Carringbush Library collection, and its initial title was reinstated.

Aims and Objectives

1. To record and document the work, lives and attitudes of Australian women artists. To produce slide kits of artists' works and information booklets on individual women artists and on subjects related to women and the visual arts.
2. To make the material contained in the Register accessible throughout Australia by:
 - a. enlisting the services of the Regional Library network
 - b. publishing a Catalogue of Contents of the Women's Art Register to facilitate the ordering of material for loan
 - c. the sale of slides to educational institutions at primary, secondary and tertiary levels.
3. To challenge the standard concept of what constitutes 'Art' in order that the present male-oriented definition be expanded to include the creative work that women do. To posit the possible existence of a 'female' aesthetic and to encourage research and re-evaluation in this area by providing primary material for researchers.

Legal Status

Unincorporated, no constitution. However, the Register has legalised its activities by requiring all living artists represented in the Register to sign a copyright agreement form (prepared in consultation with the Australian Copyright Council) which ensures that copyright remains the property of the artist, and copyright advice is supplied to all institutions purchasing slides. The agreement form also enables the Register to function legally in relation to its use of slides of artists' works for purposes specified on the agreement form. Currently, the Register is in the process of drawing up a constitution and establishing itself as an incorporated body.

Management

- (i) Advisory Committee: Committee meets irregularly at least 12 times a year. It consists of the Register's staff, a representative of Carringbush Library, 2 art historians and a group of women artists, in all 14 members (though this number is fluid and there is an "open door" policy which entitles any woman artist to attend committee meetings and to serve on the committee if she so wishes and if she is in agreement with the aims and objectives of the Register).

The Register's staff report on activities and financial status. Ideas for projects are discussed and voluntary assistance given when required. Problems are dealt with as they occur, and advice is sought on issues needing clarification. The Committee monitors the activities of the Register's staff, contributes ideas, advises on financial and other matters, places restraints on immature or unwise proposals, and generally acts in a constructive supervisory capacity.

- (ii) Register's Staff: In the past the staff has consisted of 1 part-time Co-ordinator, 1 part-time Photographer/Assistant Co-ordinator, and in 1983/1984 1 part-time Sydney Co-ordinator.

At present (as a last ditch measure to survive) all available funding is being used to employ a Fundraiser/Co-ordinator on a part-time basis for 6 months. No funding is available for the employment of a Photographer or other staff, and the photographing of women's art and the processing of slide kits and information booklets has had to be suspended. All energies are being diverted to fund-raising activities including the preparation of publicity material, attention to the legal structuring of the Register, and the setting up of a Friends of the Women's Art Register.

Membership

Representation in the Register is open to all women artists in Australia. No membership fee is payable, although a slide fee is charged to cover costs associated with production of slide kits. Subsequently this fee was abandoned, as slides presented to the Register already involve the artist in substantial expense. It was also felt that charges would discriminate against artists on low incomes and would defeat the Register's aims of documenting as wide a cross-section of women's art as possible.

No artistic or other criteria are set for membership, other than the gender of the artists. The Register currently contains the work of about 2,000 female artists (mainly Australian) represented by some 12,000 slides

covering a period from 1850 to the present. In addition, approximately 700 information booklets have been compiled. Every item in the Register is kept in duplicate, so that a master copy is always available for replacement of lost or damaged slides and documentary material (i.e. the collection comprises 24,000 slides and 1,400 booklets in toto).

Consideration is currently being given to the setting up of a Friends of the Women's Art Register, with a sliding scale of membership fees in return for a quarterly newsletter, art magazines at discounted price, participation in slide and discussion evenings, etc.

Premises

The Register is now housed at Carringbush Regional Library, Richmond, on a rent-free basis. The Library also provides in kind support to the Register on other levels, including the services of a Librarian who is in charge of loans from the Register.

