



POP UP ART PROJECT

FEASIBILITY REPORT

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FINAL

PREPARED BY:

jump leads

COMMERCIAL IN CONFIDENCE

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Section 1: Executive summary

This report provides detailed examination of a proposed arts enterprise – Pop Up Art. It looks at its feasibility as an innovative vehicle for marketing and selling Central Victoria's art and for strengthening arts businesses, bolstering the visual arts sector, and building on the region's creative economy and profile.

Combining mobile exhibition and promotion with online display and sales, the model aims to support professional, emerging and mid-career artists by taking their art into markets beyond the region. Research and development for the enterprise has been undertaken over the past two years in partnership with Mount Alexander, Macedon Ranges and Hepburn Shires, as well as Regional Development Victoria. This has included extensive focused consultation with artists across the region, reported in the preceding *Pop Up Art Consultation Report*¹.

This document draws on the findings of that consultation, putting detail to the various aspects of the Pop Up Art model and the supply and demand contexts in which it positions itself, including:

- Artists' critical input to the model, including its inherent risks, challenges and opportunities
- Projected outcomes for the enterprise across the next four years, and budget projections for its implementation
- Proposed structures and frameworks for governance, management and artist participation
- Evidence of artists' capacity and willingness to participate and collaboratively invest in a regional arts enterprise initiative like the one proposed
- The 'mechanics' of the model and how it will work, including: marketing, touring strategy, approach to working with artists, curatorial policy and selection process, presentation, branding, regional cross-promotion, artists' capacity to supply work and the contractual relationship between artist and enterprise
- The 'demand side' aspects of the arts enterprise model, including art sales, selling online, mobile trading and relevant precedents, and the pop up retail phenomenon
- Measures for ensuring sustainability, both in terms of the concept's economic viability and its consideration of environmental impacts. The model aims for carbon neutral impact in its plans for the mobile unit's construction and fit-out, and its ongoing transport and operation

The conclusion reached is a positive one. There is huge potential on the supply side, and market demand to be exploited by an enterprise that can make a contemporary 'splash', on line and (temporarily) on location. The Pop Up Art enterprise has a positive future, working in collaboration with the region's local governments to implement its next phase and build partnerships, both public and private, with potential investors.

Section 2: Background and rationale

Pop Up Art is an arts enterprise project, an initiative of Jump Leads, a not-for-profit arts development company. It is currently being fostered in partnership with three local governments in Central Victoria - Hepburn (H), Macedon Ranges (MR) and Mount Alexander (MA) Shires – and with the support of Regional Development Victoria (RDV).

The three Shires share close geographic proximity, existing vibrant creative communities and established visitor trades. They are known and promoted as destinations for cultural and creative experiences.

It seems, however, that local creative economies are not directly benefiting from this promotion and the growing reputation that is taking place as a result. Arts businesses and enterprises in the Shires appear to be underperforming in the market, their market share not commensurate with their actual place in the identity and activity of local economic life. Many artist businesses working within the three Shires lack the resources to specifically address the supply chain or any of the marketing aspects of innovative arts enterprise. Concentration of skill and effort is largely in creation of the product rather than in distribution, sales and marketing.

This situation presents significant opportunity. There is great potential for further economic growth and employment through the arts. All three local governments appreciate and support the development and contribution of the arts sector and the region's economic policy and arts business environments provide a solid strategic context for the establishment of successful arts enterprise. (For more information see Appendix A Strategic context).

Pervasive marketing of Regional Victoria as a destination for tourism, combined with an ever-growing interest in the 'handmade', makes it timely to explore the development of arts enterprise in the region. Alongside this, with potential to market and sell wares to an international market, the challenge faced is how the creative economy of Central Victoria can participate and gain access to national and global market opportunities.

This project, Pop Up Art, aims to seize this opportunity and to build on the region's strengths. There is huge potential for enterprise development to respond to the business needs of the region's visual arts and crafts sectors. In particular, to provide a vehicle for more effective marketing, increased art sales, higher self-employment by artists, greater prosperity and regional profile building.

Section 3: The Pop Up Art enterprise model

With *Pop Up Art* as its working title, the model incorporates mobile display, promotion and sales of visual art. It consists of an innovatively designed, customised, purpose-specific vehicle, with the capacity to 'pop up' at strategic events and locations. This is supported by a multi-tiered marketing strategy and web sales alongside dynamic social media activity. Overall, it is designed to display, promote and sell the works of local artists, in various locations, both real and virtual, within Victoria and beyond.

The aim of the model is to increase visual art sales, create employment, strengthen arts businesses and bolster the sector. The model's primary objective is to support professional artists who are self employed, under-employed or overlooked. This includes emerging and mid career artists. It is envisaged that 120-150 or more artists will be represented.

The model incorporates:

1. A purpose-built bus or mobile unit (e.g. a shipping container) with capacity to go to customers who can buy on the spot. This will include:
 - A modular, adaptable, technically intelligent, modern 'shop'/gallery interior enabling high-end display of work. Specifically, it will house a dynamic selection of small works which, whilst desirable and sellable objects in themselves, function as 'tasters' for each artist's broader offering
 - A prominent exterior designed for high visibility 'on-road', building brand and profile as it travels, and driving buyers to achieve additional internet attention and sales
2. A website-based display and sales structure for higher price point purchases, including:
 - Complementary social media presence
 - An embedded marketing strategy

Operating within an unusual 'space' the concept is deliberately intended to be attention grabbing, memorable and to ignite curiosity.

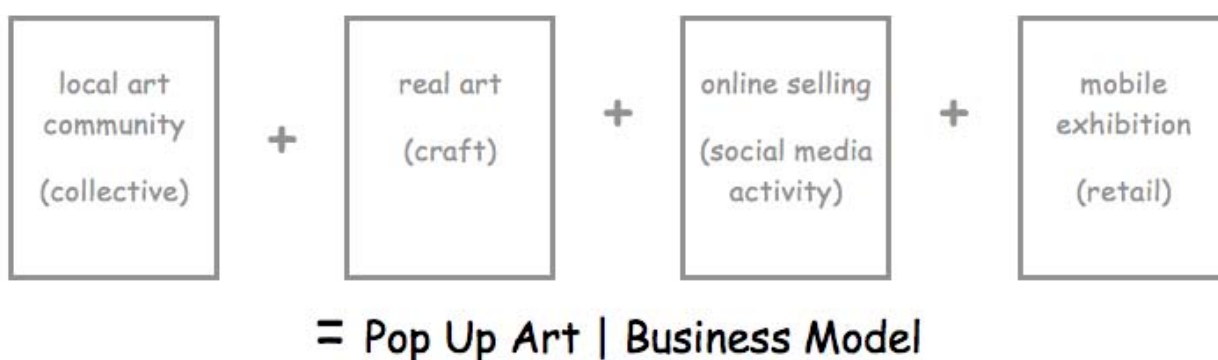
To reach the market, the Pop Up Art model incorporates known and already adopted general and local market mechanisms. Its commercial assumptions are that if each component is well managed, the viral reach will drive buyers to the region's art. To translate this to sales, potential buyers will be encouraged and assisted to buy through all the traditional sales means available.

On the supply side the model assumes individually active and professional local artists can collectively participate in a pre-agreed enterprise model to achieve: greater breadth of marketing, a commercially appropriate product language, centralised and expanded product distribution, and higher price point selling. There are also many subsidiary economic and promotional benefits to

the model. These include cross promotion for events, destination profiling, encouraging arts tourism, and the like.

The vehicle will cover a vast array of key locations and will infiltrate ready markets. On location, the mobile gallery has multifaceted impact as:

- An attraction in its own right – for the compulsive browser
- An art exhibition – with cultural merit
- An information dissemination unit – for the three Shires' arts, culture and tourism offerings
- A retail outlet for the ready buyer
- As a billboard carrying secondary website information (holding the entire art sales catalogue and ripe for referral and after sales service)
- A happening – feeding up to date information to social media sites



3a. Research and development

The Pop Up Art concept and the Pop Up Art enterprise model has been developed over a two year period.

(i) Supply-side consultation

As a means of 'testing the waters' on the idea of arts enterprise development, focused consultation was carried out across the three Shires. The consultation aimed to engage local artists in the exploration of needs and ideas for arts enterprise models and initiatives, and of the Pop Up Art concept in particular. The process included promotion and engagement strategies specifically designed to reach and secure the participation of the arts communities. This was followed by nine facilitated public events; (see Appendix B Consultation sessions). The full process and collated findings are set out in detail in the *Consultation Report*

<http://popupart.com.au/consultation-report-7102013/>.

163 people from across the three Shires contributed their views and ideas at the public events: 69 people in Mount Alexander, 48 in Macedon Ranges and 46 in Hepburn. Participants represented a wide range of towns, both big and small, across the Shire; (see Appendix C Participating artists) for further information.

The consultation enabled broad supply-side market research and opportunity to:

1. Build connections with local arts practitioners and secure interest and participation in the project; (see Appendix D Project partners and friends)
2. Test anecdotal evidence and assumptions made about arts business practitioners' desire for and capacity to participate in an arts enterprise
3. Gauge whether individual artists can collectively participate in a pre-agreed arts enterprise, and work in a coordinated way to achieve shared business goals
4. Encourage connectivity and cohesion amongst practitioners in the local arts industry
5. Seek artists' experience and views related to the following market variables:
 - Supply (product and broad offering, artists' capacity to supply, quantity, variety, selection of work, curatorial approach, logistics of stock)
 - Marketing and sales (promotion, branding, display, professional representation, contractual arrangements)
 - Management and sustainability (ongoing artist participation, financial and logistics management, funding)
6. Collect feedback and ideas from the arts sector about the mobile gallery concept as well as other related ideas and approaches to increasing art sales
7. Capture up-to-date and quality data on the visual arts sectors of each shire

(ii) Key consultation findings

"I think this breaks new ground when it comes to display.... don't think about it in the same way as a bricks and mortar gallery.... Maybe it's a growth opportunity for artists to make work specifically for this space.... Then it becomes educative, and what artists learn from their first jaunt, they can adapt or incorporate into what they create next."^{vi}

There is general and critical interest amongst artists across the three Shires. Responses to the concept showed a high level of professional experience and knowledge about arts enterprise, and what would and wouldn't work for them. Through their questions and comments, participants indicated a need to be confident that key elements were taken into consideration in the way the

enterprise model develops, and what it ultimately becomes. Suggestions, challenges and potential risks raised have significantly informed Pop Up Art's subsequent development and can be summarised as follows:

- A mobile gallery is high cost (building, running, staffing)
- It's imperative that the vehicle be easy and feasible to move and booked in at the right destinations
- Low environmental impact is important
- 'Branding', what defines the region's artists collectively, is crucial – it needs to be identifiable and enable successful marketing of the group
- Collaborating and cross-promoting with other regional arts and tourism ventures is important
- The model needs to be strategic and successful in driving people to the website and the region
- Flow of traffic from the vehicle or the website to sales is important
- The connection between the small work "taster" and the broader offering needs to be clear and sophisticated
- The curatorial approach needs to be flexible and professional, and the selection process rigorous, transparent and clear
- There needs to be a high level of commitment to integrity and quality of product, with high standard presentation
- The development of the model should draw on local design and business expertise and create jobs
- The enterprise should be open to creating other opportunities for artists e.g. facilitating sales in corporate settings

Alongside these considerations, the consultation revealed a willingness and capacity to supply work at required scale.

