

# AMPLIFIER

*The Arts Business Guide for Creative People*





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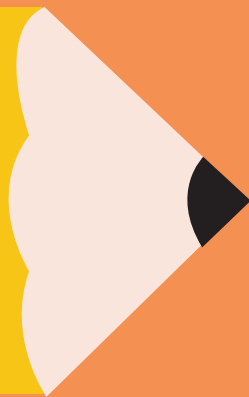
As the peak body for youth arts in Western Australia, Propel is dedicated to transforming Western Australia into a place where young people are able to reach their creative potential.

Many thanks to the artists and arts workers who assisted in the development of AMPLIFIER: Arts Business Guide, through providing support, advice and information.

The information and content contained in this guide is for general information purposes only and does not constitute legal, financial or other professional advice.



# WELCOME TO AMPLIFIER



## The arts business guide for creative people

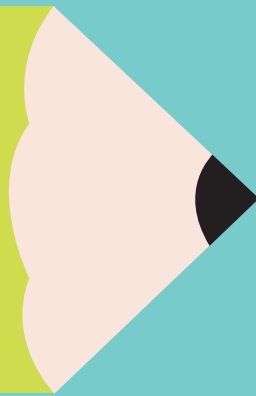
Amplifier was first conceived as a workshop and forum series aimed at improving the arts business skills of young and emerging artists and arts workers in WA; to help give them the skills to make their practice or project commercially viable. Propel realised that this type of information needed to be available on an ongoing basis and hence the Amplifier Business Guide was born!

Inside this guide you will find a range of topics including marketing your arts business, applying for grants, getting published, finding venues and spaces, project management, pricing your products, arts law and finance. You'll also find interviews from some amazing local artists and some hints and tips about where to go for even more information.

Made for talented emerging West Australian creatives, we hope this guide will help to give you an edge when developing your arts project or business.



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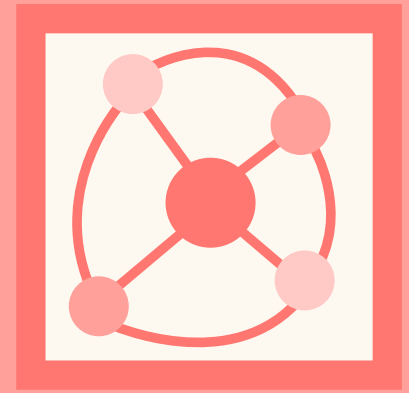
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# THE BASICS



## *An introduction to project management*

Planning a project or new business enterprise? We recommend checking out this handy guide to Project Management! So what is Project Management? In short, it involves planning, organising, monitoring and controlling resources to make sure you reach your project goals.

This section provides an overview of all the things you might want to consider in the early stages of your arts practice, and will take you through the steps needed to create a business plan; such as researching your industry, setting goals and establishing timelines.

Having a good understanding of project management will ensure you have the right foundation to make your practice successful!



# Getting started

Planning and researching might not be the most exciting part about setting up your practice or project, but if you want to give yourself the best possible chance of success then this is where you need to start!

A good idea is only worth what you put into it. Before you launch into a project or new business make sure you do your research. During this phase, try to keep an open mind. You might find that your original idea is not feasible or that another idea would have a greater chance of success. A part of being a good businessperson is the ability to recognise opportunities when they arise.

## Research your creative industry

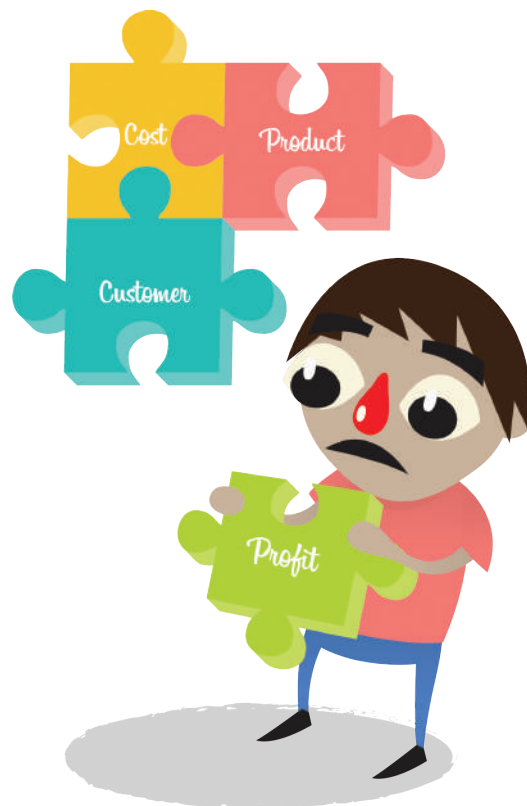
- Who are the key organisations and industry leaders?
- What is already being done in this field and where will your practice fit in?
- Are there any gaps in this industry? What do people want or need that isn't already being done?
- Has your idea been accomplished successfully elsewhere?

## Discuss your idea with others

- A fresh perspective can help you to highlight any problems with your project and recognise the potential for it to expand into different areas.

## How much will it all cost?

- What resources will you need?
- Consider costs such as your phone, computer, materials, printing and internet



Once you have researched your idea, decide whether it is feasible to proceed with it. Make sure you are realistic about what you can achieve, but keep in mind that some of the most successful businesses started out as strange or inconceivable ideas!

## AUSTRALIAN BUSINESS NUMBERS (ABN)

Before you start making any money you may need to register a business name and obtain a Australian Business Number (ABN). Ensuring that you have all of the legal issues sorted out first will hopefully prevent any future headaches.



# check List

☒ Set up my ABN

☒ Set up email

☐ Write grant application

☒ Get coffee

☐ Develop budget

☐ Contact suitable venues

☐ Create logo



# The business plan

Having a solid plan from the outset will help you to overcome future obstacles and allow you to concentrate on being creative, rather than sweating the small stuff.

A business plan is essentially an internal document that holds all necessary and important information about your practice; such as your ABN, mission statement and goals, target market, finances, timelines and so on.

It is a document that you will be constantly referring to, and unless you are looking for business partners or are applying for a loan it doesn't have to be too formal.

## What goes into a business plan?

You may wish to include the following items in your business plan.





# Identifying target markets

It's extremely important to be able to recognise who is going to purchase or consume your goods or services. You will be interacting with your target market/s regularly and therefore you must be able to tailor your business to cater to their needs.

You might find that you have several market segments, but make sure you can identify which of these is most important to your business. If you can identify one or two core market segments, and a few secondary segments it will be a lot easier for you to create your business plan.

For example, Propel Youth Arts WA's primary market is young and emerging artists aged 12-25. We also have secondary market segments such as arts workers and arts organisations who we interact with, but do not serve directly.

It is important to be able to clearly describe the markets you cater to. Listing each segment and their key attributes will act as a great reference guide when you need to make decisions down the track. Be as specific as possible and include as much demographic information as you can, such as; age, living arrangements, gender, interests, purchasing behaviours, marital status, location and anything else you deem to be important. It can be helpful to create a list of adjectives describing each segment to help you figure out who they are.

## Example market description:

Propel Youth Arts WA caters for young and emerging artists aged 12-25 living in Western Australia. They are creative, communication savvy and looking for support, guidance and opportunities to engage in the arts industry.



# Identifying key competitors

Competition can come in a variety of forms so it is important to be able to identify groups or businesses that could be a threat to your business' success.

## Direct competitors

Direct competitors are those providing the same or similar goods or services as what you are. For example, if you are producing a theatre production, your direct competitors will be other theatre shows happening at the same time as yours.



## Indirect competitors

Indirect competitors are those goods and services who are vying for the time and/or money of your target markets. They can be thought of as alternatives to your products; and could be anything users may consume instead your goods or services. For example, the indirect competition to a theatre production could be other entertainment activities such watching a movie or going out to dinner.

It's a good idea to think about and write in your business plan who the direct and indirect competitors are that may affect your business. Once you have figured out who your competitors are, you can then work towards differentiating your business from the pack through developing creative marketing strategies. You will discover more about how to do this in *The Perfect Mix* on page 29.

## Strengths

Strengths are facets of your arts practice you believe are the strongest or which provide an advantage to you in the marketplace. For example, a strength may be that you have a loyal customer base.

## Weaknesses

Weaknesses are shortcomings that you believe could put you at a disadvantage in the marketplace. For example, a weakness may be that you rely heavily on grant funding to continue your arts practice.

## Opportunities

Opportunities in the external environment which could potentially better your arts practice. For example, you may have the opportunity to collaborate with artists from other disciplines to create new works.

## Threats

Threats are any external dangers that could impact upon the success of your practice. For example, a threat may be that you will not receive any grant funding to help support your practice.


Once you have identified the strengths, weaknesses, opportunities and threats that will affect your organisational success you can use this information to plan for the future and set objectives for yourself. By doing this analysis you can find advantages by pairing strengths with opportunities or turn your weaknesses and threats into strengths and opportunities.

# Market analysis

A SWOT Analysis is often used to identify key strengths, weaknesses, opportunities and threats in the internal and external business environments. Evaluating these key areas will help you to develop clear goals and objectives.







A good idea is only worth what  
you put into it...



# Setting goals

Setting goals is so important for your arts practice. They will help you focus on important tasks, and will assist you in ensuring your venture is heading in the right direction.

When setting goals you should consider both the short and long term prospects of your enterprise. You will have some goals to achieve in a matter of weeks and others to be achieved years down the track. Setting smaller goals now will put you on course to achieving those larger goals in the future. Clearly understanding what your objectives are will help you to direct your resources so that you can manage your time and make your business more productive.

Ensure you also consider your target market, competitors, strengths, weaknesses, opportunities and threats when establishing goals. Having this information readily available will guarantee you create goals with both your internal and external business environment in mind.

## Creating SMART Goals

The following criteria outlining goal setting is widely used in all facets of business, and will ensure that you set high and successful goals.

### Specific

Make sure your goals outline who is affected, what it aims to achieve, when it will happen, where it will happen and how it will happen.

### Measurable

Establish how you will measure the progress of your goals, track your progress and be sure to use units of measurement wherever possible.

### Achievable

Consider the resources you have available (funds, manpower, time). Are your goals attainable given the available resources? If you have a big project that you striving towards, try to break it down into smaller, more manageable goals.

### Realistic

A goal that is achievable must also be realistic. Are you actually willing and able to reach this goal? Make sure your goals are challenging enough to make a difference to your practice, but not so difficult that you think it is impossible to achieve.

### Time specific

Your goals must always have a time frame. This will ensure you stay on track to achieve them.

## EXAMPLE: SMART GOAL

By launching our online shop we will increase CD sales by 10% between March and September 2013.

It includes specific activities, is achievable, realistic, is expected to be achieved in a certain time frame and it is measurable (sales figures).



# Creating timelines

Once you have a handle on both the short and long-term goals, putting together a timeline to help you achieve them and stay on track is a good idea. A realistic timeline will help you stay motivated and will also minimise your risk. Whilst you can't plan for everything, having a clear vision for your project will make sure you are one step ahead!

As you move forward it's important to be flexible with the goals you have set. Make sure you revise your goals at least once or twice per year to ensure you are on track to achieve your bigger aspirations. Don't be afraid to modify your goals if your business environment changes; a creative enterprise will inevitably shift and grow. Allowing these changes to

occur without losing sight of why you started or where you want to end up is exactly what good planning will allow you to do. Add to your plan over time – it is a living document and will help you map out the future of a sustainable, fulfilling and (hopefully!) enjoyable creative business or project.

A good way to organise your time is to develop a Gantt chart. A Gantt chart is a chart showing a task list, who is responsible, and when it is due. The example below shows a simplified Gantt chart for an event. When you are creating your own you are likely to have a much more comprehensive task list over a greater period of time.

EVENT TASK TIMELINE		2013						
Milestones	Due Date	Completed	Jan	Feb	Mar	April	May	June
Establish event	1 Jan	Y						
Develop goals/objectives	10 Jan							
Source event funding	1 Feb							
Develop and write funding applications	1 Mar							
Review funding applications	20 Mar							
Source support materials	1 April							
Submit funding applications	21 April							
Receive funding for project	30 June							

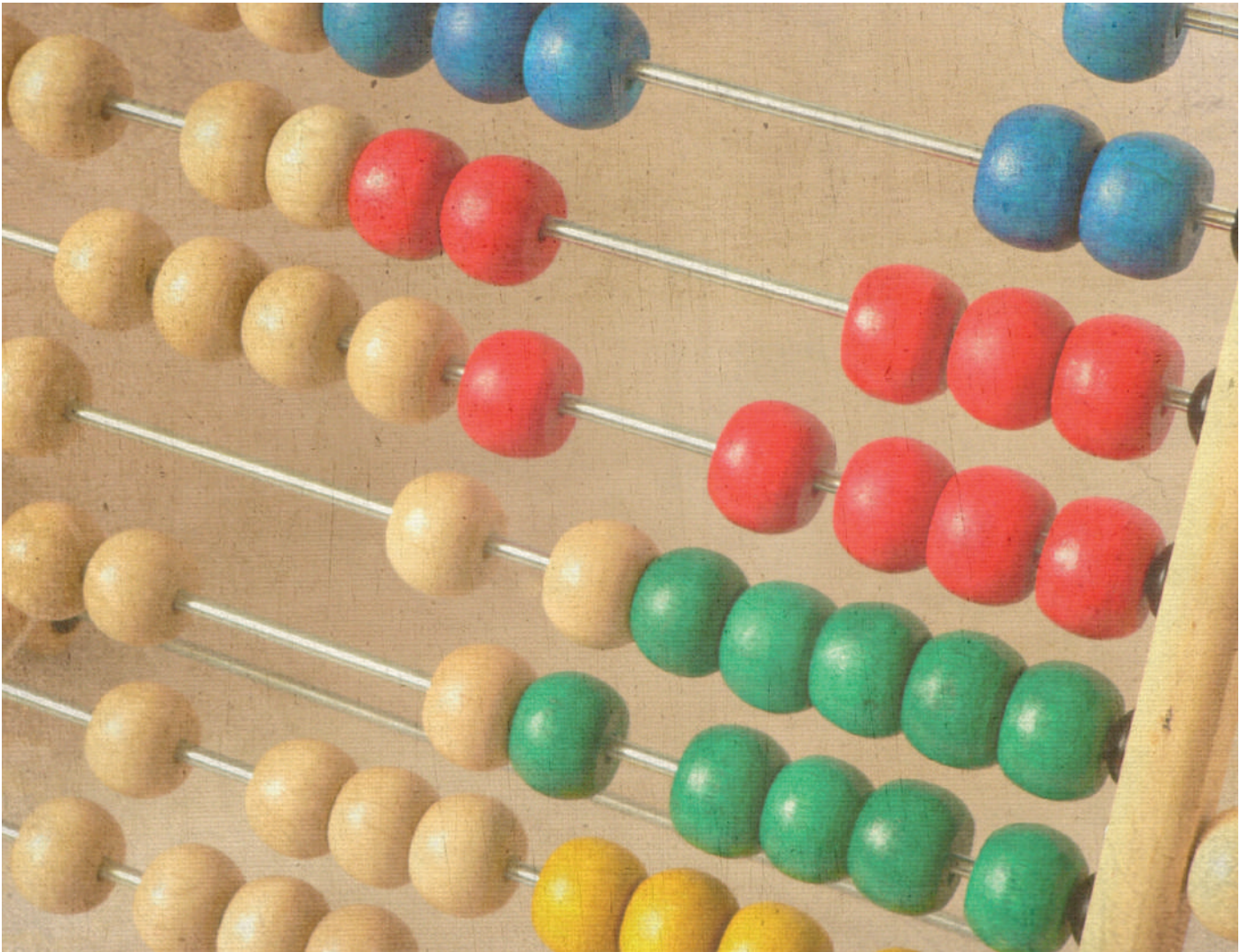
Month in which task should be done	
Key milestone	



# Financials

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A brief description of your finances, including expected income and projected expenditure should also be included in your Business Plan. You will find out more about how to work out these figures in the *Managing Your Money* from page 68.







# WORKING IN THE ARTS INDUSTRY

## *An interview with James Berlyn*

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James Berlyn is an award-winning independent artist based in Perth. Trained originally in dance, he works across a number of disciplines and regularly tours his work to festivals around the country.

James is the founder and co-curator of Proximity Festival; he works in devised solo performance and collaborative ensembles; and has directed works for Artrage, AWESOME Arts and Perth Institute of Contemporary Arts, as well as Perth International Arts Festival for 2013.

James is currently creating new solo work as well as touring and training for community arts organisations such as Strut Dance, Community Arts Network WA, Link Dance Company and Propel Youth Arts WA.



# What are the most important things for young and emerging artists to remember?

**Good ideas are not uncommon but what you do with a good idea is.**

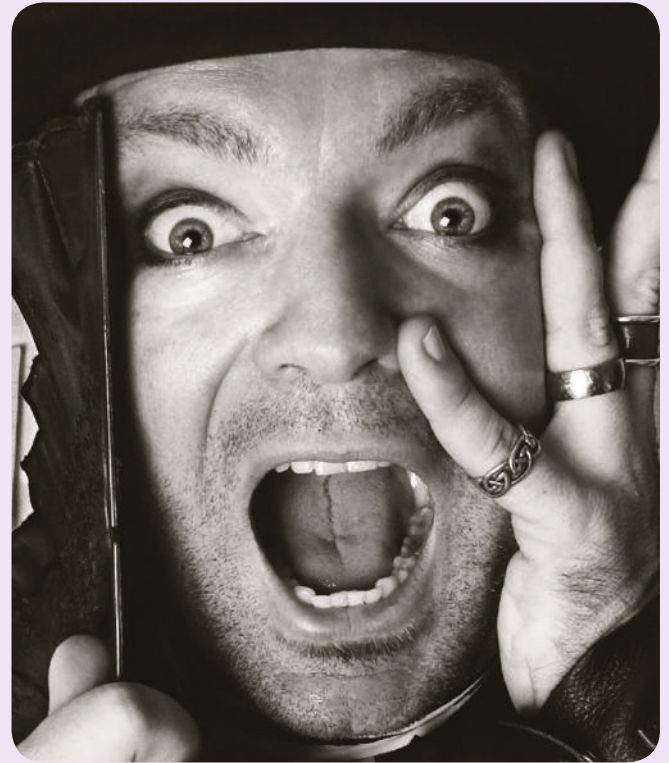
Be prepared for someone to have the exact same idea as you, and no they weren't ripping you off (99% of the time) but how they got there and where they go with the idea is totally different.

**Art is show business: the business of show.**

Talk is cheap. At some point you have to show your work, it is after all the loudest and strongest way you speak. Advocating for your practice in grants and marketing is not you practising your art. You will need to do these things but don't make the mistake of listening to your own hype.

**Funding is a privilege not a right!**

Being creative on the other hand, is your birthright, and if you want to be any good at being creative you must make your art work whether or not you get funded or supported in anyway. We live in a place with almost unparalleled access to funding and a diverse range of artistic support services. Funding like popularity comes and goes, real makers endure regardless. Go for funding but don't let its absence prevent you from making your work.



*Tawdry Heartburn's Manic Cures 2010.  
Photo by Otilee Lamb.*

**"IF I THINK I'VE UNDERSTOOD ALL THERE IS TO UNDERSTAND ABOUT A THING, THEN I'M ONLY REALLY FOOLING MYSELF."**



**Never underestimate the value of a slow burn.**

It's not a race; it takes as long as it takes. Art is not a race, so don't compete with other artists, and especially not with your peers. Take your time to investigate your creative world, your processes and your flights of fancy, when the work is ready, it is ready.

**Understand that making work and seeking approval are not the same things.**

Artists who make work because they want to be approved of through this work find that people view the work holding their noses! This type of artist doesn't understand that the audience is holding its nose because their 'work' stinks of an agenda! Just make your work and allow an audience to decide for themselves if they do or don't like it. You are not your work. If they like it, so be it. It doesn't mean they like you, nor does it mean they don't like you. It's about the work remember, that's what they have come to see!

## What is the best and worst advice you have been given?

The best advice is that "the world is always bigger than you think" I interpreted this to mean, that if I think I've understood all there is to understand about a thing, then I'm only really fooling myself. We can't know everything but it's worth having a crack at it!

The worst advice is "your art needs my help!" Only you know if you need help or not. Don't accept the 'help' of anyone who tells you this, unless you a) genuinely feel the need for outside assistance editing your art, not making it and b) you know their work!



*Typing 2011- Photo by Caitlin Worthington*



# GROWING MONEY ON TREES



## *Securing funding for your creative venture*

You've developed your idea, done your research and now you need some funding to kick off your creative project.

