



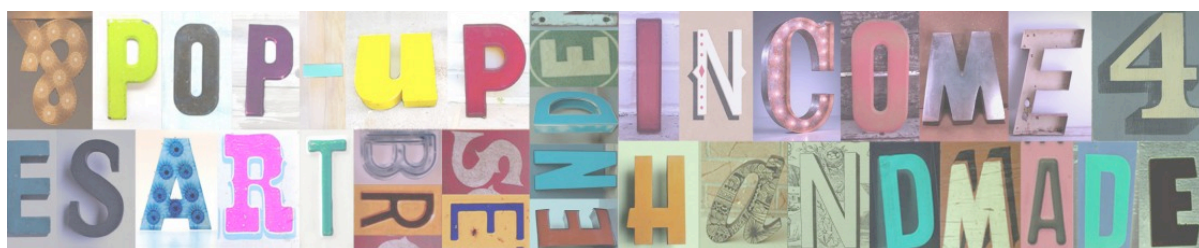
# POP UP ART PROJECT

CONSULTATION REPORT

7<sup>TH</sup> OCTOBER 2013

PREPARED BY:

jump leads



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- Public Inn
- Fryerstown School
- Ethic
- Buffalo Girls
- Door 3
- Mad Gallery
- Small Holdings
- Lucky Strike

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We thank our friends who have paved the way and provided local experience, knowledge and networks:

- Lot 19
- Mass Culture
- ArtsOpen
- OpenStudios
- Macedon Ranges Art Trail
- Clayspace
- Redbeard
- Country Philes
- Stockroom Gallery
- Theatre Royal Castlemaine
- Trouble Magazine
- Studio Paradiso
- Castlemaine Independent

### Participants

Who came to evening meetings, mid winter and contributed generously to the discussions from their own professional experience, wisdom, and desire for progress.

## Project background

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

The three Shires are all well known and marketed 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. Similarly, 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 enterprise business models. Concentration of skill and effort is largely in creation of the product rather than in distribution, sales and marketing.

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. Alongside this, 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.

This exploratory phase of the Pop Up Art Project has sought to examine appropriate enterprise models that respond to the business needs of the visual arts and crafts sectors across the HS, MR and MA. In particular, how those needs relate to broader more effective marketing, increased art sales, higher self-employment by artists, greater prosperity and regional profile building. Recognising the value of a joint enterprise model, Jump Leads and the three Shires have sought through focused research to 'test the waters' with an arts enterprise concept, and gauge the market-readiness of local arts business practitioners.

Consultation with the arts communities has been one way in which these waters have been tested. This report concentrates solely on the process and the findings of the consultation. Detailed analysis and interpretation of these findings, as they relate to the viability and ongoing development of Pop Up Art enterprise initiatives, will be incorporated into the Feasibility Report.

## Aims of the consultation



27.7.13 - Public Inn - Castlemaine

The consultation aimed to engage local artists in the exploration of needs and ideas for arts enterprise models and initiatives. In particular, the intention was to:

1. build connections with local arts practitioners and secure participation in the project
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

## How the consultation was done

The consultation, carried out across the three Shires, included:

- Meetings with Council officers to review the areas for enquiry, the development of the consultation plan, the research methodology and the project timeline
- Nine facilitated meetings for artists and arts supporters (three in each Shire, scheduled for 3 hours Tuesday & Thursday evenings, running from late July through to mid September)
- One to one meetings with key artists and arts leaders in each Shire (approximately 15 in total)
- Ongoing email communication with Council partners about progress and outcomes throughout the consultation period

## Getting the word out: Promotion

A range of methods and means were used to reach artists and arts sector people across the three Shires to let them know about the project idea, and about the project events in particular. Most of the channels described below were used at regular intervals throughout the period that the events were happening:

- Phone, email and in-person conversations with key artists and arts leaders in each Shire, seeking their support in using their word of mouth and online networks to champion the project (resulting promotion through MASSCulture Castlemaine; Macedon-Hepburn open studio scheme; Macedon Arts Trail; Trouble online; ArtsOpen Castlemaine; Maldon Arts Network; Clayspace Daylesford)
- Printed postcards and posters distributed at selected cafes, art supplies shop, libraries, community and arts venues throughout the Shires (as well as inclusion of posters and postcards in Macedon Ranges Shire shire-wide poster run) (see appendix 1)
- [www.popupart.com.au](http://www.popupart.com.au) website established as a 'project worksite', regularly updated, as well as opening of a Pop Up Art Facebook account <https://www.facebook.com/pop.upart.9#> used to disseminate event details, and exchange opinions and impressions about the project concept (over 4660 Facebook friends at September 25, and 90 artists and over 60 interested others subscribing to 'keep me posted' via events' registration and website) (see appendices 2 & 3)
- Councils' channels: arts e-news, social media at MR, online events listings, linking to Pop Up Art website via Shire websites, Shire information columns in local papers, media releases (resultant coverage included 4 pieces and one press article "Minister announces" 31/5/13, all in the *Midland Express*)<sup>i</sup>
- Community newsletters (19 newsletters were sent promotional material as each event approached). These were not possible to monitor, but email responses to overtures suggested good take-up, and 2 notices were seen in the *Woodend Star* and one in *Chewton Chat*<sup>ii</sup>
- Community and ABC Regional radio (interview and ongoing notices read on *Art Swank* on WMAFM 94.9; interview on ABC morning show)

- Pdf flier via art galleries (10), neighbourhood houses and progress associations (14), arts groups and associations (9), and through the personal/arts business contact lists of project team members and proprietors of venues hosting the events (Public Inn in Castlemaine; Ethic in Woodend; Door3 in Daylesford; Small Holdings in Malmsbury; Mad Gallery in Lancefield; Lucky Strike in Clunes; and Buffalo Girls in Daylesford).

## Securing participation: Community engagement

The promotional activity listed above was what seemed to draw people to the project. In addition to the promotion described above, the community engagement strategy involved working through existing relationships with selected artists and community activists in each Shire. These relationships were then relied upon for:

- initial advice about how to get the word out to artists and arts supporters in their particular area (how people share information, whether there are arts groups or organisations to work through, where artists go and, therefore, where it would be good to leave cards and posters)
- ongoing support in ‘talking up’ the project to people in their networks, and disseminating project information as it came through
- ongoing guidance about how effectively the word was getting out, and how the community in general seemed to be responding to the project and talking about it to others

## Gathering ideas & views: Session design & facilitation

The nine Pop Up Art events were designed to let participants know about the arts enterprise concept and to find out what artists see as important and necessary in any arts enterprise representing their own work and the work of others. Feedback was sought about a variety of arts business models, both physical (pop up and mobile possibilities) and virtual (websites, websales and related technology). The aim of this was to determine the best way forward to meet participating artists’ business and professional needs. This involved seeking participants’ views and ideas about curating work, selecting artists and representing artists and their work professionally. It also included gathering a wide spectrum of experiences and opinions about good arts business practice, from marketing, branding and sales through to ethics, management and sustainability.

The facilitation was informed by a participatory framework. Session plans, though repeated in each Shire, were designed to be flexible and to enable additional questions or shifts in emphasis in response to what had come up in previous sessions. In general, the sessions were structured as follows:

### Session 1 - project introduction

These sessions, the first to be held in each Shire, involved introducing ‘Pop Up Art’, followed by a facilitated ‘Q & A’. This meant that responses could be raised straight away, discussed on the spot, and documented as part of the research. The Pop Up Art project and the enterprise concept were described in detail at these sessions. This covered the project background, the team, the development of the project to date, project partners, the mobile and online enterprise idea, the marketing approach, staged development, timeframe and possible funding<sup>iii</sup>.

