



THE
DAVID ROCHE FOUNDATION
Continuous Development Plan ... advancing the arts in South Australia



Section 1:
Contents
and Executive
summary



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This plan's permanent impact comes from what TDRF can collaboratively contribute to the standing and perception of Adelaide as a centre for the arts, adding value and economic benefit to the region way beyond a stand-alone museum/art gallery.

Executive summary

This document sets out a four-stage development plan for The David Roche Foundation (TDRF) to cement its position as Australia's pre-eminent house museum; and, henceforward, to rank alongside some of the finest, worldwide. It is a continuous program delivering benefits to the State and its community, in perpetuity.

The Foundation commands an incomparable collection of artworks, on which to build extensive and inclusive cultural activities for the benefit of the community in Adelaide, South Australia (SA) and the wider commonwealth.

The cultural value of the collection, and the potential for social and economic benefit, demand a major capital program to expand the fabric and facilities in scope and quality, attracting a multiple growth in the numbers and breadth of visitor participation.

Stage 1 of the plan, therefore, sets out a functioning, yet artistic, re-imagination of the site, involving large-scale alteration and new build. With extended internal facilities, including a state of the art auditorium, galleries, research library, retail, dining and accommodation, it will offer the *complete experience* for visitors to the museum and related activities.

The unique collection will also be the anchor for an expanded program of top quality exhibitions, lectures and a range of related new ventures in Stage 2, bringing in artworks, individuals and institutions from across the visual and performing arts, including interstate and international. Stage 3 will develop links with the universities and other cultural institutions for educational, outreach and professional development in the arts.

Its longer term, and permanent, impact, however, comes from what TDRF can collaboratively contribute to the standing and perception of Adelaide as a centre for the arts, adding value and economic benefit to the region way beyond a standalone museum/art gallery. Stage 4 will play a pivotal role in promoting Adelaide and SA to become a cultural hub for artists, historians, exhibitors, collectors and interstate visitors.

From the four stages of development, there are multiplied economic advantages (Section 4) that extend from the direct impact on building, employment, visitation and services at the museum, to the development of North Adelaide and the state more widely; and attracting interstate and overseas tourists, as well as forging connections with educational and cultural institutions worldwide.

To fulfil these aspirations, this document sets out a compelling case for philanthropic support and sponsorship from individuals, trusts and foundations, corporates and government. The financial projections of the development plan, and the consequent funding gap (Section 5) set the parameters for the capital and annual fundraising campaigns in Section 6. Options for bite-sized giving and sponsorship, including endowment, are offered to underwrite this most valuable cultural contribution to the state and commonwealth, in perpetuity.

This document sets out a compelling case for philanthropic support and sponsorship from individuals, trusts and foundations, corporates and government.



Section 2: Introduction and context

- Beginnings to current day
- A truly remarkable collection
- Financial structure and challenges
- The state of the arts (in Adelaide and South Australia)



Beginnings to current day

Formally established in 1999 by David Roche (above) and opening its doors as a house museum in 2016, TDRF has as its core objective to preserve and develop its founder's magnificent collection of fine and decorative art which he bequeathed to the people of South Australia.

The Foundation's progress since then has gone a long way in fulfilling his own wishes when he wrote:

"It is my greatest wish that one day my small Foundation be known internationally for its diversity and great quality, which we have strived so hard to achieve."

Eight years since his death, and now comfortably established as a house museum/art gallery, the Foundation offers lectures, exhibitions, a retail outlet and its magnificent collection of decorative artworks.

Within the curtilage of the buildings, there is currently gallery space for exhibitions, a reception room housing a collection of sculptures (doubling up as a space for lectures), a number of other areas for administration and two maisonettes, one of which is currently rented, but which is available for further development. There is also space for further new build and re-design.

The proposal to develop the fabric and facilities will offer educational, social and economic opportunities on an altogether different scale, adding value to the SA community and the wider commonwealth, far outside its current visibility and outreach.

A truly remarkable collection

The collection is extraordinary for the quality and range of objects, containing more than 3,600 works, predominantly English, French and Russian from the 18th and 19th centuries. It includes pieces by leading firms, designers and artists across the areas of fine and decorative art, furniture, sculpture, *objets d'art*, horology, metalwork, and glass, alongside craft and novelty items produced in Europe and North America during the 19th century. Smaller holdings of Chinese, Japanese and Australian art are also found.

The collection is spread between rooms in Fermoy House, some of them themed, such as the Military Dining Room, the Russian Room, the Den (dogs), the Chinese Bathroom, the Roman Room (sculptures).

Continual upgrading of the collection was an important tenet for David Roche and informs the Foundation in growing his world class collection of European and English decorative arts from the 1700s to 1900. Additions are within the remit of the Foundation's development plan and will be central to optimising its cultural benefit in years to come.

"It is my greatest wish that one day my small Foundation be known internationally for its diversity and great quality, which we have strived so hard to achieve."

David Roche (1930-2013)



Financial structure and challenges

The TDRF asset base comprises, in the main part, the endowment left by its founder and benefactor. In addition to the collection (\$70 million) and the landholdings on Melbourne Street (\$11 million), it controls an income generating corpus, currently valued at \$30 million.

Income and expenditure figures for the last four years (2016-21) have been in a steady state and are shown as an average over the period in Appendix 2.

Annual income, at \$1.3 million, has relied heavily on the return from the endowment, with additional minor contributions from visitor fees, lettings and other events. There is currently negligible income from gifts and sponsorship. Annual expenditure is closely controlled within budget and is comfortably covered by income sources at the present level of activity.

The development proposal and prevailing economic conditions, however, will bring significant challenges. Apart from the very major capital outlay, higher attendances, more ambitious exhibition and lecture programs and new programs are expected, which will change the financial model on which the Foundation has previously operated. The financial impact of the development plan is analysed in Section 5 and Appendices 2 and 3.



Contribution to the state of the arts (in Adelaide and SA)

As in many areas – cultural, sporting and commercial – SA has worked harder and smarter to overcome its geographical remoteness. To bring major events and institutions to Adelaide, and elsewhere in the state, will require a critical mass of activity, with niche centres of excellence, which will attract performers, exhibitors, academics, students and employers to join a flourishing hub of cultural pursuits.

Already TDRF attracts significant numbers; but it now has the greater potential to play a unique role in Adelaide’s cultural profile, ranking alongside some of the finest house museums world-wide. A collection of such quality can, with targeted programs, enhance our understanding of the roots from which so much of Australian art has developed; and be of influence and importance for contemporary artists, craft practitioners, designers and current cultural evolution.

This further poses the bolder proposition that, with collaborative programs in higher education, exhibitions and visiting lectures, Adelaide could become the focal city for the study of European culture and civilization, including its colonial impact on First Nations peoples.

The proposal to develop the fabric and facilities at Fermoy House, will offer educational, social and economic opportunities on an altogether different scale, adding value to the South Australian community and the wider Commonwealth, far outside its current visibility and outreach.



Section 3: Core activities (2016-21)

- Guided visitor tours of Fermoy House
- Exhibitions
- Lectures
- The way forward



Within the constraints of space and resources, TDRF currently offers three core activities for public participation; guided visitor tours of the residence and collection; visiting exhibitions in the adjoining galleries; and an on-going lecture program in the Roman Room.

These are the core activities for premier league museums, around which to build a cultural program. Average attendance numbers (2016/17-2020/21) for TDRF are shown in Appendix 1 with comparative projections for when the proposed development plan is running in a steady state.

Guided visitor tours of Fermoy House

Viewing the collection is currently limited by space and time to three pre-booked guided tours per day (maximum 20 visitors per tour) from Tuesday to Saturday. As tour-groups frequently have fewer people than the full complement, the attendance numbers are below the current theoretical maximum of 15,000 per annum. Under the present configuration, limitation on space also means that some of the collection is not on display to visitors, but in storage within the building.

Exhibitions

Quality exhibitions of visiting art works, as well as home-owned, are a key offering for the best museums and art galleries, and are generally focussed on a particular genre, period, art form, artist or historical event. Utilising the gallery space adjacent to Fermoy House (maximum capacity of 200), TDRF has historically achieved a remarkable offering of exhibitions. A prime intention, however, is to extend the current program with exhibitions of a grand scale which bring in far higher attendance and generate accompanying benefits, both societally and economically.



TDRF EXHIBITION PROGRAM (2018-21)

Edo Style: Art of Japan (2018) held in partnership with the Art Gallery of South Australia (AGSA).

Triumph & Tragedy: Catherine, the Romanovs & Fabergé (2019); the first major survey of Russian art in Australia curated around David Roche's own internationally significant collection, but also included loans secured from private collections nationally.



Captain Cook & the Art of Memorabilia (2021); curated by TDRF and supported with 30 loans from the National Library of Australia and other institutions and artists.



Other specialist exhibitions: *Royal and Imperial Clocks (2018)*; *The Pursuit of Pattern (2019)*; *Quilts from Military Fabrics (2020)*; and *Embroidery: Oppression to Expression (2021)*.



TDRF has also supported exhibitions for a number of notable artists in contemporary craft and design at the South Australian Living Artists Festival (SALA).

TDRF LECTURE SERIES (2017-21)

The Art of Absolutism – Louis XIV and Versailles (2017); Dr Wolf Burchard, Curator at the Met, NY; (former Furniture Research Curator, the National Trust, UK)

Kakiemon porcelain (2019) London porcelain expert, Errol Manners.

Captain Cook and the trade of tapa cloth (2021) Nat Williams, former Treasures Curator, National Library of Australia,

Other speakers of national note: Mark Fraser; (*Jacobite goldsmiths*): Alice Ilich (*Russian art*); John McPhee; (*Australian furniture*); Jolyon Warwick James (*British Regency silver*);

The TDRF stage 2 exhibition program will raise the bar for its standing and reputation as an exponent of both historic European, and contemporary Australian, decorative art, attracting multiple increases in visitors from home, interstate and further afield.



Lectures

Lectures are another core activity for pre-eminent museums and art galleries. Generally customised to some area of the collection, or a visiting exhibition, they are particularly successful when part of a well-promoted program which becomes a regular feature of known quality. The ability to draw in outstanding speakers, including internationally, enhances Adelaide's standing as a cultural centre

The current lecture program takes place in the Roman Room reception area, which is limited by size and specification. A dedicated space is a high priority; and a dramatically extended program is a central feature of the development plan.

