



The Barossa Council

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Arts, Culture & Heritage Strategy 2026-30

The Barossa Council

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Cover Image: DJ Alex Hosking performs on the main stage at The Barossa Food & Wine Village, Tanunda as part of the AFL Gather Round.

> Installation view: Kunyi June Anne McInerney: My Paintings Speak For Me, Country Arts SA exhibition at Barossa Regional Gallery.



VISION

*The Barossa is a cultural leader –
where powerful stories,
proud heritage and bold
creative practice collide.*

*Here, arts, culture and heritage are
not just visible but vital – driving
community wellbeing, inspiring
innovation, and shaping a region
known for its creative excellence,
deep identity and distinctive sense
of place.*



ACKNOWLEDGEMENT OF COUNTRY

The Barossa Council acknowledges that we are on the traditional lands of Ngadjuri, Peramangk and Kaurna peoples. We recognise and respect the relationship that First Nations people have with our land and water ways and value their heritage and beliefs.

^ Ngadjuri Elder, cultural teacher and aboriginal storyteller Uncle Quenten Agius at schools event at Barossa Bushgardens.



1. EXECUTIVE SUMMARY

The Barossa Council Arts, Culture & Heritage Strategy 2026–2030 sets a bold vision for a region where creativity, culture, and heritage are not only visible - but vital. It recognises the immense potential of the Barossa's cultural assets to drive social connection, economic diversification, and a deepened sense of identity.

At the heart of this strategy is the belief that arts, culture, and heritage are foundational to the region's future - not an add-on, but a driver of wellbeing, innovation, and regional distinctiveness. Anchored by the development of the Barossa Creative Industries Centre* (BCIC), the strategy envisions a connected cultural ecosystem that celebrates heritage through contemporary expression, supports local talent, and amplifies the stories that shape this extraordinary place.

Developed in consultation with the community, the strategy responds to local priorities and aspirations. It builds on the Barossa's proud history, rich First Nations and European heritage, and global reputation in food and wine - positioning arts and culture as equally compelling pillars of Barossa life. It is designed to be a document to inspire and be used by a range of stakeholders across different areas including tourism, community services, education and economic development – not just by those who have an interest in arts, culture and heritage.

Six interconnected strategic directions underpin the strategy:

- Drive cultural tourism and creative visitation
- Grow creative industries and local talent
- Foster community wellbeing, inclusion and connection
- Amplify participation and local storytelling
- Champion cultural learning and creative education
- Preserve and celebrate cultural heritage

These directions are supported by practical strategies and actions, clearly aligned to Council's roles as leader, provider, advocate and partner. Key principles - placebased thinking, collaboration, and creativity - guide implementation, and a robust measurement framework will track progress and impact.

This Strategy is about being ambitious but also building momentum. It is a platform for elevating the Barossa as a cultural leader - distinctive, inclusive, and future-focused - where stories old and new are shared boldly, and where creativity becomes a catalyst for a thriving region.

> Australian Ballet On Tour in the Barossa, Dancing Story Workshop, Tanunda Soldiers' Memorial Hall.

*Working title for Barossa Regional Gallery and Tanunda Soldiers' Memorial Hall site redevelopment.

The Barossa Council Arts, Culture & Heritage Strategy - 2026-2030





2. INTRODUCTION

2.1 Purpose of the Strategy

The Arts, Culture and Heritage Strategy 2026–2030 sets a long-term vision and framework for how the Barossa Council will support, invest in and grow the region's cultural life. This strategy provides direction for Council and its partners to harness the power of arts, culture and heritage as essential ingredients in building a thriving, inclusive and connected region.

It has been developed to guide decisions, enable collaboration across communities and sectors, and to position the new Barossa Creative Industries Centre (BCIC) as a hub for creative development and cultural engagement. While the BCIC will be a flagship facility, this strategy recognises that cultural vitality must be nurtured across the entire Council area - from main streets to villages, paddocks to galleries, and through digital as well as physical platforms.