Below is a potted version of how the enterprise concept was described. This description was used in some of the lead-up conversations with community members and operators of hosting venues, both

as a way of conveying the project to them and as a means for them to describe it to others:

*Pop Up Art is an arts enterprise to market and sell the works of Central Victorian artists. So far, we've had 'seeding' support from the three Shire Councils, and a grant from Regional Development Victoria to get the project started.*

*The idea is solid in some ways, and in other ways a lot still needs to be worked out in collaboration with artists. The events are to explain the idea so far and gather ideas, suggestions and views about how it should proceed.*



*1st of August 2013 - Ethic - Woodend*

*What's known is that it will be some kind of mobile small works gallery. Our region's art 'on wheels'. Maybe a bus, maybe a shipping container, maybe a caravan .... ? It will be fitted out in a contemporary, funky and seductive way. It will house a large curated selection of artists' work, from across the region. And it will be able to travel to places outside our region, where festivals are on, or people are gathering. For example, it could be part of the 'circle of wagons' at WOMAD festival.*

*It will have a comprehensive web presence behind it, where people can see and buy more work. So, while one artist might have a small sculpture in the 'gallery', on the website there might be an entire body of their work, accompanied by information about the artist and professionally taken studio photo.*

*What's not known is what kind of vehicle the mobile thing will be? Whether*

*artists think it'll work, and if not what changes they'd suggest? How it will be curated, how selection of artists will happen, how it will be managed as it develops as an enterprise, whether artists want to be actively involved in decisions, etc.*

After the project introduction, and the facilitated Q & A discussions that followed, the second half of Session 1 involved group discussion and collating of ideas under the broad themes of 'curatorial approach' and 'professional representation of artists'.

For the full visual presentation used in Session 1 please go to [www.popupart.com.au](http://www.popupart.com.au) and click on 'background info'.

## Sessions 2 – artist think tanks

These sessions were intended to allow detailed exploration of a number of pre-empted topics:

- arts business models, virtual and physical
- Governance, management, viability and sustainability
- Ethical frameworks and the artist-enterprise 'contract'
- Stocking and supplying the enterprise

In practice, they also allowed for exploration of participants' ideas about the market and their place in it, identity and branding (articulating a regional 'story'), and marketing.



## Session 3 - focus groups<sup>iv</sup>

The focus group sessions were designed to be flexible, and allowed for:

- discussion of unexpected issues or ideas emerging from previous sessions
- clarification of findings, in particular the main ingredients of curating and selecting
- capacity to invite specific people where a particular interest was seen to have been under-represented in the consultation so far
- consolidation of a core group of artists, drawn from across the three Shires, to support the project beyond this initial phase

For details of Consultation/facilitation session agendas (see appendix 4)

15<sup>th</sup> August 2013 – Artist Forum – Fryerstown



15<sup>th</sup> August 2013 – Artist Forum – Fryerstown

## Gaining commitment: ongoing connection with the project

The aim of securing a group of ‘enthusiasts’ to stay connected with and support the project was achieved at the 8<sup>th</sup> and 9<sup>th</sup> sessions (held in Malmsbury and Clunes) where 16 people put their names down as being interested in gathering, perhaps once a quarter, to discuss progress and share ideas. It was agreed that this group will include representation of artists from each of the three Shires. An invitation will also be put out to those artists who participated in sessions other than the 8<sup>th</sup> and 9<sup>th</sup>, so it is likely this number will increase.

In addition to this, the Pop Up Art Facebook page, the list of people who registered at the sessions, and others who register via the webpage to be ‘kept posted’ will provide an effective way to maintain a connection with interested people, and keep information exchange going as the project progresses.

Throughout the sessions themselves, 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 regions.



20<sup>th</sup> August 2013 – Mad Gallery – Lancefield

# The participants

## The numbers

There were 163 participants across the nine events<sup>v</sup>. 69 were at MA events, 48 at MR events and 46 at events in HS. In addition to participants, there were between six and eight project team members (including photographer and, at some sessions, filmmakers) and Council partners at each session.