For certain practical and legal reasons (e.g. employment of staff, insurance, Workcare, etc.) the Register, when formally constituted, will be signed over to, and become part of, Carringbush Regional Library, though it will continue to exercise its independence in relation to artistic and policy decision making in consultation with Carringbush Library. The relationship of the Register to Carringbush Library is to be formalised in an exchange of letters between the two organisations.

Equipment and Services

The Register owns some equipment which, when not in use, is stored at Carringbush Library, and is available for community use. This includes photographic lights, tripod, bulk film loader and film cassettes. A Caramate projector with carousel cartridge, purchased with funding from the Schools Commission, was presented to Carringbush Library for community use on completion of the Women's Art Register Extension Project.

Services include the loan of slides and information booklets to all parts of Australia through the Interlibrary Lending Scheme; small collection of books on women's art and related topics; slide duplication; loan of a 'packaged' exhibition consisting of 80 slides, projector, photographs, poster and general information on the Register; provision of general information and advice to artists, students, lecturers, curators and researchers.

Activities Undertaken

The primary function of the Register is to record the work and lives of Australian women artists. This involves photographing works at exhibitions and artist's studios and collecting documentary material on artists; soliciting contributions from artists and galleries; ensuring that artists sign a copyright agreement; preparing slide kits and information booklets; compiling, publishing, updating and distributing the Register's Catalogue of Contents.

Other activities have included participation in exhibitions; commissioning research into special areas, e.g., Australian aboriginal women's art; production of boxed slide kit : 'In the Company of Women', published and marketed by Environment Audio Visuals Pty. Ltd.; sale of good quality slides at concession rates to artists represented in the collection; slide lectures on women's art at various venues; special projects, e.g., an Art and Working Life 'packaged' exhibition available for use by Trade Union arts officers and the general community, a fundraising Art Auction (1986), and the preparation to 'mock-up' stage of 100-page book called 'The Women's Art Register : The First Eleven Years' (as yet unpublished, due to insufficient funding).

External Liaison

The Register has established contact with a wide range of organisations throughout Australia, including art schools and other arts organisations, women's art groups, libraries and other educational institutions, government bodies, foundations, women in the business and legal community and trade unions. The Register also has connections with the Women Artists' Slide Library, London; Arbeitsgruppe Unbeachtete Produktionsforme, Berlin; a women artists' group in New Zealand; and the National Museum of Women in Arts, Washington.

Publicity and Promotion

Information for distribution includes leaflets, a Register catalogue, a publication on Australian women sculptors 1860 - 1960, a boxed slide kit, 'In the Company of Women', posters and slide kits.

Publicity includes miscellaneous articles in publications, magazines, journals and newspapers, interviews on radio, contact with educational information networks, frequent lectures to art schools, artist groups, etc., inclusion of Register's artists in Fringe Art Network's computer data bank (Melbourne) and mail-outs to women artists.

Funding History

1982	Myer Foundation (salaries and materials for 12 months)	\$ 5,000
1983	Victorian Ministry for the Arts (material costs)	\$ 5,000
1983	Myer Foundation (salaries and documentation costs)	\$ 5,000
1983	Community Arts Board (salaries for Art and Working Life project)	\$ 5,000

1983	Visual Arts Board (salaries for Art and Working Life project)	\$ 7,500
1984	Lance Reichstein Charitable Foundation (general running costs)	\$ 3,000
1984	Community Arts Board Visual Arts Board (\$5,000 each towards part time Co-ordinators salary for 12 months)	\$10,000
1984	Victorian Ministry for the Arts (material costs)	\$ 4,000
1985	Victorian Ministry for the Arts (material costs)	\$ 4,000
1985	Community Arts Board (towards payment of salaries)	\$ 5,000
1986	Victorian Women's Trust (for short-term employment) of professional fundraiser)	\$ 5,700
1986	Community Arts Board (towards cost of publishing book: 'The Women's Art Register : The First Eleven Years')	\$ 3,000
1986	Victorian Ministry for the Arts (material costs)	\$ 4,000
1986	Victorian College of the Arts (proceeds from sale of McGilchrist painted tram)	\$ 2,000
1986	Women's Art Register Art Auction (profit from sale of women's artworks)	\$15,768
1987	Lance Reichstein Charitable Foundation (general running costs)	\$ 6,000
1987	Victorian Ministry for the Arts (material costs)	\$ 4,000

