



**COUNIHAN GALLERY IN BRUNSWICK**  
STRATEGIC PLAN 2020 – 2025

COVER IMAGE

**Hoda Afshar**

*Behrouz Boochani – Manus Island, 2018*

Archival pigment print

100 x 83 cm

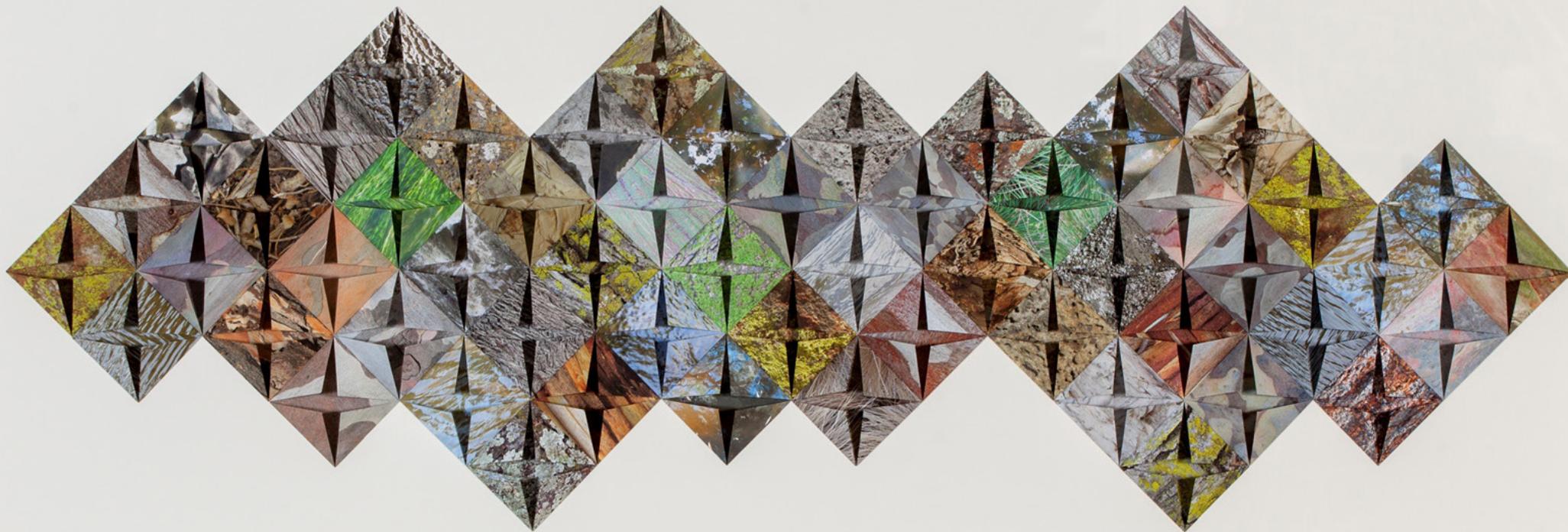
Edition 2 of 5 + 2AP

Moreland Art Collection

Image courtesy the artist and Milani Gallery

“I think I look on the audience of art as a broad one. My sympathy is for the people who on the whole are not encouraged or don't find it possible or easy to be part of the art going public.”

**—NOEL COUNIHAN**



**Helga Groves**  
*Riparian Zone*, 2015  
Pigment prints on cotton rag, adhered to  
archival museum board  
85 x 200 x 6 cm  
Commissioned by Moreland City Council,  
2014–15  
Moreland Art Collection  
Image courtesy the artist



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Installation view of *Both Sides of the Street*, 2015, curated by Kimba Thompson. Artworks by Maree Clarke and Susan Maco Forrester. Photographer: Janelle Low

# INTRODUCTION



The COUNIHAN Gallery In Brunswick is the municipal public gallery for Moreland City Council. The gallery opened in 1999 and is named in honour of the Australian artist and activist Noel COUNIHAN. It has a focus on presenting contemporary art exhibitions by artists living and practicing in Australia whose practices engage with social justice, political and cultural themes.

The COUNIHAN Gallery In Brunswick aims to promote and inspire innovation and diversity in the visual arts through an annual program of exhibitions, and endeavours to encourage discussion and debate on issues affecting contemporary Australia through a variety of programs. The gallery is also responsible for the administration and care of the growing City of Moreland Art Collection which houses over 350 objects, valued at over three quarters of a million dollars, acquired through donation, purchase and commissions. The City of Moreland Art Collection contains a large number of works by significant Australian artists, many of whom reside in the municipality.

The gallery is funded and managed by Moreland City Council, through the Arts and Culture Unit and is guided by the Moreland Arts Advisory Committee (formerly known as the Moreland Arts Board) which is representative of the Moreland community and appointed by Moreland City Council.