## Who they were

### Overall description

83% of participants were artists, 7% identified as non-artists, and 10% didn't specify. Those who weren't practicing artists were actively engaged in the arts industry in some way. They included community activists and arts supporters, writers, musicians and performing artists, venue operators, providers of arts-related services, web designers, arts trail or open studio scheme coordinators and committee members, arts festival personnel, Councillors and Council representatives, artists market organisers and gallery owners.

At two of the nine sessions (one in MA and the other in HS), participants were asked about when they came to live in the area (and why). Whilst one participant was born in the area, the earliest newcomer came to live in the region in 1979. The latest arrival came in 2010. The ages of participants at those same two events ranged between 27 and 65 years<sup>vi</sup>.

### Geographical spread

In Macedon Ranges Shire, the following towns and townships were represented amongst participants: Malmsbury, Sunbury, Romsey, Gisborne, Macedon, Mt Macedon and Woodend area. The majority of participants, in numerical order, were from Woodend and surrounds (3442), Kyneton and surrounds (3444), Malmsbury and surrounds (3446) and Lancefield and surrounds (3435).

At the Hepburn Shire sessions, participants came from the following areas: Daylesford, Glenlyon and surrounds, Maryborough and surrounds, Clunes, Bakery Hill, Harrow and Burrumbeet/Clarkes Hill area and Trentham/Blackwood. Most came, in majority order, from Daylesford (3460), Clunes (3370) and the Glenlyon/Hepburn/Musk/Yandoit area (3461).

In Mount Alexander Shire participants were from Taradale, Castlemaine, Malmsbury/Drummond North, Campbells Creek/Barkers Creek/Chewton/Fryerstown/Vaughan, Maldon and Bendigo area. Most were from Castlemaine (3450), Chewton and surrounds (3451) and Taradale, in majority order.

### 'Snapshot' of existing place in the market

In three of the sessions (MA and two in HS) participants were asked about their experience of art sales. This gave a useful indicative sample of artists' current participation in the sales market. 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 they sell between 2% & 100% of the artwork they produce – an average of 45%. When asked what **channels they currently sell through**, participants listed the following:

Castlemaine State Festival	Self-supported exhibitions
Open studio schemes	Internet
Passers by	Blogging, Twitter and Facebook
Galleries	Commissions
Own studio and shows	Competitions and prizes
Group shows	Art auctions (donated work)
Friends and family	Markets
Word of mouth	Shops / Cafes
Networking	Local library window

They described their **buyers** as:

Friends and family	People I know or people they know
Public galleries and collections	Over 40s professionals
Art collectors	Other artists
Middles aged people	People 20 – 40yo
Tourists	Internet buyers
Locals	Architects
International buyers (USA, Japan, Europe)	People building or renovating
Corporates	People with passion – “opinion formers”

When asked what they see as **barriers to selling their work**, participants spoke about the following (a mix of self- reflection and reflection on the economic and selling environment):

Lack of own promotion	Market recognition of the value of work
Lack of marketing	Too narrow an audience
Competition	Low internet skills
Depressed economy	Installation work difficult to price and sell
Regional location	Creating saleable work a challenge
Need to have solo shows	Time constraints: having to work elsewhere to survive
Lack of confidence eg. promoting yourself; approaching galleries	Trends
Reluctance to engage	Getting your work out there
Insufficient representation	Lack of financial backing to make <i>and</i> promote
Availability of appropriate venues to exhibit	Costs of exhibiting, paying commission on sales
	Self doubt
	Recognition of art as a real business

## What participants said

Conversations across the nine sessions yielded a huge range of ideas and views and covered a breadth of topics, all central to the development of an arts enterprise. What participants said is documented below.