The way forward

After the first five years, the Foundation stands at a crossroads in planning the next steps and beyond. As it stands, it is a viable and successful medium-sized museum/ art gallery, offering an important service to the community through its collection, quality exhibitions and lectures, but supported by very limited ancillary facilities. The early success of its core activities has already generated an enthusiastic and growing following of supporters - an early indication of the far-reaching potential for a fully mature and equipped museum that focusses on historical and contemporary decorative arts/crafts and design.

The sheer quality of the collection, however, its focus and the current state of the arts in Adelaide, offer the opportunity to extend its services to the community at a level far beyond its current capability. The potential lies in undertaking a major development of the fabric and facilities, from which to uplift the experience and to extend the range, quality and quantity of programs.

The sheer quality of the collection, however, its focus and the current state of the arts in Adelaide, offer the opportunity to extend its services to the community at a level far beyond its current capability. The potential lies in undertaking a major development of the fabric and facilities, from which to extend the quality and quantity of programs, bringing to the museum higher attendances, visibility and profile, with an enduring social, public and economic benefit to all Australians.

Section 4: TDRF Development Plan

Stages, programs and proposals

- STAGE 1: Capital program
- STAGE 2: Core activities program
- STAGE 3: Training and educational programs
- STAGE 4: Macro plans and collaborations



On the precept that the museum and its collection can fulfil a major role in the cultural, social and economic well-being of the State and its community, a four-stage development plan is proposed, first to allow, and then ensure, that its contribution becomes, and remains, profoundly significant, in perpetuity.

STAGE 1 comprises a substantial eight-point capital development to broaden the scope of the museum through new build, as well as the structural re-development of sections of the existing site. It will, *ab initio*, raise the tenor of a visit to lectures, exhibitions or just visiting the core collection (*the complete experience*). Equally importantly, it is the building block to extending current programs and initiating new ones.

STAGE 2 offers enhanced core activity programs (visitation, exhibitions and lectures) to an even higher level, introducing a range of new and innovative events around the collection (New ventures).

STAGE 3 introduces training and educational programs, covering professional development, research, internships, outreach and other arts related activities.

STAGE 4 is designed to elevate the world-wide perception of Adelaide as a centre for the arts, attracting artists, exhibitors, collectors, performers and, crucially, interstate and overseas visitors. In this quest, TDRF will be a key participator and initiator, supporting the state both culturally and economically.

Viewed holistically, therefore, the capital build program provides the means and facilities to develop core annual programs to an altogether higher benchmark; and to extend their reach to education and professional development for local artists; and beyond, on a macro scale, to raise the stakes for the benefit of the wider community.



👤 Martyn Cook, founding director of TDRF museum, 2015-2019.

Plans for the museum and its associated activities will be at the centre of a multiplier process of cultural and economic activity in this area, where their ingenuity, innovation and drive will have an impact far beyond the curtilage of Fermoy House.

After the first five years, TDRF stands at a crossroads in planning the next steps and beyond. The early success of its core activities has already generated an enthusiastic and growing following of supporters - an early indication of the far-reaching potential for a fully mature and equipped museum that focusses on historical and contemporary decorative arts/ crafts and design.



1

STAGE 1 Development Capital new build program

- The complete experience
- New build details



The first stage of the plan is to visualize, and then build, a physical structure that can cater for and, through its vastly improved facilities, attract significantly larger numbers to TDRF's core activities.

The proposed development has been designed with the brief to deliver an adaptable and *complete experience* to visitors attending tours, exhibitions and lectures; and beyond that, to host a wide range of events within the broad cultural sphere.

The task has been to re-imagine its prime land holding on Melbourne Street, North Adelaide, to develop a cultural hub of creativity, enjoyment, and education. Designed by award-winning architects Williams, Burton, Leopardi (WBL) of Adelaide, TDRF's campus will double in size and comprise of a 350-seat auditorium, library, research centre, open storage, exhibition galleries, studio workshop spaces, an arts tenancy, retail, luxury accommodation, and a restaurant fronting Melbourne Street. The individual elements are detailed and illustrated on page 10; but their impact is only fully understood when the project is assessed in its entirety, both with respect to its contribution to delivering *the complete experience* and the Stages 2,3 and 4 programs that it will allow.

The complete experience refers to the combined occurrence of innovatively designed and extended facilities, allowing space, convenience, comfort and flexibility. It will infuse quality and versatility into innovative programs and cultural enjoyment, with the collection as the anchor that holds it all together.



📍 Entrance from the Garden of Reflection.

The complete experience encapsulates the combined visitor benefits of the innovatively designed and extended facilities, allowing space, variety, convenience, comfort and flexibility. Visitors may now combine a visit with a specialty dining experience or refreshments, arrange a private event for corporate or other purposes, visit the house museum on a tour or enjoy an exhibition at one's own leisure, purchase memorabilia from the retail outlet, enjoy membership privileges, and ultimately combine with luxury accommodation. The *complete experience* will infuse quality and versatility into innovative programs and cultural enjoyment, with the collection as the anchor that holds it all together.

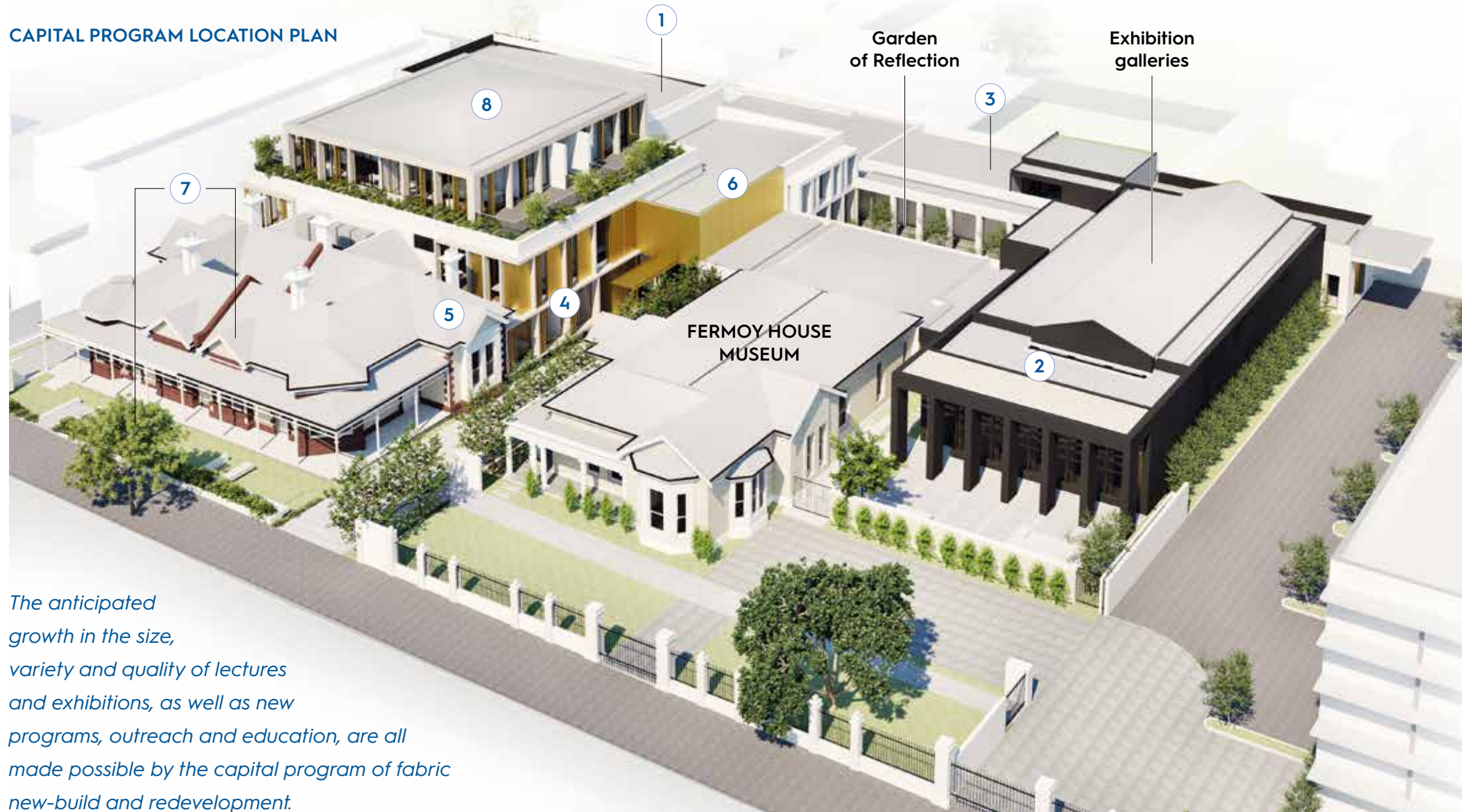
Taken together, the different elements of the capital program will raise all the Foundation's core activities to a new level of appreciation and utilisation; and the combined visitor attendance to near full potential of 25,000+ per annum.

CAPITAL PROGRAM OVERVIEW:
Building for the complete experience



The task has been to re-imagine its primeland holding on Melbourne Street, North Adelaide, to develop a cultural hub of creativity, enjoyment, and education of national importance.

CAPITAL PROGRAM LOCATION PLAN



The anticipated growth in the size, variety and quality of lectures and exhibitions, as well as new programs, outreach and education, are all made possible by the capital program of fabric new-build and redevelopment.

CAPITAL PROGRAM DETAILS

Details of the STAGE 1 capital program are detailed below, with their location indicated by number on the illustration opposite. Together they deliver the complete experience and enable all subsequent initiatives and innovations in Stages 2-4.

1. THE FLAGSHIP AUDITORIUM is a completely new-build and the centrepiece of the capital program. It is flexible lecture/ performance/ event/ exhibition space, opening onto a private courtyard garden featuring artworks from TDRF's collection. It is capable of seating 350 people and is complete with reception area, green rooms, flexible staging, retractable seating arrangements and amenities including lavatories

2. TWO NEW EXHIBITION GALLERIES will increase the temporary exhibition floor area; with one aligned with major exhibitions, the other, a new flexible small gallery. It will enable a fast growing exhibition program for visitors to view historical and contemporary craft and design as well as contemporary art exhibitions.

3. THREE NEW OPEN ACCESS STORAGE GALLERIES will allow re-location of storage and administration such that visitors will have interactive access to approximately 800 collection items not currently on display.