Funding for your project can come from many different sources, and it's important to have a good understanding of the options available to you.

From grants and donations to crowdfunding and fundraising, Growing Money on Trees explores some of the ways you can finance your next artistic project!



# Finding the right grant

Funding is available from a wide range of organisations and can vary from small grants of a few hundred dollars, to larger grants of thousands of dollars. The amount you apply for will most likely depend on where the funding is from and what it is for.



There are a number of funding bodies which offer grants year round. These may be philanthropic; such as the Sidney Myer Fund, service based; such as Community Arts Network WA or government run; such as the Department of Culture and the Arts and Australia Council for the Arts. For listings of organisations that provide grants, check out *The Big List* on page 90.

Starting out with smaller grants can be a good way to get used to writing applications and managing arts projects. There are grants available for every level of an artist's career and working your way up will help you to apply for realistic grants at appropriate points in your practice.

In most cases grants have very specific criteria and these need to be taken into consideration when deciding on which one(s) to apply for. Whilst some grants can encompass a wide range of projects, others may be restricted to you based upon a number of factors such as the timing and location of your project, the project stakeholders or the artistic medium you are working with.

## How to apply

Applying for a grant is different each time and no two funding bodies have the same processes, so it's important to read all of the instructions and to go through the application form thoroughly before you start writing.

In most cases there will be specific people (often known as Project Officers) who work for the funding body. Project Officers can help you with any questions you have about your application, and have a great deal of knowledge about the grant application process so make sure you remember to contact them before you apply.



Handbooks can also be a wealth of information and lots of funding bodies will provide these so make sure you take a good look. A solid understanding of the funding body you are applying to will also help your application – remember that each organisation has its own reasons for making grants. If they don't mesh with what you're trying to do then perhaps that particular pot of funding isn't right for you.

## Tips for success

### ■ › Get a second opinion.

Asking someone else to read through your application can really help you to see where any improvements might need to be made. There are organisations, such as Propel Youth Arts WA, that can provide support in this area. When you're closely aligned with a project it can be hard to pick up on missing information. Handing your application to someone who has no prior knowledge of your project will provide an objective point of view.

### ■ › Know your stuff.

Make sure you know your practice inside out before you start applying for anything! Being able to speak and write about what you do is very important. If you can't explain your ideas clearly, then a funding body will have a hard time deciphering your funding application.

### ■ › Follow the instructions.

Follow the rules of application writing. What information is the funding body actually asking you to supply? Answer the criteria concisely; the funding assessors won't pay attention to information they haven't asked for.

### ■ › Keep it simple.

The arts industry is often flourished with colorful and abstract language; however, it is important to use plain English to ensure your message is well understood. Avoid jargon that is specific to your art form. The funding panel may have little knowledge about your practice/project and often they won't spend the time attempting to understand your application.

### ■ › Be selective.

Instead of trying to apply for every grant out there, concentrating on the one(s) that closely align with your project objectives and values will ensure that you are using your time and energy wisely.

### ■ › Give yourself enough time.

Give yourself enough time. The panel assessing your application will be able to tell if you have written a hasty grant application the night before it's due. Get a good idea of the due dates of grants you are interested in applying for and start ahead of time. Getting to know the application and the organisation you are applying to will give you a much better idea of what is expected too.







Image by Jarrad Seng



# Changes in your project

Most funding bodies understand that projects evolve over time, and therefore the finished product might not be exactly what you had set out in your original application.

Ensure you keep in touch with your funding body throughout the project and let them know of any changes you might be thinking of. In doing this, you will avoid any confusion at the end of your project, and will guarantee that you remain on good terms with the funding body into the future.



## WHAT IS AUSPICING?

In some cases, funding bodies may require you to find an auspice. An auspice is usually required in situations where an individual or non-incorporated group has applied for a grant. In these cases, an auspice organisation will receive the whole funding amount and will distribute the money to you, as you need it. Having your grant handled by an auspice organisation gives both you and the funding body extra security. It also allows you to remain in control of your project without having to worry too much about the finances or insurance!

When searching for an organisation or business that has the facilities to auspice a grant, seek out established incorporated associations that have an interest in a similar field to the work you do. If you approach sourcing an auspice in this way, the organisation will have a better understanding of what level support is needed for your particular project.

Propel Youth Arts WA is an incorporated association, and can act as an auspice organisation. They can also help you to find an incorporated association that best suits your arts project.



# Evaluating your success

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There are a number of different ways you can evaluate your project. You can look at quantitative indicators such as the number of participants or ticket sales, or qualitative indicators such as audience response. If you have the time and resources, it can often be a good idea to get feedback about your project from a range of stakeholders; including sponsors, participants and venue providers. This will help you to get your head around what was great about your project, and what wasn't so great.

## Reporting

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If you gave someone money to help them with an exciting new project, you would like to know how they spent it and what they achieved from the project, right? So do funding organisations! That's why they will often ask you for an acquittal report or evaluation of your project.

Every grant is different and so the reporting requirements will also vary. A financial report on how the grant was spent is likely to be required, along with a written report that details what the project was; its aims, successes and areas in need of improvement.

## Tips for successful reporting

### ■ • Be honest

Nobody ever runs a perfect project, and it is important to be able to identify what went well and what needed improvement. Being honest about your project will give you the best opportunity to learn from any mistakes you've made and take all the good stuff into your next piece of work. Funding bodies want to know how they can improve their processes as well, so write about any problems you might have faced (as well as all the successes!). This feedback will help them continue to provide relevant grants into the future.

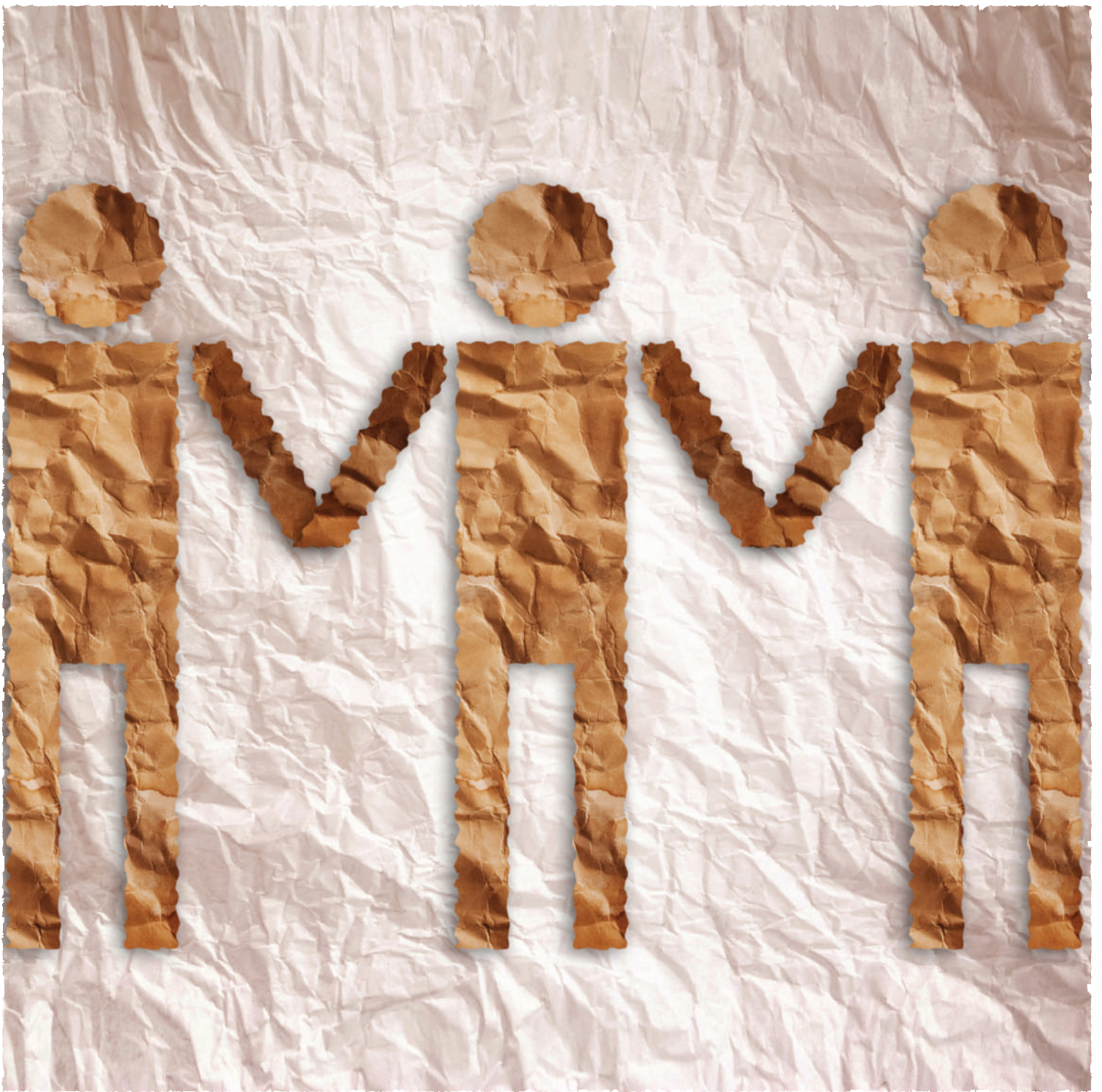
### ■ • Be aware of your deadlines

Your acquittals or reports will have a due date. If you're not sure about when this is, it is your responsibility to contact the funding organisation to find out. If you need to hand your acquittal in late, make sure you notify the funding body well in advance. Failure to do so can jeopardise your future funding prospects and your industry reputation.

### ■ • Documentation

Good documentation is important not only when you are trying to evaluate your project for a funding body but for your own development as well. Taking lots of good quality photographs, collecting press clippings and keeping copies of your promotional materials will help you write a great report and will also allow you to begin to build up a portfolio that can help in future grant application processes.







# Fundraising

Finding a grant that will fund 100% of a project is rare. Even if you are successful in securing funding you might still need to think of other ways to generate income for your work.

Fundraising is another great way to raise money for your project. Raising the money yourself will give you more control over how you spend it, and an innovative fundraising campaign can also work as a fantastic marketing tool. Be creative and think of different ways to raise the money you'll need – a bake sale may work, but if you're looking for a larger sum then fairy cakes might not cut it!

## Crowdfunding

Crowd funding is one way of fundraising for your project, and basically involves collecting community donations online. Once you've figured out how much money you would like to raise and set yourself a target, you can register your project on a crowdfunding site such as Pozible or Kickstarter, and start approaching people for pledges. You will only receive the pledged money if you reach your target amount so make sure you have a great promotional strategy to ensure you make it!

## Tips for crowdfunding success

### ■ • Read the terms and conditions

It's important to read all the finer details on crowdfunding websites to ensure that you understand the process before signing up. This will ensure you'll know exactly how much of the final amount that you will receive and what happens to the money if you don't reach your target.



### ■ • Pick the right project

Make sure the project you want to crowdfund for is exciting, unique and inspiring. Think about why you might donate to a project and make sure your venture ticks all the boxes!

### ■ • Set a realistic target amount

You may not be able to raise all the money you need through crowd funding, so set yourself a realistic target. On most crowdfunding sites, if you can't reach your target amount, you won't receive any money at all, so make sure set a challenging, but an achievable goal. Think about how many people you have in your networks, and consider how many of those will actually donate to your initiative.

### ■ • Develop a marketing strategy to drive pledges

Get support for your project from key industry leaders, use social media, make promotional videos, whatever it takes to cut through the clutter and get your project noticed! See *The Perfect Mix* from page 29 for more about marketing.



# Donations and sponsorship

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Sometimes community minded businesses or organisations will help you with your project through offering donations or sponsorship.

Donations are a gift or contribution to your initiative. Donations may include cash or in-kind support. In-kind support refers to goods or services provided to you for free, where you would usually have to pay for them. For example, a venue may offer you use of their space for the duration of your project in kind. In exchange, it is good practice to recognise donors through placement of their logo on marketing and promotional materials.

Sponsorship involves a reciprocal agreement between you and a sponsoring organisation. Usually this involves the provision of goods, services or financial support in exchange for commercial benefits. Commercial benefits may include logo placement, event or project naming rights, signage at events or any other agreeable terms.



## Tips for asking for support

### Find some common ground

Look for organisations that have an interest in the arts, or who have similar interests and values to you. If your project aligns with their company objectives, they are much more likely to offer support.

### Do your research

Before you arrange to meet or call an organisation to ask for support, make sure you do your research. Find out about what the company does, who they have partnered with and if they support any other groups. Not only will this help you to tailor your selling approach, it also shows enthusiasm.

### Identify areas of need

Identify areas of your project where you think you may need support or assistance. For example, if you will be doing a significant amount of printing, it may be worth approaching a printing company for support.

### Have clear objectives

When approaching a potential supporter, make sure you are reasonable in your request. Think about what it is you would like from a supporter, considering their resources and area of expertise. This will help you to articulate exactly what you would like when you negotiate a deal, and will ensure that the relationship is mutually beneficial.





# WORKING IN THE ARTS INDUSTRY

## An interview with Cat Hope

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Cat Hope is a composer, sound artist, performer, academic, songwriter and noise artist. She is a classically trained flautist, self taught vocalist and experimental bassist who plays as a soloist and as part of other groups, such as the multi bass Abe Sada. Cat is also the director of *Decibel* new music ensemble which tours often and performs her work.

In 2011 she won the inaugural Award for Excellence in Experimental Music at the APRA AMC Art Awards and was a finalist in the WA Citizen of the Year Awards in the Arts and Culture category. Currently, Cat is a researcher at the Western Australian Academy of Performing Arts at Edith Cowan University.



# What are the most important things for young and emerging artists to remember?

## **Be yourself.**

Develop a style and a voice; identify it, refine it, trust it and continue to develop it through your career.

## **Learn from someone more experienced.**

Find a mentor, someone further down the professional track than you, that you trust and respect, and you know will give you honest and helpful opinions on your work. This is someone who you may not need to speak to often, but sometimes when you need it. Be formal about it – ask them directly, so they are clear about the role.

## **Never stop looking for opportunities.**

You have to be in it to win it – and always seek feedback from the knock backs - it can be used to make future applications better, and makes you familiar to arts workers.

## **Stick at it!**

This is something you need to work at – try collaborating, solo projects, residencies – as many different approaches to art as you can. This allows you to grow as an artist, build relationships and a community that will support you through the tough times.



*Cat Hope- Photo by Heidrun Lohr.*

**“YOU HAVE TO BE IN IT TO WIN IT- ALWAYS SEEK FEEDBACK FROM THE KNOCKBACKS.”**

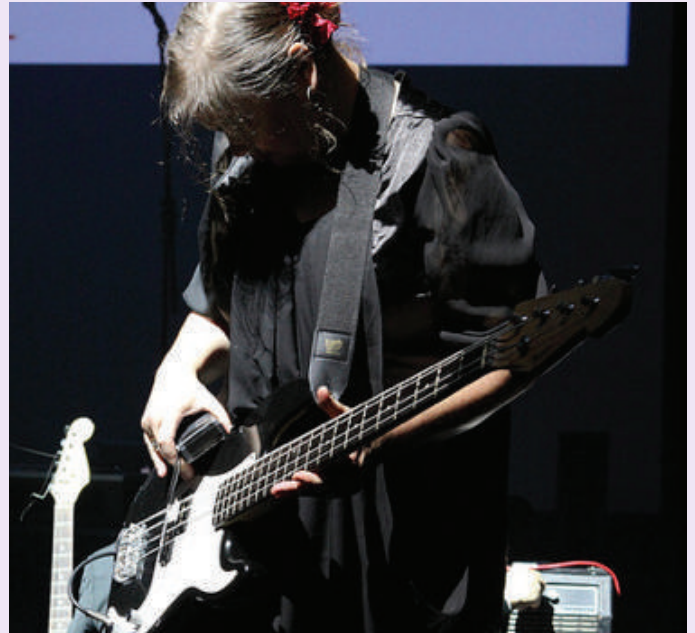


# What is the best thing about being a creative in Western Australia?

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Compared to other places, we have pretty good financial support we can openly apply for. In particular, there are many programs for 'emerging' and young artists. The arts community in Australia is generally supportive of upcomers – much more so than mid career artists. And.... we have an exciting, vibrant and innovative arts community that can rival anywhere else.

**“WE HAVE AN EXCITING,  
VIBRANT AND INNOVATIVE  
ARTS COMMUNITY THAT CAN  
RIVAL ANYWHERE ELSE.”**



*Image courtesy of Cat Hope*

# What is the best advice you have been given?

.....

Keep a dedicated note book to put things in to remember. Things like – never play there again and why not, never collaborate with that person again and why not etc etc. As you go through years...you may change your mind, but in our eagerness we do tend to forget mistakes and this helps you remember things that could be important.



# THE PERFECT MIX



## *Get noticed with these sweet marketing ideas*

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Marketing is important to any business, as it is used to create and communicate the value of your products and services to consumers.

In a world where products and services are short lived and consumers are savvy and well connected, it is more important than ever to have a good understanding of marketing and its processes.

This section will give you a brief introduction into the world of marketing and get you thinking about how you can sell your products and services in the most effective and creative way.



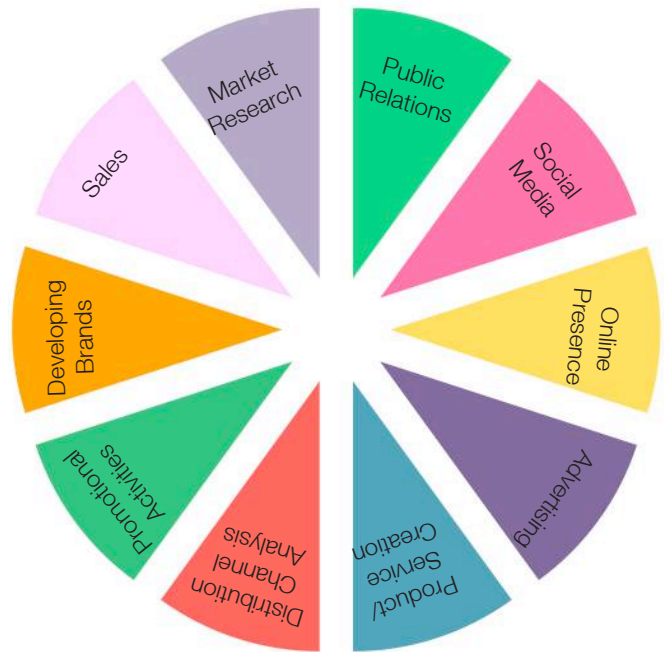
# Marketing: A brief introduction

Marketing describes a range of processes which are used to create and communicate the value of your products and services to consumers. Marketing encompasses a range of activities; from advertising and promotion to market research and product development. Not all activities discussed in this section will be relevant to your arts business, and some marketing strategies may be omitted that you wish to pursue.

Use this discussion to consider the broad spectrum of marketing processes and focus on those that will help you to communicate the value of your artistic products or services.

You may find, as you read through this section, that your marketing strategy is relevant to many facets of your arts business planning and vice-versa. For this reason, your marketing plan will be most effective when it is developed and used in integration with your business plan.

Like all of your strategic documents, your marketing plan can be changed or altered according to your business needs and fluctuations so don't be afraid of writing something down you may need to revise at a later date.



*Common marketing activities*

## PRODUCTS AND SERVICES

In this marketing section we often refer to 'Products and Services'.

**Products** are tangible expressions of your own artistic output. For example, your product may be a painting, dress, CD or photograph.

**Services** are intangible artistic activities. Your service may be playing a gig, running a workshop, or performing at a show.

Depending on your industry, you may produce both products and services. For example, a photographer may be hired to photograph an event (service), but they may also sell prints of their photos (product).



# Market research and planning

To be able to market your business or products successfully, you need to have a good understanding of market trends and consumer behaviours, especially within your target markets. This information will assist in development of a desirable product, ideal price point, distribution channels and targeted promotional activities.

Knowing and understanding key trends and influences in your operating environment can highlight marketing opportunities and potential risks for your business. Here are some strategies you can use to collect market information:

## Undertake a SWOT analysis, focused on your marketing capabilities.

- Analyse the Strengths, Weaknesses, Opportunities and Threats in your operating environment.
- Determine which of these factors might affect the market now and in the future.

## Keep in touch with your industry peers.

- Sign up to e-newsletters and follow related organisations on facebook and twitter.
- Attend events in your industry to ensure you are maintaining contact and keeping up to date with trends.

## Obtain information directly from your consumers.

- Create dialogue between you and your consumers to gauge their preferences.