Operational Problems

The Register's main problem is insufficient and unpredictable funding. The Register's attempts to generate income through royalties, slide fees, sale of duplicate slides, catalogue sales, appeals for donation, etc. have succeeded in raising only a small percentage of the organisation's total running costs.

The Register is therefore dependant on support from government and private funding bodies for its continuing activities.

Difficulties encountered by the Register include:

- (i) Uncertainty of securing funding - intermittent and uncertain funding has made forward planning difficult.
- (ii) Stress on Register's Staff - the Register's staff experiences considerable stress during unfunded or inadequately funded periods, and staff have continued work on the Register in spite of periods without pay and no guarantee of continued employment. Uncertain employment also restricts the Register in its choice of staff and in the projects it is able to implement.
- (iii) Special Project Funding - in order to attract funding from organisations not briefed to provide on-going funding for 'more of the same', special projects have had to be devised. Although such projects are valuable in themselves, they often divert time and energy away from the on-going day to day business of the Register, to the detriment of its primary task of recording the work of women artists.
- (iv) Multiplicity of funding bodies - to raise adequate funding for the Register, a variety of organisations have had to be approached. This increases the workload involved in the preparation of submissions, reports, financial statements etc.
- (v) A need for extra staff - the Register has expanded its activities in direct response to growth in demand for its services, and in order to undertake special projects. This increased workload leads to the necessity to train and employ extra staff, which in turn means that more funding has to be found.

Measures taken to improve the Register's financial status include:

- (i) A spectacularly successful self-help project undertaken by the Register in 1986 was an Auction of Artworks by women artists (the proceeds being used to pay adequate salaries to the Register's staff for the first time). However, the success of this event was due to the generosity and support of women artists, who donated their works outright to benefit the Register. It is felt that, in future, artists should not be expected to make a sacrifice of this order, but should receive a percentage of sales; it would also be difficult to repeat a major event of this kind without the services of a paid co-ordinator, as the organisation involved is extremely complex and demanding.

(ii) To attempt to overcome funding problems, the Register applied to the Victorian Women's Trust for \$5,700 to employ a professional Fundraiser/Co-ordinator on a short term basis (6 months, part-time). This amount was granted in full and is now being used to pay the salary of a Fundraiser/Co-ordinator, who will give priority to exploring avenues for funding in addition to government and private foundations; establishing the legal identity of the Register; devising and implementing self-help programs; preparation of publicity material; establishing a 'business committee' consisting of prominent women from the business, professional and legal fields; and the establishment of a Friends of the Women's Art Register.

7. CONCLUSION

Clearly, the development of independent artists' exhibition spaces, workshops, studios and promotional/support organisations has had an exceptional impact on individual and collaborative visual arts activity over recent years. Access to these alternative and intermediary structures, which have consistently provided support and stimulation for artists, has fostered growth and diversity in visual arts practice which may not otherwise have occurred, or may have remained relatively obscure and unnoticed.

In this respect, the long term value and far reaching effects of the contribution by Artist-Run Spaces to the ever increasing recognition and support for visual arts within the overall cultural development of Australia cannot be underestimated.

Nevertheless, Artist-Run Spaces themselves confront philosophical and practical problems which have a significant bearing on their roles and functions.

The creation of a new artists' space is very much dependent on a high level of energy and commitment by founding members. Eager to see their objective realised, founding members enthusiastically embark on formulating philosophical and functional directions for the space. Goodwill and a strong collective sense of purpose creates a constructive environment in which many problems are resolved, and activities pursued with vitality and innovation.