4. THREE FLEXIBLE, PURPOSE-BUILT WET STUDIO WORKSHOPS will support many of the stage 3 development programs and are available for primary, secondary, tertiary and continuing education activities.

5. THE MARTYN COOK LIBRARY will promote research into the fields of decorative art and design. Named in honour of David Roche's friend and art advisor, and TDRF's inaugural curator and director, housing over 4,000 specialist decorative art and fine art books, journals and auction catalogues.

6. A RETAIL OUTLET to purchase artworks and memorabilia is an important part a visitor's experience, as well as a source of income for the museum. As part of the complete experience, a purpose-built space is proposed at the entry/exit points showcasing products designed by TDRF from its collection, as well as contemporary Australian craft and design.

7. A quality INDOOR AND OUTDOOR DINING FACILITY that will have a major impact on the visitor experience, with flexibility to choose anything from individual dining to a corporate or private function. The indoor restaurant, with outdoor area fronting Melbourne Street will be situated in the historic 1880s maisonettes, bringing life and colour to the immediate streetscape; and welcoming visitors and the local community to stay and enjoy all that TDRF has to offer.

8. FOUR LUXURY APPOINTED SUITES on the top floor with views of North Adelaide and environs, featuring collection items and contemporary South Australian craft and design. This offers the potential to create a unique cultural tourism offering, for the discerning art lover who can enjoy exclusive access to the museum on visiting Adelaide from interstate and overseas



CAPITAL PROGRAM PREVIEW

Designed for value, versatility and perpetuity

Flagship Auditorium

A state-of-the-art
350-seat black box theatre

Foyer/Retail

A contemporary foyer and retail experience leading to an exquisite garden adorned with statues and other items from the David Roche Collection

Garden of reflection

a serene functional space in which to rest, relax and reflect

Interactive storage

Storing and providing access to the significant portion of the collection not on permanent display in Fermoy House or the galleries



Melbourne Street landscape re-imagined.



📍 **Inviting epicurean destination** – housed in restored heritage listed buildings, a restaurant offering contemporary food and wine will open out on to Melbourne Street, not only broadening the visitor experience, but also invigorating the streetscape and the district's experiential development.

Computerised images on these pages are created by WBL architects, for selected elements of the development program.



📍 **Entrance and foyer** – as a gateway to this cultural adventure will stand an imposing entrance to guide and greet guests, leading them to the hub around which innovative experiences will orbit.

📍 **Martyn Cook Library** – named after the first museum director, and friend and advisor to David Roche, the library will be a living repository for important decorative art and design archival collections and used by researchers, tertiary students, artists and art societies.

📍 **Luxury suites** – four exclusive suites, decorated with elements of the collection, and designed by Thomas Hamel, will offer interstate and international visitors a unique cultural experience in South Australia.



STAGE 2 Development Enhancing core activities

- Museum visitation
- Exhibitions
- Lectures
- New ventures



The Stage 2 development plan chooses, as its point of focus, to enrich and strengthen the core activity programs - museum visitation, exhibitions and lectures.

The new spaces and facilities from Stage 1 enable ambitious initiatives, where a greatly increased public utilisation will reflect the higher level of offering now available. As an early innovation, there will also be a *New Ventures* program bringing together the collection with many other cultural activities in the performing arts.

Museum visitation

Increasing visitor numbers to the museum will be an important consequence of the capital building program. As described above, the *complete experience* includes reception areas, dining facilities, retail and accommodation opportunities and basic space, all of which will make it easier and more appealing to arrange a tour, visit, or organise events that include one. It will have appeal to schools, groups, visiting tourists, researchers, art and other associations, corporate hospitality and individuals. The combination of all these factors will also eliminate negative experiences of queuing, congestion and the necessity to organise accompanying entertainment elsewhere.

In line with the above, the plan will introduce extended operating hours, which will see the museum open six days a week. This will allow greater flexibility in scheduling tours with private and corporate events; and may lead to Sunday opening. The immediate target is to raise overall visitation (for all core activities) to 25,000+ per annum, an increase of five-fold.

Exhibition program

The exhibition program is already well established; but with additional space and state of the art facilities, a truly ambitious program is now achievable.

The enlarged and improved exhibition galleries will host major (“open”) exhibitions and see TDRF reach its full potential to draw larger visitation numbers from SA and nationally, benefiting the city and state both culturally and economically. It will see the consolidation of key partnerships with interstate and international museums to bring important exhibitions to SA.

In addition, the program also includes smaller, more finely focussed (“domestic”) displays, some specifically designed to assist local contemporary artists in their professional development.

The new exhibition program is summarised below, both for the open and domestic categories in Tables 1a and 1b respectively. The projected annual cost is shown net of entry fees (normally accounting for between 33-50% of total exhibition cost).

The TDRF stage 2 exhibition program will raise the bar for its standing and reputation as an exponent of both historic European, and contemporary Australian, decorative art, attracting multiple increases in visitors from home, interstate and further afield.



TABLE 1a: Stage 2 “open” annual exhibition program*(Interstate and international)**Net annual cost**

Classic series (<i>alternately 3 and 2 annually at \$100,000 each</i>)	\$165,000
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Three showcase exhibitions (two in a blockbuster year) focussed on part of TDRF’s collection, or as a touring/ partnership exhibition.

These will include major public and private loans, giving access to some of the finest artworks that would otherwise be unavailable.

Blockbuster (<i>biennial at \$350,000 per exhibition</i>)	\$ 115,500
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A ‘blockbuster’ exhibition every second year, curated by TDRF, that showcases the museum’s role as a national leader in the research and promotion of the decorative arts.

In-focus historical/contemporary (<i>1 annually at \$7,500</i>)	\$9,900
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Historical or contemporary design exhibition with a loan program from state galleries and other national and university collecting institutions, highlighting extraordinary objects from Australia’s finest collections.

TABLE 1b: Stage 2 “domestic” exhibition program*(Regional)**Net annual cost**

SALA Festival exhibition (<i>annual</i>)	\$2,640
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Each August-September, TDRF supports an exhibition for one or more of the state’s finest design and craft practitioners.

Designer in residence exhibition (<i>annual</i>)	\$1,320
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An exhibition of work by the current Designer in Residence (see Table 4a, Stage 3 programs).

Interior design research fellowship (<i>biennial</i>)	Sponsored
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Exhibition and lecture for the Curatorial Research Fellowship in Interior Design and Decoration, sponsored by the University of South Australia (Uni SA) and TDRF (see Table 4a, Stage 3 programs).

Total annual cost	\$294,360
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**Net annual cost includes 33% recovery from ticket sales*



Lecture program

The auditorium will prove a transformative facility in housing a newly framed lecture program. With the auditorium more than quadrupling capacity, and other spaces and facilities in place, it has major opportunities for expansion and diversification. The facilities will allow sophisticated presentations from interstate and international lecturers. The ability to combine lectures with dining and receptions, as well as some performing arts, will broaden the scope of what TDRF can offer for the benefit and reputation of the arts in SA.

Added to an already vibrant exhibition program, TDRF's lecture series (Table 2) will become a predictable destination for art-lovers and specialists from home, interstate and abroad, again adding cultural and economic benefits for SA. Using the museum collection and exhibitions as an anchor, it will bring to Adelaide some of the greatest experts in their field, internationally and interstate, as well as providing a platform for new ideas and interpretations.

New Ventures program

An important goal of the development program is to maximise the utility of all the expanded spaces, offering additional programs and generating higher occupancy. The program will be under constant review, to bring in initiatives for new, but related, activities adding to the range and diversity of cultural enjoyment in SA. The auditorium is a prime venue to house many activities outside the regular lecture program; and can cater for significant numbers attending. The initial proposals are listed in Table 3.

TABLE 2: Stage 2 lecture program

(Regional, interstate and international regular series)

*Net annual cost**

Classic lecture series <i>(fortnightly)</i>	\$19,500
Expanded "classic" lecture series to run fortnightly, focusing on Australian and international decorative arts and design of all periods.	
International arts lecture series <i>(2 annually)</i>	\$28,000
A new international visiting lecture series from eminent experts in their field, covering different facets of the collection period from art to architecture, fashion, imperialism, travel, gardens and more. The series will become a fixed calendar item for local and visiting public.	
Martyn Cook lecture <i>(annually)</i>	\$1,000
The Martyn Cook Research Fellowship lecture on an aspect of historical decorative arts.	
Total annual cost	\$48,500

**Net annual cost includes 50% recovery from ticket sales*

TABLE 3: Stage 2 New Ventures program

(Regional and interstate)

*Net annual cost**

Musical and art connections <i>(4 annually)</i>	\$12,000
A musical evening, in the auditorium or garden, with a program and talk showcasing some parts of the collection, featuring local musicians and museum representative.	
Painting to music <i>(2 annually)</i>	\$6,000
A featured contemporary artist painting to music, featuring piano, string quartets and other small ensembles.	
Historic banquet series <i>(2 annually)</i>	\$18,000
Featuring decorative art and accoutrements from 18th/19th centuries, a series of evenings exploring the European tastes and dining habits from earlier times. This program will include a Board of Benefactors' banquet biennially.	
Total annual cost	\$36,000

**Net annual cost includes 50% recovery from ticket sales*



With the auditorium more than quadrupling capacity, and other spaces and facilities in place, TDRF's lecture series will become a predictable destination for art-lovers and specialists from home, interstate and abroad, again adding cultural and economic benefits for SA. Using the museum collection and exhibitions as an anchor, it will bring to Adelaide some of the greatest experts in their field, internationally and interstate, as well as providing a platform for new ideas and interpretations.

STAGE 3 Development Training and educational programs

- Professional development
- Education and outreach



The development objectives stretch beyond core activities, however, offering educational, research and outreach programs that will support both the community at large and specialists who are researching or practising the arts as part of their career.

These comprise of two categories; the first for Professional Development to advance careers and research in the decorative arts. The second is for Education and Outreach utilising the collection and facilities, to teach students from the primary, secondary, tertiary sectors, as well as for continuing education.

The proposed programs are targeted at developing skills and employment opportunities in arts and arts management, using experience and expertise, as well the fabric and the collection. These are listed and costed in Tables 4a and 4b below but, over time, they will grow and adapt organically to the needs of the community.