## Track and analyse consumer trends and sales figures.

- Observe consumer behaviours (e.g. what they buy, where they buy and when they buy).
- What is your most popular or least popular product or service? Consumers can let you know what they like through their lack of action, so use a failed product line or low event attendance as learning opportunities to better understand your audience and feed new ideas and concepts.

The information you obtain from these processes can be incredibly useful, and may positively impact upon a range of marketing decisions, from the timing of announcements and launches to the price of your products and services.







# Product

By this stage, you'll probably already have in mind the kind of product or service you're going to market. Whether it is yourself as an artist, homemade wares or an event – developing your product to meet the needs and wants of your target market is an important part of marketing. Here are some questions you can ask yourself when developing your product:

- ▶ Put yourself in your customer's shoes. What would you want from your product?
- ▶ What are your customer's wants and needs?
- ▶ Has your product or service satisfied those wants and needs?
- ▶ What is the purpose of your product or service? Does it align with your organisational objectives?
- ▶ What will you call your product?
- ▶ How will your product be packaged or presented?

There is no doubt that understanding the wants and needs of your core markets will help you to develop profitable products and services; however, making sure your business is flexible enough to make changes to your product or service line if necessary, is equally as important.

Consumer tastes and preferences will inevitably change, so you need to be open in your approach. You may find that you need to make minor tweaks to your products or services or that you need to move into new markets.

Whilst it's important to be mindful of your target markets when developing your product, ensure that you are still maintaining your artistic integrity and are creating work that you are proud of. There is a fine line between creating work with your audience in mind and creating work just to please your audience.

## Your brand

Your brand is more than your logo or business name. Your brand has the potential to differentiate you from your competitors and give you a market advantage. Over time, strong brands can create an emotional connection with consumers, and encourage brand loyalty.

If your business was a person, how would you describe their personality? Jot down key adjectives (e.g. fun, innovative, creative or professional). Once you have described the business personality you desire, you can work towards epitomizing this in everyday business. Here are some things to remember about branding your business:

- ▶ Over time, work towards integrating your brand into everything you do, from your logo and business cards to your website and social media.
- ▶ Pick a brand name, tagline and logo that have positive connotations and resonate well with your audience. If you aren't sure, ask your friends, family, existing customers or industry professionals.
- ▶ Use designs and language in your business materials that reflect your brand. Once you've decided upon your brand and all of its elements (e.g. logo, name, tagline), use it consistently across all of your products/services.
- ▶ Try and refrain from changing or modifying your branding too often to avoid customer confusion.
- ▶ You are a walking advertisement for your project or business. Make sure you can describe what you do succinctly and passionately to anyone who asks.



# Price

To be able to market your business or products successfully, you need to have a good understanding of market trends and consumer behaviours, especially within your target markets. This information will assist in development of a desirable product, ideal price point, distribution channels and targeted promotional activities.

Knowing and understanding key trends and influences in your operating environment can highlight marketing opportunities and potential risks for your business. Here are some strategies you can use to collect market information:



## Breaking even

When you are starting a new business, it can sometimes be hard to turn a profit, and you may even make a loss. It is important to factor in all of your costs into the pricing structure of your products and services, so that you are not left out of pocket.

Before you price your products or services, determine your fixed costs and variable costs. Fixed costs are those that do not change with the amount you sell. For example, things such as power, water and equipment are all fixed costs. Variable costs are the costs of producing your products or services that will change depending on the amount sold or produced. This includes labour, materials and parts.

The following formula will assist you in figuring out a price that will allow you to cover your total costs. If you would like to factor in a profit, you can add a percentage on to the final selling price.

$$\text{Selling Price} = \frac{\text{Fixed Costs}}{\text{Number of sales in given period}} + \text{Variable costs}$$

## EXAMPLE: WORKING OUT THE SELLING PRICE

### T-SHIRT MANUFACTURER

#### Monthly Costs

- Fixed costs (FC)= \$500/month
- Variable costs (VC)= \$40/t-shirt

#### Monthly Sales Figures (MSF)

- Approximately 25/ month

#### Estimated Selling Price (ESP)

$$\begin{aligned}\text{ESP} &= (\text{FC} / \text{MSF}) + \text{VC} \\ \text{ESP} &= (500/25) + 40 \\ \text{ESP} &= \$60\end{aligned}$$

In this scenario, the manufacturer should sell their products at approximately \$60 to make sure they are covering their costs. They may wish to increase this amount if they would like to make a profit.







## Meeting expectations

You can also set prices based upon consumer expectations and average market prices. Researching the price of products in your area of interest will help you to set a price that is reasonable by consumer standards, whilst remaining competitive. Keep an eye out for what other businesses are charging for their products and services and use that as a loose guide for setting your prices.

## Premium pricing

Consumers often associate the price of a product with its quality. Generally speaking, products or services with a higher price tag than their competitors are perceived to be of higher quality. You may purposefully set higher prices if this is the effect you wish to achieve.

## Award rates

If you are selling a service, you may be able to use the award rate to determine the prices you are going to charge. For the arts industry, you can find award rates on the Media, Entertainment and Arts Alliance website. You may also be able to find award rates through the industry alliance for each artistic discipline.



## Place



The places that your products and services are sold at can impact upon consumer perceptions of your business and the quality of items sold, so it's important to choose a distribution channel suited to your operating environment and target markets. The pros and cons of different distribution mediums and working spaces are outlined in the *Spaced Out* section on page 78.

## Promotion



It's all well and good to have a great product or service, but it won't be very successful if people don't know about it! This is where the last component of the marketing mix comes into play. Promotion is all about delivering influential and targeted messages to key markets.

You may use different promotional strategies to achieve certain business goals or to capitalise on opportunities as they present themselves. Here are many some of the ways you can promote your products or services.

## Paid advertising

Paid advertising encompasses all kinds of mass communication promotion, through TV, radio, online, in newspapers and magazines. Advertising can be extremely useful as it can reach wide audiences and it allows you to have control over the messages you distribute to your audience. The downside to advertising is its expense. Many forms of paid advertising, namely TV, radio and billboard advertising, can be very costly. Advertising online or in local newspapers or magazines may be more cost effective options to reach large audiences, on a small budget.



## Print media

Posters and flyers are examples of traditional print media that can be used to promote your products and services. They are often created for special events or promotions. You can design these yourself or employ a graphic designer to create them for you. Just make sure they are eye-catching, creative, easy to read and well distributed.

## Promotional collectables

Having small promotional items can be a fun and interesting way to promote your product or practice. Businesses sometimes offer free items to customers (such as pens, badges, USB flash drives, magnets, t-shirts or stickers) to encourage brand recognition and to increase the probability of re-purchasing at a later date. If you choose to make small promotional items, try to pick something that fits with the your business branding and style.

## Media coverage

One of the cheapest ways to get people to notice your products or services is to get your story published by the media. You can do this by creating a media release or press release. This is a document that is created with the purpose of pitching a newsworthy story to the media.

## Online promotion

Having an online presence is highly recommended for any small business or new project. Websites, social media platforms and blogs all have the potential to attract new customers and assist in keeping in touch with existing customers. Promoting your business online is also relatively inexpensive, so it is perfect for those with limited budgets.

## Websites & Blogs

Having your own website or blog allows you to promote your business online, with more control over content and layout comparative to social media platforms. It is also possible to use your website or blog to sell products, take bookings, sell tickets or allow people to make enquiries.

The cost of a website or blog will depend on a number of factors, including the complexity of the site and how much you are willing to set up yourself. Sites such as 'Wordpress', 'Blogger' or 'Blogspot' are great tools to use if you don't want to pay a great deal to set up a basic site. It is also possible to create a custom domain so that your blog can act as a personalised website. Rather than being in the format "www.myartsproject.blogger.com" a custom domain allows you to drop the hosting site from the URL. This looks more professional and comes at a small cost but having your own domain name will help to differentiate you from recreational bloggers.

If you're looking for something a bit more complex, you can employ a web development company or freelancer to set up a site for you.





Here are some things to consider when putting together a website or blog:

- If you've got lots of spelling or grammatical errors on your site it can look unprofessional. If writing isn't your strong point, get a friend to check it over or use spell check before you post anything up!
- The online world is a visual one and good design will go a long way to drawing attention to your work and making your site user friendly. Consider things like text size, colour schemes, white space and images when designing your site.
- Can you manage your online presence yourself or will you need help? If time management is an issue or if you don't feel confident online then it might be wise to seek outside help from a web designer, attend a short course or watch some online tutorials.

## Social media

Social media platforms, used effectively, can help you to engage positively with customers, promote your brand, and advertise events, special offers or news.

With sites such as facebook, google +, twitter or instagram, people must opt in to receive your updates. This means that you will most likely be reaching consumers who are already interested in your products, making social media sites the perfect platform for keeping in touch with your followers.

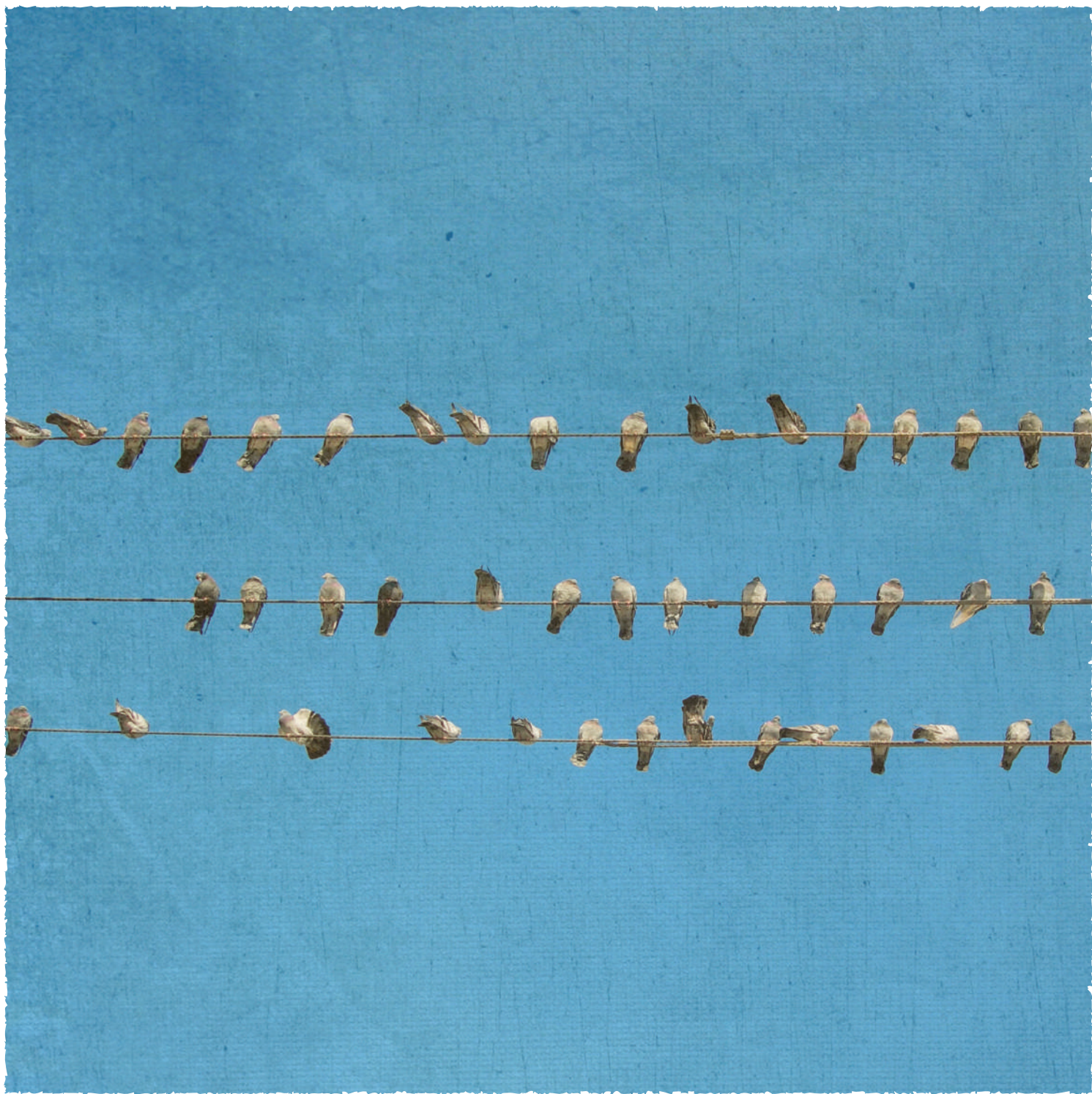
Here are some things to remember when using social media to promote your business:

- Always consider your target markets when considering the information you post online.
- Make sure you keep your social media platforms up to date and respond to any requests or questions.

- Moderate your time online. It's very easy to spend hours on social media and forget about your other work. If you're prone to getting carried away, set yourself a time limit and stick to it.
- Avoid bombarding your followers with too much information in a short period of time.
- Be sure to balance out your promotional plugs with some industry news or content relevant to your audience to keep people interested.









## Free listings

Organisations such as Propel, Creative Crops, Show Me Perth, Enjoy Perth, Tourism WA and Eventfinder, have the facilities for you to upload your own business listing, artist listing, event or news to their websites. It's easy to do, and it's great free promotion!

## Word of mouth

A personal recommendation from a friend or relative will always be more persuasive than any volume of advertising and promotion. So how do you generate positive word of mouth?

- • Be ready to talk about your business in a positive, exciting and interesting way.
- • Let your products or services do the talking! Create unusual and extraordinary items that excite your customers.
- • Use creative and innovative ideas to get people thinking or discussing your goods or services (e.g. run a competition, create a short promotional clip or give away unique promotional merchandise).
- • Create a positive user experience. Good customer service goes a long way!
- • Take all feedback on board and use it as an opportunity to learn more about your customers.







# WORKING IN THE ARTS INDUSTRY

## An interview with Ebony Frost

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Ebony Frost is the Founder & Managing Director of *Unwrapped: the marketplace*, a unique event that for the past six years has provided young artists & designers opportunities for exposure, feedback and direct sales. *Unwrapped* has helped hundreds of creative types build networks and collaborations, launch brands, generate media attention and secure wholesale opportunities.

Ebony is also an emerging photographer, holding her first solo exhibition 'Appetite Electric' in 2012, as part of Foto Freo. By day, Ebony works as a public relations professional, specialising in digital communication; while her 'spare' time is devoted to shooting gigs for Drum Media, or planning her next exhibition.



# What are the most important things for young and emerging artists to remember?

No one else sees the world exactly as you do, so carve your own unique style and create what you love.

Back yourself. Take a deep breath and just go for it.

Seek out and take on board constructive criticism from respected mentors.

Build a network of like-minded contacts for collaboration and mutual support.

Be patient with yourself and always keep the big picture in mind.

**“SEEK OUT AND TAKE ON BOARD CONSTRUCTIVE CRITICISM FROM RESPECTED MENTORS AND BUILD A NETWORK OF LIKE-MINDED CONTACTS...”**



*Ebony Frost*



# What is the best thing about being a creative in Western Australia?

.....

WA is a state that's still growing up and finding its identity, a process that brings with it endless opportunity. People here are hungry for new ideas and keen to support those who find the courage to do something different. We also have high expectations, which encourages quality and innovation.

**“PEOPLE HERE ARE HUNGRY FOR NEW IDEAS AND KEEN TO SUPPORT THOSE WHO FIND THE COURAGE TO DO SOMETHING DIFFERENT.”**

# What is the best and worst advice you have been given?

.....

The best advice I have been given is from Todd Sampson “Be brave for 5 minutes longer.” The worst advice is that I should let demanding people have their way, just to placate them. This is not a good solution, as it only encourages bullying and bad behaviour. Always be polite and respectful, but don't let anyone push you around.



*Photo by Ebony Frost*



# SHARE IT AROUND



## How to get your work published

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What's a great text without a reader, or an incredible image, without an audience?

Having your work out in the world is increasingly easier than it once was. The power of the Internet gives us the opportunity to present our work to a wider audience, through a greater number of platforms, online or in print.

This section will take you through creating a portfolio, self-publishing and traditional publishing methods, so you can decide which avenues best suit your practice.







# Putting together a portfolio

Having a solid portfolio that represents your work is essential for any artist. A portfolio is a selection of the best pieces of your work that showcase your versatility and skill. A portfolio is usually handed to funding bodies, galleries, potential customers, clients and employers so that they can see exactly what it is you do.

In order to develop a good portfolio it is important to have your work published in, or displayed by, as many different platforms as possible. For instance, as well as maintaining your own blog and/or website you can also build your portfolio by submitting contributions to independent magazines (online and hard copy), student magazines and local newspapers. Established venues, markets and festivals are also great ways of showing or distributing work. Not only can they help you to gain a larger audience or customer base, they are excellent additions to include in your resume.

The format your portfolio takes will depend on what you do, whether it is writing, photography, film or painting. It is important to understand the variety of options and choose the one that best displays your work. Being creative with the format of your portfolio is another great way to stand out and make your work and style more recognisable. Some of those options include (but are not limited to):

## Show-reel

■ A collection of short film bytes of previous work.

## Demo

■ A sound recording of tracks or other sound-based work.



## Folio

■ A collection of artworks, photographs of artworks, pieces of writing, illustrations, graphic design etc. A folio can be a physical collection of work or a digital collection organised on a website, blog, or in a digital document.

When putting together your portfolio it is important to represent all facets of the work that you do in order to demonstrate your range, style, consistency and quality. If you have a website, then images of your work will act as an online portfolio that can be accessed by anyone, organising them well and ensuring that they are up to date, relevant and of high quality will give any visitors to your website the best demonstration of what your work is all about.

The contents of your portfolio will change depending on what you are using it for, but having a body of work from which to draw will enable you to customise your portfolio as needed.



# Self-publishing

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Having your work published is something that you can feasibly do yourself. Whether this means creating your own zine, blogging or having your work printed & bound in hard copy is entirely up to you. Here are some things to think about before you head to the press:

## How will you publish your work?

Setting up a website is a great way to publish fresh examples of your work, advertise new developments and still keep a thorough catalogue of all your previous work. Having a blog is another cost-free option to have an online presence.

While the online world is a fantastic way to display your work and build your profile, hard-copy publications are a tangible and sometimes a more memorable and distinctive way to distribute your work. When weighing up your options, consider what may be best received by your business stakeholders (including your target audiences), and what is feasible given your resources.

## How will you fund your work?

Publishing your own work can be expensive, depending on the medium. Your budget will determine whether you can publish a book of your work, if you'll be starting out with a handmade zine or developing a website or blog. To fund a self-produced project you might look for grant money, sponsorship or in-kind support. Alternatively, you may charge entrance fees or offer paid workshops – to find out more about funding head to the *Growing Money on Trees* chapter from page 17.

## What is your distribution strategy?

The format in which you choose to publish your work will affect distribution locations and the reach of your work.

Consider the following when making your decision:

- Where do you want to distribute? Locally, nationally or internationally?
- Where are your target audiences located? Which medium will best reach them?
- Where would you like your work to be available? Hard copy publications can be placed in stores or for sale online, whereas digital copies are destined for online use only.
- Who will accept your work? Speak to local stores and zine collectives that may be willing to stock your work. Once you figure out who is willing to take your work you can plan your distribution appropriately.
- How costly will your distribution strategy be? If you are planning on sending hard copies out via post, make sure you factor in delivery costs.









## What will you charge for your work?

The cost of your product will most likely depend on the intent behind your publication. Are you simply trying to promote your work and find new audiences or do you need to generate income to offset your costs? If you choose to sell your work, check out page 34, in *The Perfect Mix*, for some pricing tips.

Self-publishing is hard work but it will give you the opportunity to be in control of your work and prevent you from being at the mercy of editors. Start off small and see where it takes you!

# Traditional forms of publishing

Self-publishing is a great way to explore your style and discover an audience; however, in order to expand your networks, publishing through a range of platforms becomes incredibly important. The world of publishing is continuously growing and expanding, with artistic networks, social media sites and a variety of independent publications and websites available to the aspiring writer.

If you are confident in the quality of your work, you only need persistence and an open mind to get published. Some publishers may not offer any remuneration initially, but once you've built a strong portfolio and reputation through these different networks you will be better placed to receive monetary benefits.

Here are some of the common ways you can get published:

## Blogs & websites

Many websites and bloggers will already have a well-defined audience that you may be able to tap into, either by making a submission to the site or blog, or even by linking your own blog to theirs and making contact with the blogger. Always look at the type of content that is published on a website before you submit your work. If the work is of a similar genre or style it will give you a better chance of getting accepted than if your work is incongruous with the existing content.