However, as the realities of operating a space become gradually more evident, the collective process faces considerable challenge.

Groups are made up of diverse interests and opinions which can, as the number and complexity of issues increase and change, make consensus and consistency in decision making difficult. Changes to membership will also affect the operations of the space. The constant process of re-evaluating and modifying aims and objectives can often become a demanding responsibility. The problems of organisation and limited resources can lead to inertia and disinterest.

The underlying challenge for an artist run space is to maintain a capacity for operating in a vital and relevant way, within its particular context.

As the level of activity and identity of an artist run space grows, issues of development and expansion need to be dealt with.

The majority of Artist-Run Spaces wish only to consolidate their existing structures, so that they can, as modest facilities with limited operating budgets, continue to accommodate flexible and innovative programs of activity and offer easy, informal access to their artist constituency.

Other Artist-Run Spaces have developed and expanded in response to increasing community demand for resources and facilities. Inevitably, expansion creates the need for operational procedures of increased complexity and greater levels of financial support. In these circumstances, the struggle to maintain an artist run space in a non-institutionalised way can be difficult.

Another approach sometimes used by artists run spaces (primarily exhibition venues) is to establish a specific time frame in which to undertake activity, with an intention to terminate the project after say, 6 months, 2 or 5 years. This strategy helps to concentrate energies and resources towards a specific and achievable goal.

The majority of Artist-Run Spaces have, through long and often arduous procedures of trial and error, established effective operational procedures through which they can resolve issues and formulate directions. Nonetheless, for many spaces the process of development has been, and continues to be carried out in isolation. In this respect, establishing contact with similar groups (particularly for those spaces in non-metropolitan areas) can reduce the need to 'reinvent the wheel' through access to the experience and knowledge of others.

Many spaces contacted in this review considered it essential that efforts be made to overcome this isolation by establishing an information network among artists run spaces. Several suggestions for networking and project liaison were put forward, including a national newsletter, an annual conference, an information brochure on artist-run spaces, artists exchanges and residencies, and exchange exhibitions.

The fact that most of these suggestions would require resources not currently available to most artists run spaces points to the issue of most concern to all artists run spaces - that of securing and maintaining financial stability. This research has incorporated a broad range of Artist-Run Spaces, from those which are financially self-sufficient to those which are substantially dependent on government funding, without which they would have to drastically curb activities or cease operations altogether.

Crucial to the operations of Artist-Run Spaces is their ability to make available facilities and resources to artists at reasonable cost. However, uncontrollable factors such as reduction in membership, reduction or withdrawal of government support and increased material costs, can destabilise a space quickly and threaten the services offered. Many artists run spaces consider that their user fees and hiring rates are already too high, even though in some cases they still do not cover all general operating and administration costs. Such spaces consider that any increase in charges would prove to be prohibitive for a large proportion of their artists and arts group clientele.

Many Artist-Run Spaces (primarily in the open access workshops, exhibition venues and information and resource facilities categories) strongly emphasise their need for salaried co-

ordinators and administrators. They felt it unfeasible to rely indefinitely on the voluntary efforts of members in order to ensure the continuation of fully professional and properly managed services to artists and the arts community.

Another issue of concern to all Artist-Run Spaces is their need to undertake necessary repairs and improvements to ensure adequate and safe working/exhibiting environments within premises which are often initially in quite poor condition. It is rare for artists run spaces to receive financial support from building owners for this purpose.

With respect to other avenues of support, only a small number of Artist-Run Spaces have been successful in receiving assistance, either in cash or in kind, from private sources. Examples of such support include the loan of equipment or a discount on purchase of equipment, donation of materials, reduced rent, and small grants from private foundations. However, given that the majority of Artist-Run Spaces are relatively small scale operations lacking a high public profile, they are not well placed to attract any substantial support from private sources.

As already indicated, several Artist-Run Spaces have received grants from Local, State and Federal Government sources. Although few funding authorities have developed policy guidelines and criteria for the funding of artists run spaces, they do have an important role to play in assisting the development and activities of these indispensable support structures for artists.