This document summarises the strategic direction of the COUNIHAN Gallery In Brunswick for the period 2020 – 2025. The gallery's goals and strategies are led by five pillars: Representation, Advocacy, Inclusion, Sustainability and Education (RAISE). These pillars encapsulate all areas of the gallery's commitments for the next five years and are designed to RAISE the profile and reach of the gallery, RAISE the business operations and systems of the gallery, RAISE the gallery's relevance in the contemporary art landscape and within the community, and RAISE the benefits we offer the community we serve.

While many of the gallery's activities are quantitative, the true benefits of the gallery's core business are qualitative and are based on peer and popular feedback, review and support. The COUNIHAN Gallery In Brunswick's reputation is based on its history and focus on presenting relevant, provocative and engaging contemporary art exhibitions across media and disciplines, all focusing on social justice, political and cultural themes. The Moreland Art Collection, which continues to grow in scale and significance, is also a contributing factor to the reputation of the gallery.

The COUNIHAN Gallery is situated on the lands of the Wurundjeri Woi Wurrung People. Moreland City Council acknowledges the Wurundjeri Woi Wurrung people as the Traditional Custodians of the lands and waterways in the area now known as Moreland. We pay respect to their Elders past, present, and emerging, as well as to all First Nations communities who significantly contribute to the life of the area.

Installation view of *f\_OCUS*, 2020.  
Photographer: Janelle Low



**Fiona Foley** *Nulla 4 eva III*, 2009. Ultrachrome print on Hahnemühle paper  
80 x 120 cm. Moreland Art Collection. Image courtesy the artist

# CONTEXT

The activities of the Counihan Gallery In Brunswick operate within the broader strategic framework of Moreland City Council, most clearly delineated in the Council Plan 2017 – 2021. The artistic and cultural activities of the gallery should also complement other relevant plans and strategies adopted by Council, such as activity centres and neighbourhood precinct plans.

The Council Plan 2017–2021 is committed to the vision that “Moreland will be known for its proud diversity and for being a connected, progressive and sustainable city in which to live, work and play”. In order to achieve this, Council will action and invest in the following Key Priorities:

**Key Priority: Progressive City – 2.8**

*Strengthen and invest in the significant creative sector in Moreland and enhance its standing as a destination for the arts.*

**Key Priority: Connected Community – 1.1**

*Achieve higher levels of social cohesion for our multicultural, established and newly arrived community, by fostering opportunities for shared learning and celebration.*

The 2017 – 2022 Arts and Culture Strategy – Creative Capital supports Council in achieving these key components of its Council Plan. Through this strategy, Council firmly acknowledges its role in enhancing the capacity of Moreland’s creative sector to maintain and grow creative practice in the municipality; and increasing access to, and engagement of, community in Council’s Arts and Culture program as both participants and audiences. In order to achieve this, Moreland City Council has endorsed the following commitments:

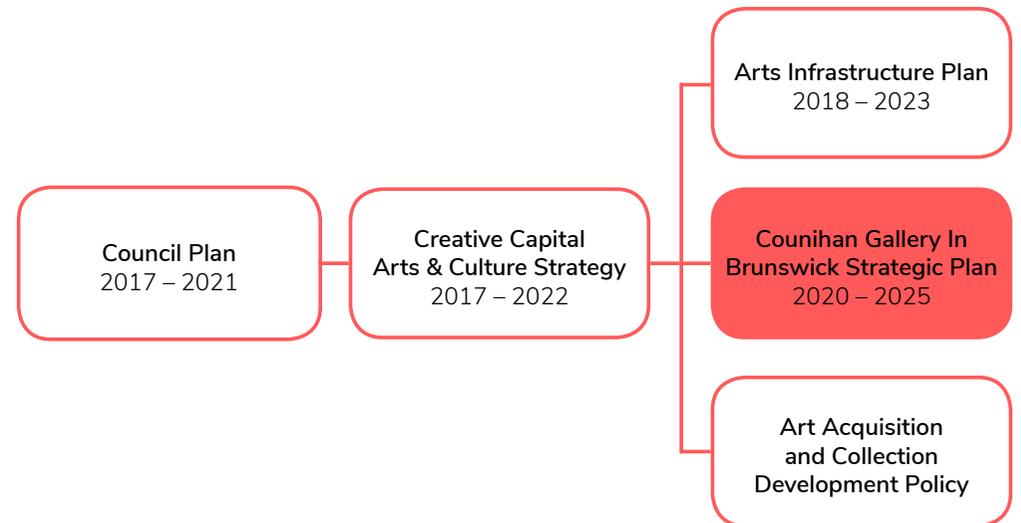
**Commitment 3:**

*Expand opportunities for exhibitions produced by the Counihan Gallery In Brunswick.*

**Commitment 14:**

*Support the professional development of artists through a variety of activities across the arts and culture program – along with opportunities for artists to connect with each other and their community.*

The Arts and Culture Strategy sits under the Council Plan and likewise the Counihan Gallery In Brunswick Strategic Plan 2020 – 2025 sits under the Arts and Culture Strategy, and alongside a number of other key policies, plans and strategies. They include the Moreland Arts Infrastructure Plan 2018 – 2023 and the Art Acquisition and Collection Development Policy.