## Hard copy publications

There are a range of magazines and newspapers that are always searching for new content, whether it is written material, photographs or illustrations.

- Student magazines such as Grok (Curtin University), The Pelican (University of WA) GSM (Edith Cowan University) or Metior (Murdoch University) are always on the hunt for contributors.
- Send in your work to independent magazines and newspapers such as dotdotdash, Colosoul, Unlimited Magazine or Stray Magazine. They may not choose to publish your submission, but it's a fantastic opportunity to gain feedback on your work.
- Submitting opinion pieces about local issues or writing your own articles is another option for writers – remember papers are generally desperate for content and short on funds.

## Internships, volunteering & employment

The final way to consider getting published is to find a way to contribute to a magazine, newspaper, website or blog on a regular basis, through employment or as a volunteer. Although you may be published under the business' name, you will still have your written work published. Not only is this great experience, it will also add weight to your portfolio.

If you are searching for volunteer work or an internship, choose an organisation you admire and ask if they take volunteers or interns; explain your background, interest in their work and why you would like to be a part of it.

Volunteering or interning is a great opportunity to get advice from others in the industry, develop collaborative projects and even gain a mentor. You might find that at the end of a work placement, if you work hard and build great networks you will be recommended for a permanent position.

Whenever you submit work, or request employment it's important to make yourself known – never just send an email through, follow it up with a phone call and introduce yourself, or if you're in the area drop by the office with a hard and digital copy of your folio. It's easy to overlook or forget to reply to an email, so a lack of response is not always a 'no'.

When you are searching for a potential volunteering position or work placement, always make sure you do your research and be polite, but persistent.







# WORKING IN THE ARTS INDUSTRY

## An interview with S.J. Finch

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Sj Finch is a current PhD student at Curtin University, and the former managing editor of dotdotdash magazine, a tri-annual creative publication that launched its first issue in September 2009.

He has had work published in Cottonmouth, Sitelines, and in a Fremantle Press short story collection *The Kid on the Karaoke Stage and other stories*.

An advocate for self publishing and lover of the Perth arts scene, Sj shares the tips and advice he has learnt during his time working in the Perth arts scene as a writer and publisher.



# What is the best thing about being a creative in Western Australia?

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The best thing is what people keep referring to as the worst thing: the size of the art community. It is fairly easy to start off as an artist in Western Australia because most of the people currently working in the arts have made an effort to make it better, everyone is really friendly and generally it's way easier to find a community that will accept your work for what it is and help you get your work out there.

**“SUPPORT THE WORK OF YOUR PEERS AND BE ACTIVE IN YOUR ART COMMUNITY.”**

Other cities have these well established art communities where it is almost impossible to get noticed from all of the amazingsness that does occur. I feel frustrated when I hear people complain about our small or fledging arts community, or worse complain that there is nothing on.

If anything, I think constantly referring to Perth as a place where 'nothing happens' just makes it harder for people that have been working hard for ages to make something happen.



*Image courtesy of Sj Finch*

Some of the best people in my life I've met while working as a creative writer in the Perth community, or by attending as an audience member. I have learnt so much about my craft and about theirs, and I have a lot of respect for that good work that artists and arts organisations do in WA. So support the work of your peers, and be active in your art community.



# What advice would you give someone establishing their arts career?

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## Don't be afraid to ask for help

Someone, somewhere has probably done it before, and can offer you advice or help with your project. It's important to pay respects to those who have tried before and could help with your project. Looking at the contexts in which your work will be received is so important. It's vital to any communication.

## Commit to your arts practice

You have to prioritise your art practice if you want to see results. Just keep working and working and working. So often we look for a quick fix, or we think that we don't know enough, or aren't inspired enough, when all we need to do is put in the hard work necessary. Just show up everyday and do it.

## It's ok to say 'no' sometimes

While it's important to say 'yes' to a lot of projects because you can network and develop your skills and get more and more active with your practice, at one stage you will have to learn to say 'no' to projects that won't achieve the outcomes you want. Likewise, while it's okay to do some pro bono work early on, don't make a habit of accepting free work. Your work is worth something. Doing work that pays you will make you so much more dedicated to your craft, even if the money isn't amazing.

## Use the support networks you have to fuel your motivation

Your work is good and special to someone so don't give up. And if a lot of people appreciate your work, keep in mind how much you mean to them, keep in mind how grateful you should be. Appreciate the love that people give you and cherish it.

**“SOMEONE, SOMEWHERE HAS DONE IT BEFORE AND CAN OFFER YOU ADVICE OR HELP WITH YOUR PROJECT. IT'S IMPORTANT TO PAY RESPECTS TO THOSE WHO HAVE TRIED BEFORE...”**



# ARTS LAW AND ORDER

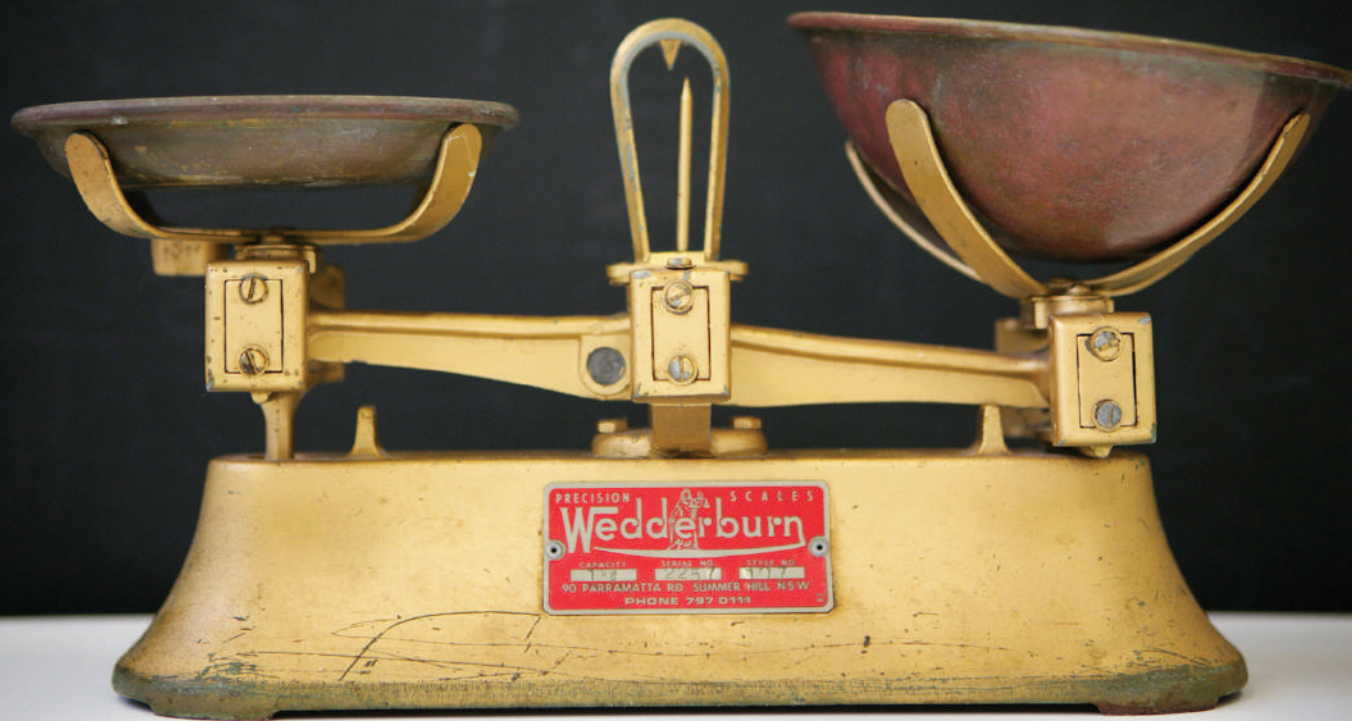


## Knowing your rights and obligations

Law in any organisation is an area that should not be taken lightly. Sticking within the realms of law can save you time, energy, money and stress in any organisation, venture or project.

This section is by no means exhaustive of the legal requirements surrounding the arts; it is merely an introductory guide for things you may need to consider when developing your venture.







# Copyright

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Having a knowledge of copyright law will help you understand your legal rights when producing work, and ensure you do not infringe on the rights of others.

Copyright, the right to own, reproduce, communicate, publish, perform and adapt your creative works, is inherent and applies from the time a work is created. The copyright symbol © does not need to be used to establish that the work is under copyright – the creator of an artistic work is automatically the copyright holder. Copyright protects only tangible expressions, not ideas. To possess copyright over something, you must create it and hold it in some tangible form (e.g. a music recording or written script.)

## Who owns my work?

If an employee is the creator of a piece of work that is part of their employment, then it is the employer that holds the copyright. This is important to remember – if want to create personal work that is considered by law to belong to you then you'll need to make sure that you do it in your time and that it isn't connected to anything you are doing in your paid work as an employee.

If you are a freelancer you may be commissioned by others to create work. In this scenario, you generally have legal ownership to your work. The person or group or who contracted you is also able to use your work, but must credit you whenever it is used.

Australia does not have any law surrounding royalties or resale rights so it is your responsibility to keep on top of where your work is being used!

## What are moral rights?

Copyright law affords creators some moral rights. These rights include;

- Proper credits for your work when it is used.
- Having your work treated in a way that is not damaging to your reputation (e.g. your work should not be changed or destroyed without permission).

These rights may vary depending on the type of work and may be limited in some cases, so make sure you know what you are entitled to according to your creative field.

## How long do I hold copyright for?

Copyright law in Australia operates under a 'plus 70' rule. This means that the creator of a piece of work will still own the copyright until 70 years after their death.

## Can I re-use others' work?

There are some 'Fair Use' clauses that allow others to use or reproduce work in certain circumstances. These may include during study, in satirical works or reviews. Your copyright may have been infringed if used outside these guidelines.

Copyright is there to protect artists and you have some inherent rights when it comes to the work you produce. It is important to remember this and to think about how you feel about your work being used in the public domain.



# Creative Commons

Creative Commons is an international organisation that allows creators to license their work in a number of different ways depending on how they would like their work to be used legally.

This system can be used to give others the opportunity to 'remix' your work and create something new. This system of licensing is separate from the aforementioned Australian copyright law, but may be worth using if you would like to be more specific about how your work is used by others.

There are several different licensing methods used under the Creative Commons system as follows:

## Attribution

### CC BY

This licence lets others distribute, remix and build upon a work, even commercially, as long as they credit the original creator/s (and any other nominated parties). This is the most accommodating of the licences in terms of what others can do with the work.

## Attribution-Share Alike

### CC BY-SA

This licence lets others distribute, remix and build upon the work, even for commercial purposes, as long as they credit the original creator/s (and any other nominated parties). New users must also license any new creations derived from the original work using the same attribution-share alike license. This license is often compared to the free software licences, known as 'copyleft.'



## Attribution-No Derivative Works

### CC BY-ND

This licence allows others to distribute the work, even for commercial purposes, as long as the work is unchanged, and the original creator/s (and any other nominated parties) are credited.

## Attribution-Non Commercial

### CC BY-NC

This licence lets others distribute, remix and build upon the work, but only if it is for non-commercial purposes and they credit the original creator/s (and any other nominated parties).



# Attribution-Noncommercial-Share Alike

## CC BY-NC-SA

This licence lets others distribute, remix and build upon the work, but only if it is for non-commercial purposes, they credit the original creator/s (and any other nominated parties) and they licence their derivative works under the same terms.

# Attribution-Noncommercial- No Derivatives

## CC BY-NC-ND

This licence is the most restrictive of the six main licences, allowing redistribution of the work in its current form only. This licence is often called the ‘free advertising’ licence because it allows others to download and share the work as long as they credit the original creator/s (and any other nominated parties), they don’t change the material in any way and they don’t use it commercially.

### CREATIVE COMMONS: AN ACKNOWLEDGEMENT

Please note, the above information about Creative Commons Licenses has been taken from the Creative Commons website where it is under an Attribution license.

We acknowledge the original author of the preceding Creative Commons text as: Creative Commons Australia.

# Approvals, licences and services



Before you begin your business operations, there are a number of approvals and legal processes to consider in your planning. Failure to provide essential services or gain proper approvals can have serious legal ramifications; so make sure you do everything by the book! Here are some of the approvals and services you may be obliged to provide or consider:

- Noise Regulations
- Health (Food Hygiene) regulations
- Health regulations
- Liquor licensing
- Public safety
- First aid
- Occupational Health and Safety
- Disability access
- Waste management
- Public Liability Insurance
- Australasian Performing Rights Association (APRA) Licensing



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# Insurance



Before you start operating it is essential that you look into insurance and what it is you need to do legally to ensure you and your practice are covered in the event that something goes wrong. The type of insurance policy/policies you may consider taking out will depend on what it is you're doing. Below are some of the insurance policies that are essential to various arts practices:

## Public liability insurance

Public Liability Insurance covers your practice in the case of injuries to others or damage to third party property. This type of insurance is especially essential where there is possibility of incidents occurring as a result from activities relating to your practice.

It is also essential that you find out if you're covered by someone else's policy, and to what extent you are protected. Insurance cover may be provided in some circumstances, for example if you are exhibiting at an organised event, are being auspiced for a grant, or are working in a space owned and run by another party. It is best practice to check with organisers or owners to find out what their policy covers. You may find that you need to seek extra cover for anything that is not included under an existing Public Liability Insurance policy.

Public Liability insurance does not usually cover employees or volunteers, so you usually need to organise other insurance to cover these parties.

## Product liability insurance

This type of insurance may be applicable if you are selling products. Product Liability Insurance covers damage to people or property as a result of faulty products.

## Other insurance policies

- Workers compensation insurance
- Property (building and contents) insurance
- Transit insurance

Although you may not need extra cover when first starting out, it might pay to look into the different types of insurance as your venture expands and develops. There are a number of insurance companies and it can be quite an expensive task to obtain all the cover you need; however, there are several outlets available to artists that may offer insurance at a reduced rate or include it as part of professional membership.

Such outlets include (but are not limited to):

- National Association of Visual Artists (NAVA)
- Artsource
- Ausdance
- Duck for Cover
- Community Arts Network WA

For more information about insurance and why you might need it head to the Arts Law Centre of Australia website where you can find an in depth fact sheets about all of the legal issues surrounding insurance.



# Australasian Performing Rights Association (APRA)

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Organisations such as APRA ensure that creative artists are able to keep copyright over their work and be paid properly for what they do .

If you are intending to hold events where music will be played or if you will be playing music in your store then you will need to find the appropriate APRA license and organise to pay the fees required.

APRA have a range of licensing options that cover all situations. For more information about which APRA license you need, head to the APRA website. There you will find a wealth of information about how APRA works and why you should ensure you have the correct licenses to play music as part of your event or business.

## Risk management

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There are risks associated with all projects no matter how prepared you may be. The best way to minimise risk is to develop a risk management plan or strategy. The process of developing a risk management plan will assist you in identifying potential risks, so that you can put measures in place to prevent them.

Risk Management is a process designed to help prevent unnecessary costs and losses through the identification, assessment and monitoring of potential risks. Procedures and policies are put in place to minimise the impact of risk and to ensure that everyone involved has a clear understanding of what needs to be done should a problem occur.

In order for your risk management plan to be successful everyone involved in your project or business should be on board in planning and understanding the risk management strategy. Your business or project partners may be able to help identify and minimise risks in their respective areas, making your strategy much more comprehensive.

Through a process of breaking down the potential risks to a project and asking the following questions you will be on your way to implementing risk management practices. For each risk identified (there's probably a few!) ask yourself the following:





## What is the risk?

A risk is anything that could undermine your ability to operate effectively or produce a successful project. It is important to remember that the risks for each individual project will be different so make sure you sit down and go through risk management before each new venture.

Examples of risks:

- ▶ Financial and records management: Misappropriation of funds, loss of records
- ▶ Property or equipment damage
- ▶ Public Liability: Safety of the general public at events etc.
- ▶ Weather
- ▶ Low attendance rates
- ▶ Occupational Health & Safety
- ▶ Loss of staff: Potential to lose valuable contacts or information as staff members leave etc.

## Who might be affected by the risks you have identified?

Think broadly about who these risks might affect, for example;

- ▶ Customers or patrons
- ▶ The general public
- ▶ Sponsors or funders
- ▶ Staff



## What is the likelihood of the risk occurring?

Use a comparative approach to decide how likely each identified risk is. You can develop a scale to do this, for example, the points of your scale may be very low, low, medium, high and very high.

As an example, if you are holding an event outdoors in winter, the risk of bad weather may be classified as 'very high'.

## What is the potential impact of the risk?

Consider what impact a risk may have if it were to eventuate. For example, if you were to hold an event in winter and there was a storm potential impacts could include fewer attendees or damage to equipment or products. Other risks may cause damage to your public reputation or evoke financial burden.



# How can the risks be treated?

Once the preceding questions have been answered for each risk, you can start to think about how best to implement the control measures.

Although it may sound pessimistic, you should always plan for the worst-case scenario! Some risks might seem pretty unlikely, but it's better to have a plan so that if something does go wrong, you'll know how to handle it! This process will help you to minimise the time, money and effort you spend on dealing with small problems and allow you to focus on getting the best project outcomes for all stakeholders.

The way in which you treat a risk will depend on a number of elements; however, the following are common ways to treat risks:

- Risk avoidance.**  
Deciding not to undertake an action, due to the high likelihood of a risk occurring and/or the severity of its impact.
- Risk removal.**  
Removing the risk entirely by developing ways to work around it.
- Risk reduction.**  
Undertaking actions to reduce the severity of a risk should it eventuate.
- Risk retention.**  
Retaining the risk with full knowledge of future benefits and problems.
- Risk transference.**  
Transferring the risk to another party by contracting out an operation to or by purchasing insurance.

It's a good idea to revisit your risk management strategy regularly and share it with anyone who may need to use it. There's no point in having a formal risk management strategy that no one knows about or understands!

Risk assessment forms like the one below are a good way to stay on top of risks and give everyone a clear understanding of what needs to be done in all situations. Ensure that all paperwork is filed appropriately and review risk assessments as necessary. In addition to the risks you have outlined in your risk management plan any unforeseen risks that occur should also be documented and treated in the future.

RISK ASSESSMENT PROCESS	EXAMPLE
Activity	Market Day
Hazard/Risk	Weather-storm
Who is at risk?	Patrons, staff, stall holders
Likelihood of risk (Low, medium, high)	High
Impact of risk	Low attendance, damage to stall holder merchandise
Treatment measures	Find an indoor venue for winter or provide marquees or areas of cover
Further actions or follow up	Evaluate impact of weather for next event





# WORKING IN THE ARTS INDUSTRY

## *An interview with Brendan Minness*

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Brendan is a Melbourne based illustrator and graphic designer who specialises character design, art direction, finished art, hand lettering and illustrated typography. He has worked as an illustrator and graphic designer for the Department of Sport and Recreation, and is also the co-inaugurator and creative behind Forks Open Doors: a freelance design partnership that provides services in art direction, design, photography, illustration and photo-illustration.

With his unique and exceptional artistic talent, Brendan is a highly successful artist and businessperson in the Australian arts industry.



# What advice would you give someone establishing their arts career?

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## Find your style

Create personal work and experiment to find your personal voice. But don't get too precious about your sketch book. Right now I'm using a book and pen I got for free, and it's the best feeling to let loose and go crazy without worrying about wasting a \$4 piece of paper and not drawing anything at all.

## Build a web presence

Get a real email address and web presence. Nobody will take you seriously if your email is rainbow\_dancer\_557@gmail.com, but it's so common to see. It's cheap to get a domain and host your email through google apps (around \$60 a year total), and there are many simple options for building an online portfolio. Even if it's just a few images, and your contact details.

## Be flexible

It's not uncommon for creatives to have multiple income streams. It is important to have a cohesive 'brand' as an artist, however it's not always necessarily going to pay the big bucks straight away if your work is very niche. I call myself an Illustrator, but in reality I'm also a graphic designer and finished artist, and have had past stints in retail part time when things got tough. Several Perth based Illustrators also have a more commercial alias or second style, sell products online and at markets, take private commissions, or have a second skill set altogether by day.

## Be professional

Be professional, and be nice. Being creative is a 24/7 job, and you never know when you'll happen upon a work lead.

## Collaborate!

Working together on a project with others can be a great way to get a new perspective, get inspired, and have a fresh take on what you do. Especially if you usually work alone!