It has long been suggested that arts, culture and heritage have significant potential to be a key strength of the region, particularly from an economic and tourism perspective, sitting alongside food and wine. This strategy provides an opportunity to elevate arts, culture and heritage to a level where it complements the food and wine industry in both quality and community involvement.



^ The Tullamarines perform on the main stage at The Barossa Food & Wine Village, Tanunda as part of the AFL Gather Round.



2.1 Strategic Positioning

ART + HERITAGE + INNOVATION + COLLABORATION = EXCELLENCE + PROSPERITY

With a growing investment in arts, culture and heritage over the last ten years, and the development of the Barossa Creative Industries Centre, **this is a significant moment in the Barossa's cultural timeline.** This strategy comes at an important time and provides an opportunity for the Barossa region to lean into its strengths and **position itself as a leader in producing products and experiences that combine heritage and storytelling with great contemporary art practice.** The region has long been recognised for its great food and wine, which owes a great deal of its reputation and success to its provenance and its capacity to capitalise on this in a commercial context. It is now time to invest in artists and makers who can also capitalise on this heritage – capturing stories and sharing these in compelling ways – engaging with audiences both new and existing.

The region boasts a pride in its heritage not found in many regional communities in Australia and the quality and depth of its heritage assets across stories, people, places and artifacts provide great opportunities. Many would agree that outside of the food and wine industries that these assets have not been fully utilised and have enormous potential to be elevated and used more strategically for cultural, social and economic benefit. In engaging with contemporary artists, makers and creators across all artforms, to interpret, share and effect our heritage in new and captivating ways, **the region can advance and grow its reputation as a cultural destination that is authentic but also cutting edge and exciting.**

The key programming theme for the BCIC is the **"celebration and activation of heritage through contemporary creative practice"**. This strategy leans into this idea more broadly and aims to build the capacity of the community, industry and creatives to reimagine our stories in way not seen anywhere else. **The Barossa will become a region known and sought out for heritage and art experiences and products that are exceptional, innovative and distinctive.**



^ Barossa Bushgardens sculpture
'Soul Searching' by Claude Portelli.
Barossa Arts Festival 2024



2.3 Cultural Identity of the Region

The Barossa is a region deeply rooted in story, shaped by rich First Nations culture, proud settler heritage, and a globally recognised food and wine legacy. This unique identity is lived through its people, preserved in its buildings and traditions, and expressed through creative voices past and present. Arts, culture and heritage contribute significantly to the Barossa's social cohesion, community resilience, economic vitality and intergenerational storytelling. They are essential to our wellbeing, creativity and reputation as a place of meaning, innovation and connection.

The Barossa is a region with a strong and distinct identity, shaped by layers of culture over generations. It is home to the traditional lands of the Ngadjuri, Peramangk and Kaurna peoples, whose custodianship of country continues to this day. European settlers brought agricultural, architectural and religious traditions that have left a lasting legacy, while generations of makers, growers, winemakers, artists and storytellers have cultivated a proud and productive community spirit.

The region's culture is expressed in its festivals and events, its stone cottages and Lutheran churches, its vineyards and food rituals, and in its vibrant creative community. It is a place where the past informs the present and where storytelling, both old and new, forms the heart of regional identity.



< Barossa History Fair, 2024.
Photo courtesy of Rebekah
Bianca Studios



2.4 Value of Arts, Culture and Heritage

Arts, culture and heritage are not just “nice to have” - they are foundational to wellbeing, belonging and future growth. Cultural activity fosters a sense of identity and pride, supports mental health, strengthens social bonds, and provides platforms for expression, celebration and healing. In regional settings, they also play a key role in attracting and retaining residents, encouraging tourism, and sparking innovation and entrepreneurship.

In the Barossa, cultural investment offers wide-reaching impact - from enriching the lives of young people and elders to creating jobs and economic opportunity. By embedding creativity into community development, health, education, events and tourism, this strategy ensures that arts, culture and heritage remain vital, visible and valued across all aspects of Barossa life. There is strong evidence that people who participate in arts and cultural activities experience better mental health, connect better with community and rely less on primary and allied health services.