3b. Projected outcomes

Figure i: Overview 2014

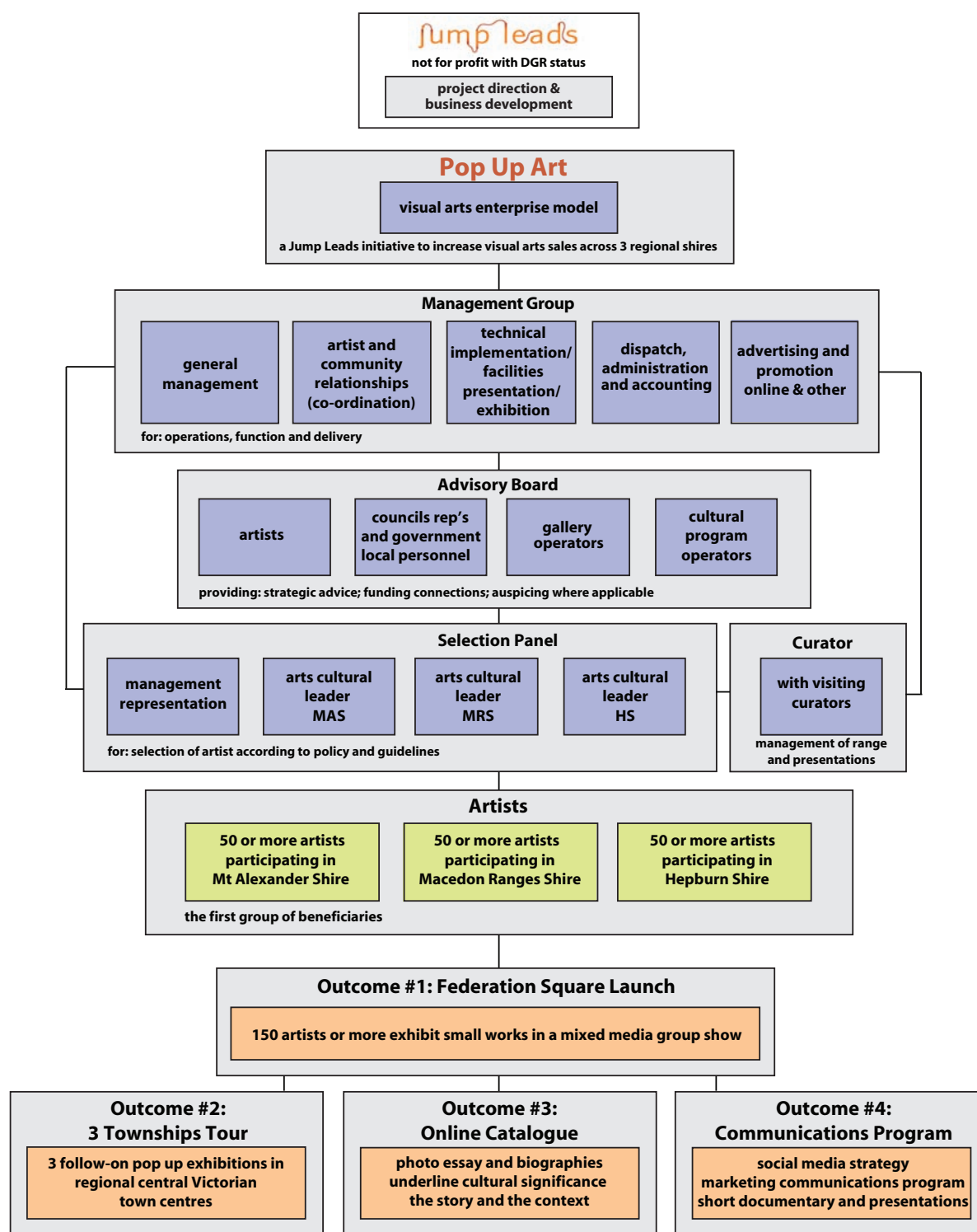


Figure ii: Timeline, activity and budget 2012 - 2017

Year	Activity & outcomes	Funding Achieved or Required
2012	Initial concept development Approach & form council partnerships Create project team Find & apply for seed funding	Achieved: Approx \$50,000 in resources & staff time to include: Jump Leads \$41,600 MASC, MRSC, HSC staff time
2013	Advance concept development Receive seed funding Communications (website / 5200 Face book followers) Engage artistic communities (project marketing & promotion strategy; 9 x consultations) Gather evidence of response, ideas, interest (artist participation & Consultation Report) Gauge artist interest (160 data/110 expressions of interest) Feasibility study (feasibility research, model development, write-up & reporting) Funding application (philanthropic)	Achieved: Approx \$100,000 in resources & staff time to include: - Jump Leads staff time approx \$34,000 - MASC, MRSC, HSC \$14,000 - MASC, MRSC, HSC Venues \$2,500 - MASC, MRSC, HSC staff time - RDV \$30,000 - RDV staff time - Affiliates time approx \$20,000
2014	Secure next phase funding Finalise management structures, partnership arrangements, policies & plans Finalise & implement: selection of artists & artist agreements Communications program (brand development) Initiate photographic essay (artists @ work) Collate artist statement (individuals stories) Regional story (point of difference) Small works from a BIG PLACE - Nov 2014 Facility design – approach & development Web site design - set up for art sales	Seeking funding of \$220,000 as: Program Management 40% Includes part time employment for 7 roles, including finding project funding Project Expenses 60%
2015	Secure funding for Pop UP Art mobile facility from 2014 (Jayco Caravans TBC) Technical design & building Research, development & liaison for finalised tour circuits Launch facility & operation (first season)	Seeking funding of \$200,000 as: Program Management 30% Project Expenses 70%
2016	Greater Victorian Tour #1	Seeking funding of \$35,500
2017	Australian Tour #2	Seeking funding of \$35,500

Figure iii: Outcomes matrix (artist and audience participation)

		Artists and selling						Public Interaction				
Year	Projected Outcomes	Artists and Community Participants	Artists Represented	Onsite unit sales	Online unit Sales	Average unit price	Estimated turn over Onsite and On line based on each artist selling 1 or 2 pieces - \$	Live Interaction - people at events and meetings	Online website views	Online Facebook stats	Other - meetings etc	Instagram Views est. 20% of followers
2013	Completed	160	x	x	x	x	x	160	2693 in 8 month	5306 in 8 month	50	X
2014	Artist Applications	250										
	Select Artists (group#1)		150									
	Inaugural Exhibition (4 venues / approx 500 people visit per venue)	1600	150	150	150	\$250	\$75,000	2500	with 5% growth per month 4834	with 5% growth per month 9522	200	2,000
	Other	300	200	x	50	\$250	\$12,500					
2015	Design Facility											
	Build Facility											
	Test run operations – approx 4 locations	400	200	300	300	\$120	\$72,000	5000	8681	17100	200	3591
2016	Victorian Tour – approx 8 locations	450	200	600	350	\$200	190,000	8000	15589	30709	200	6448
2017	Australian Tour – approx 8 locations	500	230	800	400	\$200	240,000	8000	27995	55148	200	11579

3c. Funding

(i) Resource mix

Pop Up Art will be sustained by a dynamic mix of resources. This will include:

- Pro-bono specialist time
- Volunteerism
- Paid employees and specialists
- Government funding at local and state levels
- Arts funding for programs where cultural enrichment is evident
- Tourism funding in aspects where regional promotion is boosted by program activities
- Philanthropic donations where a marriage of agendas can be achieved between Pop Up Art and donor foundation purposes
- Sponsorship: where branding links can be made
- Income in the form of commissions from art sales, facility hiring and advertising on the website

It is assumed that the inputs ratio will evolve and change throughout the organisational set up period (2012 – 2015) and also in the ongoing management of the program (2016 onwards). The following table illustrates current and anticipated shifts in revenue:

2012	Outcomes funded by Jump Leads, bringing together support and partnership from local Councils and local arts leaders
2013	Funding and time from local Councils, Regional Development Victoria, Jump Leads, arts leaders artists across three Shires, pro bono specialist services, local advisors, venue sponsors
2014	Application made to the Gordon Darling Foundation. Other potential grants include: Pratt Foundation; Jayco Caravans; Application to arts and other funding bodies; Offers of pro bono time from various existing contributors
2014-15	Sales revenue from inaugural exhibition
2016	Growth in revenue from arts sales when vehicle makes first tour

(ii) Project budget

Summary

EXPENDITURE	Funding Sought	Total
<u>Historical</u>		
Phase #1 – Initiate Project (2012 – complete)		\$41,600*
Phase #2 – Public Start up & Feasibility Study	\$46,500	\$100,000*
<u>Moving Forward</u>		
Phase #3 - Consolidation (2014)		
PART # 1 - Inaugural Exhibition	\$35,000	\$48,000
PART # 2 – Web Development	\$65,000	\$70,000
Overall Project management	\$33,000	\$55,000
Complementary and optional programs		
A Photo & Biography Exhibition	\$15,000	\$15,000
B Public Education	\$4,000	\$4,000
C Promotion	\$15,000	\$15,000
D Short film (5 minute version)**	\$23,000	\$23,000
Phase #4 – Implementation (2015)		
PART # 1 – The Build	\$170,000	\$170,000
PART # 2 – Test Touring	\$30,000	\$30,000
Phase #5 – Year 1 Operations (2016) subsidy	\$35,500	\$120,000
Phase #6 – Year 2 Operations (2017) subsidy	\$35,500	\$120,000
Plus approximately 8.5% contingency	\$39,000	
TOTAL	\$500,000	\$670,000

(See Appendix H Budget for a complete breakdown of the above).

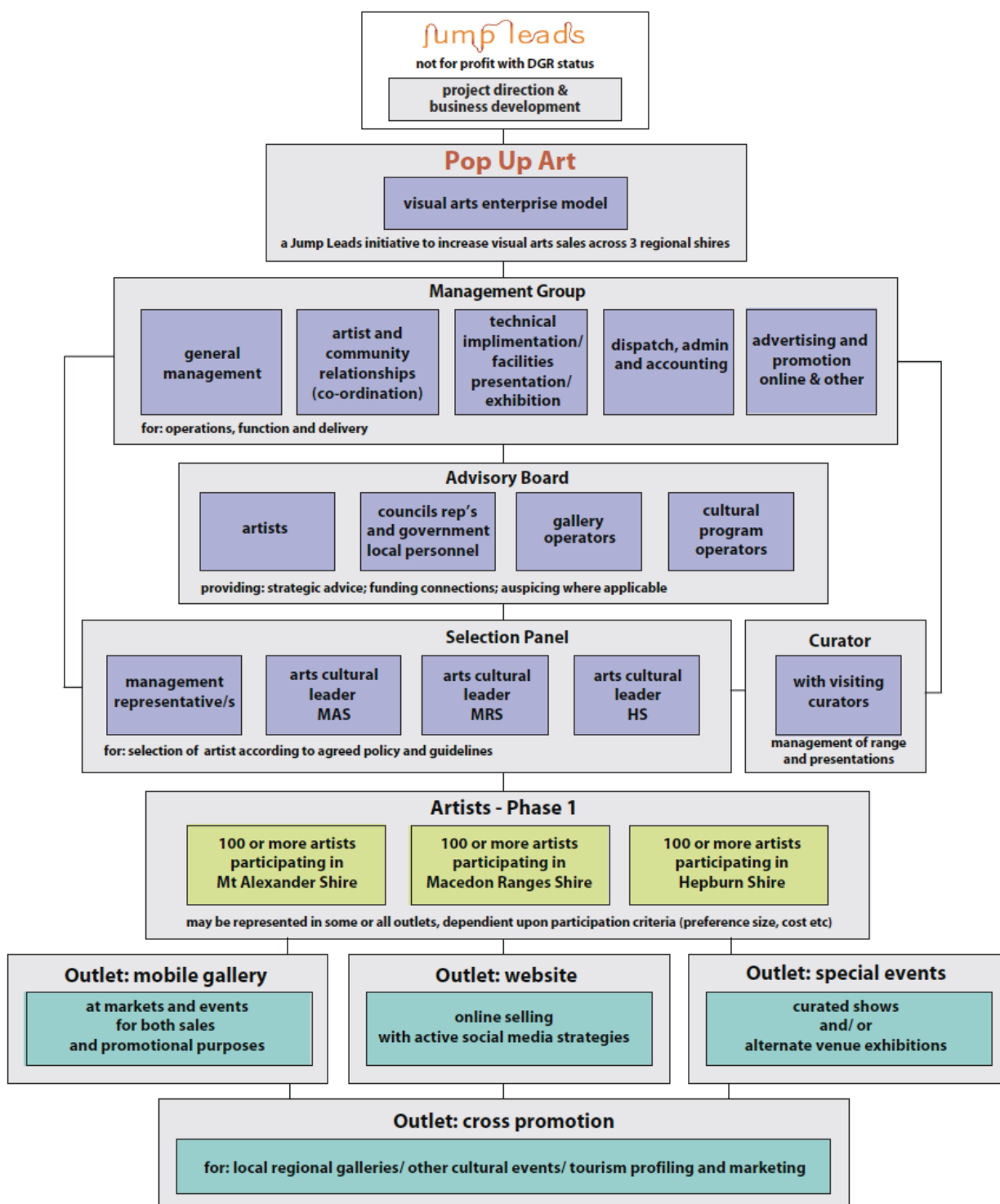
* Jump Leads and affiliates have provided approximately \$95,000 - \$100,000 to date

3d. Governance and participation

Pre-conceived frameworks for governance and management of the enterprise include a governance structure alongside plans for ongoing management, artist participation and involvement and collaboration with other regional arts enterprises.

(i) Enterprise structure

Project overview - 5 Year plan 2012-2017



(ii) Ongoing management

Jump Leads is a not-for-profit with DGR status and anticipates leading the project. This provides the project with legal and administrative framework, expertise and industry networks, established history delivering cultural programs and working with public and private funders, a board of directors incorporating business and arts industry expertise, Melbourne based office and access to regional networks. In its operations, the project will seek employees in local towns to support the project's development and implementation. Expertise sought at various stages will include (but not be limited to) the following areas:

- Sales management (incorporating capture and securing of sales)
- Brand and marketing development
- Web and social media development and maintenance
- Industrial and interior design
- Liaison with artists and curatorial panel
- Coordination of artist application and selection processes
- Touring logistics
- Facility management (including on-board sales and PR)
- Administration
- Financial management

Wherever possible, Pop Up Art will draw on local skills to fulfill these areas of work.

(iii) Artist participation and commitment

163 artists actively participated in the consultation which took place across nine locations in the three Shires. This demonstrated capacity and willingness to work together on an arts enterprise. A collegiate approach amongst practicing artists, and a desire to work as a cooperative professional community, is evident across all the Shires. Valuing connection between artists and appreciating the power of cooperative promotional ventures is also common to the three arts communities.