### The overall concept

*"I see it as an amazing opportunity to promote my work and the work of the region" (HS participant).*

*"It's a beautiful ambitious project .... But where will the money come from?" (MA participant).*

*"Representing 150 'business owners' across the region is a pretty attractive prospect [for funders]" (MR participant).*

Responses to the overall concept varied. Overall, those who participated were genuinely open to hearing about an initiative that might offer opportunities for the collective promotion and sale of work. Participants seemed interested to hear more and to offer opinions and ideas. Discussion across the sessions revealed artists' willingness to get involved if the idea suited their work, their practice and their business approach. Their 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 develops, and what it ultimately becomes. The issues they felt needed consideration included<sup>vii</sup>:

- The high cost of building and running a mobile gallery – whether bus, trailer, container or otherwise – and the need for significant ongoing funding and professional staffing behind it
- The imperative that it become something that's sustainable in the sense of being viably staffed, feasible to move from place to place and booked in at lucrative and crowded destinations, as well as in the sense of being low-impact environmentally
- The challenge of trying to represent and 'brand' a whole region of artists, and attempting to describe what defines them collectively. What is it that we offer that's different from the city?
- The need to make sure this initiative complements other enterprise, promotion and 'arts tourism' ventures that are seeking to draw attention to local artists and the local region eg. open studio schemes in the three Shires, arts and culture promotion initiatives like MASSculture, Festivals, galleries and the like
- The more specific question of how it's possible to make sure it *actually does* drive people back to the region, to the bigger "offering" and to other arts events and initiatives that are happening in the region. That the connections are clear and seductive. There needs to be good integration of the Pop Up Art project with other promotional and marketing initiatives, otherwise there's a risk that the project will be seen to be driving art *out* of the region. In this sense, the marketing approach taken should be sensitive to (and play with) "the analogy of the vehicle" (MA participant)



27.8.13 - Buffalo Girls - Daylesford

- The need for the dual elements of on-road, real-life display and online, virtual presence to be well-integrated and thought-through, with the mobile unit needing to be effective and clever in how it drives custom to the website, and the staffing behind the site needing to be equally savvy about capturing interest and securing sales
- The intricacies of deciding on a curatorial approach and the importance of doing this well
- The 'politics' and rigor of selecting artists, and how you devise the right criteria and process for this
- The question of just how the 'small works' criteria will work in practice, and how this is managed so that the idea of the in-gallery pieces as "tasters to a broader offering" comes across clearly and effectively
- The importance of principles such as equity, fairness, integrity and transparency in how Pop Up Art develops and how its ultimately run
- The proposal that the development of the enterprise should draw on local designers and local expertise, create job opportunities for people from the region
- Whether the concept can encompass other artforms and other events or 'sideshows', and how this might happen eg. performance; music; projections. Could it also incorporate pop-up art in the more traditional sense of utilising unused spaces for temporary shows? Could it also expand the role of representing artists to include forging relationships with Corporate bodies and arranging showing of work, meetings between artists and corporate representatives, and art sales at Corporate level?
- Whether the event can include other Shires and their arts communities eg. Central Goldfields and Greater Bendigo. Is the intention to replicate it?

There were also some participants who spoke about related projects, and drew connections between their own and others' experience of them. These included a bus in Scotland that's publically funded and, for over 20 years, has taken exhibitions of artwork to communities outside major centers. Another participant had heard of a rail-based exhibition, taking visual art on rails to various communities, and a third participant is himself a builder and converter of purpose-built caravans and mobile units for sales and display<sup>viii</sup>. At the last session, in Clunes, one participant spoke about a group project being undertaken to produce visual diaries, and the inspiration for that: a project in the USA, run out of a museum in Brooklyn, where visual diaries are created on a theme and a curated selection travels by bus to be displayed in different locations. A representative sample of this projects' diaries are coming to Australia in November 2013 and will be hosted at VCA.

## Identity & 'brand'

*"The landscape has a lot to do with [how the arts community is] .... People's sense of being hidden away, quietly working, separate rather than connected .... Valleys, crevices, pockets, the way the land is around Daylesford adds to this [feeling]" (HS participant).*

*"Clean air and stars ... you can think and dream" (MR participant).*

*"This community hums .... like a hive of bees" (MA participant).*

A recurring comment from participants was to do with 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?