People with 100 or more hours per year of arts engagement had significantly better mental health and wellbeing than people with no or lower levels of engagement. ⁽¹⁾

A UK study demonstrates that the Social Return on Investment for creative craft making activities is 1 : 118, which means that for every £1 invested, a social value of £118 is generated, mainly in forgone treatment bills; reducing GP visits by 28% and attendance at emergency wards by 24%. ⁽²⁾

Arts Festivals increase individual and community self-esteem and cultural confidence, develop local leadership, social, cultural and economic initiatives for Aboriginal and Torres Strait Islander individuals and communities. ⁽⁵⁾

Low-income students who are involved with arts activities have higher academic achievement. ⁽⁴⁾

A growing body of research suggests engagement with emotional stories and their characters more effectively motivates pro-social behaviour than informational frameworks. Through a state known as narrative transportation, stories facilitate experiential rather than analytical processing, heightening emotional arousal and reducing counterarguing. ⁽⁷⁾

People who attend concert, theatre or film are significantly healthier, have lower anxiety and are less subject to depression. ⁽³⁾

In 2018, the average length of stay for an arts overnight trip was five nights. In comparison, the average number of nights spent away from home on any overnight trip was three and a half nights. The average amount spent on an overnight arts trip was \$1,068, nearly \$400 more than the overall average overnight spend (\$685). ⁽⁶⁾

(1) Peer reviewed paper from the Curtin University by Dr Christina Davies, Matthew Knuiman, Peter Wright, Michael Rosenberg. University of WA (2016) | <http://bmjopen.bmj.com/content/4/4/e004790.full> | (2) Ways to Wellbeing. Social Prescribing Program. Wellbeing Enterprises UK (2017) | (3) Koenraad Cuyper et al., Patterns of receptive and creative cultural activities and their association with perceived health, anxiety, depression and satisfaction with life among adults, 2011. | (4) Catterall, James S (2012). The Arts and Achievement in At-Risk Youth: Findings from Four Longitudinal Studies. Washington, DC: National Endowment for the Arts. | (5) Phipps, Peter, Slater, Lisa (2010) Indigenous Cultural Festivals Evaluating Impact on Community Health and Wellbeing. Melbourne Australia, Globalism Research Centre, RMIT University. | (6) Domestic Arts Tourism Report Australia Council for the Arts 2020. | (7) Hoeken et al. 2016, Loewenstein 2010, Barraza et al. 2015, Lin et al. 2013, Small and Loewenstein 2003, Green 1996, Green and Brock 2000, Zak 2015 | <https://link.springer.com/article/10.1007/s10584-019-02425-6>

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3. STRATEGIC OVERVIEW

VISION

The Barossa is a cultural leader – where powerful stories, proud heritage and bold creative practice collide. Here, arts, culture and heritage are not just visible but vital – driving community wellbeing, inspiring innovation, and shaping a region known for its creative excellence, deep identity and distinctive sense of place.

KEY PRINCIPLES

*Place-based and Community-led
Collaborative and Connected
Creative and Entrepreneurial*

> Installation view:
Immersion by Renee de
Saxe. Lost exhibition,
Linear Space, Barossa
Regional Gallery.

PILLARS

STRATEGIC DIRECTIONS

Creative Economy

Drive cultural tourism and visitation.

Grow Creative Industries.

Stronger Communities

Foster community wellbeing, inclusion and social connection.

Amplify participation and local storytelling

Creative and Cultural Engagement

Champion cultural learning and creative education.

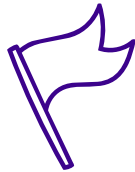
Preserve and celebrate our cultural heritage.

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4. PRINCIPLES

The delivery of this strategy will be undertaken in the context of values outlined in The Barossa Council's Community Plan, which are detailed below.

In addition to Council's values the following principles have been identified. These relate specifically to the delivery of initiatives which are centred on arts, culture and heritage.