*"Red Riding Hoods" by Brendan Ninness*



# What is the best advice you have been given?

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Network. It comes very easily to some, and unfortunately not so much for others. But networking is so important, because you never know who that person at the BBQ on Sunday may know or be speaking to on Monday, or even who you may be speaking to without realising it. If you're in the right place at the right time, and leave a good impression, you could land an awesome client at any time. You should never judge any book by its cover! Word of mouth will often be the best way to get work.



*"Beauty and the Beast" by Brendan Ninniss*

# What is the worst advice you have been given?

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"The Designer is always right". There are always difficult clients, but I think it's important to work together with clients, and try and include them in the process.

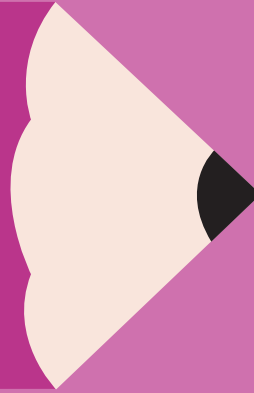
**"GET A REAL EMAIL ADDRESS AND WEB PRESENCE. NOBODY WILL TAKE YOU SERIOUSLY IF YOUR EMAIL IS RAINBOW\_DANCER\_557@GMAIL.COM."**







# MANAGING YOUR MONEY



## Budgets, tax and other fun things

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If your project is going to be a viable one, it's good to have monetary controls in place. You don't need to be an accountant to successfully manage money, but a general understanding of what is required will not only help you to sustain and develop your business or project, it will also remove some of the stress from what can be a daunting topic!

This section will take you through the basics of record keeping, budgets, tax and GST—all the fun stuff!







# Record keeping

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A great place to start with money management is setting up an organised record keeping system. Becoming a good record keeper is one of the best ways to ensure that your business stays afloat and continues to be viable.

Inevitably, money will be flowing in and out of your account. Every time money enters or leaves your account a transaction occurs. You may receive money from grant funding, from your personal contributions or from sales income. Simultaneously money will leave your account as you encounter business expenses.

If you are a registered business, you will need to keep all your financial records for five years by law, so ensuring that you put the correct systems in place to record your transactions is paramount. Keeping transaction records will also make it easier to complete activity statements, prepare your tax returns, make informed business decisions, and apply for loans and funding.

Receipts, invoices, quotes and bank statements will all become familiar territory, so develop a storage system that works well for you. You can keep them in electronic or hard copy form, depending on your preferences. In either situation, you will need to develop a filing system to keep everything organised and ensure that they are stored in a secure location. If you are storing your records electronically, it is a good idea to have a back up of these transaction records in case your computer fails.

## Useful accounting software

Software packages such as Excel, MYOB or Quickbooks are another way to help you stay on top of the finances. Choose a program that suits your finance requirements and learn how to use it properly. This will allow you to keep your finances in good order and ensure that everything balances out the way it should at the end of the day. In fact, programs like MYOB and Quickbooks are designed to produce various reports at the click of the button saving you time and energy.

While purchasing software like this might seem like a big spend, if you utilise it correctly you will have great systems in place, and when the end of the financial year rolls around you'll be one step ahead.





## Seek support

Remember, there are lots of support options available to you if you don't have the time, or would prefer not to manage your own finances. Working with a qualified accountant is one option and they will be able to help guide you through while also making sure that your records are up to date and legally compliant. If the thought of completing a Business Activity Statement (BAS) or figuring out your Goods and Services Tax gives you nightmares, then paying an accountant might help relieve some of the stress. This way, you can get back to the more creative side of things in the knowledge that your finances are under control.

## Keep your records safe

It is really important to stay organised whilst managing money and always make sure that you know who has access to your financial records, bank accounts and petty cash. Not only will this safeguard you against theft or misappropriation of funds, it will be the basis from which you are able to complete financial reporting and taxation documents.

Ensure you:

- ▶ Keep all your receipts/invoices (digital or hard copy)
- ▶ Keep your business and personal finances separate

### WHAT YEAR IS IT?

A budget can be based upon the calendar year or the fiscal year (July 1 – June 30). Many arts organisations use the calendar year, as it aligns with the Department of Culture and the Arts and Australia Council for the Arts funding rounds; however, this might not be relevant to your business. Pick a system that works for your business and stick to it!

# Budgets

If you're working with money then you'll be in need of a budget! At its essence, a budget is an account of your yearly income and expenditure.

## Draft budget

A draft budget is a predicted expenditure and income document. Your draft budget should consider resource requirements, staff wages, venue hire, marketing costs and everything in between. Whilst you are developing your budget, try to obtain several quotes for larger items so that you have a realistic view of costs. Once you have itemised your budget and assigned a value to each item, you should make sure that there is some left aside as a contingency. This will ensure you have the funds to cover any unanticipated costs.





## Working budget

A working budget is updated regularly throughout the year, as your financial system changes. Add in any funding you may receive, income and expenditure as appropriate, keeping it as up to date as possible. Keeping accurate transaction records will assist you in updating your working budget.

## The final budget or actual budget

This budget is usually developed at the end of the year, or at the beginning of the following year, once your final payments have been made and income has been collected. The budget you create at the beginning of a project (or financial year) will most likely differ to the final budget once all the expenses have been made; however, it shouldn't be too dissimilar to the original.

## Budgeting tips

All of your funds need to be accounted for in your budgets. If you are receiving in kind donations they need to be assigned a monetary value and included in your budget as does anything else that doesn't require cash to change hands. This way you will have a final budget that shows the actual cost of running your business or project.

Try and aim to have your budget 'in the black.' This is a situation in which your revenue is greater than, or equal to your expenditure. If your expenditure is greater than your revenue, you will have a deficit and will owe money instead of breaking even or making money. If you refer back to your budget regularly, you will always know how much you have to spend at any given time.



- ▶ Get receipts for everything. Make copies of any receipts on thermal paper as these will fade over time.
- ▶ Keep quotes and invoices
- ▶ Develop a reference system for online payments so that you can easily distinguish them in your bank statements
- ▶ Don't pay anyone until all of the work has been completed - having a contract in place will safeguard you against any issues
- ▶ File, file, file!



# Example: How to create a budget

INCOME	AMOUNT (\$)	EXPENDITURE	AMOUNT (\$)
Box Office/Gate	3000	Promotion	500
Merchandise	800	Documentation	250
Program Sale	150	Artist Fees	2500
Organisation's Contribution	1500	Running Costs	650
Grants	3000	Venue Hire- In Kind	2000
Sponsorship	200	Equipment Hire	150
Venue Hire- In Kind	2000	Materials	400
		Other Costs	
Other			
<b>TOTAL INCOME</b>	<b>10 650</b>	<b>TOTAL EXPENDITURE</b>	<b>6450</b>

In this example, the income is greater than the expenditure, therefore the business will be making a profit. You will also notice in this example that the venue, which is in kind, has been placed in the income and expenditure columns. If you were to put it in the income column only, it would appear that you are making money off the venue, which is not correct.

These figures are an example only, you will need to add in your own income and expenditure figures to suit your project.



# Tax

As soon as you start to earn a regular income from your practice, you must also start to pay tax. A tax is a charge or levy, which is deducted from your earnings and paid to the Australian Tax Office.

## Is your practice a business or hobby?

This is a difficult question to answer, as it varies depending on your circumstances. Your practice can usually be verified as a business if you can successfully prove that you are earning or intend to make earnings from it and are engaging in a business-like manner. Visit the Australian Taxation Office website to determine your eligibility and entitlements.

If you are considered to be running a business, then you will be taxed according to your earnings. If you are running a business you can claim deductions that you incur from earning your income and you can offset losses against other income you are earning.

If you occasionally engage in your arts practice, but you do not intend to make significant sum money from it at this point in time, it is likely to be classified as a hobby. In this instance you cannot offset any losses you make from your practice against other income you make.

## Other legal considerations

If you are registering your business, there are many other legal requirements you have to consider, such as;

- What does the structure of your business look like? Are you operating as a sole trader, partnership, trust or company?

- Do you need to register for a tax file number?
- Do you need to register for PAYG withholding?
- How will you pay your superannuation guarantee to your employees or to yourself?
- Do you need to register for an Australian Business Number (ABN) or Australian Company Number (ACN)?

There's a lot to consider, but nothing that you cannot manage! The Australian Taxation Office have detailed documents on their website which explain if and how you need to register your business so that you meet all of the legal requirements.







# WORKING IN THE ARTS INDUSTRY

## *An interview with Jarrad Seng*

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Jarrad Seng is a 24 year old photographer with a special love for music, travel and the arts. His work has taken him to the Maasai tribes of Tanzania, to remote indigenous communities in the Pilbara, to the icy winters of Europe on tour with Passenger. Along the way, he has worked for clients such as the Perth International Arts Festival, Channel V and Fairfax, and collaborated with the likes of Matt Corby, Matchbox 20, Ed Sheeran and Kate Miller-Heidke.

His work has won various awards, and has featured in state and national press, Canon advertising campaigns, and local and national exhibitions.



# What is the best advice you have been given?

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I once saw a little card that said, “Bad decisions make great stories”. I don’t know who said it, but it’s quickly become somewhat of a mantra I use to remind me not to take every little decision so seriously. I used to waste so much time deciding things and analyzing options and getting stressed out about whether I was making the right choices or not. So I’ve learnt to let go a little, and try not to over think things. Because really, whatever choice you make is the right one. If it leads to where you wanted to go in the first place – amazing. If not, it’ll take you down a different, more adventurous path and you’ll stumble upon some new inspiration, or make an unexpected discovery, or meet a future client or collaborator or friend, or at the very least – have a funny story to tell if it all goes horribly wrong.

# What is the worst advice you have been given?

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Anytime someone has told me that I needed to do something. “You need to go to university to get a good job”, “You need money to be happy”, “You need to shoot family portraits if you want to make a career out of photography”. Truth is, there aren’t any rules or steps to follow to become successful in your art or live a fulfilling life. I have met people who are doing exactly what they want to do and loving it – and none of them have got there the same way. I know some amazing photographers who went to school for it and some who taught themselves everything they know. There is an entire world out there, with endless possibilities. You really can do anything you want – just go out there and forge your own path.



Photo courtesy of Jarrod Seng



# What advice would you give someone establishing their arts career?

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## **Work hard.**

Every successful artist I know works incredibly hard at their craft, whether this be producing work, or investing time into study, or rehearsing performances or refining techniques, or relentlessly looking for new opportunities. It might not seem like it at first, but it all pays off.

## **Be nice to people.**

Someone who is polite, genuine and easy to work with is instantly more appealing (and hireable) than an artist with an attitude.

## **Be adventurous**

Remember that you are young and you are an emerging artist and now is the time to be adventurous and make mistakes and have fun. And maybe you won't get the results you are looking for straight away. It would be weird if you did. I can assure you my early attempts at photography were very... shit. There's a reason I have now hidden my old website and portfolio! And of course I know I still have a long way to go and there's a million things I don't know yet... but I'm okay with that. The important thing is to enjoy the ride.

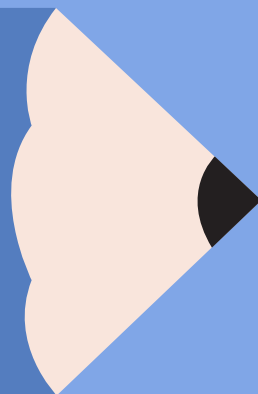


*Jarrad Seng- Photo by Stu Larsen*

**“REMEMBER THAT YOU ARE YOUNG AND YOU ARE AN EMERGING ARTIST... NOW IS THE TIME TO BE ADVENTUROUS.”**



# SPACED OUT



## Finding the perfect venue

Whether you're an artist or arts worker, chances are somewhere along the way you are going to need to find a venue for a project, business or other venture.

Finding a suitable can be a challenge, especially when you have to consider a mix of variables such as cost, location, size, and preferred working arrangements.

Read on to find a summary of the types of venues you may wish to consider in your search, including options for developing, selling, exhibiting or performing your craft.

Once you've thought about which space/s are best for you, check out *The Big List* to find organisations around WA that hire out spaces to artists!







# Developing your craft

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## Studios

Working out of a studio space can be a great way to further your practice; however, there are some considerations to make before committing to a studio.

If you enjoy working around other people then a shared studio can be a great way to get to know other local creatives. It may even lead to new collaborations, learning opportunities and all sorts of great outcomes! On the flip side – if you feel as though you need to have a space that is entirely your own without having to deal with the minefield that sharing space can often be, then perhaps you should look into finding a studio space of your own.

Before deciding to rent a studio space consider the following:

### What can you afford?

What are the rental costs of a studio space, independent or shared? If you rent a space you need to be committed to using it regularly so that you aren't wasting money. A shared space might be cheaper due to split costs, but you and your studio-mates must be willing to contribute to the space equally.

### Where do you work best?

Do you like being able to bounce ideas off others and have a chat throughout the day or will you find other people working near you too distracting?

### Are you prepared for this working environment?

A shared studio is a functioning work environment, and while it can (and should) be fun, everyone is there to create and be productive. Think carefully about the people you will be sharing a space with. You want your work environment to be a positive one, so make sure you get along well with everyone in the space.

## Working from home

Working from home is another possible space to work on your project. If you are motivated enough to make it work then you might just be able to have the best of both worlds in the one place!

Working from home can give you the freedom to be flexible with your hours as you aren't at the mercy of building opening times or other access restrictions, but it can also be difficult to stay motivated with distractions such as housemates, housework or television.

Before you set up a home work environment consider the following:

### What can you afford?

If you're just starting out you might not have the money to be able to rent a space away from home. Working from home can cut down on your expenditure; however, if you do not work effectively at home, it might not be worth the extra savings.

### Where do you work best?

Will you be productive if you work at home, or will you find the distractions overwhelming? If you are going to work from home you will need to have a lot of self-discipline to get work completed.



## Are you prepared for this working environment?

Make sure your home has the potential to also function as an office. Will you have the capacity to set up a dedicated space for your work?

Where will you meet clients? Catching up at the local café may work, but bringing someone into your workspace can often be a great way to illustrate what you do.

Will you have set working hours? If you work from home it can be just as easy to work long hours as it can to work minimal hours. Working from home can sometimes affect that delicate balance between your work and personal life, so be prepared to enforce your own breaks and rest periods.

The most important thing to remember when considering where to work is how you like to operate. Only you will be able to make the best decision for your practice and as long as you've thought about all of the options then you'll be able to find the kind of inspiring, productive space you need to keep yourself going.

## Selling your wares

If you have products to sell then the dilemma of how to go about this is something you will have to grapple with early on. There are so many different ways to approach the retail market that it's worth looking into all of them before making any final decisions – and even then you might find that a combination of spaces is what works best for you.

### Shop front

The costs involved in running a shop-front can be out of reach to those just starting out, as rent and other overheads could see you losing money rather than making it. For most people, a permanent shop-front is not a feasible scenario when first starting out, but is something to think about working towards for the future, if that's the direction you want to head in.

### Pop up shop

Selling your wares in a pop-up shop may be a much more affordable than running a permanent shop front, especially when you first start out. A pop up shop is a space that is leased out to individuals or collectives temporarily. Whether you develop your own pop up shop or get involved in a collective; pop-up spaces can be a very effective way to sell your work.

If you see a space for lease, or are searching for a temporary space in a specific area, you can approach local council and local real estate agents to assist you. The cost of rent in some spaces can be relatively cheap if you are filling the time between tenants moving in or if the space is under utilised.



*Photo by Jarrad Seng*



Once the legal and occupational health and safety issues have been sorted out then you could find yourself with a temporary shop-front from which to sell your work and further promote your practice or creative business. With lower overhead costs and no long-term commitment, a pop-up shop is a great way to have a peek into the retail world and see if it works for you.

## Market stalls

Markets are another avenue to consider when looking to sell your work. Having a market stall and being able to talk to your customer base will give you a good idea of how your work is perceived and can really help you to develop and grow. There are lots of markets in WA, so you need to ensure that you are applying for the market that best suits your work and that will be the most sustainable.

It's best to do some research before attempting to run your own stall. Spending some time visiting the different markets you might be interested in is a great way to see the quality of the work and the way the market runs.

Before you commit to selling at a market stall consider the following;

### **How long will you need to commit to the market?**

Your commitment may vary depending on the length of the market. Is it a one day event? Or is it run weekly or annually?

### **Will you be able to make a profit?**

Consider how much you will need to spend to open the stall and run it. Is there a cost to selling at the market? Will you need to hire staff to assist you in selling your products or services? How much will you spend on decorating your stall to make it visually appealing? How many items do you think you will be able to sell and at what price? Scope out the competition. Are there any other stalls selling the same or similar items?

### **Will you be able to make a profit?**

Consider how much you will need to spend to open the stall and run it. Is there a cost to selling at the market? Will you need to hire staff to assist you in selling your products or services? How much will you spend on decorating your stall to make it visually appealing? How many items do you think you will be able to sell and at what price? Scope out the competition. Are there any other stalls selling the same or similar items?









## Selling direct to retailers

You don't always have to sell direct to the public. You can sell your goods to retailers who already have established shops. This is a great way to get your brand noticed and start making some money from your work.

Here are some things to consider when selling direct to retailers:

### Is the store the right fit?

Make sure the your items are sold somewhere that makes sense, considering your target market, price point and branding. If you pick the wrong store you may confuse people's perception of your brand, neglect your target market or miss sales opportunities.

### What audiences will you reach?

Find out the demographics of the store's regular clientele and decide whether it overlaps with your target audience enough for you to be profitable in that space.

Look at the other items sold at the store. Are they similar to yours? Ideally, your product should 'fit in' with the other products in the store, so that they appeal to the shop's customer base, without being so similar that your potential profits are cannibalized.

### What sort of contract are you signing?

When you sell direct to retailers you can sell wholesale, which means the retailer is buying your products directly for a discounted rate; or you can sell consignment, which means you will only receive money if your products sell in store. Selling wholesale gives you more financial security, as you will be paid for the goods up front, instead of receiving money for the items when and if they sell.

Your contract should also indicate the duration of your contract, what happens if goods don't sell and who will pay for shipping costs.

If you find the right shop and sign a contract which protects your rights selling direct to a retailer can assist you in building your brand recognition without having the same responsibilities involved with permanent market stalls or shop-fronts.

## Selling online

Selling your wares online is a great way to reduce the costs of selling, as there is no rent involved in having a virtual store! More and more consumers now prefer to buy goods online too because it is so quick and easy to do.





## What platform will you be using to sell your products?

There are established marketplaces online that you can sell your wares within or you can create your own website to sell from. Established marketplaces come equipped a mass audience and website infrastructure so you won't have to deal with any domain and hosting costs that you would if you set up your own website.

If you would like to have more control over your store look and item listings then setting up your own website might be the way to go. Having your own website will also mean that you won't have to pay to list items or give a percentage of your sale to an external party; however, the setup costs may be quite high. Figure out what you can afford, and what will work best for your business.



## How do your customers prefer to shop?

How well you do you know your target market and their purchasing behaviours? With some products, customers much prefer to buy them in a physical store than online, so do your research and ask your customers where they would like to buy your wares.

# Exhibiting your work

Once you are at the stage where you want to start exhibiting your work you'll need to make some choices about which type of space would best suit your style and what you are hoping to achieve. There are lots of established exhibition spaces in Western Australia and there are also lots of spaces that can be transformed into informal, temporary galleries.

## Established exhibition spaces

Exhibiting through an established gallery comes with its benefits. You shouldn't have to worry about finding a gallery invigilator, the gallery will cover some marketing and they will have the proper financial systems in place to handle any sales. All of this comes at a cost of course! Application processes for galleries vary and the cost of hiring the space can sometimes outweigh the benefits. You'll need to prepare yourself well and have a good understanding of the galleries system so that you don't get stuck with hidden costs. Make sure that you read through everything and understand the



## Informal exhibition spaces

Hiring a space that isn't necessarily set up to be a gallery can be difficult and there are a lot of considerations to make, however you might find that it's the best way to move forward and edge your way into exhibiting. If you decide on taking this route you'll need to ensure that the hire agreement covers all bases and that you won't be doing anything that is against the law or that may jeopardise your credibility in the industry. Some of the questions you will need to think about include:

- ▶ Do you need a liquor license for the venue?
- ▶ Will you be selling all of the work on display?
- ▶ What prices will you be charging?
- ▶ How much do you need to sell to cover your overhead costs?
- ▶ Do you have the necessary public liability insurance?
- ▶ How will you market the exhibition?
- ▶ How much time will you need for installation/de-installation?

In addition to hiring a space there are lots of other ways to start exhibiting your work. Try asking local cafes or community festivals if they might be willing to display some of your work – sometimes they might already be involved in small exhibitions and it can be a good way to get your work out there, even if you don't end up selling anything.