# HISTORY



**Noel Counihan**

*Boy in helmet*, 1968

Serigraph

71.5 x 52.2 cm

Edition 26 of 35

Moreland Art Collection

Image courtesy the Counihan Estate

Photographer: Janelle Low

The Counihan Gallery In Brunswick opened in 1999 as the municipal gallery for the City of Moreland and was named in honour of Noel Counihan (1913 – 1986). Noel Counihan was an artist and activist who became associated with Brunswick through his political protests and impassioned speeches in the area during the Great Depression. In 1933 Counihan famously delivered a speech on Sydney Road from inside a cage which came to represent a significant moment in the history of free speech in Australia. Counihan was eventually removed and arrested and spent a brief time in Pentridge Prison before being released on a technicality.

A member of the Communist Party, his activism extended to anti-conscription and antifascist campaigns. In 1949 he was an Australian Delegate to the World Congress of Peace held in Paris where he met Pablo Picasso and other prominent international

arts figures. Counihan's strong social and political views were equally evident in his art practice. It was for his Social Realist phase and depictions of working people – miners and labourers of the 1940s and 1950s – that he is largely remembered. His work continued to address human concerns in the 1960s with images sympathetic to Aboriginal people, and critical of conscription and the Vietnam War. As the war continued into the 1970s, so did his critique on the forces he believed contributed to its perpetuation; religious hypocrisy (the macabre *Laughing Christ* series) and hedonistic consumerism (the *Good Life* series). As the decade progressed he made iconic depictions of women as they emerged as a political force (the *Demonstrator* series) and in the 1980s, following a visit to a French village, his subjects became somewhat more reflective – family, the elderly and mortality.

Throughout his career Noel Counihan painted the common people with a quiet dignity and children with compassion. In 2014 the Australian Print Workshop awarded Noel Counihan the inaugural George Collie Memorial Award, a prestigious award established to acknowledge and celebrate artists who have made significant and enduring contributions to the field of Australian printmaking.



# COUNIHAN GALLERY IN BRUNSWICK TODAY

The Counihan Gallery In Brunswick has developed a reputation and profile based on exhibitions that embody social, political and cultural commentary, and reflect humanist and environmental concerns. Now entering its 20th year the gallery has mounted numerous successful and provocative exhibitions including; *Reclaiming the Mainstream: Contemporary Humanist Ideals* (2003), *Koori Elders Talkin' up Country: Picturing Landscape and Identity* (2006), *Chaos and Revelry: Neo Baroque and Camp Aesthetics* (2008), *The Counihan Connection* (2009), *Reclaim and Sustain* (2011), *My Dad The People Smuggler* (2013), *Play Money* (2015), *State of the Nation* (2016), and *A Widening Gap: The Intervention Ten Years On* (2018). The gallery recently achieved a milestone with its first international exhibition *Video Echoes: Waves from the Eastern Mediterranean* (2018), a survey of contemporary video art from Greece, Turkey, Syria, Lebanon, Cyprus, Israel, Jordan, Palestine and Egypt.

The gallery shows between 10 – 12 exhibitions per year over eight exhibition periods with annual visitation exceeding 7,000 visitors. In 2017 Moreland City Council established the Noel Counihan Commemorative Award through the gallery to coincide with the annual Moreland Summer Show, an exhibition which showcases the practice of artists with strong links to the municipality. Presented annually, the Award recognises an outstanding contemporary artwork by an artist who engages with social, political, cultural or environmental subjects.

The Counihan Gallery In Brunswick's reputation and role has been enhanced over the years through its participation in, and support of, aligned arts and advocacy festivals such as NAIDOC week, Reconciliation week, International Women's Day, Refugee Week, Midsumma Festival, Human Rights Arts and Film Festival, Art + Climate = Change Festival, the Brunswick Studio Walk, Melbourne Comedy Festival and the City of Moreland's

own Glenroy Festival, Fawkner Festival, MoreArt and Making it in Moreland.

In addition to exhibitions, the gallery has also become well known for its engaging public programs which include a regular schedule of artist and curator floor talks. The gallery also presents academic and topical panel discussions, practical workshops, professional development sessions, networking events and cross disciplinary arts initiatives including spoken word, dance, music and film presentations. The exhibitions and programs have provided a platform for the gallery to collaborate with local and aligned arts organisations such as Blak Dot Gallery, RMIT, Arts Projects Australia, Melbourne Artists for Asylum Seekers, NETS Victoria, Cross Arts Projects, Northcity 4, Brunswick Bound, the Brunswick Library, Brunswick Mechanics Institute and the Sydney Road Brunswick Association. In short, the gallery has become a key member of the local arts community and precinct.