Place-based and community led

We will build on what is unique about the Barossa and empower local people to lead and participate.



Collaborative and connected

We will encourage partnerships and the development of networks across sectors, disciplines, towns and generations.



Creative and entrepreneurial

We will foster innovation, support economic diversification, encourage experimentation and adopt iterative approaches to our arts, culture and heritage programming.

The Barossa Council Community Plan Values

Pride

We take pride in building strong communities in alignment with our environmental, social and governance framework.

Courageous Leadership

We value courageous leadership by being visionary, bold, and innovative and taking proactive and positive action.

Community Spirit

We value our people and their cultural heritage, our landscapes and vistas, our food and wine and our unique character.

Inclusiveness

We value diversity of people, inclusion, accessibility and tolerance.



^ Councillor Jess Greatwich, Mayor Bim Lange, Authors Sheralee Menz and Marieka Ashmore and Maggie Beer, 2025 book launch of 'Rolling Up Their Sleeves'.

How Council Contributes

The Arts, Culture and Heritage Strategy will be delivered through a range of roles. Council will not always lead delivery. In many cases success will be achieved through partnerships with community organisations, volunteers, artists, businesses, educational institutions and government agencies. The role taken by Council will vary across goals, project and opportunities.

Role	Contribution
Leader	Council leading the community as part of the broader regional networks or sector development initiatives. Setting and prioritising the direction and encouraging outcomes.
Provider / Regulator	Council responding to community needs through the delivery of practical and advisory services such as community transport, waste management, transport infrastructure, library, arts and culture, recreational or regulatory services.
Advocator	Council making representations or lobbying on behalf of the community and negotiating with key decision makers of other tiers of government, private sector or other sectors for improved outcomes. Promoting and seeking support for the sector.
Facilitator / Partner	Council developing, collaborating and participating in networks to address issues, opportunities and shared interests and respond with operational or strategic direction and support the work of others. Facilitator - Connecting people, organisations and opportunities. Partner - Co-designing and co-delivering initiatives.



< Volunteer Steve Kaesler sharing wonders of the 1877 Hill & Son Grand Organ as part of school holidays children's programs.

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5. STRATEGIC DIRECTIONS

5.1 STRATEGIC DIRECTION ONE:

Preserve and celebrate our cultural heritage in practical and creative ways.

Protect, interpret and share the Barossa's diverse cultural heritage, including First Nations knowledge and settler traditions and engage with the past whilst welcoming new voices to the table.



In developing this strategy, the community indicated that preserving and celebrating heritage was key to the region's identity across community and commercial sectors.

5.1.1 *Protect and activate heritage places, objects and stories.*

5.1.2 *Build community capacity to preserve and promote.*

5.1.3 *Elevate First Nations culture and heritage.*

What this could look like:

- Improving access and diversity of collections, archives and stories.
- Supporting the region's museums, heritage organisations and volunteers.
- Celebrating and fostering First Nations and multicultural programs.
- Strengthening interpretation and storytelling initiatives.
- Encouraging partnerships that connect heritage with learning, tourism and contemporary creative practice.



< Ngadjuri and Kaurna Elder, Aunty Angelena Harradine sharing culture at a Youth Environment Day event at Barossa Bushgardens.

5.2 STRATEGIC DIRECTION TWO: Grow creative industries and build our local talent.

Strengthen the Barossa's creative economy by supporting local talent, enabling sustainable practice, and encouraging sector innovation.



In developing this strategy, the community indicated that growing creative industries offered a range of opportunities and there was a need to support artists and musicians to reach their potential from a business development perspective.

5.2.1 *Support the development of creative enterprises and practitioners.*

5.2.2 *Facilitate innovation and cross-section collaboration.*

5.2.3 *Expand digital presence and access to creative markets.*

5.2.4 *Continue to support and grow the live music and performing arts sector within the region.*

What this could look like:

- Strengthening connections across the creative sector.
- Supporting local artists, makers and creative businesses.
- Creating pathways for learning, skills development, commercialisation and creative careers.
- Increasing opportunities to create, collaborate and share work.
- Building partnerships that support a vibrant and sustainable creative economy.