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.

## Community

Participants identified 'community' as a defining thing, their sense of community being part of what they see to be unique and inspiring about the region. The descriptions people gave of community included:

Groundedness and connection	A 'doing place'
Shared experience	Culture (music, theatre)
Support	Collaboration
Balance of the intellectual and artistic with the pragmatic and practical	Vibrancy
Inspirational and creative	Small community, being 'known'
Engaged	Sense of ethics
Community spirited	Plentiful, lively and dynamic
Networks	Can-do and self-funded
Full of local stories, shared histories	History: the particular histories of the towns, region, land

## Country (not city)

What living and working in the country meant to participating artists (particularly as opposed to what they saw as life in the city) was also a common source of identity and artistic influence. How they experienced this life was described in the following ways:

Escape	Freedom to walk with abandon, on a farm, uninhibited
Accessible to city, but separate	Having the space to create and work larger
Small town character	Slower pace of life
Affordable housing	Creative employment
Local experience, what happens to us <i>here</i>	Country living
Close to variety and influences ('urban' parts, other towns, immediate landscape)	Quietness
Distance to reflect	Simplifying
	Downsizing

## Environment

Environment rated highly in conversations across the Shires as an inspiration to people's work, as did common interest in sustainability and sustainable living. Within this theme, participants identified a range of factors important to their creative lives and identities:

Weather dictates your practice	Sustainability
Proximity to nature	Flora and Fauna
Seasons are more immediate	Frugality, working with limited resources, and what's at hand
Wildlife	Geology
Alternative lifestyles	The healing nature of the environment

## Landscape

Connected with ideas about environment, the landscape as place and as subject featured highly in people's reflections on what the region means to them as artists. This included the following points:

The resonance of the landscape	Vistas
Sense of place	Isolation by choice
Sense of connection with place	Sense of space and time makes opportunities
Solitude of the forests	Colours
Sense of light	Gardens
Diversity (mountains, sea, forests, rivers all within 2 hours)	Granite
Quality of the light	Beauty of the architecture

## The art scene

*"There is some inspirational work around, lots of talent, we honour and respect each other and our unique motivations and skill bases" (HS participant).*

When asked about the art scene in their areas, and what characterises the way artists work there, participants' responses differed between the Shires<sup>ix</sup>:

### IN HEPBURN SHIRE

*"Our art scene is submerged. It is shy and often under-represented. Our art scene is undervalued and often private and often unseen especially in the community. It is brilliant and is like an unpolished gem" (HS participant).*

*"Our art group is nurturing & supportive of members. [It] encourages learning new skills" (HS participant).*

The art scene in Hepburn Shire was described in terms of quiet achievement, and as something “untapped” (HS participant). The following phrases came up: “many artists but a lot of invisibility”; “quiet and out of the mainstream”; “hidden but passionate”; “Hidden talent”; “emerging”;

“multi-leveled”; “disparate”; and “fragmented but dedicated”. The art scene was perceived by some as “sitting below” the more prominent regional identities of spa region and tourism destination. Despite this understated image, artists described the way that, in their region, there is strength in their approach to their work - a “quiet talent” (HS participant). This included the following:

- Being supportive of each other
- Respect for each other and sharing of ideas
- Individual depth and quality in working alone
- Being stoical and resourceful
- Being active & innovative
- Having opportunity to develop

Reflecting on common ground between HS artists and their ways of working, answers varied: “self-doubt” was seen as a shared experience, alongside a “passion to produce art” and a “desire to work towards exhibition goals and learn from each other”. In relation to common threads in the work itself technique and colour were mentioned, and “an abstract thread that seems to appear”. A recurring theme, too, was the motivation behind artists’ practice: an urge to communicate, to record emotional responses, and create; a desire to “provide an alternative to practical, material life”, a drive to share ideas and offer another way of seeing the world.