The gallery is also responsible for the administration and maintenance of the City of Moreland Art Collection comprising over 350 objects, valued at over three quarters of a million dollars, including significant works by contemporary Australian artists including Trevor 'Turbo' Brown, Angela Cavalieri, Destiny Deacon, Graham Drendel, Emily Floyd, Fiona Foley, Marlene Gilson, Kirrily Hammond, Martin King, Jordan Marani, Jill Orr, Louise Paramor, Christian Thompson, Judy Watson and John Wolseley. It also contains work of great historic value and interest by artists such as Charles Blackman, Noel Counihan, Rennie Ellis, Joy Hester, Lin Onus and Wolfgang Sievers. The development of the collection has had a corresponding effect on its reputation and the gallery has enjoyed an increase in artwork donations received, and loan requests from other arts institutions including the Town Hall Gallery (City of Boroondara), RMIT Gallery, Heide Museum of Modern Art and Ian Potter Museum of Art.

# VISION

The Counihan Gallery In Brunswick is a courageous, critical and contemporary arts space that presents, promotes and nurtures local emerging artists as well as early to mid-career artists with socially, politically and/or culturally engaged arts practices.



**Kirsten Lyttle**

*He Was an Alien in the Pacific, 2008*

Type C Print

81.5 x 50.5 cm

Edition of 5

Moreland Art Collection

Image courtesy the artist

# MISSION

Honouring the legacy of its namesake Noel Counihan, and the progressive spirit of the City of Moreland in which it resides, the Counihan Gallery In Brunswick aims to advocate for human rights, free speech and social justice. Through the presentation of high quality contemporary art exhibitions, the gallery provides alternative, marginal and sometimes controversial perspectives and discourse to encourage discussion and debate.



**Noel Counihan**  
*Laughing Christ 6*, 1970  
Oil on canvas  
183 x 152.5 cm  
Donated by Peter Cox  
Moreland Art Collection  
Image courtesy the Counihan Estate  
Photographer: Janelle Low

# PILLARS

Over the next five years the Counihan Gallery In Brunswick aims to realise its vision and mission through the achievement of the following five pillars being Representation, Advocacy, Inclusion, Sustainability and Education (RAISE). These pillars encapsulate all areas of the gallery's business operations and commitments for the next five years. Collectively, these pillars will also increase visitation to the gallery.

# RAISE

## 1. Representation

The Counihan Gallery In Brunswick will encourage intercultural participation by artists and cultural groups from diverse backgrounds in programming, publicity and exhibitions; and continue to celebrate and ensure that the stories of the Traditional Owners continue to be told and promoted.

## 2. Advocacy

The Counihan Gallery In Brunswick will promote and reinforce positive social and cultural change; and continue to advocate on behalf of artists, and for the importance of arts to the broader community.

## 3. Inclusion

The Counihan Gallery In Brunswick will work to actively remove physical and social barriers, and/or the perception of barriers; and continue efforts to ensure that gender, age, sexual orientation, different ability and income are not barriers to arts practice or participation.

## 4. Sustainability

The Counihan Gallery In Brunswick will invest resources and attention toward operational, environmental and economic sustainability in order to maintain Council's investment in visual arts for the community and drive future change.

## 5. Education

The Counihan Gallery In Brunswick will support and provide artists with professional development opportunities in line with best practice standards and cultivate the arts through a range of learning and participation opportunities for the local community.



Installation view of *Sights Unseen: Recent Acquisitions* from the Moreland Art Collection, 2019. Artworks by Jordan Marani, Louise Paramor and Julian di Martino. Photographer: Janelle Low



Rennie Ellis Richmond Fans, Grand Final, MCG 1974, 1974  
C-type print. 50.8 x 61 cm. Edition 4 of 60. Moreland Art Collection  
Image courtesy the Rennie Ellis. Photographic Archive

# ACTION PLAN

# REPRESENTATION



## GOAL

The Counihan Gallery In Brunswick will encourage intercultural participation by artists and cultural groups from diverse backgrounds in programming, publicity and exhibitions; and continue to celebrate and ensure that the stories of the Traditional Owners continue to be told and promoted.

## ACTIONS

The gallery will:

- 1.1 In consultation with the Wurundjeri Council, consider naming the newly developed gallery exhibition space in Woi Wurrung language, in recognition of local First Peoples and Council's commitment to reconciliation.
- 1.2 Develop a plan for the annual program to include invitations to guest curators from diverse backgrounds, developing curatorial projects to provide opportunities and pathways for professional development.
- 1.3 Ensure that a diverse range of people are represented on the annual exhibition programming panel, which may include independent sector professionals.
- 1.4 Encourage newly arrived and cultural groups from diverse backgrounds to apply for exhibitions at the gallery and entry into the Moreland Summer Show.
- 1.5 Continue to consult with the Wurundjeri Council, as traditional owners, on matters relating to country, cultural rights and recognition within the arts and society.
- 1.6 Ensure programming within the gallery continues to focus on social, political and cultural commentary in line with the history of the gallery, with a continued focus on featuring cultural groups from diverse backgrounds.