In developing this strategy, the community indicated that arts, culture and heritage activities needed to be elevated in the tourism sphere, and investment in this space to align with our food and wine credentials is important.

5.3 STRATEGIC DIRECTION THREE: Drive cultural tourism and visitation through creative innovation and heritage interpretation.

Position arts, culture and heritage as central to the Barossa's visitor experience capitalising on existing strengths and building capacity for innovation and creative excellence that results in cultural product, experiences, attractions, events and investment.

NB: Whilst the strategies below focus on the attraction of tourists and growing the visitor economy, it is important to note that these activities are also relevant and important for local audiences. The sense of quality and prestige and a desire to raise the profile of arts, culture and heritage in the Barossa is important for locals and be considerate of their needs and expectations also. Endorsement and participation by locals, will also ultimately improve the visitor offering.

5.3.1 *Integrate arts, culture and heritage into the visitor economy.*

5.3.2 *Promote the Barossa Creative Industries Centre (BCIC) as a cultural destination.*

5.3.3 *Invest in cultural events that attract and retain visitors.*

5.3.4 *Develop and promote public art and placemaking in tourism precincts.*

5.3.5 *Build capacity for cultural tourism delivery.*

5.3.6 *Continue to support and grow the live music / performing arts sector within the region.*

What this could look like:

- Strengthening the Barossa's cultural tourism offering and visitor experiences.
- Showcasing local stories, heritage and creative to new audiences.
- Building partnerships between cultural, tourism, business sectors and government sectors.
- Increasing opportunities for visitors to engage with arts, culture and heritage.
- Raising the profile of the Barossa as a distinctive cultural destination.

5.4 STRATEGIC DIRECTION FOUR: Amplify participation and local storytelling.

Celebrate local voices and create opportunities for people to share stories and shape cultural life, increasing opportunities for people to feel connected to each other and the landscape.



5.4.1 *Enable inclusive, placebased creative programming.*

5.4.2 *Build a culture of making and sharing.*

What this could look like:

- Increasing opportunities for people to engage in arts, culture and heritage.
- Supporting inclusive and accessible cultural experiences for all ages and abilities.
- Strengthening community connection through shared cultural activities and events.
- Encouraging people to contribute their stories, knowledge and creativity.
- Creating welcoming pathways for lifelong cultural participation and engagement.



In developing this strategy, the community indicated storytelling was important and that engaging creative professionals to work with community and heritage organisations to preserve and share stories in compelling ways was a priority.

Image: Volunteer facilitated tour of Stability, Grace, Endurance: Hand Crafted in Early Barossa exhibition at Barossa Regional Gallery, Barossa History Fair, 2024. Photo courtesy of Rebekah Bianca Studios

5.5 STRATEGIC DIRECTION FIVE: Champion cultural learning and creative education.

Grow creative capacity and cultural literacy across the community through lifelong learning and build skills for the future sustainability of the arts, culture and heritage sectors in the Barossa region.

5.5.1 *Support arts and culture in schools and youth settings.*

5.5.2 *Build creative skills across the community.*

5.5.3 *Connect education and industry through creativity.*



In developing this strategy, the community indicated that learning and development opportunities across arts, culture and heritage would ensure ongoing growth and sustainability of the sector.

What this could look like:

- Supporting arts, culture and heritage as pathways for wellbeing and social connection.
- Increasing opportunities for diverse communities to participate and be represented.
- Creating inclusive and welcoming cultural experiences across the region.
- Strengthening community pride, identity and sense of belonging through shared stories and experiences.
- Building partnerships that support cultural participation, inclusion and community resilience.



< Artist led children's workshop by Sam Cowley, Little Adventurers.

5.6 STRATEGIC DIRECTION SIX: Foster community wellbeing, inclusion and social connection.

Strengthen social bonds, inclusion, health and wellbeing through arts, culture and heritage participation - encouraging a sense of ownership, empowerment and belonging.