This is clearly backed up by the long histories of collaborative enterprise amongst artists in the region, all of which have clear professional, business and economic development ends in mind. Examples of current artist-driven initiatives involving high levels of collaborative work and professional investment include:

- Clayspace Cooperative in Daylesford
- Little Gallery on High in Trentham
- ArtsOpen in Mount Alexander Shire
- DMR Open Studios program
- Castlemaine Artists Market
- Maldon Arts Network

- Clunes Art Group
- Shelf Life Gallery in Taradale
- MASSCulture online directory in Castlemaine
- Macedon Ranges Arts Trail
- CASPA Gallery in Castlemaine
- Pocket Gallery in Newstead
- Art fundraising auctions resulting in artist-donors funding events and enterprise developments e.g. Castlemaine State Festival

These and other similar enterprises are demonstrable proof of cohesion; desire to create professional and commercial opportunities, and capacity to collaboratively invest.

Desire to participate is high – whether that be in project development or in having work represented in the mobile space. Sixteen artists from across the region have signed up to be involved in ongoing development. Others will stay connected ready to apply for opportunities as they arise, for example, the Pop Up Art small works show and launch.

Beyond numbers evident at consultation sessions, however, are other artists likely to come forward when there are tangible opportunities for submitting work. It is broadly acknowledged that only a certain proportion of any community are inclined to come to meetings or be involved in planning and development. Interest in participation is therefore likely to be broader, with many ‘waiting in the wings’.

Ongoing involvement and connection with artists

Ongoing involvement of artists in guiding the enterprise will be on various levels. A core group of interested artists, drawn from the three participating Shires, will continue to meet quarterly to give advice as the project progresses. Regular updates will be sent to all artists who registered interest during consultation, as well as via Facebook. ‘Milestone’ events will be held, open to artists’ participation, throughout Pop Up Art’s staged development. Sustaining interest in the project is crucial to its success, and to fostering commitment and ownership in the region. Maintaining project visibility will be fundamental to this, as will shared celebration of successes along the way. The experience of the consultation was positive in this regard:

Throughout the sessions... there appeared to be a growing sense of connection with and ownership of the project. What seemed to suggest this was the simple fact of the time and commitment people put in. The Project asked a lot of the three arts communities, with lengthy sessions held at night, and an expectation that some would participate in all three. Given this, the investment of participating artists and arts industry people was considerable. A couple of suggestions raised seemed very much about the expectation of a return on that investment: that the project use local skills and expertise as it develops (in the design and construction of the vehicle, for example); and that those artists involved from the beginning ought to benefit from any “flow on effects” if the project is replicated in other regionsⁱⁱⁱ.

3e. Operations

(i) Marketing

The model incorporates a comprehensive marketing and communications plan built on twin components of an eye-catching physical presence and a comprehensive digital profile. The plan includes:

- Designing the mobile space to have a bold, dynamic, creative exterior carrying the brand ID, key message and website, so that it doubles as a moving advertising board at all times, in all places
- Sound visual merchandising and retail know-how underpinning a mobile physical outlet that can adapt and move to locations where trade is anticipated, taking product to market rather than waiting for the market to find and reach it
- Comprehensive digital marketing including professionally designed and sophisticated website complemented by proactive social media presence
- Comprehensive marketing via traditional print-based media and editorial opportunities
- Visual and digital on-board display, including direct access to web sales
- A service and sales strategy that respectfully and knowledgeably represents artists
- Reputation building inherent in the concept, communicating the philosophy of regional and community benefits
- A partnership approach with artist-suppliers and arts and government organisations at regional and broader levels

Social media networking

Web and Facebook traffic for the project are clear indicators of interest and ready mechanisms for ongoing engagement with the market, both on a supply and demand side. A Facebook account was established early in the project's development (see Appendix E Engagement through social media for more information). Growth has been huge for the Pop Up Art's social media presence. Interest has grown by hundreds weekly. The following tables provide a snapshot of Facebook "likes" alongside website "views" as well as social media projections for the next year of the Project.

Social media activity - historical

2013	May	June	July	Aug	Sept	Oct	Nov	Dec	Av/month	Total
Facebook "likes" Average per month									663	5,306
Web "views"	109	333	884	439	370	321	86	151	337	2,693
Total									1,000	7,999

Social media activity - projected

2014	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
Facebook "likes" As monthly growth	5,571	5,849	6,141	6,448	6,770	7,108	7,463	7,836	8,227	8,638	9,069	9,522
Website "views" As monthly growth	2,827	2,968	3,116	3,272	3,436	3,607	3,788	3,977	4,175	4,384	4,603	4,834
Total												14,356

"Likes" are broken down by source countries (see Appendix F Precedents). They include, for example:

- Artists in the three shires, as well as greater Victoria, NSW,QLD,SA, WA
- Artists in Italy, France, USA, Cuba, Brazil, Japan, South Korea, China, India, Middle East
- Banksy (or supposedly)
- Dale Cox Artist, Eltham
- Callum Morton, Artist, Melbourne
- Digital Director, Picasso Museum Barcelona
- Auspicious Arts, Melbourne
- Arts Projects Australia
- Art Van Go Transport
- Christopher Kaltenbach, Assistant Professor, NSCAD University, Nova Scotia
- McKenzie Wark, Professor of Fine Art, New School, New York

- Magali Owner of Stockroom Gallery, Kyneton
- Art Australia Publishers
- Montréal Biennale (Canada)
- Courtney Art, New York
- Pasion Art Mexico
- Chris Duff Aty Gallery, Port Arlington
- Goal Coast Arts Festival
- Troy Innocent, Senior Lecturer, Swinburne
- Lara Bardsley, Artist/Psychologist RMIT
- Tiinz Taruc, HOK architecture International
- Shini Off the Curb Gallery, Collingwood
- Block Projects, Art Gallery in Melbourne
- Catherine Asquith Gallery, Melbourne
- Damien Minton Gallery, Sydney
- Gaffa Gallery, Sydney
- Trevor Victor Harvey Gallery, Sydney

Social media will continue to be a central mechanism in reaching and maintaining target markets. When the mobile unit is on the road it will generate 'human interest events' of its own by simply interacting in new places and with new communities. This will feed into social media, providing a constant stream of 'something to talk about', and driving traffic to the mobile space as well as to the website and sales.

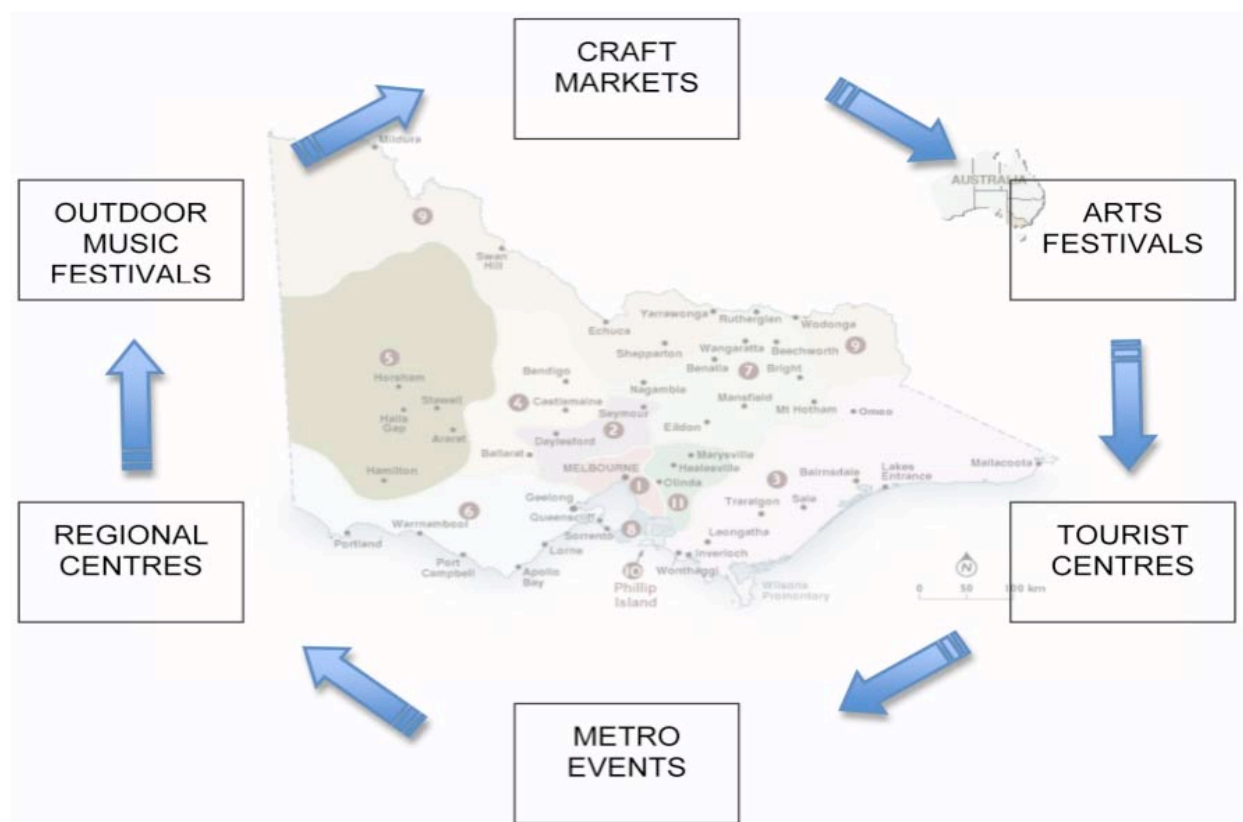
Market reach and touring strategy

The target audience for the Pop Up Art model is a discerning middle class sector, one that has disposable income, influence, can make higher price point purchases and are sympathetic to arts patronage. (See Appendix G Art collectors and investment for a detailed discussion of the art-buying environment).

The Pop Up Art model is designed to reach its audience via major art and design markets and strategically selected festivals and special events - destinations popular for middle class leisure seekers with disposable income. The strategy is to make contact while people are relaxed and involved with positive leisure experiences. Similar in mechanism to sales outlets at leisure centres such as: airports, gymnasiums, museums and tourist attractions.

Circuit map and destination table

The *circuit map* and table of *indicative destinations* below indicate the kinds of events where the mobile gallery will have a presence. It provides a range of real and possible Victorian destinations.^{iv} The table lists destinations in two categories: promotion and selling; and predominantly promotion. The commercial assumption is that going to the right events and festivals would add promotional and retail value.



Potential destinations					
Promotion and Selling					
Art and Craft Markets					
Event	Description	Est.	Operation	Locations	Attendance & / or Stalls
Flemington Market	Provides regional Victorian produce and craft work	1996	Once a month	Flemington Racecourse	300 stalls
Red Hill Community Market	'Grand Dame' of Victoria's craft markets	1975	First Saturday of the month	Red Hill VIC	300 stalls
Art Markets					
Art Centre Artists Market	Local artists and producers showcase a variety of unique, handmade goods	TBC	Every Sunday	Melbourne	80 stalls
Rose Street Artists Market	Where 'those in-the-know' find Melbourne's best art and design talent'	2003	Every Saturday and Sunday	Fitzroy, Melbourne	unknown
Festivals					
WOMADelaide	Music, Arts and Dance – family friendly outdoor festival	1992	4 days in March	Botanic Park, Adelaide	90,000 attendees
Jazz Festival	Jazz, Blues and Funk festival	2007	May - June	Melbourne	unknown
Meredith Festival	Curated like an art exhibition – 'it's a credible music mecca'	1991	December	Meredith VIC	11,000 attendees
Splendour	Byron Bay wintertime festival	2001	Late July	Byron Bay	30,000 attendees
Predominately Promotion					
Art and Craft Markets					
Event	Description	Est.	Operation	Locations	Attendance & / or Stalls
Camberwell Market	Trash and Treasure	1976	Every Sunday	Camberwell VIC	370 stalls
Hanging Rock Market	Local and regional stalls offering quality Australian made products, gourmet foods, home grown produce	TBC	2 Sunday's a year	Macedon Ranges VIC	unknown

Yarra Glen Market	Everything sold at the new market has to be fresh, home-made, good value and exceptional quality	TBC	First Sunday of the month, October – June	Yarra Valley VIC	unknown
St Kilda Esplanade Artist Market	An outlet for local artists, there are now ‘nearly 200 of Victoria’s best artists and craftspeople selling their work direct to the public’	1970	Every Sunday	St Kilda VIC	150 stalls
Festivals					
Homebake	Quintessential all-Australian music festival	1996	3 days in December	Sydney Opera House	16,000 attendees
The V Festival	Famed UK festival, brought to Australia by Richard Branson	2010	Late April – May	Most capital cities	60,000 attendees
Parklife	Dance festival	2000	October	Most capital cities	35,000 attendees
Big Day Out	Australia’s most ‘mainstream’ and accessible music festival	1992	Late January - February	Most capital cities	130,000 attendees
Falls Festival	The ‘reigning king’ of New Year’s Eve festivals	1993	December 29-January 1	Lorne, Marion and Byron Bay	40,000 attendees
Laneway Festival	The festival takes place in small laneways and urban passages throughout each city	2004	Late Feb – March	Most capital cities	12,000 attendees
Mona Foma	Tasmania’s ‘out there’ music and art festival	2009	Mid January	Hobart	unknown

Many of these markets and festivals work on an approved application basis. Although they are experienced as ‘an everyman trading’ grass roots structure, the mix of stall holders, particularly for the higher end markets, are often tightly controlled by management seeking to sustain and improve their ‘retail’ offerings. This bodes well for Pop Up Art as a sophisticated, curated, pop-up offering. The longevity of some of these markets is also positive. It points to both a demand for hand made and to the sustainability of the market and event based economic model.