# WORKING IN THE ARTS INDUSTRY

## *An interview with Ali J*

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Ali J is an artist/illustrator who creates artworks that are whimsical, dreamy and invoke the imagination.

Throughout her extensive artistic career, she has completed a number of qualifications from an Advanced Diploma of Fine Art, to a Diploma of Business Management. She has been at the forefront of numerous public collections, special events and exhibitions throughout Western Australia, and has an extensive client base including such names as the Australian Copyright Council, Sony/BMG and Oxford University Press; just to name a few. Her illustrations have appeared on products such as greeting cards, badges, cards and prints as well as in magazines and books, on clothing and CD's.

Having also won number of prestige awards in her line of work, Ali J is an exceptionally prosperous and qualified artist of Perth.



# What is the best thing about being a creative in Western Australia?

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I love that at one moment I can be in a room full of people buzzing about my work, or someone else's creations and then within short space of time I can retreat back home to the comforts of my peaceful studio. I love living in anonymity and being able to focus on my work when and where I wish to create it.

I enjoy being able to travel to various locations in Western Australia and use the natural fauna/flora within my works for inspiration. The tranquility is soothing. I also enjoy the camaraderie of the creative community that I am a part of and the way we all support each others endeavours in whatever way we can.

**“I ENJOY THE CAMARADERIE OF THE CREATIVE COMMUNITY THAT I AM A PART OF...WE ALL SUPPORT EACH OTHERS ENDEAVOURS.”**



*“Spotted in the Distance” by Ali J*



# What advice would you give someone establishing their arts career?

## Network, share and learn from your peers.

We live within a small and well connected creative industry, so be sure to network with other creatives and support those around you. Exchange and share your skills and knowledge, you never know what you will learn.

## Always be willing to have a go.

The only way you will ever fail is if you never tried it in the first place. No-one is an overnight success, those that truly succeed in what they do had to start somewhere and have learnt from their mistakes and to celebrate their achievements. Whilst many of us have creative skills, we do not always have the courage to share our work with others. As soon as I started to share my work and start this journey of achieving my dream, my work started to take on a life of its own and has transformed many times.

## Be professional.

Be professional from day one. As soon as you start to show/sell/share your creations - you are a crafter or an artist. Be proud to share those creations with others.

## Be flexible, but don't forget your purpose.

Listen to what your customer is seeking, but do not change what you create to satisfy their needs. Let your work have a voice and an identity that speaks for itself to stand out from the crowd.



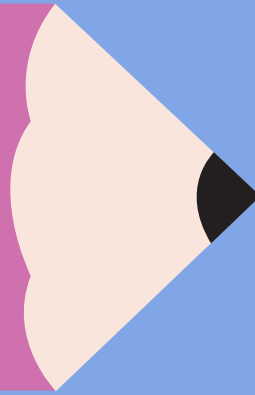
*"Into the Night" by Ali J*

## Give your opinions cautiously

Guard your opinions tightly, especially when you are commenting off hand to others. I know of a number of creatives who will never be able to showcase their wares at certain markets or galleries as they didn't realize their comments were overheard or passed along to others.



# THE BIG LIST



## The ultimate list of industry contacts

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Welcome to the Amplifier Directory.

This is your guide to some of the arts organisations throughout Australia that will be exceptionally useful in developing your venture! This directory is in alphabetical order and includes: (but not limited to) cultural and community arts organisations, online directories and databases, professional development facilities, regional contacts, venues, arts festivals, markets and art form specific organisations. This list is by no means exhaustive, but is certainly a good place to start when seeking support or information!









A

## ALBANY YOUTH SUPPORT ASSOCIATION (OPEN ACCESS YOUTH ARTS STUDIO)

Address | Young House  
12 Young Street  
Albany WA 6330  
Phone | 08 9842 2082  
Email | [ayo@younghouse.org.au](mailto:ayo@younghouse.org.au)  
Website | [www.younghouse.org.au](http://www.younghouse.org.au)

The Open Access Youth Arts Studio provides weekly arts sessions during school terms to young people aged 15 to 25 years. Sessions are free for participants who are consulted to determine activities for the year. Current activities include short film making, urban art, music and environmental art. All sessions are facilitated by local artists.

## AMPFEST

Address | 58 James Street  
Northbridge WA 6003  
Phone | 08 9227 7962  
Email | [kris@wam.asn.au](mailto:kris@wam.asn.au)  
Website | [www.ampfest.com.au](http://www.ampfest.com.au)

AmpFest is WA's premier band competition for age 12-25. Established in 2003 by the councils of Subiaco, Mosman Park and Claremont and currently coordinated by WAM (The West Australian Music Industry Association), AmpFest offers performance opportunities and professional development to young musicians. Past finalists include Tame Impala, Sisters Doll and Dead Owls.

## ARCHIPELAGO ARTS

Address | Lot 1492 Lambert Road  
Karratha Industrial Estate  
Karratha WA 6714  
Phone | 08 9144 4024  
Email | [projects@archipelagoarts.com.au](mailto:projects@archipelagoarts.com.au)  
Website | [www.archipelagoarts.com.au](http://www.archipelagoarts.com.au)

Archipelago Arts promotes arts and cultural development through the provision of high level coordination and consultancy services. Archipelago Arts are also working towards the creation and maintenance of partnerships, projects and events in the Shire of Roebourne, the wider Pilbara region and beyond.



## ART ALMANAC MAGAZINE

Address | Nextmedia  
Level 6 Building A 207 Pacific Hwy  
St Leonards NSW 2065  
Phone | 02 9901 6398  
Country Callers | 1300 361 146  
Email | [info@art-almanac.com.au](mailto:info@art-almanac.com.au)  
Website | [www.art-almanac.com.au](http://www.art-almanac.com.au)

Art Almanac is Australia's monthly briefing on art. Each month, Art Almanac publishes details of the nation's gallery exhibitions and art services through its renowned and comprehensive listing pages and interactive website. Extended exhibition reviews, the latest art news and events, as well as a selection of Exhibitions in Brief are also published in both the print and digital editions.

## ART ON THE MOVE

Address | 71 Boulder Road  
Malaga WA 6090  
Phone | 08 9249 3479  
Email | [artmoves@artonthemove.com.au](mailto:artmoves@artonthemove.com.au)  
Website | [www.artonthemove.com.au](http://www.artonthemove.com.au)

Art on the Move provides funding support and management expertise for the development of touring exhibitions of contemporary visual art across WA. They also have an extensive Education program, Professional Development and Training program and a comprehensive gallery and museum exhibition training program.

## ARTS AND CULTURAL DEVELOPMENT COUNCIL (ACDC)

Address | 33 Marine Terrace  
Geraldton WA 6530  
Phone | 08 9921 1844  
Email | [manager@acdc.org.au](mailto:manager@acdc.org.au)  
Website | [www.acdc.org.au](http://www.acdc.org.au)

ACDC assists artists and community based organisations by facilitating employment opportunities, showcasing art work, encouraging training and development and providing advice. They are also focused on educating the wider community about the importance of arts to the social, economic and cultural fabric of our society.

## ARTSEdge

Address | Department of Culture and the Arts  
Gordon Stephenson House  
140 William Street  
Perth WA 6000  
Phone | 08 6552 7300  
Country WA Callers | 1800 199 090  
Email | [artsedge@dca.wa.gov.au](mailto:artsedge@dca.wa.gov.au)  
Website | [www.artsedge.dca.wa.gov.au](http://www.artsedge.dca.wa.gov.au)

ArtsEdge is a strategic arts in education partnership between the Department of Culture and the Arts (DCA) and the Department of Education. ArtsEdge supports the sectors through partnering and facilitating the development of a range of services and resources designed to recognise and promote the value and importance of arts and culture across the curriculum. WA's Artist-In-Residence (AIR) Grant Program, which is funded by the Australia Council for the Arts, is also administered by ArtsEdge.



# ARTSHUB

**Address |** Level 3 33 Guildford Lane  
Melbourne VIC 3000  
**Phone |** 03 9605 3800  
**Email |** [info@artshub.com.au](mailto:info@artshub.com.au)  
**Website |** [www.artshub.com.au](http://www.artshub.com.au)

ArtsHub Australia provides the latest updates on arts jobs, arts news, arts directory, classifieds, events and information. With over 10,000 members and 33,000 subscribers, ArtsHub has an extremely broad reach within the Australian arts scene.

# ARTS LAW CENTRE OF AUSTRALIA

**Address |** The Gunnery 43-51 Cowper Wharf Road  
Woolloomooloo NSW 2011  
**Phone |** 02 9356 2566  
**Email |** [artslaw@artslaw.com.au](mailto:artslaw@artslaw.com.au)  
**Website |** [www.artslaw.com.au](http://www.artslaw.com.au)

Arts Law provides extensive online resources, telephone legal advice and information on a wide range of arts related legal and business matters including contracts, copyright, business structures, defamation, insurance, employment and taxation to artists and arts organisations across all art forms.

# ARTSOURCE

## FREMANTLE

**Address |** Level 1 8 Phillimore Street  
Fremantle WA 6160  
**Phone |** 08 9335 8366  
**Email |** [freo@artsource.net.au](mailto:freo@artsource.net.au)  
**Website |** [www.artsource.net.au](http://www.artsource.net.au)

## PERTH

**Address |** King Street Arts Centre  
Level 1 | 357 Murray Street  
Perth WA 6000  
**Phone |** 08 9226 2122  
**Email |** [consultancy@artsource.net.au](mailto:consultancy@artsource.net.au)  
**Website |** [www.artsource.net.au](http://www.artsource.net.au)

As the leading representative body for visual artists in Western Australia for over 25 years, Artsource delivers high quality, core services on behalf of individual artist members and the visual arts sector, in partnership with stakeholders. The organisation runs membership services, along with programs covering Studios, Residencies, Regional & Indigenous development, Workshops, Consultancy services.

Artsource Fremantle services include Membership, Studios and Residencies, Regional and Indigenous Program, Professional Development, Marketing and Administration. Artsource Perth services included Art Consultancy, Employment Agency and the ArtLease/BuyArt Program.



# AUSTRALIA BUSINESS ARTS FOUNDATION (ABAF)

**Address |** Level 32 Exchange Plaza  
2 The Esplanade  
Perth WA 6000  
**Phone |** 08 9366 8005  
**Email |** [wa@abaf.org.au](mailto:wa@abaf.org.au)  
**Website |** [www.abaf.org.au](http://www.abaf.org.au)

AbaF connects the arts, business and donors across Australia. Through information, advice and strategic networking AbaF is the catalyst for building relationships and driving sustainability.

# AUSTRALIA COUNCIL FOR THE ARTS

**Australia Council for the Arts**  
**Address |** 372 Elizabeth Street, Surry Hills NSW 2010  
**Phone |** 02 9215 9000  
**Email |** [mail@australiacouncil.gov.au](mailto:mail@australiacouncil.gov.au)  
**Website |** [www.australiacouncil.gov.au](http://www.australiacouncil.gov.au)

The Australia Council supports the creation, presentation and appreciation of distinctive cultural works by providing assistance to Australian artists and making their works accessible to the public.

# AWESOME ARTS

**Address |** 1st Floor 262 William Street  
Northbridge WA 6003  
**Phone |** 08 9328 9666  
**Email |** [awesome@awesomearts.com](mailto:awesome@awesomearts.com)  
**Website |** [www.awesomearts.com](http://www.awesomearts.com)

AWESOME Arts aims to engage with young people under 12 through exciting, inspiring, accessible and challenging arts activities and programs. In addition, AWESOME also provides volunteering opportunities for people to gain experience in the arts during the annual Festival (October) and throughout the year.







# B

## THE BEAUFORT STREET FESTIVAL

**Address | 555 Beaufort Street  
Mount Lawley WA 6050  
Phone | 08 9228 0753  
Email | [info@jumpclimb.com](mailto:info@jumpclimb.com)  
Website | [www.beaufortstreetfestival.com.au](http://www.beaufortstreetfestival.com.au)**

The Beaufort Street Festival is an annual event of music, art, food and stalls where musicians, artists, stalls and volunteers can apply to sell their work, showcase their wares or take their performance to the stage.

## THE BIRD

**Address | 181 Williams Street  
Northbridge WA 6003  
Email | [info@williamstreetbird.com](mailto:info@williamstreetbird.com)  
Website | [www.williamstreetbird.com](http://www.williamstreetbird.com)**

The Bird is a small bar in Northbridge, home to alternative and local DJs and bands, as well as spoken word nights 'Barefaced Stories'.

## BLACK SWAN STATE THEATRE COMPANY

**Street Address | State Theatre Centre of WA  
Level 1 182 William Street  
Perth WA 6000  
Phone | 08 6212 9300  
Email | [info@bsstc.com.au](mailto:info@bsstc.com.au)  
Website | [www.bsstc.com.au](http://www.bsstc.com.au)**

Black Swan State Theatre Company is Western Australia's Flagship Theatre Company and one of Australia's foremost theatre companies. Their vision is for Black Swan to be Australia's gateway to exceptional theatre: internationally recognised, earning critical acclaim, attracting capacity audiences, producing unique and meaningful theatre experiences in tune with our community.

## BUZZ DANCE THEATRE

**Address | King Street Arts Centre  
357-365 Murray Street  
Perth WA 6000  
Phone | 08 9226 2322  
Email | [admin@buzzdance.com.au](mailto:admin@buzzdance.com.au)  
Website | [www.buzzdance.com.au](http://www.buzzdance.com.au)**

Buzz Dance Theatre creates contemporary dance performance for youth and adult audiences. Buzz's education program; Be Active buzzED runs dance workshops in metro, regional and remote Western Australia. Buzz offers young emerging artists the opportunity to do an internship or secondment with the company.



C

## THE COLOSoul GROUP INC.

**The Colosoul Group Incorporated**  
**Address |** Room 32 80 Barrack Street  
Perth WA 6000  
**Phone |** 0422 411 499  
**Email |** colosouleditor@hotmail.com  
**Website |** [www.colosoul.com.au](http://www.colosoul.com.au)

The Colosoul Group is a not-for-profit media and arts training center, which aims to support and enhance the experiences of young people, and to bring the communities within Perth together so that everyone is involved, connected and acknowledged. Colosoul also strives to provide young people with valuable hands-on experience in the media and publications sector, in an order to bridge the gap between formal education and the real-world industry.

## THE CANNERY ARTS CENTRE

**The Cannery Arts Centre**  
**Address |** Norsman Road  
Esperance WA 6450  
**Phone |** 08 90113599  
**Email |** [canyouth@westnet.com.au](mailto:canyouth@westnet.com.au)

The Cannery Arts Centre is the arts hub of Esperance offering exhibitions, workshops, facilities and art to the region and it's visitors. Their facilities include a large gallery and second smaller gallery, a printmaking room, art room, pottery room, local arts and craft shop, meeting rooms and a flat to house visiting artists. The Cannery Arts Centre acts as a multifunctional centre displaying local, state and national exhibitions. It also offers a year round program of diverse arts workshops for people of all ages.

## COMMUNITY ARTS NETWORK WA (CAN WA)

**Address |** Ground Floor King Street Arts Centre  
357-365 Murray Street  
Perth WA 6000  
**Phone |** 08 9226 2422  
**Country Callers |** 1800 681 021  
**Website |** [www.canwa.com.au](http://www.canwa.com.au)

Community Arts Network Western Australia (CAN WA) is the peak body for community arts and cultural development in Western Australia. CAN WA inspires and mobilises communities to explore and express their own unique culture through art production, cultural programs, skills development and funding opportunities.



# COUNTRY ARTS WA

## PERTH

Address | Level 1 King Street Arts Centre  
357 Murray Street  
Perth WA 6000  
Phone | 08 9200 6200  
Country Callers | 1800 811 883  
Email | [info@countryartswa.asn.au](mailto:info@countryartswa.asn.au)  
Website | [www.countryartswa.asn.au](http://www.countryartswa.asn.au)

## GASCOYNE

Phone | 08 9941 7016

The role of Country Arts WA is to enable and empower regional Western Australians to develop and enrich their communities through engagement with culture and the arts. Country Arts delivers a range of arts development and performing arts touring programs on behalf of the State and Federal governments. These include funding for arts projects, large and small, support for key regional arts organisations, youth specific projects, and an extensive professional performing arts touring program.

Country Arts WA also provides advice and information to regional artists and community groups and plays a vital role in advocating to the three tiers of government, the business sector and community organisations on behalf of the regional arts sector.

# CREATIVE CROPS

Email | [hello@creativecrops.com.au](mailto:hello@creativecrops.com.au)  
Website | [www.creativecrops.com.au](http://www.creativecrops.com.au)

Creative Crops is WA's top information sharing service for the State's creatives. It's a place for creatives to connect. Jump on to check out the latest opportunities posted by other creatives, add your own directory listing and browse current events. And it's all free! Make sure you sign up for weekly updates so your kept up to date with the latest opportunities and events posted by others.







DE

## DENMARK ARTS

**Address |** Corner Mitchell and Strickland Street  
Denmark WA 6333  
**Phone |** 08 9848 3623  
**Email |** [admin@denmarkarts.com.au](mailto:admin@denmarkarts.com.au)  
**Website |** [www.denmarkarts.com.au](http://www.denmarkarts.com.au)

Denmark Arts is the peak body for arts within the Shire of Denmark. Denmark Arts aims to support and foster creativity within and in the wider community. They deliver a diverse annual program of arts activities that stimulate creativity, encourage innovation and promote employment opportunities for artists.

## DEPARTMENT OF CULTURE AND THE ARTS

**Address |** Gordon Stephenson House  
140 William Street  
Perth WA 6000  
**Phone |** 08 6552 7300  
**Country Callers |** 1800 199 090  
**Email |** [youngpeople@dca.wa.gov.au](mailto:youngpeople@dca.wa.gov.au)  
**Website |** [www.dca.wa.gov.au](http://www.dca.wa.gov.au)

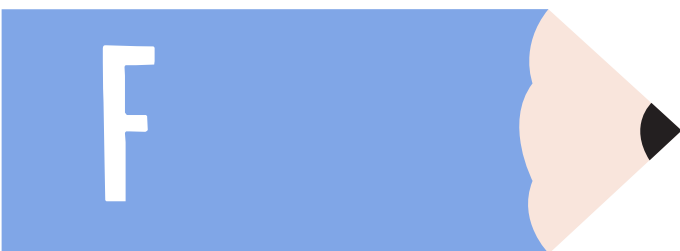
The Department of Culture and the Arts' (DCA) commitment is focused on enriching the lives of all Western Australians by supporting the arts and cultural sectors to provide unique and transforming experiences. DCA offers a range of funding, including grants specifically for young artists and arts workers, and groups and organisations working in youth arts and cultural activities.

## ESPERANCE COMMUNITY ARTS

**Address |** Shop 8 Museum Village  
Dempster Street  
Esperance WA 6450  
**Phone |** 08 9072 1158  
**Email |** [admin@esperancecommunityarts.org.au](mailto:admin@esperancecommunityarts.org.au)  
**Website |** [www.esperancecommunityarts.org.au](http://www.esperancecommunityarts.org.au)

Esperance Community Arts aims to encourage everyone in the wider Esperance region to get involved in the arts, from attending community events and participating in workshops, to collaborating with other artists and helping to organise projects.





# THE CITY OF FREMANTLE

Address | City of Fremantle

Town Hall Centre

8 William Street

Fremantle WA 6160

Phone | 08 9432 9999

Email | [festivals@fremantle.wa.gov.au](mailto:festivals@fremantle.wa.gov.au)

Website | [www.fremantle.wa.gov.au](http://www.fremantle.wa.gov.au)

## FREMANTLE FESTIVAL

Australia's longest running festival the Fremantle Festival, is a celebration of 108 years of the magical culture that makes Fremantle so unique. Shaped largely by the imaginations of local artists, performers, and schools the Festival is a vibrant hub of community activity.

## HIDDEN TREASURES AND NORFOLK LANES MUSIC FESTIVALS

Fremantle has a long history of nurturing musical talents and delivering, both today and in the past, some of Australia's best musical exports. The City of Fremantle is committed to nurturing young bands by producing a Winter Music Festival called Hidden Treasures and Norfolk Lanes Youth Festival in the Fremantle Festival. These events provide opportunities for young bands to participate.

## FREMANTLE HERITAGE FESTIVAL

The Fremantle Heritage Festival is an annual celebration of one the city's best assets – its historic character, making it a unique place in which to live, work and play. During the Festival, Fremantle comes alive with music, events, workshops, tours, activities and awards that connect locals and visitors to the city through its rich history.