With a projected annual cost of \$75,500, the opportunities for sponsoring part or all of the training and educational program can offer an association with an important element in TDRF’s overall contribution to the state of the arts in SA.

The proposed programs are targeted to ensure that the museum is not just something to be looked at and appreciated; but to develop skills and employment opportunities in arts and arts management, using experience and expertise as well the fabric and the collection.



TABLE 4a: Professional development programs

	Annual costs
The Uni SA /TDRF fellowship (<i>biennial award</i>)	\$2,500
Curatorial Research Fellowship in Interior Design and Decoration, awarded biennially for a project of outstanding merit, utilising TDRF’s new in-focus exhibition gallery and auditorium.	
Designer in residence (<i>awarded annually</i>)	\$10,000
A new educational commitment by TDRF to support, examine and present contemporary Australian design, utilising TDRF’s new workshops and in-focus exhibition gallery.	
Martyn Cook research fellowship (<i>annual award</i>)	\$15,000
Awarded annually to support, examine and facilitate the sharing and publication of research into areas of historical European design, utilising TDRF’s new workshops and auditorium.	
Arts tenancy	N/A
The opportunity is given for a small SA arts organisation to occupy a tenancy within the new TDRF and leverage the facilities and location to its advantage, further activating the site as an important cultural hub in SA.	
International art travel scholarship	\$5,000
A travel scholarship for an art history student to visit an international gallery or museum and to undertake a project assignment, connected to some aspect of 18 th /19 th century decorative art.	
Internship from University of Melbourne (<i>annual</i>)	\$1,000
An internship for an exceptional student completing their art history or museum studies at the University of Melbourne	



A core value for TDRF is to develop and perpetuate education in the arts in the primary, secondary and tertiary sectors, building links with schools, universities and other cultural and educational institutions. In so doing, it undertakes to offer workshops, masterclasses and other assistance for professional development in the arts and arts management.

TABLE 4b: Education and outreach programs

	<i>Annual costs</i>
Educational workshops (<i>continuous/annual</i>)	\$40,000
<ul style="list-style-type: none"> ● Primary and secondary school tours, workshops and events to develop links between the museum’s decorative arts collection and the Department for Education, Visual Arts Australian Curriculum Strands, as well as general capabilities studies for primary students. ● Tertiary and continuing education short courses taught by artists focussing on life-drawing, portraiture and sculpture utilising the museum’s unique collection of neoclassical sculpture and portrait paintings. ● Workshops on furniture design, ceramics and interior design taught by specialist lecturers, curators and artists. ● The development and publishing of educational material and themed resources for use during visitation and online. 	
Decorative art diploma	TBC
To offer a qualification in decorative art, seeking opportunities to work collaboratively with the University of South Australia, Adelaide’s premier provider of arts and fine arts training.	
Children’s University Learning provider	\$2,000
To set up a partnership scheme with The Children’s University to design an introductory art appreciation module, using examples from the collection and the workshop facilities.	
Total annual cost of Stage 3	\$75,500



STAGE 4 Development Macro plans and collaborations

- Macro plans
- Collaborations
- Economic impact



Partnership and collaboration between arts based institutions across the state is an essential ingredient to lifting the bar to an altogether higher sphere of influence and benefit. In that respect, the unique opportunity for TDRF is to multiply the awareness and influence of its collection for the benefit, not just of the museum itself, but the reputation of Adelaide as a centre of cultural excellence. It can initiate a process of appreciation, education and investment in the arts that will attract exhibitors and artists inter-state and internationally, with potential, collectively, to enhance SA's reputation as a genuine arts destination.

With longer term, high profile programs still in formulation, there are two early initiatives, (Table 5) that will begin to develop Adelaide's emergence as a centre for the arts and bring visitors from interstate and further afield.

TABLE 5: Stage 4 macro plans

	<i>Annual costs</i>
Curatorial conference (triennial: \$30k)	\$10,000
To host a triennial curatorial conference for house museums, held in conjunction with other national bodies.	
Decorative arts symposium (annual)	\$25,000
To initiate, and continue annually, a programmed symposium on aspects of decorative arts utilising the skills and resources of national bodies promoting this area of the arts and making TDRF's collection and auditorium available.	
Total annual costs	\$35,000

Collaboration opportunities

The new auditorium opens immediate possibilities for working with many Adelaide institutions, including AGSA, providing a much needed, mid-sized venue capable of housing a range of visual and performing arts. These will embrace national and international

performances as part of Adelaide's annual calendar of festivals - Adelaide Festival, Fringe, OzAsia, Feast, Illuminate Adelaide, and Tarnanthi. The auditorium will also be equipped to take advantage of film and writers festivals and contemporary digital art and as a venue for chamber music. This will enable engagement with the performing arts sector nationally and internationally in a significant new capacity.

Similarly, many leading arts membership organisations such as the Australian Decorative & Fine Art Society (ADFAS), Australiana Society, The Adelaide Society of Collectors, and the Guildhouse can benefit from access to the purpose-built arts auditorium; and collaborative programs can be designed for community benefit.

Collaboration opportunities also present themselves within the key food and wine strategic pillar of the state's tourism plan through the creation of unique offerings and events on site that leverage the Foundation's collection.

Looking at further reaching benefits, the combination of auditorium, accommodation, restaurant and other additional spaces, can participate in, complement, or add to, other state-wide initiatives which together will make a major contribution economically, in terms of interstate and international visitors.

Economic impact

Both immediate and longer-term economic benefits accompany the development plan in various ways, although the longer term multiplier effect is difficult to quantify.

The Stage 1 development of the fabric will generate direct employment in its construction. High level impact modelling of the project done by the City of Adelaide (Source: *Remplan Impact*

Summary Report for South Australia), indicates that over \$70M of increased economic activity will be generated through the build and launch phase of the project via enhanced output, employment generation, and value adding.

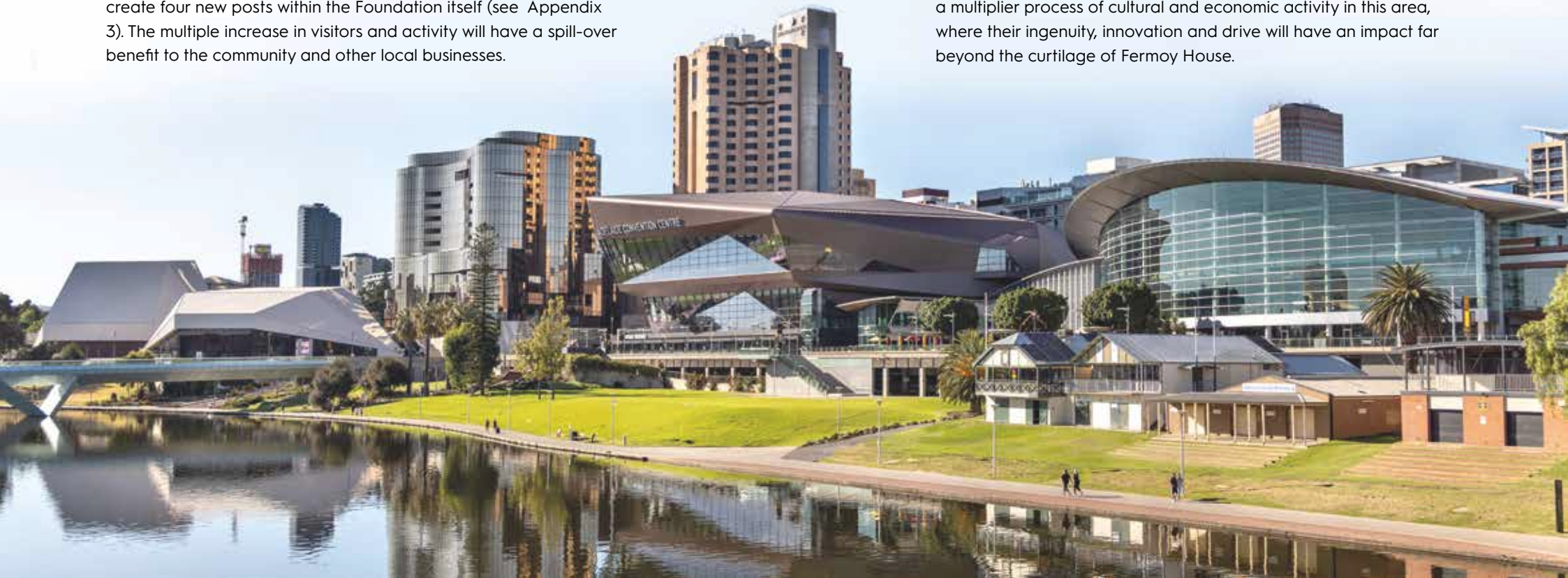
Furthermore, the successful development of the facility will contribute significantly to the state government and City Council's objective to activate the Melbourne Street and greater North Adelaide precincts. The relevance of this requirement is further amplified by the pending relocation and redevelopment of the Women and Children's Hospital.

Delivering the *complete experience* to visitors and the enhanced programs for exhibitions, lectures and new ventures will *ab initio* create four new posts within the Foundation itself (see Appendix 3). The multiple increase in visitors and activity will have a spill-over benefit to the community and other local businesses.

The underpinning objective is, over time, to elevate the worldwide perception of Adelaide as a centre for the arts, attracting artists, exhibitors, collectors, performers and, crucially, interstate and overseas visitors.

Stage 3 Learning and Training programs will also have important, if less direct, economic consequences through assisting in the professional development of researchers, academics and service providers within the sector. The educational and outreach programs will lay the foundations of young people's understanding and interest in the sector.

The major benefit, however, will be in what stage 4 collaborative programs bring into SA from interstate and overseas; and how the standing and reputation of Adelaide as a City of Arts will build on TDRF initiatives. Tourism, conferences, festival collaborations will all bring new activity and spending into the state. The plans for the museum and its associated activities will be at the centre of a multiplier process of cultural and economic activity in this area, where their ingenuity, innovation and drive will have an impact far beyond the curtilage of Fermoy House.



Section 5: TDRF Development Plan

Financial projections
and the funding gap



The projected financial impact of the plan will determine the amount of external funding required both to complete the capital program and to deliver Stages 2, 3 and 4 in their entirety (the funding gap).