(ii) Quality and integrity of the product

Pop Up Art will be built on a philosophy that is about:

- Working with artists in a collaborative way
- Providing an environment for promoting the work of artists
- Going about this in a way that values their stories as artists, the origins and processes of their work, and their interests as professional practitioners
- Creating real life and virtual display space that is attractive, accessible and welcoming to everyone – an easy and unintimidating place in which to look at, talk about, appreciate and buy art

Curatorial approach

The broad curatorial approach to the enterprise will remain flexible to allow for occasional event, audience or theme-specific programming of the mobile space. This could include guest curators. At the same time, it will maintain the model's core commercial purpose of a mobile gallery/display space.

Curatorial policy will aim to bring together and present a representative body of work that shows:

1. Connection with the region and the stories of the region (place, history, community, environment or landscape) – work that tells some kind of story. This might mean, for example, that there's something intriguing in the cultural connections of the work and its origins, or in the background and life of its maker
2. Quality, skill, uniqueness and innovation in arts practice
3. Equitable representation of artists from each of the three Shires
4. Diversity in artists' cultural backgrounds and age and in the longevity of their professional practice, from emerging to established

In implementing these broad guidelines, attention will be given to:

- Including more “edgy” work along with work considered more universally accessible
- Creating and maintaining a freshness in the range of work on display
- Ensuring that the work holds together as a whole, works complementing and supporting each other
- Placing and arranging work thoughtfully, with a sense of the overall space, and a consciousness of thematic emphasis where there are specific events or audiences targeted

Selection of artists

How do you decide who ends up on the bus? You might have more than 120 who want to be on it.”

With the curatorial policy as a guide, selection of artists will be based on the following criteria:

- Artists live and base their arts practice in one of the three Shires
- Work is in, but not limited to, the fields of sculpture, painting, drawing, printmaking, ceramics, textiles, glass, jewellery, object design and metalwork
- There is evidence of a track record of professional practice and development
- There is capacity and willingness on the part of the artist to make work specifically for an intimate, mobile space, or for a particular event or location, and to continue to supply work where there is ongoing demand
- There is openness to participate in project promotion through provision of photographic images, and possible participation in media stories and the like on request
- Artists are agreeable to working within the curatorial policy and working processes of the Pop Up Art enterprise, and to openly discussing any dissatisfaction or concern in the interests of resolving problems and working collaboratively

The selection process itself would involve the following:

1. Submission of applications in writing by post or online, to include images of work, CV and artist statement (optional)
2. Follow up studio visits or in-person discussion where necessary or specifically requested
3. Assessment and decision-making by a curatorial panel to include commercial gallery, arts practice and professional curatorial expertise (panel composition may vary with selection for themed or specific events)
4. Notification of applicants in writing

Overall, the process would be carried out in a transparent and open manner. This would apply to the way in which the curatorial policy, selection criteria and selection process are communicated (including the deadlines and dates by which decisions will be made and applicants notified).

Confidentiality will be respected throughout. The panel will make decisions in a professional and unbiased way, in line with the stated curatorial policy and selection criteria.

Aesthetics and presentation

The enterprise needs to meet the particular aesthetic challenges posed by a confined, mobile space, a high volume of small works to display and a complementary web-based gallery. These challenges will be at the heart of the vehicle and web design for the project. The way the enterprise is developed and run in this regard will, in order to be workable, need to incorporate the following:

- Clever, useable, innovative display space in the interior that is also secure, well-lit and flexible
- Diverse means of display (e.g. physical alongside interactive; touch-screen; video projection; QR coding)
- Eye-catching and chic exterior, allowing full potential as a 'moving billboard'
- Online presence that works well as a stage for the artwork, is user-friendly, and incorporates quality moving and still images

Identity, brand and what's on offer

A great deal of useful data was generated through the consultations about what might be common ground, the particular story, or the specific characteristics and strengths that identify the region's 'collective artistic product'. These ideas are collated at length in the consultation report (quoted in part below) and will provide a rich foundation for professional brand development during the next stage of the project.

A recurring comment from participants was about what would be offered through the enterprise that is particular to this region or that tells a unifying story. How might this differ from what's on offer in cities, for example, and how could the project be branded in a way that says something meaningful about a collective identity – some shared associations of place, some prevalent feeling or character, some common ground that shapes the art from the region?^{vi}

This is what shaped extensive discussions about place, and what it is about where artists have chosen to live that feeds their practice. Generally, ideas raised fell into the themes of community, 'country, not city', environment and sustainable living, and landscape. At some of the events, participants also discussed their experiences and perceptions of 'the art scene' in the areas they lived and worked, and how this too contributed to some form of collective identity or shared story for artists and their work.^{vii}

Connection with broader arts and creative tourism offerings

Artists in the consultation were also highly aware of the existing and potential relationship between their own collective 'product' as artists, and what else their region has to offer. This is evident in past and present arts enterprise initiatives such as art trails, open studio schemes and artists markets (listed in detail on page 8 of this report). Invariably, these enterprises position and market themselves as draw-cards to a region, which has an abundance of cultural, environmental and historical opportunities to offer visitors. Arts enterprises seem to readily and generously cross-promote, and to link their 'offering' with food, wine, festival, heritage, music, accommodation and natural environment assets in their region. MASSCulture in Castlemaine and DMR Open Studios are a good example of this. Pop Up Art will mirror this collaborative strategy and work in close connection, including planned cross-promotion, with other cultural and tourism initiatives.

(iii) Supply capacity

Artists' demonstrate a collective breadth of experience in:

- Making work of specific size
- Producing variety and diversity of work
- Working with an awareness of price and price-points
- Meeting the logistical aspects of stocking an outlet or gallery (quantity, timeliness, stock storage, transport)

The concept of a mobile gallery/display showing the work of a large number of artists necessitates that the work be small scale. While diverse means of display, particularly on-board digital media, might allow visual presentation of large work, the enterprise requires artists to submit small scale work that provides a representative 'taster' of their broad product range.

Equally, artists across the region as a whole produce a very broad 'offering', with diversity and variety to meet an equally broad range of markets and tastes. It appears to be a similar story with price. The consultation findings indicated that a broad range of 'price-points' could be met by suppliers, with many demonstrating experience and practice in producing work deliberately pitched at specific sectors of their existing markets.

The logistics of stocking the mobile gallery, as well as of having work available for sale online, appears to present little challenge for artists. Consultation findings indicate a breadth of professional experience amongst artists. This included experience with commissions, maintaining availability of work for galleries representing them, sustaining the level and 'freshness' of stock at shops and galleries, and regularly providing work on demand or to theme or size specifications for professional prizes, exhibition proposals and art auctions. Artists exhibited considerable understanding of and administrative experience in supplying 'sellers' in a timely way.

(iv) Contractual frameworks

Clear, comprehensive, written information will be made available to participating artists. This will detail what the enterprise provides and how, and what's expected of artists. It will cover the following:

- Curatorial policy
- Selection criteria and process
- Delivery, handling and presentation of work
- Record-keeping
- Promotion and marketing
- Insurance
- Sales (onboard and online), including commission rates and upfront membership costs
- Refreshing stock
- Dispatch
- Communication and good working relationships

3f. Market context

The feasibility of Pop Up Art is also measured by knowledge of its market and its buyers, and how this knowledge shapes the design and approach of the proposed enterprise. This 'demand side' aspect of the project is explored in detail below.

(i) Art sales

Available statistical data on art sales is limited. Alan Bamberger, author, arts consultant and commentator, states that "The art market... is not quantifiable and the answers to statistical data don't exist." ^{viii}

"Art is sold everywhere all the time - at individual artist websites, gallery websites, websites where artists pay fees to show their art, secondary market websites like ArtBrokerage.com, auction sites like eBay, outdoor art shows, art galleries, art fairs, open studios, art walks, flea markets, estate sales, big city auctions, museum sales and rental galleries, "Nothing Over \$39.95" sales, little country auctions, directly out of artists' homes and studios, street fairs, high in the mountains of Peru, Uncle Charlie's Ice Cream Store, antique and collectible shops, framing stores, on the street, classified ads in the local paper, interior design stores, coffee shops, corporate lobbies, cruise ships, county fairs, remote villages in Botswana, and on and on and on." ^{ix}

This art sells in all price ranges; much of it passes through chains of wholesalers, distributors and other resellers on its way to retail galleries, and ultimately to retail buyers. This includes paintings, sculptures, etchings, lithographs, photographs, serigraphs, wood carvings, ceramics, weavings, tapestries, water colours, drawings, mixed media works, video art, conceptual art, and so on. And that's just the brand new art; older art sells on secondary markets over and over and over again all the time, often changing ownership in discrete private transactions. In all, millions of pieces of "art" are bought, sold, and traded worldwide every year."^x

Drawing exclusively on art auction figures, the Australia Council's Art Facts document, quantifies visual art sales as follows:

"In 2012, global art auctions generated \$12.269 billion, of which \$5.068 billion was generated in China and \$7.2 billion in the rest of the world."^{xi}

"Australia is emerging as a player on the art auction scene. While 2012 revenue was estimated by Artprice at \$82 million, this represents an increase on 2004 revenue."^{xii}

"Relative to the global market for visual art, the Australian market is small. In 2011, Australian auction sales represented 0.6% of the total global auction market."^{xiii}

"China is emerging as the largest visual arts market in the world in terms of auction sales, recording \$5 billion in 2012 (41% of the global auction market) – highlighting big opportunities for Australia in the future."^{xiv}

Although art sales in both the global and national markets are recognised as significant, existing measures give us only a partial picture. On some level art sales operate in a 'grey' or 'parallel' market. There is very little statistical data on local art sales specifically, and art's contribution to the economy of the region in general. However, it is worth reporting three indicative snapshots of selling activity:

- ArtsOpen, the open studio event in Mount Alexander held for the first time in 2012, collected sales figures from participating artists. On average, artists sold 3 pieces of work during the three day event. Average sales income per studio was \$1965.^{xv}
- \$30,000 was spent on visual art at the Castlemaine State Festival Art Auction in November 2013. This mirrors the \$30,000 spent at their 2012 auction.^{xvi}
- The Pop Up Art consultation asked participants to give details of income generated through art. The estimated percentage of individual income generated through sale of art ranged between 1% and 75%. On average, participating artists earned 18% of their total income through art sales. Participants also reported that they sell between 2% and 100% of the artwork they produce – an average of 45%.^{xvii}

(ii) Selling online

"Hundreds of dealers already sell art online, swarming into every niche and bristling with gimmicks. Sedition sells digital works, some by famous artists. Artsy figures out buyers' tastes from their browsing activity. Artnet, the self-proclaimed "market leader", auctioned \$15m-worth of art last year and provides online exhibition space to 1,700 galleries (Amazon has started with around 150). Christie's and Sotheby's, the best-known auction houses, have long accepted online bids as an extension of their traditional sales."^{xviii}

IBIS World, a market research organisation, specialises in long range business forecasting with an emphasis on information for strategic planning. The view of IBIS World is that although online selling is still a small percentage of the total market share "Online art sales will continue to grow steadily as consumers increasingly use the internet."^{xix} Specific to art sales:

"Online galleries Artspace, Artfinder, Artsy and VIP Art are attracting the kind of traffic their real-world counterparts can only dream about. Christie's and Sotheby's have launched online auction platforms, while new online auction houses Artnet Auctions, Artprice and Paddle8 cover the more modest end of the spectrum."^{xx}

Precedents indicate that online art sales are a viable means of getting 'art to the market'.

Prominent examples of established art sales websites are set out below:

Website		Quick Overview
Amazon	http://www.amazon.com/	Established 2013
Artfinder	https://www.artfinder.com/	Established 2010. 1553 artists from 44 countries. Original or limited edition artworks
Art Pharmacy	http://www.artpharmacy.com.au/	Established 2012. Artworks handmade by Australian artists
Artspace	http://www.artspace.org.au/	Launched 2011. Facilitates online sales for more than 100 galleries and non-profit organizations
VIP	http://www.vipart.com/	Art-selling website started by dealers James and Jane Cohan
Artsy	http://artsy.net/	Established 2009
Christie's	http://www.christies.com/onlineonly	
Etsy	http://www.etsy.com/	Established 2005
Saatchi	http://www.saatchigallery.com/	Established 2011. Contemporary work by unseen artists
Sotheby's	http://www.sothebysaustralia.com.au/	

Social media is integral to online selling in the contemporary climate. It plays a big part in driving traffic to websites and from there to direct contact and sales. Social media is different from traditional media in quality, reach, frequency, usability, immediacy and permanence. Generated by friends, peers and respected ‘villagers’, it has created a source of ‘trusted’ information where having something new to talk about is a key ingredient. (See Appendix E Engagement through social media for examples of social media).