5.6.1 *Embed arts and culture in health, and wellbeing.*

5.6.2 *Support creative participation across all life stages.*

5.6.3 *Reduce isolation and promote inclusion through cultural connection and engagement.*

What this could look like:

- Expanding opportunities for creative, cultural and heritage learning across all ages.
- Strengthening partnerships with schools, education providers and community organisations.
- Supporting skills development, mentoring and knowledge sharing.
- Encouraging intergenerational learning and the exchange of stories, traditions and creative practice.
- Building pathways that connect learning, participation and creative development.



In developing this strategy, the community indicated that active participation in arts, culture and heritage activities was important to the social fabric of the Barossa and the wellbeing of the community.

Image: Random Weave Fruit Platter workshop by artist Beth Wiley.



6. DELIVERY GUIDELINES

The following provides some guidelines for Council to utilise in the realisation of the strategic directions detailed in this document.

6.1 Whole of Council Approach to Arts, Culture and Heritage

Arts, culture and heritage are an important part of a vibrant, connected and well-equipped community. The success and value of it depends on a range of personnel from across Council working collaboratively to achieve the desired outcomes. Activities, events, programs and the provision of facilities and resources relies on input and support from regulatory services, communications, compliance, library services, tourism and events, works and services and community and economic development, working alongside arts, culture and heritage staff.

Arts, culture and heritage activities can also contribute to the realisation of goals and strategic priorities in other areas of Council work. Projects can help engage people to deal with difficult issues, support health and wellbeing, communicate complex ideas, influence behaviour and encourage civic participation.

Including arts, culture and heritage impact as part of Council's reporting systems alongside, financial, social and environmental considerations will support this type of thinking. It creates a sense of four pillars of sustainability, rather than three.



^ Arrente man, Sonny Morey and Kaurna man, James Agius share cultural learning for schools during National Reconciliation Week at Barossa Bushgardens.

6.2 Embrace Regional Opportunities

There are a range of arts, culture and heritage opportunities which are relevant across Council boundaries and residents and ratepayers often live, work and socialise across multiple Council areas. Working with regional based organisations including Regional Development Australia, Barossa Australia, South Australian Tourism Commission and neighbouring Councils to improve the offering and support for community in the arts, culture and heritage space is essential.

6.4 Diverse Resourcing

Resourcing for arts, culture and heritage can be challenging in the context of competing priorities within a local government environment. Key to ensuring there is adequate funding to realise the goals detailed in this document includes, leveraging Council's financial contribution to attract external funding – applying often and in partnership with others to support the work of Council is imperative. Applying for funding is time consuming and skills oriented and needs to be pro-actively invested in.

Alongside funding other fundraising activities that align with specific projects or outcomes should be developed. This includes donor circles (Similar to the recent Barossa Women's Artist Residency Program 2023-2025), utilising the cultural gift programs and other income generation opportunities.

6.3 Empower Community to Lead

Arts, culture and heritage intrinsically belongs to community and every opportunity to empower the community to lead and take ownership of initiatives is vital. Critical to this approach is ensuring suitable advisory mechanisms are in place (e.g., Arts, Culture and Heritage Advisory Committee), leadership development strategies are built into projects and programs, and feedback loops are embedded, accessible and valued.

6.5 Coordinated Branding and Promotion

Arts, culture and heritage overlays all branches of Council. From a consumer perspective, branding and promotion should be coordinated, strategic and aligned, creating consistent and recognisable messaging across multiple channels and tailored for cross-audience promotion.



7. STRATEGIC ALIGNMENT

7.1 Barossa Community Plan 2024-2044

- **Community Wellbeing and Inclusion:** Aligns with values around social connection, equity, and place-based resilience.
- **Heritage and Identity:** Elevates local storytelling and First Nations culture, supporting the Plan's aspiration for a culturally rich and proud community.
- **Vibrancy and Liveability:** The strategy contributes to active, creative spaces across the region and increased access to cultural assets.