Capital program financial projections and funding gap

The capital expenditure to complete Stage 1 of the program runs over a period between one and a half to three years (contingent on initial funding), and requires a total spend of around \$16 million (see Table 6 below). Of this, \$3.475 million is already committed from the endowment corpus, the maximum affordable without damaging its revenue base. A further \$3 million is to be funded from borrowings – again the highest amount consistent with prudent financial management.

TABLE 6: Stage 1 capital building program

Expenditures	('000)
Box room, interactive art store, workroom	\$2,000
Restaurant, main entry, frontage	\$2,000
Entry foyer, auditorium, admin, accomodation	\$11,000
Architectural fees	\$975
	\$15,975
Agreed funding contributions	
From corpus	\$3,475
From borrowings	\$3,000
Net funding gap	\$9,500

The development plan will not only transform TDRF into a major provider of arts and culture in SA, but also carry with it a considerable funding challenge.

The capital funding gap, therefore, is the net amount to be financed from external sources; and can be projected at \$9.5 million. It sets the fundraising target for which support from key stakeholders is now sought.

Annual programs financial projections and funding gap

Securing the capital program will allow TDRF to introduce, over time, and as funding allows, the extensive initiatives in Stages 2, 3 and 4. The summarised direct costs of running these programs are shown (net of entry fee recovery) in Table 7 below, with an aggregate cost of \$489,360 annually to implement the plan in its entirety. In addition, however, TDRF will incur, indirectly, both annual cost and revenue impacts, as summarised in Table 8 and detailed in Appendix 3.

TABLE 7: Annual costs for Stages 2, 3 and 4 programs

STAGE 2 Core activities program	Annual cost
Exhibition program*	\$294,360
Lecture program*	\$48,500
New events program*	\$36,000
	\$378,860
STAGE 3 Training and educational programs	
Professional development	\$33,500
Education and outreach	\$42,000
	\$75,500
STAGE 4 Macro and collaborative programs	
Provisional proposals	\$35,000
Total	\$489,360

*Net of entry fee revenues

In the first instance, the extended programs will mean additional associated expenditures, attributable to executive and administrative posts, adding a further \$320,000 annually when in a steady state (Appendix 3a).

The Stage 1 capital program will also incur a loss of annual earnings both from the reduction in the corpus of the endowment and the lost rental income from the maisonettes. With planned borrowings of \$3 million, the total annual financing cost is projected at \$358,500 (Appendix 3b).

As a contra impact, however, the funding of programs will benefit from income generated by the *complete experience* facilities and services, projected at an additional revenue flow of \$687,000. (Appendix 3c).

TABLE 8: Annual programs funding gap

	<i>Annual cost/ revenue</i>
STAGES 2 - 4 Core activities program	
Program costs (from Table 7)	\$489,360
Staffing costs (from Appendix 3a)	\$320,000
Total	\$809,360
<i>Plus</i>	
TDRF Stage 1 financing costs (from Appendix 3b)	\$358,500
<i>Less</i>	
Visitation and ancillary services revenues (from Appendix 3c)	\$687,000
<i>Leaves</i>	
Net funding gap	\$480,860

These include a multiple increase in visitors to the museum and income flows from ancillary services such as dining, retail, lettings, tourism and, ultimately, accommodation.

Taken together with the direct cost of programs (Table 7), the net funding requirement for the entire Stages 2, 3 and 4 stands at \$480,860 annually (Table 8 above). This is henceforward referred to as the *annual programs funding gap*. It quantifies the need for external financial support from government, corporates, individual philanthropy, trusts and foundations, that will deliver to the state and its community, cultural, societal and economic enrichment, both now and in perpetuity.



Section 6:
Fundraising
targets, bite
sizes and
giving options



Fundraising targets

These are determined by the net funding gap associated with implementing the development, as previously projected in Section 5 of this document.

For TDRF, it can be broken down, on the one hand, into the amount required to complete the capital program and the corresponding requirement to deliver the ongoing annual programs. In reality, TDRF will operate within budget, as has been prudently practised in the past. The importance of the funding gap concept, however, is that it provides an aggregate context to fundraising for individual programs through philanthropic and other support.

The Stage 1 capital fundraising target, therefore, is the initial \$9.5 million spend-down, to finance the building program, which must be found from external sources over a three-year period.

The annual fundraising target, at \$480,860, is the projected requirement if it is to deliver the entire program of core activities, educational, outreach and macro initiatives in Stages 2, 3 and 4.

TDRF giving options

STAGE 1 capital program <i>(the complete experience)</i>	- page 26
STAGE 2 annual program <i>(core activities)</i>	- page 27
STAGE 3 annual program <i>(training and education)</i>	- page 28
STAGE 4 annual program <i>(macro and collaborations)</i>	- page 28
Endowed posts	- page 29
Board of Benefactors	- page 29
Smaller gifts	- page 30
Legacies	- page 30
The collection	- page 31





Bite-sized giving

For both capital and annual campaigns, the funding gap target can be segmented into meaningful and appealing parts of the whole, or bite-sizes. In this way, donors may direct their gifts towards those parts of the plan which resonate most closely with their interests and empathies, satisfying the double motivation of supporting one particular area, and also contributing to the funding gap for completion of the entire project.

For both, however, the bite-sized targets and giving options are set at a level which will, in aggregate, finance the development plan in its entirety, even though individual events may from time, to time, either exceed or fall short of their full cost recovery.

Financial support for both the capital and annual campaigns is the foundation on which the aspirations and benefits of the development plan will be built. Bite-size giving options are offered, either as a single gift, or over time, and as an endowment where applicable.

Supporting TDRF in this venture must be of major interest to federal and state governments, public and private trusts and foundations, corporates and individual citizens. The hope and expectations are that all of the above will nurture a wish more widely to share the quality collection we already have; and to bring in masterpieces, knowledge and economic benefit that would otherwise be beyond the reach of the State and its citizens.



STAGE 1: capital campaign giving options

To fund the capital program at \$9.5 million, TDRF is running an intensive campaign for a limited number of major gifts, including from state and federal governments. Creating the planned infrastructure in the shortest possible time will allow a scheduled delivery of the annual programs, which depend on the space and facilities it creates.

Table 9, therefore, shows the cost of charitable donations for private individuals, net of tax relief in the highest two tax brackets. The campaign allows flexibility for donations to be made over a period between one to three years, with additional options for instalment payments, either annually, quarterly or monthly.

Table 9: STAGE 1 – capital campaign giving options

	Assigned cost	Single donation		Three annual donations		Three annual donations	
	(Gross)	Net of tax relief at 39%	Net of tax relief at 47%	Net of tax relief at 39%	Net of tax relief at 47%	Monthly at 39%	Monthly at 47%
Auditorium							
Whole space	\$6,000,000	\$3,660,000	\$3,180,000	\$1,220,000	\$1,060,000	\$101,667	\$88,333
Green Room	\$500,000	\$305,000	\$265,000	\$101,667	\$88,333	\$8,472	\$7,361
Seats x 350	\$5,000	\$3,050	\$2,650	\$1,017	\$883	\$85	\$74
Galleries							
Main	\$2,000,000	\$1,220,000	\$1,060,000	\$406,667	\$353,333	\$33,889	\$29,444
Gallery 1	\$500,000	\$305,000	\$265,000	\$101,667	\$88,333	\$8,472	\$7,361
Gallery 2	\$500,000	\$305,000	\$265,000	\$101,667	\$88,333	\$8,472	\$7,361
Restaurant							
Area	\$500,000	\$305,000	\$265,000	\$101,667	\$88,333	\$8,472	\$7,361
Accommodation							
Block	\$500,000	\$305,000	\$265,000	\$101,667	\$88,333	\$8,472	\$7,361
Rooms x 4	\$50,000	\$30,500	\$26,500	\$10,167	\$8,833	\$847	\$736
Workshops							
Workshop 1	\$250,000	\$152,500	\$132,500	\$50,833	\$44,167	\$4,236	\$3,681
Workshop 2	\$250,000	\$152,500	\$132,500	\$50,833	\$44,167	\$4,236	\$3,681
Workshop 3	\$250,000	\$152,500	\$132,500	\$50,833	\$44,167	\$4,236	\$3,681
Courtyard	\$1,000,000	\$610,000	\$530,000	\$203,333	\$176,667	\$16,944	\$14,722

Tax rates include Medicare at 2%; these rates may vary over time and according to individual circumstances

STAGE 2: annual programs campaign giving options

With the annual programs funding gap at just over \$480,000, targeted gifts and sponsorship for that amount are needed every year to fund the programs. Whilst sponsorship of exhibitions by corporates, trusts, foundations and individuals are common sources for many of the best museums and art galleries, endowment of some

element of the annual program will underwrite, not just an important activity, but also a proportion of the funding gap in perpetuity. Stage 2 core activities (exhibitions, lectures and new ventures) are listed in Table 10a showing the cost of sponsoring a single activity such as a classic exhibition or lecture, either annually, or in perpetuity through endowment.

Table 10a: STAGE 2 – annual programs giving options

Core activities	Annual sponsorship cost			Endowment cost		
	Donation (Gross)	Net of tax relief at 39%	Net of tax relief at 47%	Donation (Gross)	Net of tax relief at 39%	Net of tax relief at 47%
Exhibitions						
Classic series (<i>single</i>)	\$65,000	\$39,650	\$34,450	\$1,300,000	\$793,000	\$689,000
Classic series (<i>x 3 programs</i>)	\$195,000	\$119,000	\$103,000	\$3,900,000	\$2,379,000	\$2,067,000
Blockbuster (<i>biennial</i>)	\$230,000	\$140,300	\$121,900	\$4,600,000	\$2,806,000	\$2,438,000
<i>Blockbuster gift per annum</i>	\$115,000	\$70,150	\$60,950	\$2,300,000	\$1,403,000	\$1,219,000
In focus series (<i>single</i>)	\$10,000	\$6,100	\$5,300	\$200,000	\$122,000	\$106,000
Lectures						
Classic (<i>single</i>)	\$2,500	\$1,525	\$1,325	\$50,000	\$30,500	\$26,500
Classic (<i>x 24 programs</i>)	\$60,000	\$36,600	\$31,800	\$1,200,000	\$732,000	\$636,000
International visiting lecture series (<i>single</i>)	\$14,000	\$8,540	\$7,420	\$280,000	\$170,800	\$148,400
International visiting lecture series (<i>x 2 programs</i>)	\$28,000	\$17,080	\$14,840	\$560,000	\$341,600	\$296,800
New ventures						
Music in Arts series (<i>single</i>)	\$3,000	\$1,830	\$1,590	\$60,000	\$36,600	\$31,800
Music in Arts series (<i>x 4 programs</i>)	\$12,000	\$7,320	\$6,360	\$240,000	\$146,400	\$127,200
Painting to music (<i>single</i>)	\$3,000	\$1,830	\$1,590	\$60,000	\$36,600	\$31,800
Painting to music (<i>x 2 programs</i>)	\$6,000	\$3,660	\$3,180	\$120,000	\$73,200	\$63,600
18th/19th century historic banquet	\$12,000	\$7,320	\$6,360	\$240,000	\$146,400	\$127,200
<i>Benefactors circle biennial celebration banquet</i>	\$25,000	\$15,250	\$13,250	\$265,000	\$161,650	\$140,450

Tax rates include Medicare at 2%; these rates may vary over time and according to individual circumstances

STAGE 3: annual programs giving options

Stage 3 programs for professional development, education and outreach are similarly listed as giving options in Table 10b. The opportunity for an enduring association with this extraordinary Foundation will bring dual rewards of supporting education and employment in the state; and also partnering with an institution that is truly going places, and will be of evolving significance to SA.