## MEASURES

- 1.1 Consultation conducted with the Wurundjeri Council regarding the appropriate name for the new extended gallery exhibition space.
- 1.2 Invite at least one guest curator from a diverse background to undertake a short-term project at the gallery per annum.
- 1.3 Annual exhibition programming panel includes a broad selection of invited panellists to ensure diversity.
- 1.4 Increase in the number of applications from new artists and cultural groups from diverse backgrounds for exhibitions and increase in entries to the Moreland Summer Show each year.
- 1.5 Ongoing consultation and engagement with the Wurundjeri Council following Moreland City Council and Wurundjeri Council protocols.
- 1.6 Minimum of three exhibitions per year have a focus on social, political and cultural commentary and a minimum of three exhibitions per year have a focus on presenting stories from cultural groups from diverse backgrounds.

# ADVOCACY



## GOAL

The Counihan Gallery In Brunswick will promote and reinforce positive social and cultural change; and continue to advocate on behalf of artists and for the importance of arts to the broader community.

## ACTIONS

The gallery will:

- 2.1 Continue to advocate the importance and value of visual arts to generate social and cultural change and improve community health and wellbeing through curated exhibitions, education and public programs.
- 2.2 Continue to advocate for and ensure the gallery is meeting best practice standards; and position the gallery as a leader in best practice within the Galleries, Libraries, Archives and Museums (GLAM) sector.
- 2.3 Ensure the gallery is advocating the importance of visual art throughout the municipality, through the scoping of an exhibition or curatorial project in the north of the municipality with the aim of increasing visual arts presence and community participation.
- 2.4 Participate in sector advocacy generated through the Australian Museums and Galleries Association Incorporated, Public Gallery Association of Victoria and the National Association for the Visual Arts.
- 2.5 Continue to advocate for the rights of artists regarding intellectual property and fair pay across the organisation.

## MEASURES

- 2.1 A minimum of six exhibitions, education and public programs held per year.
- 2.2 Continue to provide professional development and training for staff pertaining to the GLAM sector.
- 2.3 Hold a minimum of one pop-up exhibition or curatorial project in the North of the municipality over the life of the strategy.
- 2.4 Maintain membership and participation with the Australian Museums and Galleries Association Incorporated, Public Gallery Association of Victoria and the National Association for the Visual Arts.
- 2.5 Continue to promote understanding of intellectual property and fair pay for artists across the organisation through professional development. Minimum of one professional development event or activity per annum.

# INCLUSION



## GOAL

The Counihan Gallery In Brunswick will work to actively remove physical and social barriers, and/or the perception of barriers; and continue efforts to ensure that gender, age, sexual orientation, different ability and income are not barriers to arts practice or participation.

## ACTIONS

The gallery will:

- 3.1 Promote inclusion through improved signage and a variety of community and culturally specific marketing platforms including multilingual marketing opportunities.
- 3.2 Pursue best practice sector standards when establishing the new expanded gallery space and implement a supported invitational program for curators and artists from under-represented groups, providing an avenue for access, inclusion and participation.
- 3.3 Encourage the participation of families and children in the municipality through the continuation of family friendly exhibitions and public programs.
- 3.4 Investigate the introduction of Sensory-Friendly Sessions for kids with Autism Spectrum Disorder or similar.
- 3.5 Review the gallery's online presence for language and disability access and investigate use of alternative social media platforms used by different social and cultural groups.
- 3.6 Increase the gallery's visibility as a safe and inclusive space through street frontage, signage and symbolic identifiers, made possible by the gallery expansion project; and increase the gallery's annual visitation.
- 3.7 Continue to grow the Moreland Art Collection with a sustained focus on including works from under-represented cultural groups.

## MEASURES

- 3.1 Investigate improved accessible signage and produce a minimum of two culturally specific marketing campaigns per year.
- 3.2 Scope new gallery as a space for invitation projects, touring exhibitions, in house curated shows and for use with the Moreland Summer Show.
- 3.3 A minimum of two family friendly exhibitions over the life of this strategy.
- 3.4 Investigation completed regarding the introduction of Sensory-Friendly Sessions for kids with Autism Spectrum Disorder or similar.
- 3.5 Review of the gallery's online presence completed, and investigation conducted regarding increased use of social media platforms, with any relevant recommendations implemented by the end of year two of this strategy.
- 3.6 Gallery annual visitation will increase by 7.5% per annum. With targets as follows:  
**2020/2021 (Year One)** – 8,000 visitors;  
**2021/2022 (Year Two)** – 8,600 visitors;  
**2022/2023 (Year Three)** – 9,245 visitors;  
**2023/2024 (Year Four)** – 9,938 visitors;  
**2024/2025 (Year Five)** – 10,683 visitors.
- 3.7 Acquire new works for the Moreland Art Collection each year, with an increase in works from under-represented cultural groups.

# SUSTAINABILITY



## GOAL

The Counihan Gallery In Brunswick will invest resources and attention toward operational, environmental and economic sustainability in order to maintain Council’s investment in visual arts for the community and drive future change.