APPENDIX I

Artist-Run Spaces Research Project Questionnaires
were forwarded to the following organisations in July 1984:

	<u>Organisation</u>	<u>Responded</u>	<u>Visited</u>
ACT	Megalo International		
	Screenprint Collective	Yes	Yes
	* Acme Ink	-	Yes
	Free Milk Workshop	Yes	Yes
	Studio One	Yes	Yes
	Bitumen River Gallery	-	Yes
	Gallery 41	-	Yes
	Kingston Art Space	-	Yes
NSW	* Betaville Art Works	Yes	Yes
	The Performance Space	Yes	Yes
	* Chapel of Love	Yes	Yes
	Open Studio	Yes	Yes
	* Harridan Screenprinters	Yes	Yes
	* Art Unit	-	Yes
	Newcastle Printmakers W/Shop	Yes	Yes
	Newcastle Community Arts		
	Gallery	Yes	Yes
	Addison Road Community Centre	-	-
	N-Space	-	-
	Newcastle Society of Artists	Yes	-
	Avago	Yes	Yes
	Redback Graphix	-	Yes
	University of Sydney Art		
	Workshops	-	Yes
	Garage Graphix	Yes	Yes
* Images	Yes	Yes	
Artworkers Union	-	-	
Art Arena, Wollongong	-	Yes	
* Alphahouse	-	Yes	
QLD	* A Room	Yes	Yes
	* One Flat	Yes	Yes
	* Thought Forms	-	Yes
	Society of Sculptors	-	-
	Artworkers Union	-	-
SA	Contemporary Art Society	Yes	Yes
	C.A.S. Printworkshop	Yes	Yes
	Central Studios	Yes	Yes
	* Floor Two	Yes	Yes
	Roundspace	Yes	Yes

	South Australian Workshop	Yes	Yes
	S.A. Photographic Workshop	Yes	Yes
	Prospect Mural Group	Yes	-
	Artworkers Union	Yes	-
	Women's Art Movement	-	Yes
	Community Media Association	-	Yes
TAS	Cockatoo Workshops, Launceston	Yes	Yes
	Chameleon, Hobart	Yes	Yes
VIC	Women's Art Register	Yes	Yes
	* Bloody Good Graphix	Yes	Yes
	Rhumbaralla's Gallery	Yes	Yes
	Artworkers Union	-	-
	Gertrude Street Studios	Yes	Yes
	Jillposters	Yes	Yes
	Contemporary Art Society	Yes	-
	Vic Trades Hall Arts Workshop	Yes	Yes
	Hand Space	Yes	-
	Roar Studios	-	Yes
	Brunswick Work Co-operative	Yes	Yes
	Clifton Hill Music Centre	-	-
	Women's Art Movement	-	-
	* Visibilities	Yes	Yes
	* Art Projects	-	-
	Art Resources Collective, Yinnar	Yes	-
	Q & V Space	-	-
NT	Darwin Visual Artists Assoc	-	-
WA	Media Space	Yes	Yes
	Artworkers Union	-	-
	* Wellpersons	Yes	Yes
	* Madam Rosa's	Yes	Yes
	Cinematrix, Fremantle	-	Yes
	* Printmakers Association	-	-
	* Nexus, Fremantle	Yes	Yes
	* Pneumonia	-	-

* Organisations which have since ceased operating

APPENDIX II

Artist-Run Spaces listing, compiled in October 1987.

Although not conclusive, this list does cover a broad range of Artist-Run Spaces currently in operation.

The listing will be updated regularly. Any additions or changes to this listing are welcome.