STAGE 4: annual programs giving options

Stage 4 programs are generally in the embryonic stages of development and only loosely formulated for giving opportunities. However, these are medium term goals which, when materialised, will have exciting and important consequences for the state, its economy and standing of Adelaide, as a cultural hub. Giving opportunities are shown in Table 10c.

Table 10b: Stage 3 annual programs giving options

	Annual sponsorship cost			Endowment cost		
	Donation (Gross)	Net of tax relief at 39%	Net of tax relief at 47%	Donation (Gross)	Net of tax relief at 39%	Net of tax relief at 47%
Training and education						
Professional development						
Designer in residence (<i>annual</i>)	\$10,000	\$6,100	\$5,500	\$200,000	\$122,000	\$106,000
Martyn Cook research fellowship (<i>annual</i>)	\$15,000	\$9,150	\$8,250	\$300,000	\$183,000	\$159,000
International Art travel scholarship	\$5,000	\$3,050	\$2,750	\$100,000	\$61,000	\$53,000
Education and outreach						
Workshops (<i>primary/ secondary/ tertiary</i>)	\$10,000	\$6,100	\$5,500	\$200,000	\$122,000	\$106,000
<i>Whole program</i>	\$40,000	\$24,400	\$22,000	\$800,000	\$488,000	\$424,000
Children's University Learning provider	\$2,000	\$1,220	\$1,100	\$40,000	\$24,400	\$21,200

Tax rates include Medicare at 2%; these rates may vary over time and according to individual circumstances

Table 10c: Stage 4 annual campaign giving options

	Annual sponsorship cost			Endowment cost		
	Donation (Gross)	Net of tax relief at 39%	Net of tax relief at 47%	Donation (Gross)	Net of tax relief at 39%	Net of tax relief at 47%
Macro and collaborative programs						
Curatorial conference (<i>triennial: \$30k</i>)	\$10,000	\$6,250	\$5,500	\$200,000	\$125,000	\$110,000
Decorative arts symposium (<i>annual</i>)	\$25,000	\$15,625	\$13,750	\$500,000	\$312,500	\$275,000

Tax rates include Medicare at 2%; these rates may vary over time and according to individual circumstances

Endowed posts giving options

For Stages 2, 3 and 4, as a one-off proposal, there is the opportunity to name and endow, in perpetuity, the cost of the two senior positions listed in Table 11, underwriting each one’s permanent continuation. By forging an association, donors may have structured access and input to the ideas of these crucially important museum executives, and a lasting connection to the working of TDRF as a whole.

Table 11: Endowed posts giving options

	Endowment cost			
	Annual cost	Gross donation	Net of tax relief at 39%	Net of tax relief at 47%
Museum Director	\$120,000	\$2,400,000	\$1,464,000	\$1,272,000
Curator (Exhibitions and lectures)	\$80,000	\$1,600,000	\$976,000	\$848,000

Tax rates include Medicare at 2%; these rates may vary over time and according to individual circumstances

The David Roche Foundation development plan, presented above, is driven by a determination to underwrite its potential value in perpetuity. This includes a major contribution to the experience, appreciation and continuation of the arts in SA and the wider commonwealth. It is a frontier-breaking undertaking in terms of the cultural and educational programs that it incorporates, as well as transforming access to this exceptional collection.

Board of Benefactors giving options

Board of Benefactors gifts will, over time, fill a critical gap in the giving spectrum, with the appropriate rewards and recognition. Insufficient on their own fully to fund, either a major part of the capital program, or TDRF’s endowment needs, a \$25,000 donation is, however, a major contribution and can support any of a number of programs in Tables 10a-c for a single year or longer, or add to a cumulative general endowment fund. Collectively they can have a major impact on the organic growth of the programs and TDRF’s contribution to the state and its community

Giving options for Board of Benefactor and smaller gifts are shown in Table 12 on page 30 (see details in Appendix 4).



Smaller gift options

The development plan for TDRF looks for major financial support from grants, gifts and sponsorship. However, the importance of a growing number of smaller donations, year on year, is paramount. Any gift of any size to any part of the whole, reduces the funding gap and helps TDRF deliver its core values.

Table 12 shows the net of tax implications for a number of tiered levels of smaller gifts up to Board of Benefactors’ level. Giving options are shown for the range of tax brackets, and the equivalent figures if a donation is made annually over five years. Generally, however, it is helpful for smaller gifts to be allocated collectively to a specific area of general importance and approval, such that the total contribution makes a substantial difference. With that in mind and, unless otherwise agreed, donations of \$5,000 up to Board of Benefactors’ level will carry seat-naming recognition and be directed towards the new auditorium. Gifts below that shall be directed to the collection. In this way smaller donors can have a big impact on the museum’s enduring health.

Legacy giving options (planned giving)

A legacy indicates a wish to protect forever what people value most. By its nature, benefactors will no longer be there to witness their contribution. Any compensation therefore comes in the knowledge that it will secure a most worthwhile cause of great importance. Thus, a legacy is not just for the next refurbishment or decade; it is to endow forever some part of what people hold most dear in the work and fabric of the museum.

Within those parameters, there could be no better destination for a bequest than to the endowment corpus of TDRF or for an acquisition fund to purchase objects of value to the collection. In either case, the benefit will endure in perpetuity and its influence on SA’s pride and cultural health makes it a natural focus for bequests (see Appendix 4 for more details).

Table 12: Board of Benefactor and smaller options

	Gift amount	Donated as a single gift <i>One-off donation</i>				Donated over five years <i>Annual donation</i>			
		Net of tax relief at 21%	Net of tax relief at 34.5%	Net of tax relief at 39%	Net of tax relief at 47%	Net of tax relief at 21%	Net of tax relief at 34.5%	Net of tax relief at 39%	Net of tax relief at 47%
With auditorium seat naming and smaller gift options	Gross								
Board of Benefactors	\$25,000	\$19,750	\$16,375	\$15,250	\$13,250	\$3,950	\$3,275	\$3,050	\$2,650
Intermediate (a)	\$15,000	\$11,850	\$9,825	\$9,375	\$8,250	\$2,370	\$1,965	\$1,875	\$1,650
Intermediate (b)	\$10,000	\$7,900	\$6,550	\$6,250	\$5,500	\$1,580	\$1,310	\$1,250	\$1,100
Auditorium seat naming	\$5,000	\$3,950	\$3,275	\$3,125	\$2,750	\$790	\$655	\$625	\$550
Intermediate (c)	\$2,500	\$1,975	\$1,638	\$1,563	\$1,375	\$395	\$328	\$313	\$275
Intermediate (d)	\$1,000	\$790	\$655	\$625	\$550	\$158	\$131	\$125	\$110
Membership (five years)	\$500	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A

Tax rates include Medicare at 2%; these rates may vary over time and according to individual circumstances

Collection giving options

For a living collection, David Roche believed that strategic new acquisitions were central to the museum that would be created after his passing. Although he left a generous endowment to see the museum realised, major acquisitions require funding whether it be fine English Regency art or the best Russian *Fabergé*. The Acquisition Fund is supported by a strategy overseen by the museum director and approved by TDRF trustees. The museum director is available to discuss major donations and to find the perfect acquisition for individuals to support. As with other donations, gifts to the collection are tax deductible.

Financial support is always going to be an essential ingredient to preserving and optimising the quality of cultural experience that South Australia can offer its community; as well as the economic benefit from attracting visitors interstate and worldwide



Gift and sponsorship recognition and stewardship

Supporting TDRF in this venture must be of major interest to federal and state governments, public and private trusts and foundations, corporates and individual citizens. The hope and expectations are that all of the above will nurture a wish more widely to share the existing quality collection; and to bring in masterpieces, knowledge and economic benefit that would otherwise be beyond the reach of the state and its citizens.

Following established practice in the United States and Europe, philanthropic support for scientific research, education and the arts has become a recognised and essential income source for charitable institutions in Australia, including premier galleries and museums.

With the understanding that the development needs of galleries and museums are continuous, not one-off, the trustees will introduce a permanent fundraising office that will support new initiatives and expanded programs as they develop. Information on giving details and membership benefits is provided in Appendix 4.

As is customary with philanthropic support, grateful recognition and special association benefits are offered and welcomed for substantial gifts to any part of the plan. For the capital campaign, this can include named spaces in the fabric, with the auditorium offering a stand-out opportunity to take the lead role in the campaign. For the annual campaign, a named association with individual activities, such as exhibitions, lectures, conferences or educational programs will include stewardship benefits, for the agreed period of sponsorship; but can be established in perpetuity where one part, or the whole, is underwritten by endowment.

Recognition of landmark gifts (spend-down and endowed) and sponsorship benefits are subject to broad guidelines (Appendix 4) but can be customised for individual donor preferences, in discussion with the museum director at TDRF Development and Sponsorship office.

Section 7: Appendices

1. Attendance figures
2. Expenditure and income analysis
3. Funding gap calculation
4. Making a gift to TDRF
5. TDRF site plan



APPENDIX 1: TDRF Comparative attendance figures

Figure 1 shows the average annual attendance at TDRF’s core activity programs during its first five years of operation (2016/17-2020/21) and the projected figures after implementation of the entire development plan in a steady state.