## ACTIONS

The gallery will:

- 4.1 Continue to pursue increased environmentally sustainable options and opportunities for the venue, as well as in operational processes and for exhibitions and events.
- 4.2 Review the exhibition program model to allow for adequate time for publicity, public programming, evaluation and feedback commencing with the trialling of a 6 x 6-week model instead of an 8 x 4-week model in the current gallery space and a quarterly program in the expansion space.
- 4.3 Present an exhibition program that is within the human and financial resources allocated to the gallery over the period of the strategy.
- 4.4 Develop a Membership Program including gallery alumni and past donors to deepen community engagement.
- 4.5 Develop a Gifts, Philanthropy and Fundraising Initiative, and investigate the possibility of obtaining Deductible Gift Recipient (DGR) status for the gallery.
- 4.6 Address the need for an art collection management system for the Moreland Art Collection, a growing asset valued at over \$750,000, for the purposes of registration, auditing, maintenance and managing risk.
- 4.7 Seek ongoing partnerships and cross promotional opportunities with aligned arts organisations within the local precinct; and investigate the promotion of the gallery and precinct as a cultural tourism destination.
- 4.8 Develop a business-case for the installation of a dedicated climate control system to conserve and maintain the Moreland Art Collection and enable receiving touring exhibitions and loans from cultural institutions.

## MEASURES

- 4.1 Over the life of the strategy advocate across Council for increased venue environmental sustainability options and continue to reduce print output and implement plastic free venue policy.
- 4.2 Trial of new exhibition program model implemented during year one of this strategy with review conducted and results reported to Council.
- 4.3 Gallery finances well managed with no overspend at the end of financial year.
- 4.4 Membership Program developed by the end of year two of this strategy.
- 4.5 Gifts, Philanthropy and Fundraising Initiative commenced; and investigation completed regarding obtaining DGR Status by the end of year four of this strategy.
- 4.6 Appropriate Collection Management System implemented for the Moreland Art Collection in collaboration with Council’s IT unit by the end of year three of this strategy.
- 4.7 A minimum of one collaborative program or partnership per year with aligned arts organisations from the local precinct; and investigation complete regarding the promotion of the gallery and precinct as a cultural tourism destination.
- 4.8 Business-case developed for the installation of a dedicated climate control system to protect this valuable asset.

# EDUCATION



## GOAL

The Counihan Gallery In Brunswick will support and provide artists with professional development opportunities in line with best practice standards and cultivate the arts through a range of learning and participation opportunities for the local community.

## ACTIONS

The gallery will:

- 5.1 Continue to develop artists professionally through the hosting of, and inclusion in, professional development opportunities and events; including participation in the Making it in Moreland and Public Gallery Association of Victoria professional development programs.
- 5.2 Explore career pathways and partnerships with RMIT, University of Melbourne and Oxygen Youth Services for individuals pursuing a career in the arts sector.
- 5.3 Consider the introduction of additional Moreland Art Prize categories to recognise and celebrate local young people and encourage participation by schools.
- 5.4 Promote the Counihan Gallery exhibitions and programs to local schools and encourage visitation and audience engagement.

## MEASURES

- 5.1 A minimum of two professional development and networking events held at the gallery per year.
- 5.2 Implementation of one internship per year.
- 5.3 Report completed with decision reached regarding the introduction of further Moreland Art Prize categories.
- 5.4 Increase in the number of student group visits and participating educational institutions.



Installation view of *Video Echoes: Waves from the Eastern Mediterranean*, 2018, curated by Victor Griss. Artworks by Hrair Sarkissian, Marianna Christofides and Sigalit Landau. Photographer: Janelle Low



**Jill Orr**  
Southern Cross – To bear  
and behold – Burning, 2007  
Inkjet Museo Silver Rag Archival paper  
88 x 155 cm  
Moreland Art Collection  
Image courtesy the artist

# IMPLEMENTATION PLAN

# REPRESENTATION

 Within current financial resources

 Additional financial resources required

 Ongoing or continuing action

 Action developed or introduced by this time

#	ACTION	\$	YEAR 1 2020–2021	YEAR 2 2021–2022	YEAR 3 2022–2023	YEAR 4 2023–2024	YEAR 5 2024–2025
1.1	In consultation with the Wurundjeri Council, consider naming the newly developed gallery exhibition space in Woi Wurrung language, in recognition of local First Peoples and Council's commitment to reconciliation.						
1.2	Develop a plan for the annual program to include invitations to guest curators from diverse backgrounds, developing curatorial projects to provide opportunities and pathways for professional development.						
1.3	Ensure that a diverse range of people are represented on the annual exhibition programming panel, which may include independent sector professionals.						
1.4	Encourage newly arrived and cultural groups from diverse backgrounds to apply for exhibitions at the gallery and entry into the Moreland Summer Show.						
1.5	Continue to consult with the Wurundjeri Council, as traditional owners on matters relating to country, cultural rights and recognition within the arts and society.						
1.6	Ensure programming within the gallery continues to focus on social, political and cultural commentary in line with the history of the gallery, with a continued focus on featuring cultural groups from diverse backgrounds.						