Australian Capital Territory

Kingston Art Space
71 Leichhardt Street
KINGSTON ACT 2604 (Studio/Workshops)

Megalo Screenprint Inc
P O Box 940
CIVIC SQUARE ACT 2608 (Access Printworkshop)

Telephone: 062 - 496 086

Studio One Inc
P O Box 164
KINGSTON ACT 2604 (Access Printworkshop)

Telephone: 062 - 952 781

The Free Milk Workshop
C/ North Ainslie Primary School
Majura Avenue
DICKSON ACT 2602 (Studio/Workshop)

New South Wales

Access Lithography Workshop
3 Montague Street
BALMAIN NSW 2041 (Access Printworkshop)

Artist-Run Initiative (ARI)
2 Kelly Street
ULTIMO NSW 2007 (Resource Facility)

Telephone: 02 - 281 1398

Art Arena
P O Box 1416
WOLLONGONG NSW 2500 (Studios/Gallery)

Telephone: 042 - 285 098

Art Atak
C/ 89 Lennox Street
NEWTOWN NSW 2042 (Studios/Gallery)

Telephone: 02 - 512 054

Arthaus
20 Palmer Lane
DARLINGHURST NSW 2010 (Gallery)

Telephone: 02 - 334 116

Artworkers Union
11 Randle Street
SURRY HILLS NSW 2010 (Lobby/Resource Facility)

Avago
13-21 Macdonald Street
PADDINGTON NSW 2021 (Gallery)

Avago
Tin Sheds
162 City Road
DARLINGTON NSW 2008 (Gallery)

Telephone: 02 692 3115

Avago
C/ Sydney College of the Arts (Gallery)

Balmain Loft
371 Darling Street
BALMAIN NSW 2041 (Gallery)

Telephone: 02 - 810 0319

Bar None
567 Crown Street
SURRY HILLS NSW 2021 (Gallery)

Telephone: 02 - 698 3294

The Bridge
2 - 8 Kelly Street
ULTIMO NSW 2007 (Studios)

Telephone: 02 - 810 4967

Camera Lucida
317 Abercrombie Street
CHIPPENDALE NSW 2008 (Photography Gallery)

COG
6/338 Pitt Street
SYDNEY NSW 2000 (Gallery)

Telephone: 02 - 267 9617

Colouring Set
139 St Johns Road
GLEBE NSW 2047 (Cartoon Gallery)

Telephone: 02 - 660 0613

EMR Studios
30 Renwick Street
REDFERN NSW 2016 (Studios)

Telephone: 02 - 698 1259

First Draft Inc
2nd Floor
27 Abercrombie Street
CHIPPENDALE NSW 2008 (Gallery)
Telephone: 02 - 698 4439

Foton
C/ Art Bulletin
2/27 Abercrombie Street
CHIPPENDALE NSW 2008 (Photography Gallery)

Garage Graphix
24A Anderson Avenue
BLACKETT NSW 2770 (Access Printworkshop)

Gunnery
57 Cowper Wharf Road
WOOLLOOMOOLOO NSW 2011 (Studios/Gallery)

Kelly Street Kolektiv
2-8 Kelly Street
ULTIMO NSW 2007 (Studios/Gallery)
Telephone: 02 - 281 1398

King Street Studios
613 King Street
NEWTOWN NSW 2042 (Studios/Gallery)
Telephone: 02 - 577 2969

Newcastle Contemporary Artists
P O Box 36
NEWCASTLE NSW 2300 (Gallery)
Telephone: 049 - 699 484

Newcastle Printmakers Workshop
26 Lois Crescent
CARDIFF NSW 2285 (Access printworkshop)
Telephone: 049 - 548 795

Nextu - Art and Music Studios
17 Regent Street
REDFERN NSW 2285 (Studios)

Northern Rivers Centre for Visual Arts
P O Box 77
NIMBIM NSW 2480 (Studios)

NSG Nicholson Street
37 Nicholson Street
BALMAIN NSW 2041 (Gallery)
Telephone: 02 - 810 4953

Open Studio
9 William Street
FAIRFIELD NSW 2165 (Access Workshop)