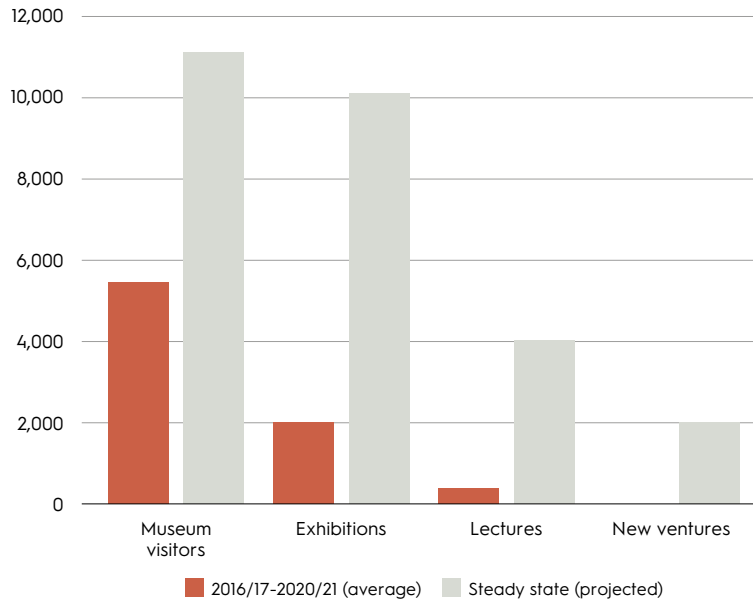


Figure 1 Core activities visitation and attendance

The increase in total annual visitations from around 7,000 to 27,000 reflects the combined benefits of the complete experience (Section 4, page 8) and the availability of extended programs in Stage 2 of the development plan.

APPENDIX 2: TDRF Comparative expenditure and income figures

2a – Historic and projected expenditure

The impact of the development plan on TDRF’s income, expenditure, financial structure and sustainability is shown in Figures 2a and 2b below. These figures demonstrate both the increase in scale of operations from the higher activity levels (Appendix 1), and also a soundly balanced operational and financial structure.

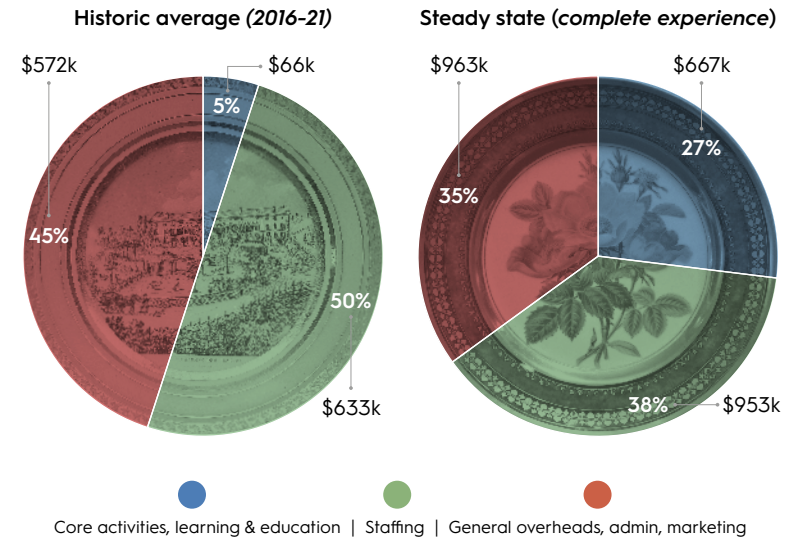


FIGURE 2a: TDRF: Comparative data on expenditure distribution

Figure 2a shows a far heavier financial allocation (both in aggregate and proportionately) to core activities, such as museum visits, exhibitions, lectures and new ventures, as well as to educational programs, which together now account for 27% of the total (5% 2016-21).

2b – Historic and projected income

Figure 2b shows a reduced dependency on the endowment as a source of income; but also that the Foundation is working its assets harder, both in terms of recovering costs from entry fees, and ancillary income generated through enriched *Complete Experience* opportunities. (see Appendix 3c).

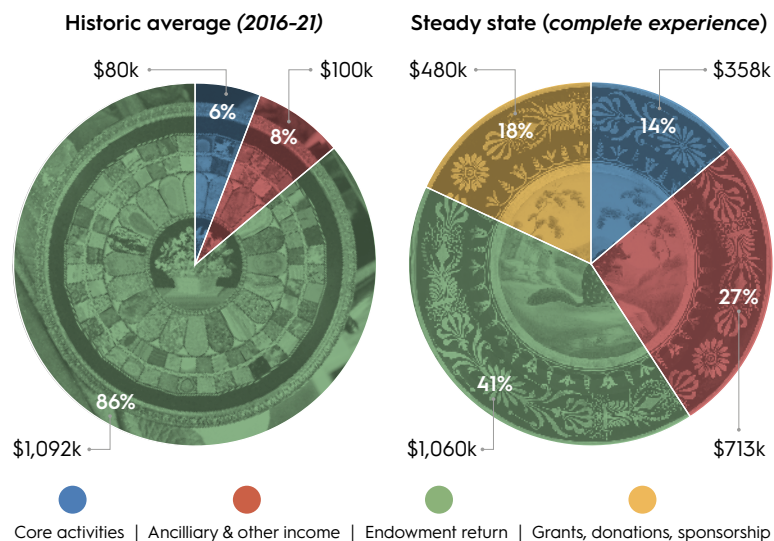


FIGURE 2b: TDRF: Comparative data on income distribution

This development plan will transform the institution from early stage to operational maturity, standing comparable to the very best of its Australian and European counterparts.

APPENDIX 3: Annual programs funding gap (indirect cost and revenue adjustments)

Figures 3a-3c show in detail the projected indirect annual costs and revenues from delivering the capital and annual programs in their entirety. Please refer to Section 5 for the context to these tables.

FIGURE 3a: Core staffing costs

(Stage 2, 3 and 4 programs)

	Annual cost
Senior Curator (exhibitions, lectures, new ventures)	\$80,000
Education/ public programs coordinator	\$60,000
Facilities manager	\$60,000
Front of House manager/retail	\$60,000
Fundraising manager (1/2 time)	\$60,000
Total	\$320,000

FIGURE 3b: Stage 1 financing costs

	Annual cost
From corpus \$3.475 million (6%)	\$208,500
Borrowing \$3 million (4%)	\$120,000
Loss of rent on maisonettes	\$30,000
Total	\$358,500

FIGURE 3c: The Complete experience

(Visitation and ancillary income)

	Annual income
Museum visitation	\$64,000
Retail	\$72,000
Dining (restaurant and functions)	\$87,000
Lettings (auditorium and other spaces)	\$100,000
Luxury accommodation	\$364,000
Total	\$687,000

APPENDIX 4: Making a gift to TDRF

Tax-deductible giving

As TDRF carries DGR status, gifts to the Foundation are deductible for income tax purposes. The income tax rates for a financial year affect the net cost to the donor, whether individual or corporate. The table below shows the standard tax relief for different gift levels, and over different time periods, applicable to the respective range of tax brackets. The rates may vary over time and according to individual circumstances. The tax relief for corporates and public trusts will be dependent on the income tax rates that apply in the relevant financial year. These rates are available from the Australian Taxation Office website.

TDRF TAX DEDUCTION ON GIFTS

Gift amount	After tax relief equivalent on single gift amount			
	21%	34.5%	39%	47%
\$500	\$395	\$328	\$305	\$265
\$1,000	\$790	\$655	\$610	\$530
\$5,000	\$3,950	\$3,275	\$3,050	\$2,650
\$10,000	\$7,900	\$6,550	\$6,100	\$5,300
\$20,000	\$15,800	\$13,100	\$12,200	\$10,600
\$25,000	\$19,750	\$16,375	\$15,250	\$13,250
\$50,000	\$39,500	\$32,750	\$30,500	\$26,500
\$100,000	\$79,000	\$65,500	\$61,000	\$53,000
\$130,000	\$102,700	\$85,150	\$79,300	\$68,900
\$150,000	\$118,500	\$98,250	\$91,500	\$79,500
\$250,000	\$197,500	\$163,750	\$152,500	\$132,500

GIFT TYPES

Regular and one-off gifts

Both regular and one-off gifts play an important role in creating a financially sustainable future for the TDRF and its museum. A regular gift is a commitment to make monthly, quarterly or yearly payments. Regular gifts are usually made by direct debit (using TDRF gift form or online), and offer a predictable flow of income, as well as ensuring the gift is sustainable for the donor. One-off gifts can be made by cheque, credit card, bank transfer, or online (see giving information on page 35).

Planned giving

The David Roche Foundation was borne from an exceptional bequest. Whether financial or to the collection, future bequests can play a hugely important role in its long-term sustainability and growth, and will allow the trustees to plan for the future. For people considering making a bequest to TDRF a confidential discussion is available with the museum director, See also Section 7 (Legacy giving options).

Gifts to the collection

The David Roche Foundation is registered with the Australian Government Cultural Gifts Program and therefore can receive gifts to the collection. When a donor gives an item that has been recognized as important to Australia's culture, the donor is entitled to a tax deduction for the market value of the gift. Property that is donated may be exempt from Capital Gains Tax. More details on giving to the collection are provided in Section 7.

Workplace giving

Workplace giving offers employees the option of making a charitable donation before tax. This gives employees the maximum tax deduction. Individuals can initiate workplace giving donations in consultation with their payroll or human resources departments to set up workplace giving donations.

Giving time: Volunteering

Volunteers are vital in the running of the museum as they are the public interface with visitors, and therefore play an important role in welcoming them to the museum and guiding them around the collection. As well as its staff, TDRF depends on its volunteers to ensure a high quality of service for customers; and to ensure they have a memorable experience. The Foundation will provide appropriate management and training of volunteers. Further information is available from the museum director.

Participation: Membership

A payment of \$500 qualifies for membership of TDRF for a period of five years with benefits including access to special tours and events, with discounts on house tours, exhibition and lecture entry fees. Annual memberships can also be subscribed for at \$100 per annum. Discounted rates of 10% are offered for joint memberships and concessions. Membership carries no tax relief. Benefits can be found on TDRF website. Membership can be included as part of a larger gift, with a corresponding deduction from the amount eligible for tax relief.