7.2 Barossa Local Economic Development Plan (LEDP)

- **Economic Specialisation:** Supports LEDP Goal 4 by strengthening creative industries and diversifying the economic base.
- **Tourism and Placemaking:** Cultural tourism, creative products, and public art offerings align with LEDP focus on destination development and authentic regional identity.
- **Workforce Development:** The strategy's support for creative career pathways complements LEDP's focus on local employment, training, and business resilience.

7.3 Barossa Regional Heritage Strategy 2021-2025

- **Shared Priorities:** Strong alignment on heritage preservation, digitisation, community collaboration, and cultural tourism.
- **Infrastructure & Skills:** The Barossa Creative Industries Centre is positioned as a delivery mechanism for many of the Heritage Strategy's ambitions.
- **Volunteerism and Youth Engagement:** Supports intergenerational knowledge transfer and youth involvement in heritage through creative practice.

7.4 SA Regional Visitor Strategy 2025 – Barossa Destination Action Plan

- **Experience Development:** Actions under Goal 3 align with regional objectives to create unique and bookable visitor experiences.
- **Storytelling and Heritage:** Emphasises creative ways to tell Barossa's stories, enhancing the region's appeal.
- **Events and Visitation:** Focus on shoulder season events, public art, and collaboration with tourism operators supports sustainable tourism growth.

7.5 National Cultural Policy – Revive: A Place for Every Story, A Story for Every Place

- **First Nations First:** Co-design and respect for First Nations culture reflects national policy priorities.
- **Economic Contribution:** Investment in creative industries, jobs, and cross-sector partnerships aligns with Revive's economic goals.
- **Access and Inclusion:** Broad engagement goals and regional access echo the national commitment to diversity and equity in arts and culture.

7.6 Create SA – A Place to Create (2023-2033)

- **Strategy 1 – Arts, Culture and Creativity for Everyone:** Aligns with goals for inclusion, storytelling, and First Nations cultural leadership.
- **Strategy 2 – Thriving Artists and Creatives:** Strong alignment with ambitions to support artist careers and regional creative ecosystems.
- **Strategy 3 – Robust Arts Organisations and Infrastructure:** Investment in BCIC supports innovation and access to cultural infrastructure.
- **Cross-cutting Themes:** Shared focus on wellbeing, identity, and placebased cultural leadership with global relevance.

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8. MONITORING, MEASURING AND IMPLEMENTATION

The Barossa Arts, Culture and Heritage Strategy establishes the long-term vision and strategic directions for arts, culture and heritage across the Barossa. Successful delivery will be supported through a complementary Strategic Implementation Framework, which provides the practical roadmap for implementation, prioritisation, monitoring and continuous improvement.

The Strategic Implementation Framework translates this Strategy into coordinated delivery streams, identifying priority outcomes, implementation timeframes, key partners, funding opportunities and measures of success. It enables Council to respond to emerging opportunities while remaining focused on the long-term vision and strategic priorities established within this document.

Implementation will occur progressively through Council's annual business planning and budgeting processes, informed by community needs, organisational capacity, partnership opportunities and external funding availability. Delivery will be shared across Council, community organisations, artists, volunteers, businesses, educational institutions and government agencies, recognising that many of the Strategy's ambitions will be achieved through collaboration.

Progress will be monitored through an outcomes-focused measurement framework that considers not only what is delivered, but the cultural, social and economic value created. This approach supports evidence-based decision making, strategic reporting and advocacy for continued investment in the Barossa's arts, culture and heritage sector.

The Strategy will be reviewed periodically to ensure it remains responsive to changing community priorities and emerging opportunities. A formal review will be undertaken midway through the life of the Strategy, with the Strategic Implementation Framework updated as required to reflect changing priorities, partnerships and available resources.



^ Barossa History Fair, 2024.
Photo courtesy of Rebekah
Bianca Studios

ADDENDUM: ARTIST VISIONING

As part of the development of The Barossa Council Arts, Culture and Heritage Strategy, three artists were invited to respond creatively to a simple question: What could the future of arts, culture and heritage in the Barossa look like?