The Performance Space
199 Cleveland Street
REDFERN NSW 2016 (Gallery)
Telephone: 02 - 698 7235

Redback Graphix
2A Young Street
ANNANDALE NSW 2038 (Printworkshop)
Telephone: 02 - 560 0066

Redbrick Studios
297 Henry Parry Drive
WYOMING NSW 2250 (Studios)
Telephone: 043 - 24 3669

Span
456 Abercrombie Street
DARLINGTON NSW 2008 (Gallery)

Stepping Stones Inc
5-11 Broughton Street
WOOLLOOMOOLOO NSW 2011 (Studios/Gallery)
Telephone: 02 - 331 2262

Studio 27
3rd Floor
27 Abercrombie Street
CHIPPENDALE NSW 2008 (Studios)
Telephone: 02 698 9540

Sydney Super 8 Film Group
P O Box 424
KINGS CROSS NSW 2011 (Resource Facility)
Telephone: 02 - 332 4674

Sylvester Studios
1st Floor
10 Renwick Street
REDFERN NSW 2016 (Studios)
Telephone: 02 - 698 2507

338
1/338 Pitt Street
SYDNEY NSW 2000 (Gallery)
Telephone: 02 267 - 6441

The Wilson Street Factory
105 Wilson Street
NEWTOWN NSW 2042

(Gallery)

Telephone: 02 - 550 1127

The Works
City Art Institute
Albion Avenue Campus
PADDINGTON NSW 2021

(Student Gallery)

Telephone: 02 - 331 5602

Northern Territory

Darwin Visual Artists Association
P O Box 41037
CASUARINA NT 5792

(Studios/Access Workshop)

Telephone: 089 - 89 351

Northern Territory Visual Arts Centre
18 Gaden Circuit
JINGILI NT 5794

(Gallery)

Telephone: 089 - 815 522

The Warehouse Artists Co-operative
C/ P O Box 40704
CASUARINA NT 5792

(Studio)

Queensland

Artattack
C/ Stephen Nothling
4/54 Latrobe Terrace
PADDINGTON QLD 4064

(Printworkshop)

Telephone: 07 - 844 8919

Queensland Artworkers Alliance Inc
P O Box 94
WEST END QLD 4101

(Lobby/Resource Facility)

Telephone: 07 - 369 7253

THAT Contemporary Art Space
Rear, 20 Charlotte Street
BRISBANE QLD 4000

(Studios/Gallery)

Telephone: 07 - 221 2842

Tropical Artists Guild Inc
142-144 Grafton Street
CAIRNS QLD 4870

(Studios/Gallery)

Telephone: 070 - 519 230

South Australia

Art-Zone
80 Hindley Street
ADELAIDE SA 5000

(Gallery)

Central Studios
1st Floor
Bloor House
Bloor Court
ADELAIDE SA 5000

(Studios)

Telephone: 08 - 516 714

Community Media Association
23 Junction Lane Mile End
TORRENSVILLE SA 5031

(Access Workshop)

Telephone: 08 - 352 7150

Contemporary Art Centre
14 Porter Street
PARKSIDE SA 5063

(Gallery)

Multicultural Artworkers Committee Inc
Living Arts Centre
68-78 North Terrace
ADELAIDE SA 5000

(Studios/Resource Facility)

Telephone: 08 - 212 4276

Prospect Mural Group
2 Beatrice Street
PROSPECT SA 5082

(Project Group)

South Australian Centre for Photography
C/ Living Arts Centre
68-78 North Terrace
ADELAIDE SA 5000

(Studios/Gallery)

Telephone: 08 - 421 440

Roundspace Incorporated
21 Blythe Street
ADELAIDE SA 5000

(Studios)

Telephone: 08 - 212 4678

South Australian Workshop Inc
7 Rutland Place
ADELAIDE SA 5000 (Studios)

Telephone: 08 - 354 228

Womens Art Movement
254 Franklin Street
ADELAIDE SA 5000 (Studio/Gallery)