(iii) Pop up retail and mobile trading

Pop up retail or flash retailing is a growing phenomenon. Retail enterprises ‘appear’ in vacant spaces and trade short term. The movement began in about 2000 when retailers in New York and London inhabited empty spaces to attract short-term attention and sales. Existing pop up retail strategies aim to amplify outreach and impact by providing an offering with an element of surprise, in a new and refreshed location each time.^{xxi} The Pop Up Art model trades on this movement.

There are numerous market precedents for mobile sales, incorporating visual arts display, design display, exhibitions and sales of creative products. All are functioning and funded. The table below lists examples, some with considerable longevity, others with reinvestment as recent as 2013.

(See Appendix F Precedents for greater detail of these examples, including photos).

Name	Description	Budget Estimate	Established
Scottish Arts Bus^{xxii} incarnation #1	A converted 12 metre bus-gives audiences throughout Scotland the opportunity to experience exhibitions by internationally renowned Scottish artists as well as artists from around the world.	£ unknown	1978
Scottish Arts Bus incarnation #2	Same as above	£60,000	1983
Scottish Arts Bus incarnation #3	Same as above See: Case Study included below	£273,500 plus	2007
Art Bus	Liverpool City,UK - A converted 12 metre bus-gives audiences a selection of limited edition prints and original paintings by some of Britain's leading contemporary artists, giving a taste of a large exhibition at the gallery featuring British modern and contemporary art	£250,000	2009
Styleliner	Selling Designer limited-edition accessories. Selection curated aboard the Styleliner, creating a unique shopping experience around New York, Florida and soon coming to Los Angeles	Commercial retail US\$ unknown	2009

Art On Track	Art on Track was created by students at the School of Art Institute of Chicago and has run annually ever since. It's the world's largest mobile art gallery. AoT takes place on board a moving six car Chicago train. Each train car is given over for free to a different local artist or arts group to curate. You are invited to board the train and view the artwork	Subsidised/Crowd funded	2008
ACCA pop up gallery	Special pop up gallery extension to ACCA in South Melbourne	unknown	2013
London Fashion Bus	The most mobile version of POP-UP retail: London Fashion Bus. Launched at the end of May 2003, the London Fashion Bus is a continually touring showroom, stocking over 1,400 pieces of work from 40 designers. The refitted double-decker bus brings unique designer pieces to areas throughout Britain that don't have London's uber-trendy boutiques and outlets	unknown	2003
ContainART	At the time of writing Jump Leads learned that a neighboring City of Ballarat has just invested in this project. Similar to some degree to Pop Up Art's physical facility, without the big picture touring, marketing and web sales components	unknown	2013

Case study: The Travelling Gallery, Scotland



The Travelling Gallery is a mobile exhibition vehicle using a converted double-decker bus as the basis of the design. It has traversed Scotland for the last 36 years to cities and regions bringing high quality visual art exhibitions. The exhibition program includes both established and up and coming artists from home and abroad showing work in a variety of media which is challenging, of high quality, communicative and engaging to a diverse audience. It gives audiences throughout Scotland the opportunity to experience exhibitions by internationally renowned Scottish artists as well as artists from around the world.^{xxiii}

Design

Based on a custom-built 12-metre bus. The interior of the gallery is an attractive and welcoming single rectangular space. The floor is carpeted and natural light enters through roof panels and a narrow window at the rear of the gallery, with additional lighting provided by a suspended lighting track. The natural light can be dimmed using the remote control roof blinds. Other features include an independent power supply and improved security for exhibitions. Award-winning architects have designed the interior of the new gallery.

History

Beginning in 1978, the Travelling Gallery was established by the Scottish Arts Council (SAC). The first vehicle was a converted double-decker bus. A lone Curator/Driver staffed it then. The project rebuild in 1983 proved so successful that in 1983 the SAC commissioned, at a cost of £60,000, the custom built vehicle, which was used for the next 25 years. In 1996 the Edinburgh City Council tendered for the running of the vehicle and received 3 years of funding.

Funding

- Funding structure in 2006 was: Scottish Arts Council £173,500
- City of Edinburgh £100,000
- ADAPT fund £100
- Friends of the City Centre £1000
- Esmee Fairburn Foundation – private funding for a 3 year exhibition program
-

Note: The Travelling Gallery supports artists by implementing Exhibition Payment Rights for each exhibition in accordance with Scottish Arts Council and NAA recommendations.

Exhibition program

The Travelling Gallery holds two contemporary visual art exhibitions every year, each touring throughout Scotland for around four months. The Gallery achieves attendances of more than 110 visitors daily and complements the exhibitions with an award-winning Education Program of talks, artist-led workshops and quality interpretative materials. Exploring concepts and technologies which are representative of current trends in international, contemporary art, the exhibitions range from specially commissioned one and two-person installations to themed group shows and visionary collaborations.

From time to time, exhibitions may reflect the concerns and interests of minority communities. For example, *Wish I Was Here* represented displaced people with more than one culture and

language. See, *Sense* was curated to be accessible to people with a visual impairment. *The Park* was of local interest to the 3 local authority areas toured, Argyll and Bute, Stirlingshire and West Dunbartonshire.

Staffing

The Travelling Gallery has the advantage of a strong, committed staff who are passionate about the Travelling Gallery and work coherently as a dedicated team. The core team currently includes:

- Full-time Curator
- Part-time Education Officer
- *Administrative Assistants* (jobshare) (responsible for organising gallery tours and providing gallery staff and volunteers with administrative support; work with venues and local authority hirers to plan and promote the gallery's visits, collate feedback and statistics for hirers)
- *2 Driver Guides* (drive the Travelling Gallery vehicle throughout Scotland and are responsible for its security while on tour; give talks on the exhibition at schools and public venues; considerably involved in the installation of the exhibitions)
- *Volunteers* (involved when the gallery is on tour; assist the Travelling Gallery team both as Gallery support/Exhibition Guides and as Curatorial Support)

Education Program

The Travelling Gallery has won 3 Engage Scotland/SAC Education Awards in recognition of its education program. The program is based on consultation with hirers and users and has a particular emphasis in bringing working artists into communities. Artist-led education events including workshops are organised and designed to explore the ideas, concepts and skills incorporated in the exhibition

Public commentary

"The City of Edinburgh Council is committed to the Travelling Gallery service and continuing to operate it as a national service for Scotland. This award will ensure that audiences throughout the country, from Shetland to Stranraer, will continue to have access to quality contemporary art exhibitions within their own communities" (Councillor Ricky Henderson, Executive Member for Sport, Culture and Leisure).^{xxiv}

"The Travelling Gallery is a versatile gallery space which covers the whole of Scotland, offering adults and children of all ages engagement with stimulating contemporary exhibitions" (Iain Munro, Head of Capital at the Scottish Arts Council).^{xxv}

“The Scottish Arts Council is excited to be involved in the development of the new Travelling Gallery, which will be of high quality, accessible for disabled people and will provide an excellent model for other mobile arts venues in the future.” xxvi

3g. Sustainability

(i) Economic viability

The Pop Up Art concept is soundly based in ‘what is happening right now’ in visual art sales.

Using a multi level approach it is efficient, thorough and dynamic in its market reach.

Economically it is similar to most arts organisations within the community sector of Australia. That is, once it is set up, it will have continued elements that are either viable in their own right or self-funded, as well as incorporating other aspects or projects that require public funding, volunteerism and philanthropy in varying proportions.

The investment and initial spend of Pop Up Art outweighs the costs. The concept offers:

- The possibility of growing financial returns to the individuals and the local economy who participate within the program (including growing financial independence and self esteem building)
- The possibility of representing other arts organisations and galleries (further increasing art sales and supporting local business)
- Motivation for other artists who wish to participate but may not fit the criteria to begin with (being an opportunity for future self employment, and encouragement towards gaining arts training and education)
- Self funding of its operations, after the initial spend (with employment opportunities for locals)
- Reputation building for Shire councils, leading the way with comprehensive innovative programs (such as : a far reaching, active tourism marketing mechanism; a mechanism for cross promoting regional cultural events; a powerful regional partnership in other sectors; goodwill in community and the larger region)
- A sustained program, with the potential for longevity that reflects the values of its communities (aspiration-ally, just like the Castlemaine State Festival)

(ii) Environmental sustainability

In the choice of processes, materials and suppliers, the Pop Up Art model will consider environmental and social impacts.^{xxvii}

The staged development of the enterprise will incorporate principles of environmental sustainability. That is, it will aim to achieve carbon neutral impact on the environment. The measures for this are climate impact and carbon emissions, resource use and disposal and volatile organic compound impact (VOC). The main areas where the Pop Up Art model will have environmental impacts are: construction and conversion; fit-out and use; and the ongoing environmental costs of its transport and operation.

Construction and conversion

There are three different mobile options to house Pop Up Art, each of which would have particular environmental impacts: a bus, a container and a caravan. A purpose built structure has not been considered due to the high level of embedded energy in its materials and construction and the consequent high environmental impact. In light of this, use of a bus would entail conversion of a second hand vehicle. The container option would mean the re-use and conversion of a second hand container. The caravan may also involve conversion of a second hand van from its original use. In this scenario the impacts of off-gassing from chemicals in vinyl's is a factor to be addressed.

Fit-out

There are some impact considerations related to fit-out that are common to all three options. These are:

- Lighting (which can be addressed by the use of solar, skylights and LED lighting)
- Atmosphere (where insulation, natural airflow and minimal air-conditioning and heating can reduce impact)
- Materials used (recycled materials and timber and non-toxic paint are good options)

Transport and ongoing environmental impacts

Transport would be the main ongoing environmental impact of the mobile gallery. This is calculated by 'kg CO2 per tonne km'. Therefore, keeping the weight of the mobile gallery to a minimum would be beneficial. When it comes to moving from A to B, the container option allows for back loading by transport companies, which is more efficient than the container taking a 'solo' trip on a truck. It also offers potential for transport by rail where the rail network allows. If, instead, the vehicle is a bus, the main consideration would be the impact of fuel, a diesel engine preferable to a petrol one.

Running and maintenance of the gallery when it is on location would have environmental impacts which can be minimised through environmentally conscious management. Womadelaide provides a good model of this approach to events management as a whole^{xxviii}. Jump Leads would model its approach on this, and would work with other host events towards the same objectives.

Carbon offsetting

Carbon offsetting would be one strategy to compensate for the environmental impact of transport, running and maintenance of the Pop Up Art 'vehicle'. This can be done through plantation or through investment in energy efficiency programs. Again, Womadelaide provides one example of this through its partnership with Greening Australia.^{xxix}

Section 4: Conclusion

What is clear, including what this feasibility research has shown, is that the supply-side for arts enterprise in Central Victoria has huge potential. The local arts enterprise environment is one where opportunities are keenly sought. Artists are clearly market-ready. This is true of their professional practice and of the 'product' that results. Collectively, there is willingness, collaborative capacity, business expertise and high quality product, as well as an expressed need to take their enterprise potential further. Regionally, there has been significant past and current voluntary investment by artists in cooperative initiatives that attract people to the region and build its profile as a creative destination. Many of these serve as draw-cards to the region's 'broader offerings', and are promoted as such.

There is also potential on the 'demand side'. This feasibility study has found that there are market opportunities ready to be exploited by Pop Up Art's strategy of 'taking art to the market'. Based firmly on successful precedents, and on business research into the efficacy and effectiveness of a combination of pop-up, real life and digital approaches, the concept has significant potential for success.

There are clear, demonstrable strengths in this project and its future. Jump Leads' Pop Up Art model, with its combination of mobile display and dynamic web and social media sales platform, has capacity to provide a commercial 'space' to meet the expressed needs of suppliers in the region, and the projected needs of the buying public further afield. Its development and planning has been firmly based in extensive focused consultation – on regional artists' investment of time, intellectual property and ongoing interest and advice.

More investment is clearly needed to implement the model – to make Pop Up Art a real, mobile, touring, talked-about phenomenon.

4a. Future partnership and investment opportunities

The knowledge and insight gained through the consultation and feasibility research for the Pop Up Art project leads to the following recommendations for action:

1. That Jump Leads continue to work in partnership with potential partners (public and private), with local governments in particular, and with local artists to take the project to its next stage
2. That the three shires continue to work in collaboration with Jump Leads in the ongoing development of the enterprise, including facilitating relationships with funding programs and investors and providing public support through communications and branding

3. That Jump Leads seek investment for the phased implementation of the model, being:

- The 2014 Federation Square launch, three townships tour, online catalogue and communications program
- The 2015 design, build and launch of the facility
- The 2016 and 2017 first tours

Section 5: Appendices

Appendix A Strategic context

(i) The economic environment

The arts and creative industries contribute to the life of regions with social and economic dividends. They also contribute to the design of public space by making a local environment more attractive and accessible... and brand regions as a destination for new residents, tourists and businesses. ^{xxx}

The production and sale of visual art in Central Victoria, and the contribution made by artists living and working in the region (to its community, 'livability' and cultural and visual 'attractiveness'), play a significant part in the region's economic and tourism growth. It is known, if only anecdotally, that local creative projects are bolstering incoming tourism, trade and even property values. However, there appears to be a lack of local visual arts-specific data available to illustrate this. At State level, Australian Bureau of Statistics data reported through Arts Victoria give broad figures about statewide participation in cultural activities. They also give figures about arts employment and economic activity, including the following. ^{xxxi}

- In Victoria 87% of people (3.7 million) attended cultural venues and events in the 12-months prior to interview in 2009–10. 26% of these attendances were to art galleries. ^{xxxii}
- 21% of all people aged 15 years and over living in Victoria undertook some paid or unpaid work in culture and leisure activities in the 12-months prior to interview in April 2007, totaling 877,300 people. Of these, 32% received payment for their work. ^{xxxiii}

(ii) The policy environment

The economic role of the arts is, nonetheless, visible in policy statements, both national and local. Nationally, the *Cultural Policy* recognises the cultural sector as "a significant and growing part of the economy."