Within current financial resources



Additional financial resources required



Ongoing or continuing action



Action developed or introduced by this time

#	ACTION	\$	YEAR 1 2020–2021	YEAR 2 2021–2022	YEAR 3 2022–2023	YEAR 4 2023–2024	YEAR 5 2024–2025
2.1	Continue to advocate the importance and value of visual arts to generate social and cultural change and improve community health and wellbeing through curated exhibitions, education and public programs.						
2.2	Continue to advocate for and ensure the gallery is meeting best practice standards; and position the gallery as a leader in best practice within the Galleries, Libraries, Archives and Museums (GLAM) sector.						
2.3	Ensure the gallery is advocating the importance of visual art throughout the municipality, through the scoping of an exhibition or curatorial project in the north of the municipality with the aim of increasing visual arts presence and community participation.						
2.4	Participate in sector advocacy generated through the Australian Museums and Galleries Association Incorporated, Public Gallery Association of Victoria and the National Association for the Visual Arts.						
2.5	Continue to advocate for the rights of artists regarding intellectual property and fair pay across the organisation.						

# INCLUSION

 Within current financial resources

 Additional financial resources required

 Ongoing or continuing action

 Action developed or introduced by this time

#	ACTION	\$	YEAR 1 2020–2021	YEAR 2 2021–2022	YEAR 3 2022–2023	YEAR 4 2023–2024	YEAR 5 2024–2025
3.1	Promote inclusion through improved signage and a variety of community and culturally specific marketing platforms including multilingual marketing opportunities.						
3.2	Pursue best practice sector standards when establishing the new expanded gallery space and implement a supported invitational program for curators and artists from underrepresented groups, providing an avenue for access, inclusion and participation.						
3.3	Encourage the participation of families and children in the municipality through the continuation of family friendly exhibitions and public programs.						
3.4	Investigate the introduction of Sensory-Friendly Sessions for kids with Autism Spectrum Disorder or similar.						
3.5	Review the gallery's online presence for language and disability access and investigate use of alternative social media platforms used by different social and cultural groups.						
3.6	Increase the gallery's visibility as a safe and inclusive space through street frontage, signage and symbolic identifiers, made possible by the gallery expansion project; and increase the gallery's annual visitation.						
3.7	Continue to grow the Moreland Art Collection with a sustained focus on including works from underrepresented cultural groups.	 <sup>1</sup>					

<sup>1</sup> Years 1, 3 and 5 are within current capital budget resources. Years 2 and 4 – \$40,000 increase to capital budget per year, referred to the Capital Works Program and its priority assessed along with all other projects.

# SUSTAINABILITY

 Within current financial resources

 Additional financial resources required

 Ongoing or continuing action

 Action developed or introduced by this time

#	ACTION	\$	YEAR 1 2020–2021	YEAR 2 2021–2022	YEAR 3 2022–2023	YEAR 4 2023–2024	YEAR 5 2024–2025
4.1	Continue to pursue increased environmentally sustainable options and opportunities for the venue, as well as in operational processes and for exhibitions and events.						
4.2	Review the exhibition program model to allow for adequate time for publicity, public programming, evaluation and feedback commencing with the trialling of a 6 x 6-week model instead of an 8 x 4-week model in the current gallery space and a quarterly program in the expansion space.						
4.3	Present an exhibition program that is within the human and financial resources allocated to the gallery over the period of the strategy.						
4.4	Develop a Membership Program including gallery alumni and past donors to deepen community engagement.						
4.5	Develop a Gifts, Philanthropy and Fundraising Initiative, and investigate the possibility of obtaining DGR Status for the gallery.						
4.6	Address the need for an art collection management system for the Moreland Art Collection, a growing asset valued at over \$600,000, for the purposes of registration, auditing, maintenance and managing risk.						
4.7	Seek ongoing partnerships and cross promotional opportunities with aligned arts organisations within the local precinct; and investigate the promotion of the gallery and precinct as a cultural tourism destination.						
4.8	Develop a business-case for the installation of a dedicated climate control system to conserve and maintain the Moreland Art Collection and enable receiving touring exhibitions and loans from cultural institutions.						

<sup>2</sup> \$20,000 referred to the Capital Works Program and its priority assessed along with all other projects.

<sup>3</sup> \$211,000 referred to the Capital Works Program and its priority assessed along with all other projects.