Young Street Print Workshop
315 Young Street
WAYVILLE SA 5034 (Printworkshop)

Telephone: 08 - 258 5806

Tasmania

Cockatoo Workshop
11 Tamar Street
LAUNCESTON TAS 7250 (Studios/Gallery)

Telephone: 003 - 318 478

Victoria

Another Planet Posters
19 Duke Street
RICHMOND VIC 3121 (Access Printworkshop)

Telephone: 03 - 428 5338

Artemis Gallery
375 Brunswick Street
FITZROY VIC 3065 (Gallery)

Telephone: 03 - 869 8652

Artery
2 Rock O'Cashel Lane
GEELONG VIC 3200 (Gallery)

Telephone: 053 - 561 445

Art Resource Collective
P O Box 116
YINNAR VIC 3869 (Studios/Gallery)

Artspace
P O Box 1037
BENDIGO VIC 3550 (Studios/Gallery)

Telephone: 054 - 437 808

Ballarat Contemporary Arts Group
30a Armstrong Street
BALLARAT VIC 3355 (Studios/Gallery)

Telephone: 053 - 327 927

Caravan Sculptors
13 - 15 David Street
BURNLEY VIC 3121 (Studios)

Telephone: 03 - 428 1545

Contemporary Art Society
328 Punt Road
SOUTH YARRA VIC 3141 (Gallery)

Telephone: 03 - 383 1666

Gertrude Street Artists Spaces Inc
200 Gertrude Street
FITZROY VIC 3052 (Studio/Gallery)

Telephone: 03 - 419 3406

Hand Space
C/ Peter Tyndal
Bonzaview
23 Sixth Street
HEPBURN SPRINGS VIC 3461 (Project-based)

Link Artist Access Studios
P O Box 901
WODONGA VIC 3690 (Studios)

Telephone: 060 - 230 838

Redletter Community Workshop Inc
178 Victoria Street
BRUNSWICK VIC 3056 (Access Workshop)

Telephone: 03 - 380 9444

Roar Studios Inc
115a Brunswick Street
FITZROY VIC 3056 (Studios/Gallery)

Telephone: 03 - 383 1300

Splash Studios Inc
12 Flaxman Street
WARRNAMBOOL VIC 3280 (Studios)

Telephone: 055 - 640 346

Women's Art Collective
31 Thorne Street
EAST GELLONG VIC 3219 (Studio/Resource Facility)

Telephone: 052 - 224 394

Women's Art Register
Carringbush Regional Library
415 Church Street
RICHMOND VIC 3121 (Resource Facility)

Telephone: 03 - 211 2229

Western Australia

Artemis Women's Art Forum Inc
1st Floor
Entertainment House
1142 Hay Street
WEST PERTH WA 6005 (Studio/Resource Facility)

Telephone: 09 - 481 5351

CONTEMPORARY ART SPACES

Artspace
1st Floor
11 Randle Street
SURRY HILLS NSW 2010
TEL: (02) 212 5031

Australian Centre for
Contemporary Art
Dallas Brooks Drive
The Domain
SOUTH YARRA VIC
TEL: (03) 654 6422
(03) 654 6687

Australian Centre for Photography
257 Oxford Street
PADDINGTON NSW 2021
TEL: (02) 331 6253

Chameleon
GPO Box 281C
46 Campbell Street
HOBART TAS 7000
TEL: (002) 342 744

Experimental Art Foundation
P O Box 167
59 North Terrace
HACKNEY SA
TEL: (08) 424 080

Institute of Modern
Art
P O Box 1897
4th Floor
106 Edward Street
BRISBANE 4001
TEL: (07) 229 5985

Praxis
P O Box 536
33 Pakenham Street
FREMANTLE WA 6160
TEL: (09) 335 9770

Canberra Contemporary Art Space
Gorman House
Ainslie Avenue
BRADDON ACT 2601
TEL: (062) 470 188