"It generates more revenue and employs more people than many other essential industry sectors, including agriculture, electricity and gas. It intersects with, and adds value to, many other important areas, from education to manufacturing, tourism and construction". ^{xxxiv}

At State level, Arts Victoria acknowledges the value of arts in Regional Victoria and, for example, works in partnership with local governments "to strengthen the arts industry in Regional Victoria". ^{xxxv}

At a regional level, the three Shires also reflect, in their various policy documents, the place of the arts in their economies. This is important to the viability of an enterprise such as Pop Up Art. It provides evidence of mutual recognition of the role and strength of arts regionally, and a shared aspiration to build on this.

Mount Alexander

The development of arts enterprise is consistent with the aims and objectives of the *Mount Alexander Shire Arts Strategy 2011-2015*, specifically objectives 1.3; 1.3.4; and 2.3 (See Policy Environment above for details).

“Arts” are listed as one of the main economic development areas in the *Mount Alexander Economic Development Strategy 2013 – 2017*.^{xxxvi} Similarly, arts are described as one of the “key draw cards to the Shire”, central to its tourism industry.^{xxxvii}

Detailed Strategies to enhance the role of the arts in tourism and business growth, include:

Strategy 3.5: Enhance business and enterprise development opportunities for local arts and culture organisations and individuals in order to attract new markets.^{xxxviii}

Macedon Ranges

The aims of the Pop Up Art Project are also consistent with Macedon Ranges Shire Council's *Cultural Development Strategy 2011- 2013*. Arts and culture are named as one of the Shire's tourism strengths.^{xxxix} The Strategy also lists “village life with unique vibrant and creative cultures” as an “area of opportunity.”^{xl}

The *MR Cultural Development Strategic Plan 2011 – 2013* makes a specific commitment to “[Encouraging] cultural enterprises”, making an overt connection between economic potential, tourism development and the profile of the Shire as a destination:

[MRS] Value[s] the activities as well as the reputation and positioning of the... Shire as a desirable and vibrant region for artists and residents, arts business, arts workers and their audiences. [MRS] Encourage[s] the entrepreneurial activities of local arts and heritage groups/individuals.^{xli}

Objective 4.17 of the same Strategy details “[Working] with local galleries and Tourism Development Unit to scope out ways of promoting the appreciation and purchase [of] the works of local artists...”^{xlii}

Hepburn

In Hepburn Shire, the *Cultural and Arts Policy and Action Plan 2009* states that one of its policy aims is to “Recognise the importance of cultural activities in the broader economy of Hepburn Shire, note their impact on employment opportunities and promote their integration with other economic initiatives.”^{xliii} Strategies for achieving this are directly connected with the aims of the Pop Up Art project to market and sell work from the area and promote the region as an arts destination.^{xliv}

(iii) The local arts enterprise environment

In December 2011 a group of artists in Mount Alexander Shire undertook a study to look at the need for public arts space in the Shire. Sixty artists took part. The study was supported by a Community Grant from the Shire, and the results reported in *What arts space? A study of community desire and support for public arts space in the Mount Alexander Shire* (2011). One of the key themes that emerged was a desire for arts enterprise and for 'pop up', commercial spaces where people could show and sell their work.

This 'push' is also expressed in various other complementary arts enterprises that have arisen across the region, illustrative of a broad desire to strengthen the position of the visual arts in the Central Victoria's economy. These include, for example, open studio schemes and arts trails, artist and makers markets, artist studio-gallery enterprises, arts networks, community driven exhibition spaces, festivals with visual arts programs and web-based arts directories and cultural events calendars.

Appendix B Consultation sessions

9 meetings were held across three shires from July 25th to September 19th 2013. Participants included artists, cultural program leaders and representatives from arts and cultural units of the 3 local shires.

Meeting 1 Project Introduction - Q&A (Mt. Alexander) When: 7.30 pm Thu July 25 Venue Name: Public Inn Total Participants: 39	Meeting 2 Project Introduction - Q&A (Macedon Ranges) When: 7.30 pm Thu August 1 Venue Name: Ethic Total Participants: 30
Meeting 3 Project Introduction - Q&A (Hepburn) When: 7.30 pm Tue August 6 Venue Name: Door 3 Total Participants: 26	Meeting 4 Focus Group (Mt. Alexander) When: 1pm Thu August 15 Venue Name: Fryerstown School Total Participants: 29
Meeting 5 Artist Think Tank (Macedon Ranges) When: 7.30 pm Tue August 20 Venue Name: Mad Gallery Total Participants: 12	Meeting 6 Artist Think Tank (Hepburn) When: 7.30 pm Tue August 27 Venue Name: Buffalo Girls Total Participants: 13
Meeting 7 Artist Think Tank (Mt. Alexander) When: 7.30 pm Tue September 3 Venue Name: Public Inn Total Participants: 25	Meeting 8 Focus Group (Macedon Ranges) When: 7.30 pm Tue September 10 Venue Name: Small Holdings Total Participants: 24
Meeting 9 Focus Group (Hepburn) When: 7.30 pm Thu September 19 Venue Name: Lucky Strike Total Participants: 27	

Link to full CONSULTATION REPORT

<https://drive.google.com/folderview?id=0B70UjoOi43oPQVZLNTNwSTRQYnc&usp=sharing>

Appendix C Participating artists

More than 120 artists (listed below) have expressed interest in the Pop Up Art project, either when registering at the consultation gatherings or by opting via the website to be 'kept posted'.

1	Alison	Hanly	34	Ivor	Bowen
2	Ambah	O'Brien	35	Jackie	Gorring
3	Ann	Davey	36	Jane	Marriott
4	Anthony	Clarke	37	Jane	Marks
5	Anthony	van der Zweep	38	Jenny	Barnden
6	Ben	Blackett	39	Jenny	Nestor
7	Ben	Laycock	40	Jenny	van der Zweep
8	Caite	Farrugia	41	Jeremy	Barrett
9	Catherine	Pilgrim	42	Jessie	Doring
10	Cheryl	Kennedy	43	Jessie	Szigethy-Gyula
11	Clayton	Tremlett	44	Jill	Maruca
12	Clayton	Edwards	45	John	Smith
13	Colin	Browne	46	John	French
14	Colleen	Westie	47	John	Nightingale
15	Dave	Marshall	48	Joy	Ryan-Silveston
16	Dawn	Robinson	49	Judy	Laycock
17	Deanna	Neville	50	Julie	Hough
18	Debra	Goldsmith	51	Karen	McMullan
19	Diane	Thompson	52	Karen	van Cuylenburg
20	Dieter	Goether	53	Karen	Biggs
21	Donna	Fisk	54	Karen	Wratten
22	Elissa	Sadgrove	55	Kate	Lawrence
23	Eliza	Tree	56	Kate	Osborne
24	Eliza-Jane	Gilchrist	57	Kate	Edwards
25	Ettore	Di Pilla	58	Katherine	Seppings
26	Fiona	O'Neill	59	Kathryn	McAllister
27	Forest	Keegel	60	Kathryn	Portelli
28	Freya	Flavell	61	Kathy	Medbury
29	Gemma	Nightingale	62	Katrina	Logan
30	Greg	Baird	63	Kay	Tomlinson
31	GT	Sewell	64	Keele	Breen
32	Helen	Kelly	65	Kerri-Anne	Schnoor

33	Irene	Harmsworth	66	Kim	Percy
72	Liz	Paszko	110	Sheridan	Jones
73	Lorna	Thrift Brooks	111	Steve	Proposch
74	Lydia	Kirk	112	Steve	Rowe
75	Mark	Wigley	113	Sue	Wright
76	Mark	Bramble	114	Susan	Millman
77	Marlene	Tozer	115	Suzana	Gaal
78	Marnie	Hawson	116	Tamara	Marwood
79	Marte	Newcombe	117	Tanya	Salter
80	Martine	Whitcroft	118	Terence	Jaensch
81	Melinda	Rodnight	119	Tim	Tim
82	Melissa	Scott	120	Tim	Burder
83	Melissa	Proposch	121	Tony	Stone
84	Mim	Osmelak	122	Virginia (Ginni)	Turner
85	Monika	Roleff	123	Yuliya	Nichiporova
86	Natalie	Boquest	124	Zoe	Amor
87	Neil	Newitt	109	Rosie	Lasslo
88	Olli	Patsh			
89	Paul	Hayes			
90	Paul	Ryan-Silveston			
91	Peter	Ryan			
92	Peter	Fountain			
93	Petrus	Spronk			
94	Pheonix				
95	Phil	Hall			
96	Phil	Spinks			
97	Pia	Johnson			
98	Ralph	Ewart			
99	Rebecca	Russell			
100	Rhonda	Fawcett			
101	Robert	van den Helm			
102	Robert	Wallace			

Appendix D Project partners and friends




We thank our partners and friends who have paved the way and provided local experience, resources, funding, time, knowledge and networks.

Government Supporters

<p>Regional Development Victoria</p> 	<p>Carolyn Bartholomeusz Jesse Sherwood</p>
<p>Mt Alexander Shire Council</p> 	<p>David Leathem Sue Jones Tegan Lang Carolyn Wallace Glenn Menner Clare Baker</p>
<p>Macedon Ranges Shire Council</p> 	<p>Jill Karena Rod Clough Robyn Till</p>
<p>Hepburn Shire Council</p> 	<p>Adam McSwain Kate Redwood John Collins</p>










Strategic alliance partners

Have provided pro-bono professional services.

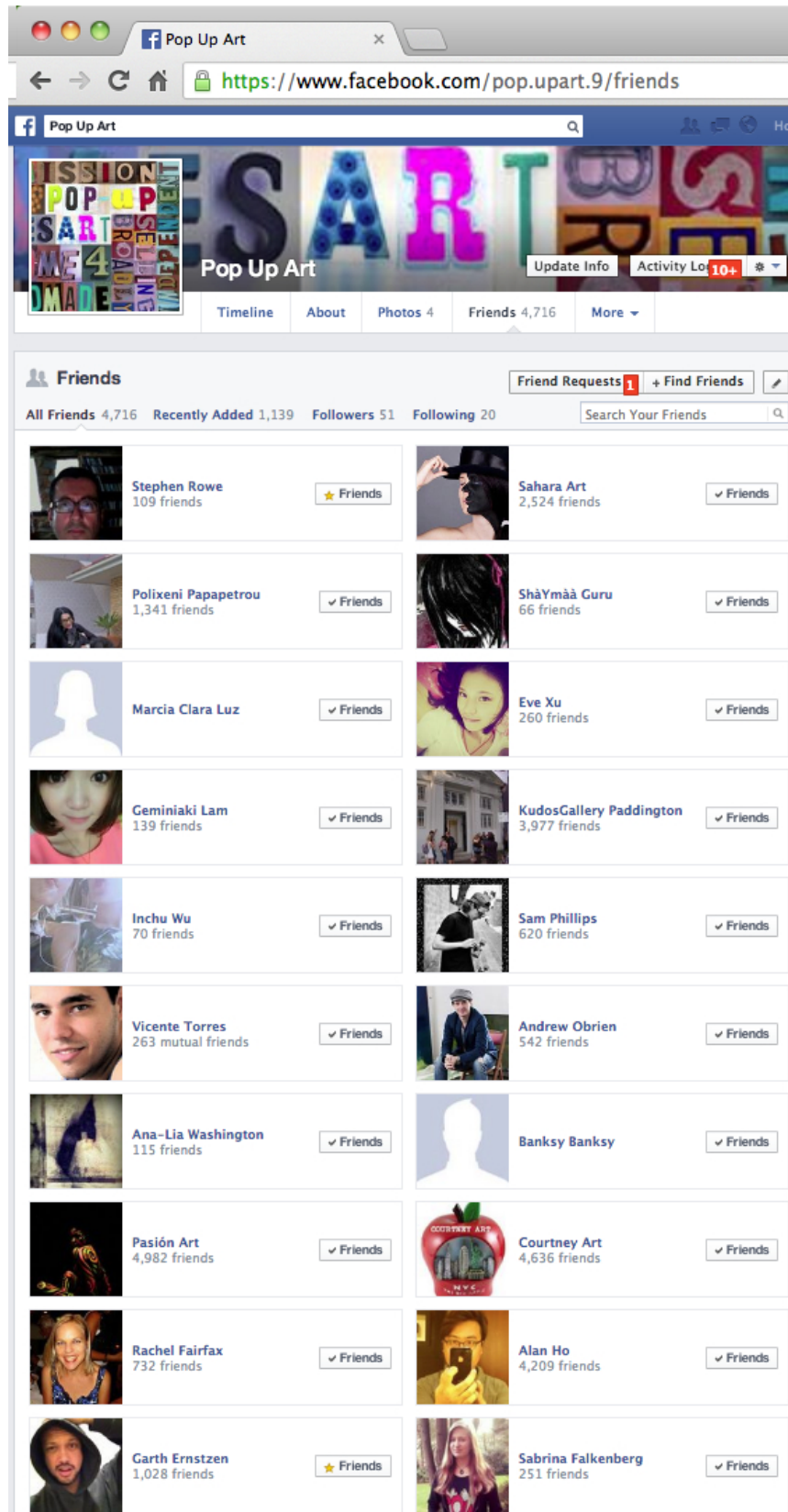
<p>Theatre Arts Export Production Specialists</p> 	<p>Insite Architecture and Design</p> 	<p>Mosaic Business Support Services</p> 
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Local arts organisations and businesses