# FLY BY NIGHT MUSICIANS CLUB

**Address |** 1 Holdsworth Street  
(Entrance on Parry St)  
Fremantle WA 6160  
**Phone |** 08 9430 5976  
**Email |** [sarahb@flybynight.org](mailto:sarahb@flybynight.org)  
**Website |** [www.flybynight.org](http://www.flybynight.org)

The Fly by Night is a not for profit community musicians club and music venue. It has been recognised for its commitment to developing local musicians and performing arts as well as facilitating community based activities. The club is an 18+ venue.

## FORM

**Address |** 357 Murray Street  
Perth WA 6000  
**Phone |** 08 9226 2799  
**Email |** [mail@form.net.au](mailto:mail@form.net.au)  
**Website |** [www.form.net.au/](http://www.form.net.au/)

Form is an independent not for profit organisation working to build a state of creativity. Form develops and leverages creativity for cultural development and community transformation in WA. With offices in Perth, Port Hedland and Midland, Form's programming is diverse including advocacy and research, professional and skills development, demonstrating excellence through creative programming and cultural infrastructure development.







## HARTZ - HEDLAND ARTS COUNCIL

**Address |** McKay Street  
Port Hedland WA 6721  
**Phone |** 0408 688 124  
**Email |** [dboyd@countryartswa.asn.au](mailto:dboyd@countryartswa.asn.au)  
**Website |** [www.hartz.org.au](http://www.hartz.org.au)

HARTZ has been working to encourage the development of individual artists for many years through the development and conduct of workshops; implementation and development of the very successful Hedland Art Awards; creation of forums for creative development; development of the Courthouse Gallery in Port Hedland and promoting innovative and creative programs in the arts broadly in the region.

## GOLDFIELDS ARTS CENTRE

**Address |** 34 Cheetham Street  
Kalgoorlie WA 6430  
**Phone |** 08 9088 6900  
**Email |** [gacmanager@goldfields.wa.edu.au](mailto:gacmanager@goldfields.wa.edu.au)  
**Website |** [www.goldfieldsartscentre.com.au](http://www.goldfieldsartscentre.com.au)

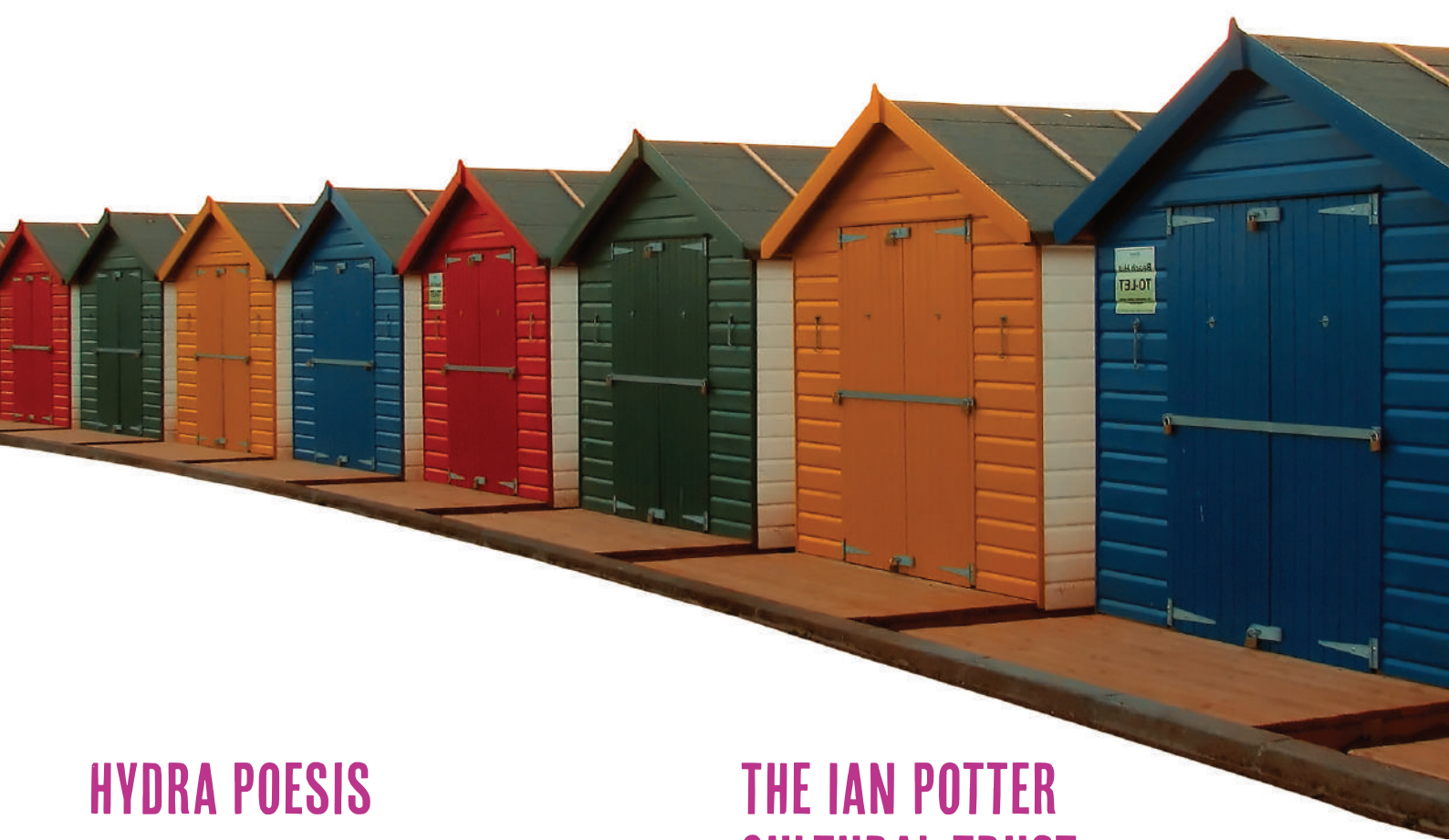
The Goldfields Arts Centre is the only multi-functional arts venue in the Goldfields region and one of only three A Class Art Galleries in regional Western Australia.

## HYPER SERIES

**Phone |** 0424 020 441  
**Email |** [tiff.leake@swan.wa.gov.au](mailto:tiff.leake@swan.wa.gov.au)  
**Website |** [www.hyperfest.com.au](http://www.hyperfest.com.au)

The Hyper Series encompasses a series of youth driven events; including an all ages music festival (HyperFest) and visual art exhibition (HyperVision). There are a range of opportunities to participate in these events as a performer or exhibitor. For those interested in event management there are also hands on volunteer roles available on the Hyper Team to plan and develop the year round program.





## HYDRA POESIS

Street Address | CIA Studios  
480 Newcastle Street  
West Perth WA 6005  
Phone | 0401 904 814  
Email | [info@hydrapoesis.net](mailto:info@hydrapoesis.net)  
Website | [hydrapoesis.net](http://hydrapoesis.net)

Hydra Poesis is a performance company working with live art, theatre, dance, installation and film, Hydra Poesis make work that is hybrid, collaborative and critical. The company is committed to primary research and compelled to engage with the double binds and conflicts they are implicated by or caught up in.

## THE IAN POTTER CULTURAL TRUST

Address | Level 3, 111 Collins Street  
Melbourne VIC 3000  
Telephone | 03 9650 3188  
Email | [admin@ianpotter.org.au](mailto:admin@ianpotter.org.au)  
Website | [www.ianpotter.org.au](http://www.ianpotter.org.au)

The Ian Potter Cultural Trust was established in 1993 by The Ian Potter Foundation to encourage and support the diversity and excellence of emerging Australian artists. The Trust offers grants of up to \$7,000 to assist early career artists of exceptional talent to undertake professional development, usually overseas.





# JKL

## KULCHA MULTICULTURAL ARTS OF WESTERN AUSTRALIA

Address | First floor, 13 South Terrace  
Fremantle WA 6160  
Phone | 08 9336 4544  
Email | [admin@kulcha.com.au](mailto:admin@kulcha.com.au)  
Website | [www.kulcha.com.au](http://www.kulcha.com.au)

## KICKSTART FESTIVAL

Phone | 08 9328 5855  
Email | [hello@propel.org.au](mailto:hello@propel.org.au)  
Website | [www.propel.org.au](http://www.propel.org.au)

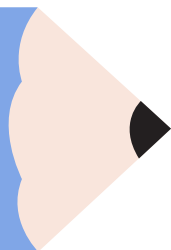
The KickstART Festival runs annually during National Youth Week as a collaboration between the Department for Communities - Youth and Propel Youth Arts WA. As a celebration of young people in Western Australia, it features a range of activities that highlight all of the incredible things that young people do. The KickstART Festival features arts workshops, markets, live bands and entertainment, art installations, exhibitions and much more! There are positions to help plan the Festival for volunteers (12-25) each November to April.

Kulcha aims to present, promote and develop multicultural arts and artists in Western Australia. It is the peak body for multicultural arts in Western Australia with national links through the Kultour network and growing international connections. Kulcha is the only arts organisation specialising in fostering, developing and promoting world cultures through multicultural arts in Western Australia.





# MNO



## MADE ON THE LEFT

Email | [admin@madeontheleft.com](mailto:admin@madeontheleft.com)  
Website | [www.madeontheleft.org.au](http://www.madeontheleft.org.au)

Made On The Left is a not-for-profit organisation that was founded in 2008 by independent designers with the intention of supporting Western Australian creative talent. Emerging artists can be involved by having a stall in the markets as a way to showcase their designs to the buying public or volunteering for Made on the Left learning valuable event management skills.

## MAGABALA BOOKS

Address | 1 Bagot Street Broome WA 6318  
Phone | 08 9192 1991  
Email | [info@magabala.com](mailto:info@magabala.com)  
Website | [www.magabala.com](http://www.magabala.com)

Magabala Books is Australia's oldest independent Indigenous publishing house. They work as a non-for-profit organisation to preserve, develop and promote Australian Aboriginal and Torres Strait Islander cultures.

## MOORES BUILDING CONTEMPORARY ART GALLERY

Address | 46 Henry Street  
Fremantle WA 6160  
Phone | 08 9335 3519  
Email | [richiek@fremantle.wa.gov.au](mailto:richiek@fremantle.wa.gov.au)  
Website | [www.fac.org.au/moores-building](http://www.fac.org.au/moores-building)

The Moores Building Contemporary Art Gallery is a City of Fremantle subsidised exhibition space that promotes a diverse range of contemporary art. It is particularly suited to emerging artists and recent graduates due to its low cost gallery spaces and central location. The Moores Building Contemporary Art Gallery has six individual exhibition spaces and supports exhibition development and partnerships with artists, arts organisations and communities.







PQ

## PAPER MOUNTAIN

Address | 267 William Street  
Northbridge WA 6003  
Email | [info@papermountain.org.au](mailto:info@papermountain.org.au)  
Website | [www.papermountain.org.au](http://www.papermountain.org.au)

Paper Mountain is an artist run initiative with gallery and project space as well as 25 artist studios.

## PERFORMING LINES WA

Street Address | Level 1 King Street Arts Centre  
357-365 Murray Street  
Perth WA 6000  
Phone | 08 9200 6212  
Email | [hello@performinglineswa.org.au](mailto:hello@performinglineswa.org.au)  
Website | [www.performinglineswa.org.au](http://www.performinglineswa.org.au)

Performing Lines WA nurtures the development of independent West Australian theatre and dance artists. They provide advice and support and seek suitable contexts to develop, produce and tour the work of selected artists. When possible they offer a range of free advisory services for artists and arts workers. Sometimes it just helps to have a different perspective.

## PERTH CITY FARM

Address | 1 City Farm Place  
East Perth WA 6004  
Phone | 08 9325 7229  
Email | [admin@perthcityfarm.org.au](mailto:admin@perthcityfarm.org.au)  
Website | [www.perthcityfarm.org.au](http://www.perthcityfarm.org.au)

Perth City Farm is a thriving, innovative urban farm that inspires people to create and support sustainable food systems that nourish communities and the environment. It also supports the local music and art community through regular concerts, festivals and exhibitions.

## PERTH INSTITUTE OF CONTEMPORARY ART (PICA)

Perth Institute of Contemporary Arts (PICA)  
Address | Perth Cultural Centre  
James Street Northbridge WA 6003  
Phone | 08 9228 6300  
Email | [info@pica.org.au](mailto:info@pica.org.au)  
Website | [www.pica.org.au](http://www.pica.org.au)

The Perth Institute of Contemporary Arts (PICA) is one of Australia's leading centres for the development and presentation of contemporary art. PICA is the city's focal point for those wishing to experience the best of Australian and international visual, performing and cross-disciplinary art. PICA is both a producing and presenting institution that runs a year round program of changing exhibitions, seasons in contemporary dance, theatre and performance and a range of interdisciplinary projects.



# PERTH UPMARKET

Phone | 0402 020 643

Email | [contactus@perthupmarket.com.au](mailto:contactus@perthupmarket.com.au)

Website | [www.perthupmarket.com.au](http://www.perthupmarket.com.au)

A showcase of products such as handmade clothing, wall art, jewellery, wood and paper products, cupcakes, giftware, accessories, toys, home wares, skin care products and lots more.

# POZIBLE

## SYDNEY

Address | Creative Commonwealth  
Level 7, 241 Commonwealth Street  
Surry Hills NSW 2010

## MELBOURNE

Address | Hub Melbourne  
Level 3, 673 Bourke Street  
Melbourne VIC 3000

Phone | 03 9005 8091

Email | [info@pozible.com](mailto:info@pozible.com)

Website | [www.pozible.com](http://www.pozible.com)

Pozible is a crowdfunding platform and community for creative projects and ideas. Developed for artists, musicians, filmmakers, journalists, designers, social change makers, entrepreneurs, inventors, event organisers, software developers and all creative minded people to raise funds, realise their aspirations and make great things possible.

# PROPEL YOUTH ARTS WA

Street Address | 53 James Street

Northbridge WA 6003

Phone | 08 9328 5855

Email | [hello@propel.org.au](mailto:hello@propel.org.au)

Website | [www.propel.org.au](http://www.propel.org.au)

Propel Youth Arts WA is the peak body for youth arts in Western Australia dedicated to creating opportunities for young people to engage in the arts. Propel's work is focused on arts advocacy, skills development and access to opportunities, for those already engaged in the arts and those who would like to be.

Every year, Propel runs a range of programs and projects that aim to involve people arts. They also act as a body for arts advice and possess a range of resources on their website. Propel offers opportunities for volunteers to lend a hand at events or with office duties during busy periods.







RS

## RAVENSTHORPE REGIONAL ARTS COUNCIL

**Address |** PO Box 60  
Hopetown WA 6348  
**Phone |** 08 9838 3078  
**Website |** [www.raveaboutarts.org.au](http://www.raveaboutarts.org.au)

The Ravensthorpe Regional Arts Council (RRAC) is a non-profit 100% volunteer based organisation that provides a diverse and adventurous arts program of events throughout the Ravensthorpe region. Each year RRAC hosts various art activities, events and workshops to meet the artistic needs of the community; to develop audiences and participants, encouraging the use of arts to build community cohesion and identity.

## THE SEED FUND

**Address |** PO Box 1609  
Fremantle WA 6959  
**Email |** [info@theseedfund.org](mailto:info@theseedfund.org)  
**Website |** [www.theseedfund.org](http://www.theseedfund.org)

The Seed aims to assist Australian artists from any background, creating art and music across any genre, to establish themselves as self-sustained, professionals. They offer funding and professional development opportunities for those working in the music industry, empowering artists to create life long careers and enhance Australia's cultural life.

## SCREENWEST

**Address |** Gordon Stephenson House  
140 William St Perth WA 6000  
**Phone |** 08 6552 7700  
**Email |** [info@screenwest.wa.gov.au](mailto:info@screenwest.wa.gov.au)  
**Website |** [www.screenwest.com.au](http://www.screenwest.com.au)

ScreenWest is Western Australia's screen funding and development agency, committed to working in partnership with the screen industry to develop, support and promote film, television and digital media production in Western Australia.



## THE SIDNEY MYER FUND

Address | PO Box 21676  
Little Lonsdale Street  
Melbourne VIC 8011  
Phone | 03 8672 5555

Email | [enquiries@myerfoundation.org.au](mailto:enquiries@myerfoundation.org.au)  
Website | [www.myerfoundation.org.au](http://www.myerfoundation.org.au)

The Myer Foundation's and Sidney Myer Fund's mission is to build a fair, just, creative, sustainable key objectives are to enrich individual and civic life; to improve the lives of people impoverished from personal, environmental, social or cultural disadvantage; and to protect and strengthen democratic values and participation. At present, the Myer Foundation and Sidney Myer Fund is dedicating the majority of its Arts and Culture budget to the Sidney Myer Creative Fellowships which are for artists in their early mid-career, that is, between year 7 and 15 of their professional practice.

## SOUTHERN RIP

Address | G2 Busselton Community Resource Centre  
21 Cammilleri Street  
Busselton WA 6280  
Phone | 08 97546714  
Email | [southernrip@westnet.com.au](mailto:southernrip@westnet.com.au)  
Website | [www.southernrip.com.au](http://www.southernrip.com.au)

Southern Rip is a youth-led organisation that helps young people get things done. Southern Rip provides opportunities for young people to develop their own projects and ideas. They gain skills like event management, marketing and more, as well as exposure to local businesses and community groups.

## STATE LIBRARY OF WESTERN AUSTRALIA

Address | 25 Francis Street  
Perth Cultural Centre  
Perth WA 6000  
Phone | 08 9427 3111  
Country Callers | 1800 198 107  
Email | [info@slwa.wa.gov.au](mailto:info@slwa.wa.gov.au)  
Website | [www.slwa.wa.gov.au](http://www.slwa.wa.gov.au)

The State Library of Western Australia has a range of books and electronic information which could provide the inspiration for your next artistic endeavour. The collection includes items on the Business of Art for artists, writers and performers. The Library also offers for hire a variety of function and seminar rooms with modern facilities, including a small theatre.

## STEPS YOUTH DANCE COMPANY

Address | King Street Arts Centre  
Level 2 357 - 365 Murray Street Perth WA  
Phone | 08 9226 2133  
Email | [info@stepsyouthdance.com.au](mailto:info@stepsyouthdance.com.au)  
Website | [www.stepsyouthdance.com.au](http://www.stepsyouthdance.com.au)

Steps engages Arts professionals to inspire, mentor and work with young company members (9-25) to develop performance skills, increase confidence and engage the creative energy of dancers and audiences alike exposing them to the transformative power of dance.



## STIRLING STREET ARTS CENTRE

**Address |** Cnr Charles & Stirling Streets  
Bunbury WA 6230  
**Phone |** 97911256  
**Email |** starts1@bigpond.com  
**Website |** www.stirlingarts.mysouthwest.com.au

Stirling Street Arts Centre creates the environment for participation in the arts and cultural activities by coordinating facilities, providing administration support and marketing for artists in the region.

## STRUT DANCE

**Address |** First Floor King Street Arts Centre  
365 Murray Street Perth WA 6000  
**Phone |** 08 9321 4066  
**Email |** communications@strutdance.org.au  
**Website |** www.strutdance.org.au

STRUT dance is Western Australia's choreographic development centre. STRUT fosters the progression of a professional and independent dance community within Western Australia by connecting audiences with evocative choreography from around the world and dancers with provocative experiences from industry experts.

## SUBIACO ARTS CENTRE

**Address |** 180 Hamersley Road  
Subiaco WA 6008  
**Phone |** 08 9380 3000  
**Email |** info@sac.aegogdenperth.com.au  
**Website |** www.subiacoartscentre.com.au

Subiaco Arts Centre (SAC) is the arts and theatre hub of Subiaco. SAC offer an array of spaces including two main theatre spaces a rehearsal room and three break out rooms on our ground floor which are utilized for actors workshops, creative development, exhibitions and functions. Package deals are available for artists who obtain funding and wish to undertake a period of residencies to use their facilities to develop, rehearse and perform new works.







# TUV

## UNWRAPPED

Email | [perth@unwrapped.com.au](mailto:perth@unwrapped.com.au)

Website | [www.unwrapped.com.au](http://www.unwrapped.com.au)

Unwrapped is a unique not-for-profit organisation, determined to help Australian artists and designers out of the office-job rut and into a creative career of their own. Unwrapped's concept allows new designers to test the commercial viability of their products, while more established designers can focus on building brand identity and road-testing their latest ideas.