# EDUCATION

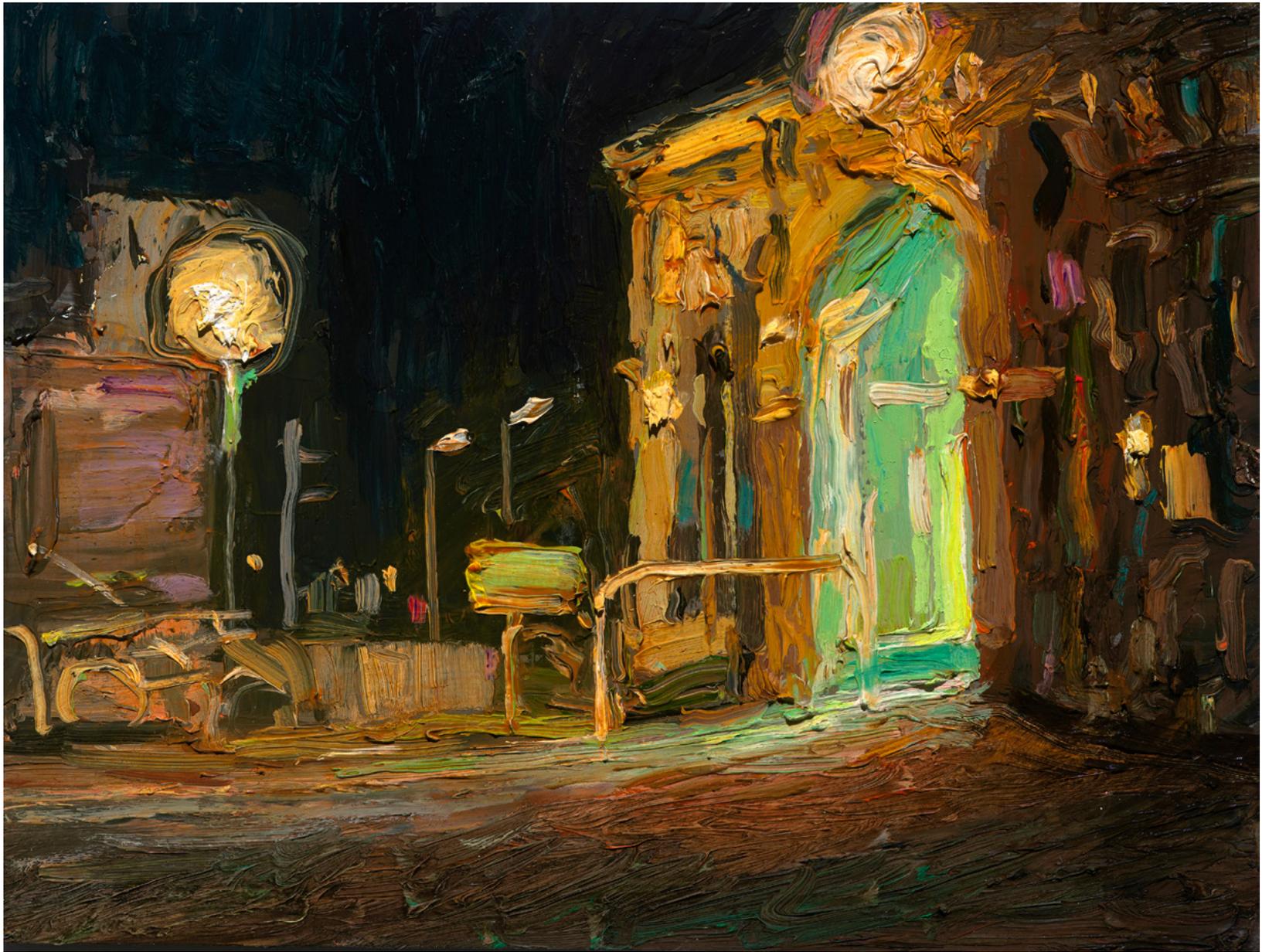
 Within current financial resources

 Additional financial resources required

 Ongoing or continuing action

 Action developed or introduced by this time

#	ACTION	\$	YEAR 1 2020–2021	YEAR 2 2021–2022	YEAR 3 2022–2023	YEAR 4 2023–2024	YEAR 5 2024–2025
5.1	Continue to develop artists professionally through the hosting of, and inclusion in, professional development opportunities and events; including participation in the Making it in Moreland and Public Gallery Association of Victoria professional development programs.						
5.2	Explore career pathways and partnerships with RMIT, University of Melbourne and Oxygen Youth Services for individuals pursuing a career in the arts sector.						
5.3	Consider the introduction of additional Moreland Art Prize categories to recognise and celebrate local young people and encourage participation by schools.						
5.4	Promote the Counihan Gallery exhibitions and programs to local schools and encourage visitation and audience engagement.						



**Shaun Tan**  
*Jewell Station, Night, 2016*  
Oil on board  
15 x 20 cm  
Moreland Art Collection  
Image courtesy the artist

“There is no point in doing cartoons or any art for that matter unless you are concerned with your audience. I don’t think the artist just spends his time talking to himself. It is a matter of communication which is rational but charged with feelings and emotions.”

**—NOEL COUNIHAN**





Moreland City Council acknowledges the Wurundjeri Woi Wurrung people as the Traditional Custodians of the lands and waterways in the area now known as Moreland. We pay respect to their Elders past, present, and emerging, as well as to all First Nations communities who significantly contribute to the life of the area.