Have provided support, networks and links to their respective communities in the region

 <p>Country Files http://thecountryphiles.com</p>	 <p>Lot 19 Castlemaine www.lot19art.com</p>
 <p>Clayspace, Daylesford www.clayspace-coop.com</p>	<p>Studio Paradiso Artist studio, Sandon http://www.studioparadiso.com.au</p>
 <p>RedBeard Historic Bakery Redbeard Bakery Trentham http://www.redbeardbakery.com.au</p>	 <p>Ben Blacket- Photographer http://www.benblacket.com</p>
 <p>ArtsOpen www.artsopen.com.au/2013</p>	 <p>Castlemaine Independent http://www.castlemaineindependent.org/</p>
 <p>Stockroom Gallery Kyneton http://www.stockroomkyneton.com</p>	 <p>trouble magazine http://troublemag.com/</p>

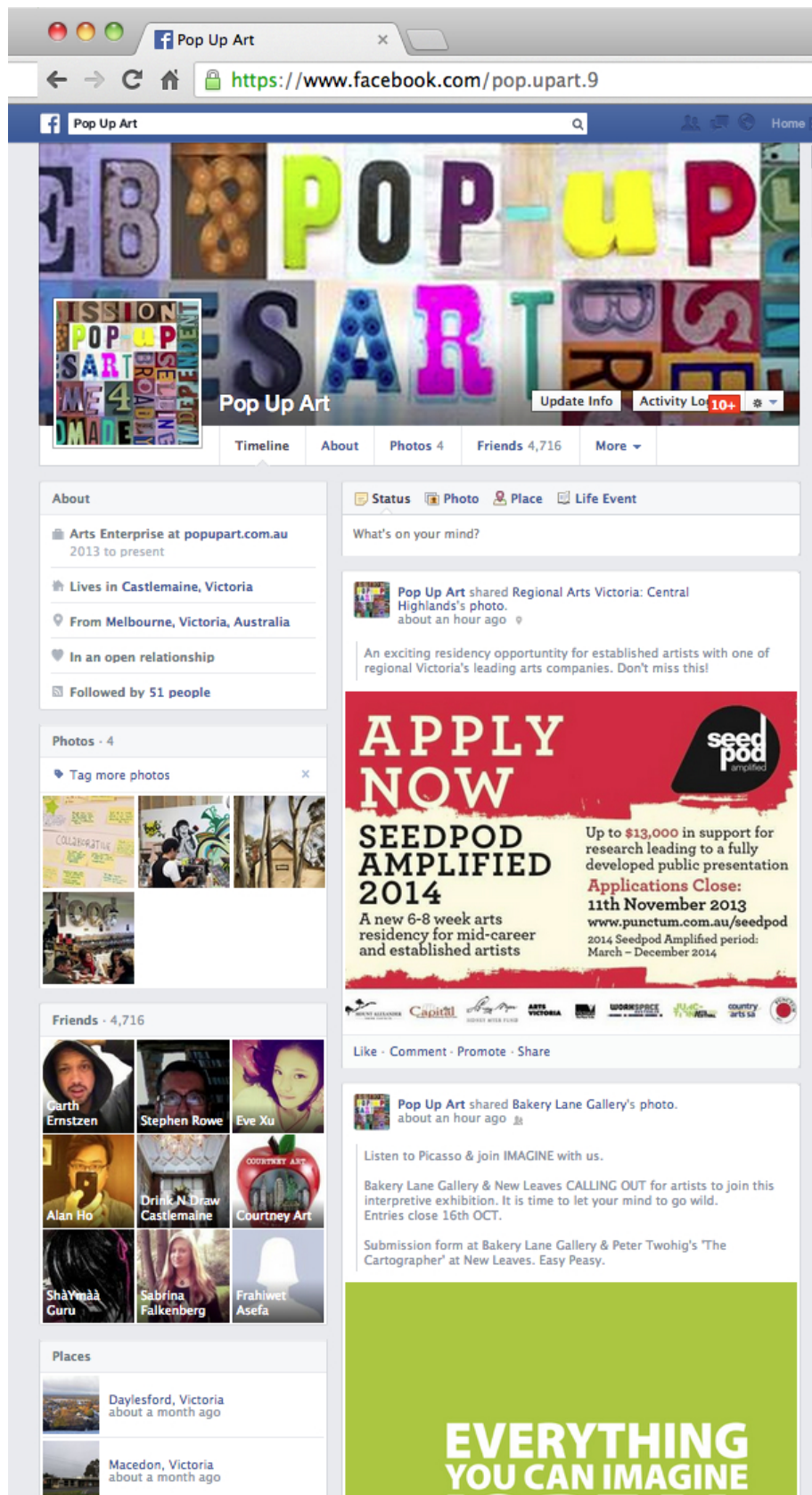
Appendix E Engagement through social media



Engagement through social media



Engagement through social media



Engagement through social media

Well-known platforms include the following:



Facebook – <https://www.facebook.com/>

Facebook is a social utility that connects people with friends and others who work, study and live around them.



LinkedIn - <https://au.linkedin.com/>

Manages professional identity. To build and engage with your professional networks. It assists to access knowledge, insights and opportunities.



Twitter - <https://twitter.com/>

Twitter is an online social networking and micro blogging service that enables users to send and read "tweets", which are text messages limited to 140 characters.



Instagram – <http://instagram.com/>

Instagram is a fast, beautiful and fun way to share your life with friends and family. Take a picture or video, choose a filter to transform its look and feel, then post to Instagram.



Pinterest – <https://www.pinterest.com/>

A content sharing service that allows members to "pin" images, videos and other objects to their pinboard.



Tumblr – <http://www.tumblr.com/>

The service allows users to post multimedia a to a short-form blog.

Appendix F Precedents

Art bus (Liverpool City) UK

<http://www.liverpoolecho.co.uk/whats-on/beatles-artist-sir-peter-blakes-5677438>



This art bus was designed by British Pop Artist Peter Blake so that the top deck is a gallery space and the lower deck is a seating and entertainment area.

It was launched in 2009 with a

tour of iconic London pop art locations and now tours the UK. According to Liverpool Council “The Watergate Street Gallery prides itself on nurturing long-standing working relationships with artists. We also believe in making contemporary British art accessible to the wider community both through our website and projects like the Art Bus.”

Styleliner

<https://thestyleliner.com/>



New York Native and purebred entrepreneur, Joey Wolffer created the Styleliner in June 0f 2009. Prior to the Styleliner, Wolffer began her career as a jewellery designer for Meems LTD, providing accessories for several High Street stores in the UK and later became a jewellery designer for Nine West as well as Trend Director for all of Jones Apparel Group. Wanting to take her career to the next level, but not wanting to open a

conventional boutique, Joey became a pioneer in the world of mobile accessories. Following in the footsteps of her maternal great-great-grandfather who started one of today’s leading retailers in the UK, Marks and Spencer and her father whose legacy remains in Wolffer Estate vineyard and stable on Long Island.

Art on Track Chicago

http://www.builtontack.com/?page_id=460



Art on Track is the world’s largest mobile art gallery. AoT takes place on board a moving six-car CTA train. Each train car is given over for free to a different local artist or arts group to curate. You are invited to board the train and view the artwork. Once aboard the train, passengers in the gallery are encouraged to explore and engage with the artists and artwork.

ACCA Pop Up Gallery Melbourne



Framed by ACCA's big red bulk and the yellow facets of the *Vault* sculpture, the container has been fitted out as a typical white cube art space. The pop-up project is a cheap and simple concept that gives younger artists - many of whom volunteer at ACCA - their first exhibition space. "It's a small but very professional way of bringing in the passers-by."

SOCO container venue – Moore Park, Sydney



SoCo Cargo is a fully functioning container venue capable of holding 300 people. Built primarily from four shipping containers, the venue features a stage, bar, lounge and gallery. SoCo Cargo toured nationally hosting over 300 live music and club nights. Acts presented included: The Midnight Juggernauts, Sneaky Sound System, Norman Jay, Muscles, Little Red, Jackson Jackson, Lyrics Born, TV Rock and literally hundreds of others.

Outdoor arts, music and entertainment



During the summer of 2013/14 this cluster of repurposed containers will be located in a disused lot behind the Melbourne arts precinct behind the State Theatre building. It consists of a stage unit, bar gallery unit, storage unit and various outdoor seating and garden landscaping.

Project H AIRSTREAM Exhibition



Project H founder Emily Pilloton says, “The road show was quite an adventure. We want the spirit of it and its content to live on!” While on the road, Emily and her partner Matt Miller (who is the owner of the Airstream) visited 36 cities, design schools, and high schools and ended the

adventure at ICFF in New York earlier this month. Over the course of 75 days, 25,000 people set foot in the trailer to experience the exhibition of humanitarian product design.

CONCEPT- Design a new way for exhibitions



Christchurch Container Mall

<http://www.restart.org.nz/about-christchurch-central-restart.php>



The earthquake destroyed the business district of Christchurch and now it's been kick started by businesses using a container village as their temporary shopping units.

Appendix G Art collectors and investment

Art is predominantly bought by: Individuals (predominantly over 55); Corporations; Government departments; institutions; and investors. Overall, the art market is shaped by many factors and is a fluctuating and volatile environment. The emotional aspect to buying and owning art makes it quite distinct from other “commodities”. What follows outlines several economic and regulatory aspects affecting the market, including the tax structure, superannuation, corporate governance and education of the public.

The market place

Australians only became serious art collectors in the 1960s. Initially, most collectors, even those who travelled widely, only collected Australian art. Investment by Australian banks and corporations has since built the art market.

In the 1990s, most of these corporate collectors divested their art collections. In the last 20 years, Australian artists, dealers working in multinational partnerships and the global auction houses have shifted their focus from Australia. Aboriginal art is still internationally competitive but contemporary art values vary greatly.

Research on audiences for public galleries in Australia, and public attitudes to the arts, show that there is very restricted understanding of the work and role of an artist in contemporary society. Most new or young collectors, tend to buy the work of their own generation, and buy in the local market where they feel comfortable and only pay modest prices for artwork^{xlv}.

Jon Dwyer, head of Dwyer Fine Art (formerly of Christie's) has been valuing company collections for 30 years and says that while many corporations are still buying art works, many prefer to support younger artists. Dwyer believes corporate curators seeking contemporary art are looking for works to suit the new minimalist office environment with its polished floors and stark walls.

"Because some companies were selling their Boyds, Nolans, Blackmans, Whiteleys and so on doesn't mean these artists are not still popular among collectors," Dwyer said. "While 35- to 40-year-old buyers are interested in contemporary art, there are many older collectors still bidding for those who were 'contemporary' in the 1960s and '70s." ^{xlvi}

The interactions between the art industry and financial markets are historically fraught. Severe downturns in global share markets in 1973, 1981, 1987, 2000 and during the global financial crisis have consistently led to rushes to commodities, particularly gold, but also art. When a bubble occurs in the art market there are a lot of speculative collectors looking for short-term gains.

Consequently, participants in the art market, particularly the global auction houses, end up buying and selling contemporary art at prices that are often below the prices that the same artists' work is offered in dealer galleries. The reputations, incomes and careers of artists and dealers are undermined in this situation.

Research shows that over a 20 or 30 year period, art investment made by well-informed collectors can approximate gains made from other equities investments.