While surveys, workshops and stakeholder engagement provided valuable community insight, the Artist Visioning Project sought to capture something different. Artists were invited to explore the aspirations, opportunities and identity of the region through their own creative practice, offering perspectives that sit alongside more traditional forms of consultation.

The resulting works reveal two complementary perspectives on the Barossa. Visual artist Jacob Logos draws upon deep personal connections to place, exploring the relationship between land, memory, heritage and legacy. His work reflects the enduring stories embedded within the Barossa landscape and the importance of preserving and reinterpreting them for future generations.

Photographer Aidan Dorian and poet Daniel Fuller offer another perspective. Having each arrived in the Barossa following life-changing traumatic brain injuries, both found healing, belonging and community through their connection to place and creative practice. Their works reflect the experience of discovering home, finding meaning and contributing new stories to an evolving cultural landscape.

Together, these works speak to many of the themes explored throughout this Strategy: heritage and creativity, belonging and identity, wellbeing and connection, and the ongoing relationship between past, present and future. They reflect the stories, relationships and creative expression that contribute to a vibrant, connected and culturally rich Barossa.



^ Angaston, evening (detail)
plate 28 from *South Australia*. Illustrated 1846-47, lithograph, hand coloured with watercolour on paper. Jiles. W. Giles, lithographer Britain 1801 – 1870, after George French Angas. Australia 25 April 1822 – 14 October 1886. Courtesy of National Library of Australia.

B.V FORGERS PLATE 1863



B.V Forgers Plate 1863
2025

Jacob Logos, Visual artist and designer, Strathalbyn / Peramangk country SA. Charcoal from Bethany, Schlinke's Gully; monoprint on archival paper, 40cm x 50cm (digital reproduction), Artist Visioning Project, 2025

Drawn directly from the earth, *Forgers Plate* is a monoprint made using handmade charcoal sourced from fallen timber in Bethany and the Schlinke's Gully region, ancestral ground for the artist and once the site of a long-forgotten flour mill. The work captures the friction between permanence and erasure: industrial ambition set against the slow, reclaiming force of the natural world.

As if excavated from the subconscious, the image feels both imprinted and incomplete, a symbolic plate, marked with labour. The physicality of place is embedded in the medium itself, offering a quiet meditation on legacy, land, and the residues we leave behind.

JACOB LOGOS

MOVEMENT INTO THE BEYOND

Cannot find the road
From the endless skies
Still in form
Movement found
In the hillsides

Cannot find the road from the endless skies
Sway
Still in form movement found in the hillsides

The goodness is alive in the people of the soil
There's more growing here than the grapes

The goodness is alive in the people of the soil
There's more growing here than what's below

A place of a thousand moments

And the people stood firm because they knew the
goodness in themselves, they knew there was more
than money in this wealth, that there was wisdom in
the hills and beauty on the horizon.

From the mountains to the hills and the valleys
formed, to the chasms in the bedrock, split, forming
rivers full of vital water.
To the captured minerals to the clay and dirt
(giving) Gifts of this earth.
A valley protected by a range
A rarity of fertility, a place where rivers meet
underneath towering trees that provide so much
shelter and shade.
(houses and refuge)

Hewn rock
Golden View
Planted in the soil
Goodness will thrive here, A goodness that will be
given back to you

Daylight ahead, many days of progress given, so
much has been gifted to us from the ground, we
endured with purpose.
Can't see anything beyond the horizon.
(all we need is right here)
This land is so blessed.

Movement into the Beyond
2025
Daniel Fuller. Poet, Nuriootpa / Ngadjuri
country SA. Original poem, Artist Visioning
Project, 2025



"Portfolio" series (Edition 1, A2025), 1 to 14 2025
 Aidan Dorrian. Photographer, Angaston/
 Peramangk country SA. Artist Visioning
 Project, 2025



^ View through 'King and Queen' sculpture, 1988
by Stefan Bruggisser at Barossa Sculpture Park.
Photo courtesy of Aidan Dorian.