**GIVING INFORMATION****Bank details**

Bank transfers for a one-off gift may be made to:

Bank: ANZ

Account name: Thomco (No. 2006) Pty Ltd as Trustee for The David Roche Foundation

Bank address: 121 King William Street, Adelaide, SA 5000

Reference wording: Donation/Surname or Company name

Within Australia

BSB: 015-010

Bank account: 3507-91826

Overseas

Swift code: ANZBAU3M

Account number: 3507-91826

Contact

Robert Reason, Museum Director

Address: 241 Melbourne St, North Adelaide SA 5006

Telephone: +61 8 8267 3677

email: robertreason@rochefoundation.org.au

Web: www.rochefoundation.com.au

Giving to TDRF: www.rochefoundation.com.au/giving/

Giving from other countries

To discuss how you can make a gift from other countries, including the United States, the United Kingdom, New Zealand please contact the Museum Director.

RECOGNITION OF GIFTS

Every gift to the Foundation makes a difference, and donations of any size will be acknowledged with a commemorative pin, recorded and thanked. However, special recognition is accorded to certain types of gift through *Landmark gifts*, *The David Roche Bequest Society* and the *Board of Benefactors*.

Landmark major gifts

Major gifts for the stage 1 capital program and other allocations are recognised on an individual basis by discussion with each individual donor. Donors are invited to discuss with the museum director naming rights, sponsorship benefits and other opportunities to reflect their gift and wishes. The Foundation is pleased to offer donors the opportunity to meet and engage with the trustees, visiting exhibitors and lecturers and other arts and culturally involved visitors. All recognition benefits from other bands also apply to Landmark major donors.

The David Roche Bequest Society

The David Roche Bequest Society is named in honour of the Foundation's original benefactor. The society allows the Foundation to thank confirmed bequestors in their lifetime, and celebrate their generosity in pledging a gift in their will. The Foundation hosts a luncheon each year involving a guest speaker on some part of the collection, to foster strong bonds between society members and the museum.

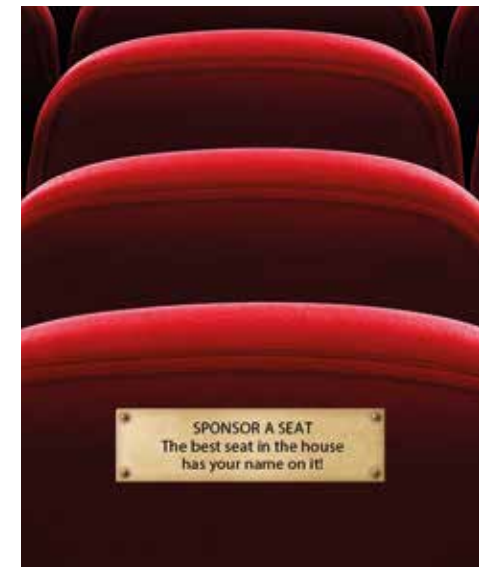
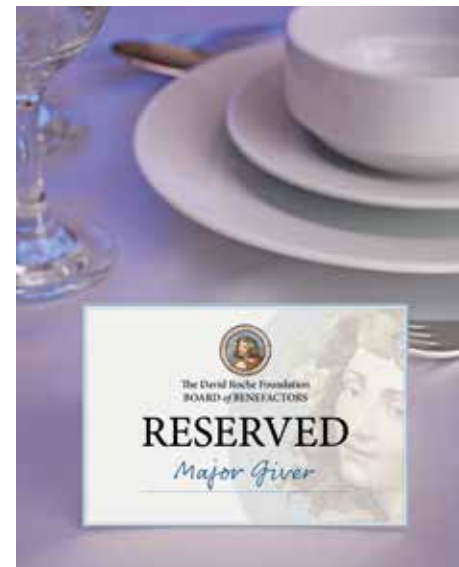
Board of Benefactors

The Board of Benefactors recognises friends of TDRF who have made donations (cash or pledge) of more than \$25,000 to either capital or annual campaigns (or \$5000 per annum over the maximum period of five years). Membership commences with the first instalment and has an effective life of ten years.

Most appropriately, a *Board of Benefactor* gift can be directed to one of three broader categories (but otherwise unspecified), namely the *Capital* or *Annual* campaign in general; or towards broadening the collection (see Section 7: Board of Benefactors giving options). Members of the *Board of Benefactors* are invited free of charge to the biennial festival *Banquet*, to which they can also bring their spouses/partners and a friend or two. They are entitled to a named seat in the auditorium. They will receive a certificate of recognition, signed by the museum director.

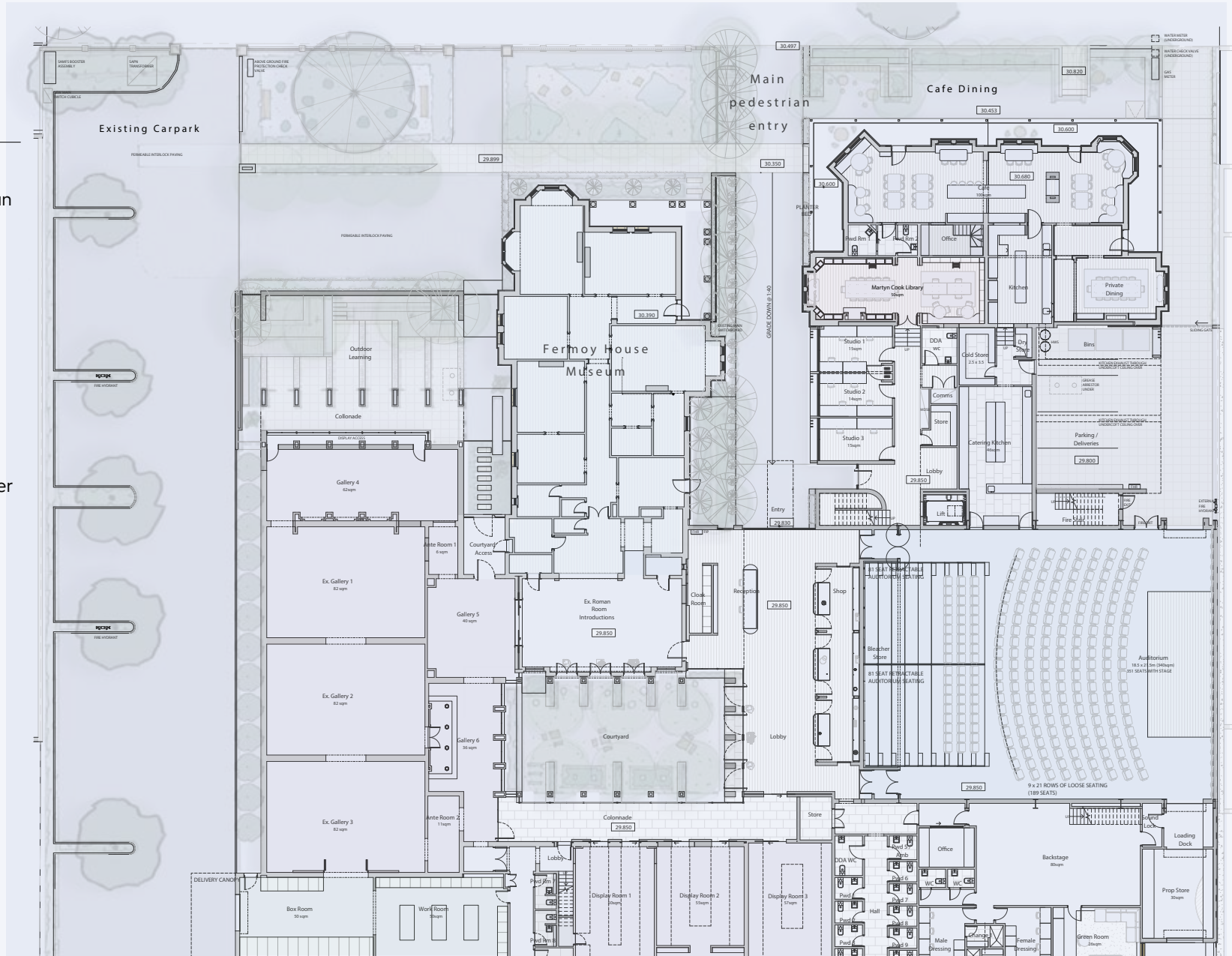
Named auditorium seat

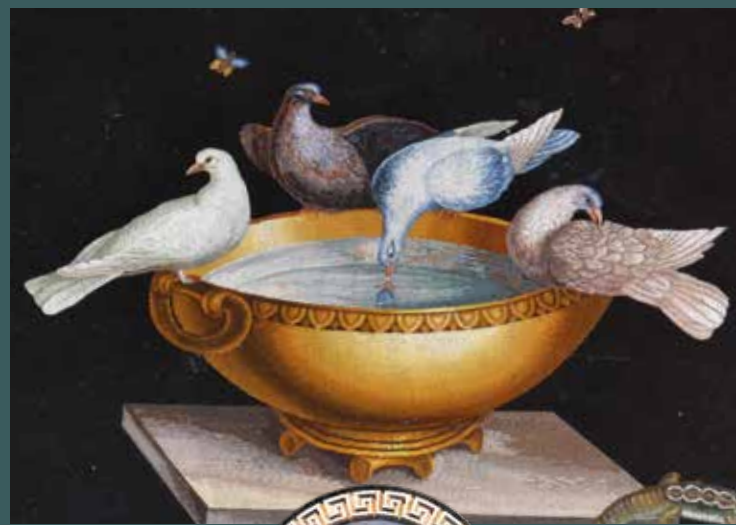
A gift of \$5,000 or more qualifies for a named seat in the new auditorium, inclusive of an invitation to the opening ceremony and performance. Attendance at lectures and other new ventures will allow supporters of the auditorium to occupy their named seats, upon applying within two weeks of the program being announced.



TDRF site plan

Williams Burton Leopardi is an award winning South Australian architectural firm that believes all projects are underpinned by creativity, collaboration, enrichment and authenticity. The David Roche Foundation masterplan project is an embodiment of these values, and its realisation will amplify these strengths through the delivery of a unique cultural destination that brings together the arts, education and hospitality in a vibrant artistic precinct.





THE DAVID ROCHE FOUNDATION

241 Melbourne St, North Adelaide SA 5006, Australia

+61 8 8267 3677 • info@rochefoundation.org.au • www.rochefoundation.com.au