Corporate collections

Below are examples of Corporate collections^{xlvii}:

- Wesfarmers - has 600-work collection, 80 of which are on a two-and-a-half-year national tour. Artists include Eugene von Guerard, Russell Drysdale, Queenie McKenzie, Susan Norrie and Jeffrey Smart.
- Rio Tinto - maintains an important collection of more than 30 oils and 200 paper works. Artists include Justin O'Brien, Arthur Boyd, Russell Drysdale, Tim Storrier and Mandy Martin.
- Esso - a small collection including a Drysdale. No longer buying art.
- NAB - has a significant collection.
- Foster's - Maintains the significant Portrait of Australia collection, has lent Melbourne 1867, by Henry Gritten, to the NGV Ian Potter Centre.
- Alcoa's \$1 million gift of a four part Sidney Nolan piece called Salt Lake,
- Rio Tinto's 2001 \$6 million gift of Fred Williams' 33- piece Pilbara series
- Shell's 2002, \$1 million gift of its Australian contemporary collection consisting of 39 paintings, two sculptures and seven Aboriginal bark pieces.
- The Australian Government has an Initiative called Artbank functioning as a collector and rental agency for Australian art^{xlviii}. According to its charter, the purchase, distribution and loan of its collection is the means by which it promotes and supports the arts industry.
- In 2003 BHP Billiton sold their 30 year old collection of Australian art worth \$2 million to invest in newer more contemporary themed collection. "The relocation to BHP Billiton's new global headquarters in Melbourne is an opportunity to establish a new collection with a central theme that better expresses the identity of the group," Fuller says. Their new headquarters building contains an extensive art collection of predominantly contemporary Australian pieces with 120 artworks on the eight floors occupied by BHP Billiton. Many of the pieces are Melbourne-centric, focusing on the architecture and culture of the city^{xlix}.

- Kerry Stokes, Chairman of Seven Network and Founder and Chairman of Australian Capital Equity owns one of the best privately-owned art collections with around 8000 pieces. His Australian Capital Equity office in Perth houses several pieces of art by Drysdale, the renowned Australian artist.

Investment, taxation and superannuation

As an investment for both private and corporate purposes, the tax regime can have a direct effect on whether it creates a supportive environment for investment in the art industry or not. The 2011 reforms from the Cooper Review were wide-ranging but for collectors, gallery owners and artists. New rules applied to the storage, insurance and display of artworks, creating disincentives:

- Art investments made through Self Managed Super Funds (SMSFs) cannot be displayed.
- According to the ATO, an artwork is being “used” when it is being displayed – and therefore does not qualify as an asset. That means all works in super funds now have to be stored in a purpose-built facility, external to any premises in which the owner or any related party lives or conducts any business. A SMSF may rent artworks to a gallery for the purpose of display – but otherwise they remain unseen.
- Investors were given five years from the June 2011 implementation date of the reforms by the ATO to comply but buyer confidence has been quickly damaged since the changes came into force. Although the majority of investments in SMSFs are in listed shares, cash and term deposits, the ATO reported a total investment of A\$573 million in artwork, collectibles and jewellery in December 2011. Overall investment in art and collectables dropped by A\$186 million in the 2011/2 financial year^l.

Tax Incentives

The Australian Government offers targeted tax incentives that attract private investment in the arts and stimulate cultural production in this important segment of Australia's economy. They also encourage business to engage with the arts sector.

Cultural Gifts Program

The Cultural Gifts Program offers tax incentives in the form of deductions and capital gains tax exemptions, to private donors to the nation's public collections.

Register of Cultural Organisations

Cultural bodies listed on the Register of Cultural Organisations can receive tax-deductible donations to assist them with a wide range of activities. For example the creation of a new theatrical work, the publication of a literary magazine or the building of a community arts centre^{li}.

Art Resale Royalty Scheme

The Resale Royalty Scheme, established under the Resale Royalty Right for Visual Artists Act 2009 (the Act), commenced on 9 June 2010. Under the Scheme, artists receive five per cent of the sale price when eligible artworks are resold commercially for \$1,000 or more. Between 10 June 2010 and 15 May 2013, there have been 6,801 eligible resales that have generated over \$1.5 million in royalties for 610 artists. The Resale Royalty Right applies to original artworks by living artists and for a period of 70 years after an artist's death. It applies only on resales where the seller acquires an artwork after the resale royalty scheme commenced^{lii}.

Appendix H Budget

(i) Historical 2012 and 2013

EXPENDITURE	Actual	INCOME	Actual
Phase #1 – Initiate Project		Phase #1 – Initiate Project	
Established Local Gov Partnerships - 3 Shire councils MASC, MRSC, HSC		Jump Leads/ Affiliates (cash/inkind)	\$41,600
Apply for Start up funding			
Phase #2 – Public Start up & Feasibility Study	\$100,000	Phase #2 – Public Start up & Feasibility Study	\$100,000
Feb 2012 - Dec 2013		Funding from 3 councils	\$14,000
Artist Consultation / Initial Approach		Venue contribution 3 councils	\$2,500
Enlist Local Arts Leaders		RDV	\$30,000
		Jump Leads/ Affiliates (cash/inkind)	\$53,500

(ii) Moving forward 2014 – Budget pending

EXPENDITURE		INCOME	
Phase #3 - Consolidation (2014)		Phase #3 - Consolidation (2014)	
<u>PART # 1 - Inaugural Exhibition</u>		<u>PART # 1 - Inaugural Exhibition</u>	
Exhibition Curator	\$12,000	Pro Bono - Curator	\$6,000
Exhibition Manager	\$11,000	Pro Bono - Manager	\$3,000
Work Inc. finalisation of program policy and agreements with 150 artists			
<u>4 Venues Hire Costs - 8 weeks</u>	\$10,000		
Fed Square			

Pop Up - Mount Alexander		Local Venue Sponsorship	\$2,000
Pop Up - Macedon Ranges			
Pop Up - Hepburn			
<u>Exhibition - 4 Venues Set up Costs</u>			
Overall Show Mounting (4 shows)	\$6,000		
Insurance and Sundry			
Travel to and from each Venue (inc. transport, delivery crews, interim storage between venues etc)	\$3,000		
Hang & Packing Crates x 4 Venues	\$3,000		
4 Openings @\$1000 excludes MC	\$4,000	Pro bono – MC x 4 venues	\$2,000
		Funding required	\$35,000
<u>Sub Total#1</u>	\$48,000	<u>Sub Total#1</u>	\$48,000

(iii) Moving forward 2014 – Budget pending

EXPENDITURE		INCOME	
Phase #3 - Consolidation (2014)		Phase #3 - Consolidation (2014)	
<u>PART # 2 – Web Development</u>		<u>PART # 2 – Web Development</u>	
On line e-commerce – Catalogue		On line e-commerce – Catalogue	
150 Artists		150 Artists	
Project coordination	\$15,000	Pro Bono - Project coordination	\$5,000
Writing, Application & Administration			
<u>Photographic Material / Essay</u>			

Photographer's Fees to photograph 150 artists in 150 locations (\$166 per artists inc. petrol and other materials)	\$25,000		
<u>Text & Design</u>			
Web Site: design; build; collate	\$10,000		
Graphics	\$5,000		
Research & Writing 150 Biographies	\$15,000		
		Funding required	\$65,000
<u>Sub Total#2</u>	\$70,000	<u>Sub Total#2</u>	\$70,000
Projected Income to Artists 2014 From Inaugural Exhibition 150 pieces x average \$250 unit Target Sales \$37,500		Commission to be confirmed based on further discussion with artists and artist investments	

Other Related Programs		Other Related Programs	
<u>A Photo & Biography Exhibition</u>		<u>A Photo & Biography Exhibition</u>	
<u>4 Venues complementary program</u>		<u>4 Venues complementary program</u>	
Additional Mounting (for 4 shows)	\$6,000		
Insurance and Sundry			
Additional: Travel for each Venue (includes transport, delivery crews, interim storage b/t venues etc) Hang & Packing Crates x 4 Venues	\$3,000		
Additional Manager & Curator Photography	\$6,000		
		Funding required	\$15,000
<u>Sub Total#3</u>	\$15,000	<u>Sub Total#3</u>	\$15,000
Other Related Programs		Other Related Programs	

B <u>Public Education</u>		B <u>Public Education</u>	
<u>Hosting Artist Talks</u> 2 talks in each venue / 8 in total	\$4,000	Local Council Grants Schemes ?? City of Melbourne ??	
		Funding required	\$4,000
<u>Sub Total#4</u>	\$4,000	<u>Sub Total#4</u>	\$4,000
Other Related Programs		Other Related Programs	
C <u>Promotion</u>		C <u>Promotion</u>	
Fed Square Launch		Local Council Grants Schemes ??	
Print Advertising		City of Melbourne ??	
Postcard and Poster Print run			
PR & Social Media Campaign			
		Funding required	\$15,000
<u>Sub Total#5</u>	\$15,000	<u>Sub Total#5</u>	\$15,000
Other Related Programs		Other Related Programs	
D <u>Short film (5 min version)**</u>		D <u>Short film (5 min version) **</u>	
Producer Director			
Camera Equipment Hire			
Editing & Production			
Sound Track & Music			
Legal & insurance	\$ 15,000		
<u>Video & Online Display of above</u>	\$3,000		
Arrangement for presentations in exhibitions x 4			
Tourism offices x 3		Tourism Victoria ??	
Other TBC x 3		Local Council Grants Schemes ??	

Equipment hire for above			
Management of above	\$5,000		
		Funding required	\$23,000
<u>Sub Total#6</u>	\$23,000	<u>Sub Total#6</u>	\$23,000

** This is a complementary creative project requiring \$70,000 of funding, i.e. \$55,000 more than the above mentioned. The filmmaker will independently produce and direct this project to include finding these funds. Jump Leads will auspice and support this project in alignment with Pop Up Art big picture communications and brand development objectives

Overall Project management Feb 2014–March 2015 (14 months)		Overall Project management Feb 2014–March 2015 (14 months)	
GM/Administrator	\$28,000		
Artist coordinator / facilitator	\$7,000		
Collating of Grant applications	\$7,000		
Project Administration	\$7,000		
Insurance; Sundry	\$6,000		
2014 Income From subsidiary Web Sales 150 pieces x average \$250 unit Target Sales \$37,500 To Artists \$22,500		At market rate commission 40% Income to Pop up Art \$12,000	\$12,000
		Funding required	\$33,000
<u>Sub Total#7</u>	\$55,000	<u>Sub Total#7</u>	\$55,000

Summary of above for 2014

Core Program Funding Required Sub Total = \$100,000

Complementary Programs Funding Required Sub Total = \$ 57,000

Program Management Funding Required Sub Total = \$ 55,000

TOTAL PROJECT INVESTMENT required up to and inc. March 31st 2015 = \$213,000

(iv) Moving forward 2015 onwards – Budget pending

EXPENDITURE		INCOME	
Phase #4 – Implementation		Phase #4 – Implementation	
(2015)		(2015)	
<u>PART # 1 – The Build</u>			
Writing, Application & Administration	\$10,000		
Concept Dev & Technical design	\$30,000		
Build facility & Fit out based on a Container Model or Custom Trailer	\$90,000		
Curate first mobile range	\$12,000		
As above Overall Management Team April 2015–Sep 2015 (6 months)	\$12,000 \$16,000	Jayco Caravans ? ?	
		Pratt Foundation ? ?	
<u>PART # 2 – Test Touring</u>		<u>PART # 2 – Test Touring</u>	
Launch Facility & Operation – subsidy to cover First on road expenses 6 months (Oct 2015 – Mar 2016)	\$30,000	Other ? ?	
		Funding required	\$200000
<u>Sub Total#8</u>	\$200,000	<u>Sub Total#8</u>	\$200,000
2015 Income On site 6 locations x 12 days 50 pieces per day x average \$80 unit Target Sales \$48,000 To Artists \$28,800		At market rate commission 40% Income to Pop up Art (On site) \$19,200 for Overall Management Team – see below	

2015 Income Web Sales over 150 pieces x average \$250 unit Target Sales \$37,500 To Artists \$28,125		At revised rate commission 25% Income to Pop up Art \$9,375 for Overall Management Team – see below	
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4 facility options have been investigated: A bus; A purpose built trailer/caravan; A Container; A horse float. The above includes the cheapest of these options (A retro fitted container)

(v) Moving forward continued

EXPENDITURE		INCOME	
Phase #5 – Year 1 Operations		Phase #5 – Year 1 Operations	
2016		2016	
Operation –12 months	\$ 60,000	Carried over from Above	\$28,575
Promotion	\$ 10,000		
Special events	\$ 20,000		
Overall Management Team	\$ 30,000		
Target income On site \$80,000 @ \$4,000 per on site opportunity – say 20 in total		@40% = \$32,000 Pop Up Art Team	\$32,000
Target income Web \$96,000 @ \$8,000 per month		@25% = \$24,000 Pop Up Art Team	\$24,000
		Funding required	\$35,425
<u>Sub Total#9</u>	\$120,000	<u>Sub Total#9</u>	\$120,000

Phase #6 – Year 2 Operations

2017 We are conservatively assuming about 15% growth in target sales per year. For example - this would be achieved if 150 artists each sell approximately \$1,500 of art through Pop Up Art programs in 2017.

Section 6: Endnotes

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- ⁱ <http://popupart.com.au/consultation-report-7102013/>
- ⁱⁱ Macedon Ranges participant
- ⁱⁱⁱ Jump Leads Inc., Pop Up Art Consultation Report, p. 11.
- ^{iv} Please note: A final detailed schedule of destinations would require on site research and investigation.
- ^v Mount Alexander participant
- ^{vi} Jump Leads Inc., Pop Up Art Consultation Report, p. 16.
- ^{vii} Jump Leads Inc., Pop Up Art Consultation Report, p. 16.
- ^{viii} [<http://www.artbusiness.com/expert.html>]
- ^{ix} [<http://www.artbusiness.com/expert.html>]
- ^x [<http://www.artbusiness.com/expert.html>]
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