### UNWRAPPED- THE MARKETPLACE

Unwrapped - The Marketplace is a unique pop-up event, providing young designers and new brands that essential opportunity for exposure, feedback and direct sales. Applications are invited from local artists and designers to showcase their work to the public, network with other creatives, make sales and gain valuable feedback.

## THE VANCOUVER ARTS CENTRE

Address | 85 Vancouver Street

Albany WA 6330

Phone | 08 9841 9260

Email | [arts@albany.wa.gov.au](mailto:arts@albany.wa.gov.au)

Website | [www.albany.wa.gov.au](http://www.albany.wa.gov.au)

The Vancouver Arts Centre (VAC) is dedicated to the delivery of an inclusive and diverse arts program for all sectors of the community across all art forms. Professional development is encouraged and supported through its community arts program, artists in residence programs, exhibitions, partnerships with other organisations, professional mentoring and emerging artists fund.

## VENN

Address | 16 Queen Street

Perth WA 6000

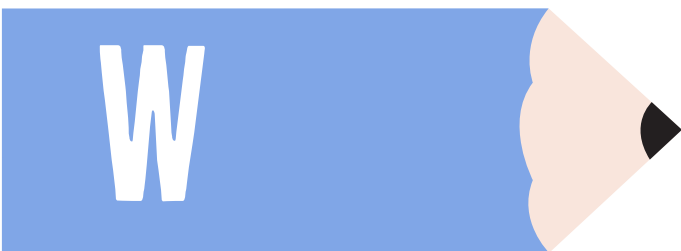
Phone | 08 9321 8366

Email | [gallery@venn.net](mailto:gallery@venn.net)

Website: [www.venn.net](http://www.venn.net)

Venn is Australia's newest art and design concept space. A fusion of creative worlds where art and design is created, exhibited and experienced. Venn features an art gallery, design shop, artists' studios and bar/cafe, all housed in a three level historical building in the heart of Perth. At the forefront of contemporary art and design, Venn aims to support and strengthen the arts in Australia by providing a platform for emerging artists and designers and showcasing leading local and international art and design.





## WEST AUSTRALIAN BALLET

**Address |** West Australian Ballet Centre  
134 Whatley Crescent  
Maylands WA 6051  
**Postal Address |** PO Box 604 Maylands WA 6931  
**Phone |** 08 9214 0707  
**Email |** [info@waballet.com.au](mailto:info@waballet.com.au)  
**Website |** [www.waballet.com.au](http://www.waballet.com.au)

West Australian Ballet offers an extensive program of dance throughout the year, with three to four major seasons in Perth, regional touring throughout Western Australia, choreographic workshops, an extensive education program and other community activities. West Australian Ballet also tours nationally and internationally.

## WA CIRCUS SCHOOL INC.

**Address |** Old Customs House  
8 Phillimore Street  
Fremantle WA 6160  
**Phone |** 08 9335 5370  
**Email |** [wacs@circuswa.com](mailto:wacs@circuswa.com)  
**Website |** [www.circuswa.com](http://www.circuswa.com)

WA Circus School is a not for profit organisation operating out of Old Customs House in Fremantle, WA. They aim to promote circus skills in the community both as a means to improve health and also as form of artistic expression.

The school offers classes for students aged 3-103 in a broad range of circus skills including aerials, tumbling, acrobalance, hoop and manipulation. The basis of all their classes is about the spirit of community, skill exploration, development and having fun!

Outreach workshops are available for individuals and organisations and throughout the year master classes are occasionally on offer.

## WEST AUSTRALIAN MUSIC INDUSTRY ASSOCIATION INC (WAM)

**Street |** Level 1, 58 James Street  
Northbridge WA 6003  
**Phone |** 08 9227 7962  
**Country WA Callers |** 1800 007 962  
**Email |** [admin@wam.asn.au](mailto:admin@wam.asn.au)  
**Website |** [www.wam.asn.au](http://www.wam.asn.au)

WAM is the peak music body in Western Australia and is responsible for supporting, nurturing and growing all forms of contemporary music. WAM manages a number of key programs including (but not limited to) the WAMi Festival, AmpFest and the WAMi Business Conference and industry workshops, as well as an extensive regional program. WAM also distributes comprehensive local music eNews throughout the country.



# WEST AUSTRALIAN OPERA

Address | His Majesty's Theatre  
Level 3, 825 Hay Street Perth WA 6000  
Phone | 08 9278 8999  
Email | [administration@waopera.asn.au](mailto:administration@waopera.asn.au)  
Website | [www.waopera.asn.au](http://www.waopera.asn.au)

West Australian Opera is WA's only full-time, professional opera company, presenting operas drawn from the mainstream operatic repertoire, and commissioning and developing new works. Programs include touring regional Western Australia, a strong education program and ancillary activities, including concerts and community events. The company also identifies and develops young and emerging artists and provides training, advice and a creative pathway into West Australian Opera.

# WEST AUSTRALIAN SYMPHONY ORCHESTRA

Address | 445 Hay Street  
Perth WA 6000  
Phone | 08 9326 0000  
Email | [waso@waso.com.au](mailto:waso@waso.com.au)  
Website | [www.waso.com.au](http://www.waso.com.au)

The West Australian Symphony Orchestra (WASO) is Western Australia's largest and busiest performing arts company. Established in 1928, WASO is the state's only professional orchestra, playing a central role in the cultural life of Western Australia. WASO's vision is to touch souls and enrich lives through music.

# WESTERN AUSTRALIAN YOUTH THEATRE COMPANY (WAYTCO)

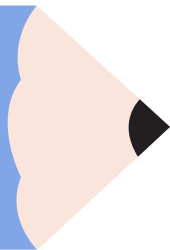
Address | Kings Street Arts Centre  
357-365 Murray Street  
Perth WA 6000  
Phone | 92262144  
Email | [adam@waytco.com](mailto:adam@waytco.com)  
Website | [www.waytco.wordpress.com/](http://www.waytco.wordpress.com/)

WAYTCo stages seasons of plays for and by young people (with professional artistic staff and mentors) featuring the cream of WA's young dramatic actors. They often create their own original work and offer workshops and other training opportunities throughout the year. All casting is by open auditions, and our membership plays an important role in deciding artistic direction.





# XYZ



## YMCA HQ

Address | 60a Frame Court

Leederville WA 6007

Phone | 08 9328 3221

Email | [rod.hislop@ymca.org.au](mailto:rod.hislop@ymca.org.au)

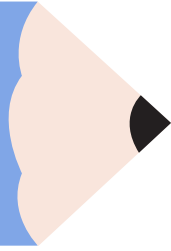
Website | [www.hq.org.au](http://www.hq.org.au)

YMCA HQ is a youth facility which provides services and activities for young people in a safe environment. Their key areas of service delivery are skating, art, music and youth support within an innovative youth development framework.





# 123



## 4SURE MUSIC & SKATE FESTIVAL

Phone | 08 9273 3579

Email | [mchittock@nedlands.wa.gov.au](mailto:mchittock@nedlands.wa.gov.au)

Website | [www.nedlands.wa.gov.au](http://www.nedlands.wa.gov.au)

A youth focused Music & Skate Festival with local youth bands and a skate competition. 4Sure Music & Skate Festival are often on the lookout for young people who are interested in holding stalls at the event.



### IS SOMETHING MISSING?

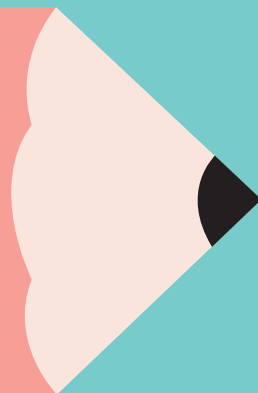
Do you have an event, organisation, venue or database that you would like to see included in Amplifier?

Is your listing outdated or missing information?

Send us an email at [hello@propel.org.au](mailto:hello@propel.org.au) with the updated or new listing and we'll add it in when we update the guide!



# FINDING DIRECTION



## Maps of key arts organisations in WA

### 1. Australian Business Arts Foundation

### 2. Awesome Arts

### 3. City of Perth

### 4. Colosoul Group

### 5. Department of Culture and the Arts

- ArtsEdge
- ScreenWest

### 6. Government House

### 7. King Street Arts Centre

- Artsource (Perth)
- Ausdance
- Buzz Dance

- Community Arts Network WA

- Country Arts WA
- FORM
- Performing Lines WA
- STEPS Youth Dance Company
- STRUT Dance
- WA Youth Theatre Company

### 8. Northbridge Piazza

### 9. Paper Mountain Studios

### 10. Perth Arena

### 11. Perth City Farm

### 12. Perth Cultural Centre

- Art Gallery of WA
- Blue Room Theatre
- Made on the Left Market
- PICA
- State Library of WA
- State Theatre Centre
- Urban Orchard
- WA Museum
- Writing WA

### 13. State Theatre Centre of WA

- Black Swan State Theatre Company

### 14. The Bakery

### 15. The Bird

### 16. The Blue Room Theatre

- Propel Youth Arts WA

### 17. Venn

### 18. WA Music Industry Association

### 19. West Australian Symphony Orchestra

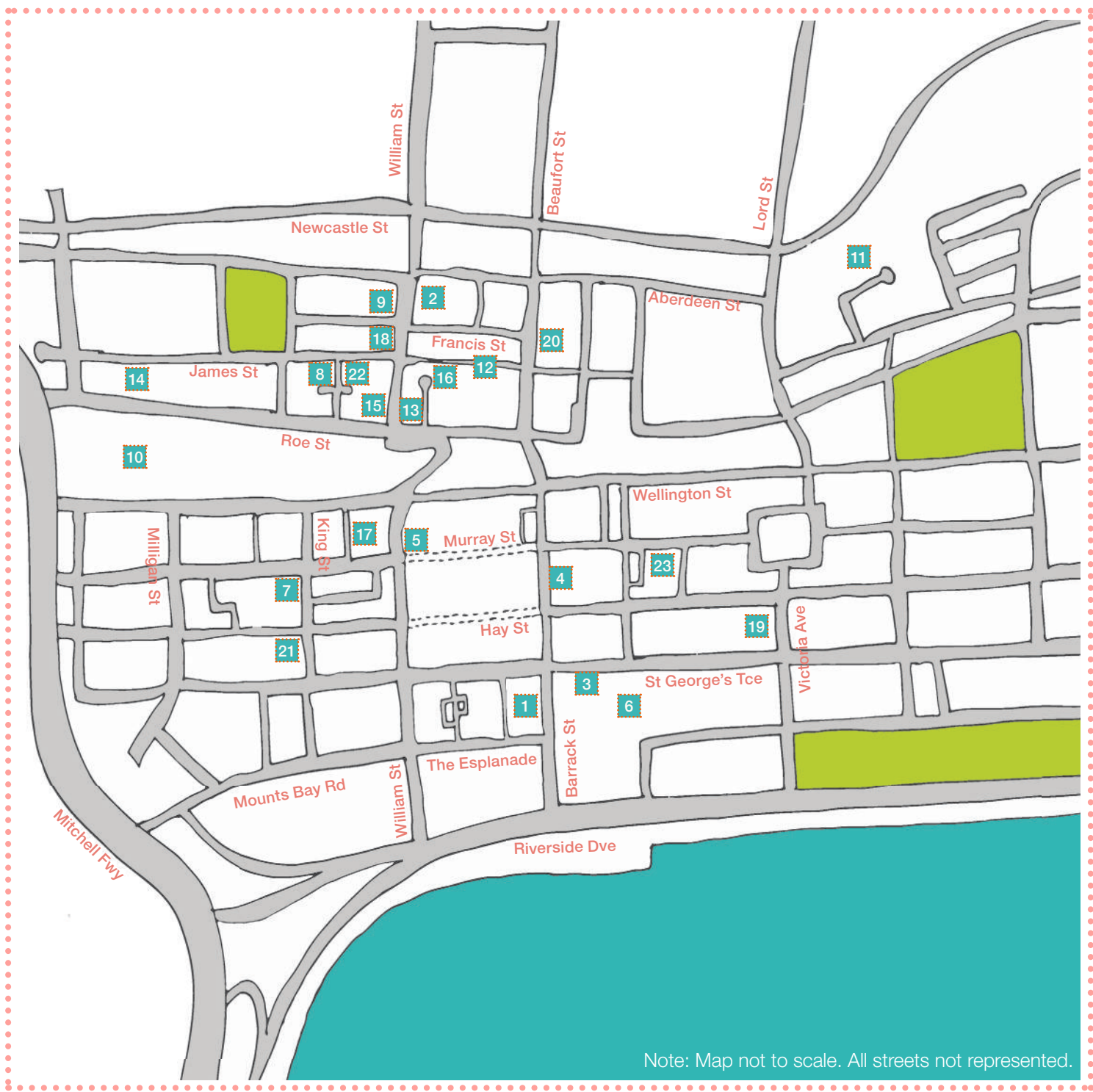
### 20. West Australian Youth Orchestra

### 21. West Australian Opera

### 22. Ya Ya's

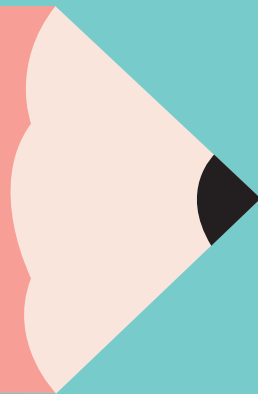
### 23. Yirra Yaakin Theatre







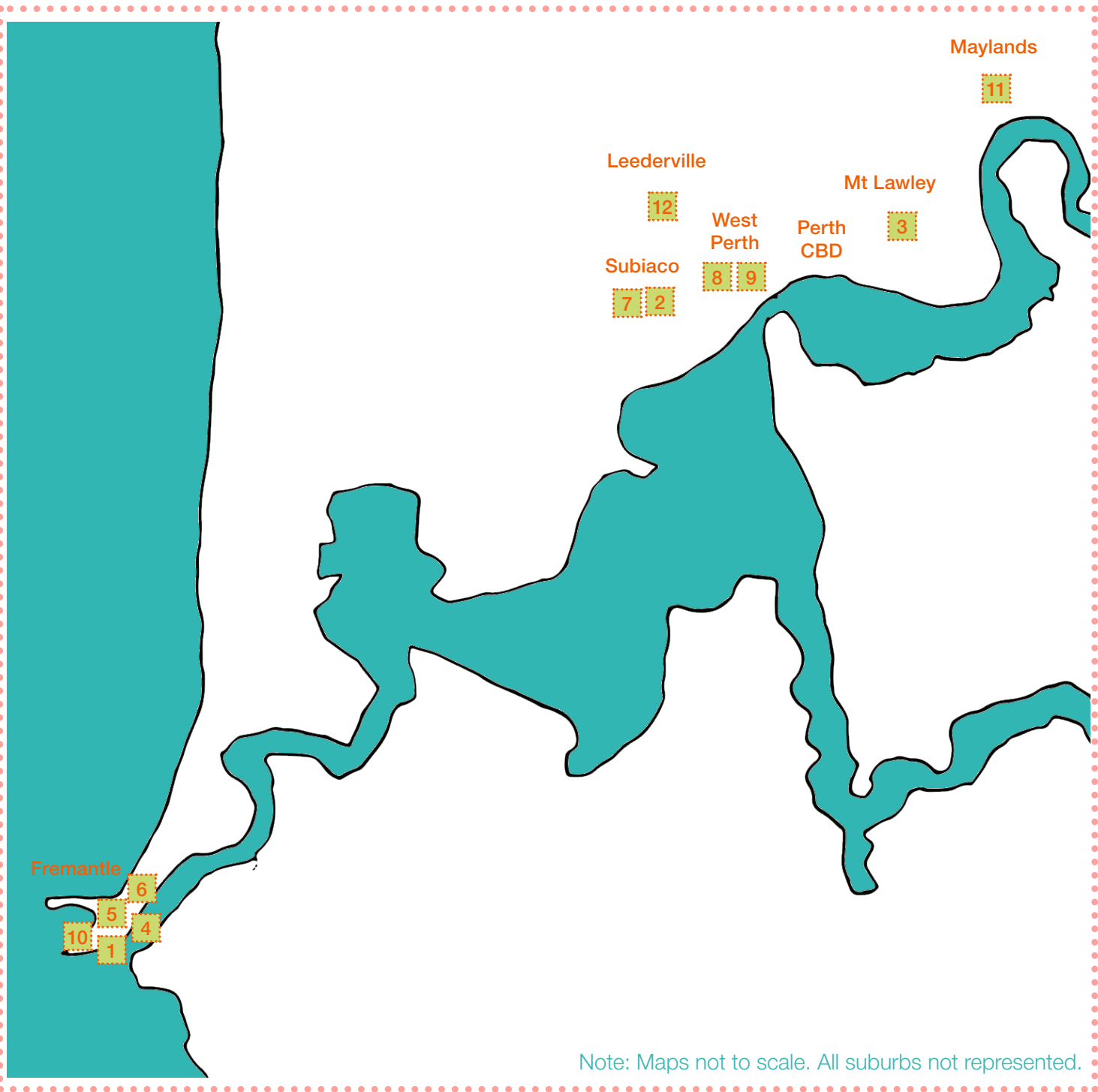
# FINDING DIRECTION



## Maps of key arts organisations in WA

1. Artsource (Fremantle)
2. CIA Studios
3. Colosoul Magazine
4. Fly By Night Musicians Club
5. Kulcha Multicultural Arts of WA
6. Moores Building Contemporary Art Gallery
7. REMida
8. Spectrum Project Space
9. The Astor Theatre
10. WA Circus School
11. West Australian Ballet
12. YMCA HQ Leederville

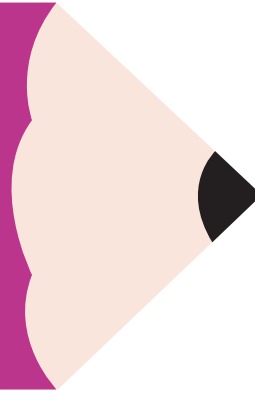




Note: Maps not to scale. All suburbs not represented.



# AMPLIFIER GLOSSARY



## Not so obvious terms and phrases

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### AUSTRALIAN BUSINESS NUMBER (ABN)

A unique 11 digit identifier that makes it easier for businesses and all levels of government to interact.

### AUSPICING

Taking on the responsibility for managing funds on behalf of another.

### CONSIGNMENT

Products sent to a third party (e.g. shop) to be sold. Payment for goods is received on final sales only and any unsold items can be sold.

### CROWDFUNDING

Funding gained when a group of individuals donate money to a specific project, usually through various online systems.

### DONATIONS

When something of value is given to help an individual or organisation.

### GANTT CHART

A diagram that outlines the stages of a project. It identifies particular stages that can be done at the same time, and those that must be completed before others can start.



**GRANT**

An amount of money given to an individual, project team or organisation for a specific purpose.

**IN KIND**

Support given in the form of products, goods or services.

**INVIGILATOR**

A person employed (voluntarily or professionally) to oversee a gallery while an exhibition is held.

**INCORPORATED ASSOCIATIONS**

A legal entity (business) recognised by the government of the state in which it has been incorporated.

**MARKET SEGMENTS**

A group of potential customers who have common demographical distinctions.

**PHILANTHROPY/PHILANTHROPIC**

Charitable aid or donations made by a group or individual in support of a project or organisation.

**QUALITATIVE DATA**

Data which describes how a person feels about or interacts with something.

**QUANTITATIVE DATA**

Numerical data used in assessment or market research.

**SMART GOALS**

Mnemonic device used in project management to describe goals: Specific, Measurable, Attainable, Relevant, Timely.

**SPONSORSHIP**

The act of supporting a person, organisation, or activity by giving money in exchange for promotion.

**STAKEHOLDER**

An employee, investor, customer, or someone who has an invested interest in its success.

**SWOT ANALYSIS**

A method of analysing the strengths, weaknesses, opportunities, threats of any activity or product.

**TARGET MARKET**

A group of people that an organisation wishes to sell its products or services to.

**WHOLESALE**

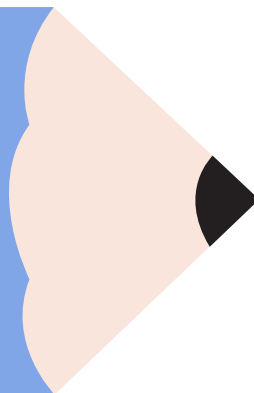
The activity of selling goods to stores, other businesses, etc. rather than to the public.

**ZINE**

A magazine that appears on the internet or is sent as an email or a handmade publication with a small distribution scale.



# SPECIAL THANKS



## Contributors, sponsors and designers

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# REFERENCES AND READING



## The folks who inspired Amplifier

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