## IN MOUNT ALEXANDER SHIRE

*“Great, exciting, lots going on, loads of great people”  
(MA participant).*

*“We have many artists who are active in their practice but also active in the promotion of their work and are open to sharing ideas”  
(MA participant).*



3.9.13 - Public Inn - Castlemaine

There was less of a theme of quiet solitude in the picture participants painted of the art scene in MA. Recurring words were committed, professional, vibrant, unique, creative, active, collaborative, inspirational, dynamic, thriving and rich. For some, however, the art scene was seen as somewhat

exclusive, as “fragmented” and, in the words of one, “constipated with potential”.

Discussion in the final MA event included putting some detail to some of the descriptive words and phrases generated in earlier sessions. To follow is a representative sample of what came up:

<b>Vibrant</b>	<p>We have a large number of artists who work in various mediums and who show and work collaboratively in exhibitions and meet and have interesting conversations</p> <p>There’s a high proportion of artists to the general population</p> <p>Energised and active people who create together and individually</p> <p>Philosophically free from formal to feral – but always fabulous</p> <p>Values the margin... The edges of the spectrum</p>
<b>Active and collaborative</b>	<p>Plenty of opportunity to join in at whatever level</p> <p>Regular workshops and meetings</p> <p>Generous and open with shared marketing and cross-promotion</p> <p>Local business and artists have been working together</p> <p>20 years of State Festival means that people have worked together before</p> <p>Artists creating their own events and exhibitions with a sense of possibility and fun</p> <p>Plenty of out-there people able to generate enthusiasm – which is alluring to the normally insular</p> <p>There’s always something going on. Always</p> <p>It all happens here! Micro to macro, expression to action!!</p> <p>Initiate projects, participate in loads of things</p> <p>Self-starters, group starters, Council starters</p> <p>Art classes, art programs, exhibition spaces, festivals</p>
<b>Creative</b>	<p>Lateral thinking to expand opportunities</p> <p>Historical stories of movements locally, generations of artists</p> <p>Creativity is supported and fostered in all three Shires</p>
<b>Inclusive</b>	<p>Ready to be part of groups</p> <p>Communicative</p> <p>Long history of art community since the 60s. Part of the fabric</p> <p>Strong community consciousness</p> <p>Welcomes and involves the marginal and the mainstream</p>
<b>Diverse</b>	<p>Values the weird, wonderful and eclectic</p> <p>Diversity of artists, musicians, visual artists, sculptors, potters, performing artists, Castlemaine Festival, fringe, poets, film-makers, cartoonists</p> <p>Could be queer-er</p> <p>A plethora of personalities, practices and attitudes</p>

In talking about the characteristics and strengths of how MA artists work, there was a great deal said about values and ethics, and working with “commitment and integrity” (MA participant). Similarly, self-motivation, persistence, perseverance and skill came up. Generosity in their approach, not being “too competitive or vain-glorious” also recurred in people’s conversations about how artists in the area approach their work. Alongside this a playfulness in the art scene was mentioned, and valuing of what one person described as “Honesty, authenticity”: “people do what they love, [they] don’t care what others think, they’re not stopped [by it]” (MA participant).

There was a noticeable sense of pride in what MA participants identified as common ground in how they work as artists. They spoke of drive, despite poverty, and a commitment to “art for art’s sake”. This alongside “passion”, “bravery”, professionalism and “making do with what’s at hand .... A connection with the lives they live in the country, and with local histories” (MA participant).

## Curatorial approach

*“The conversation expands and starts sounding like we’re talking about a facility with varying content.... The challenge is to keep it focused” (MA participant).*

Questions about curating seemed close to people’s hearts, and something everyone had views about. Discussions demonstrated keen interest in how the work represented by the project would be curated. They also showed a high degree of appreciation and understanding of the complexity of curatorial decision-making, on both a professional and political level.

One recurring theme in discussion was the question about how the curatorial approach might support the sales and marketing aim of the project whilst also aiming to produce and show art that’s profound, challenging, and “has the ‘wow’ factor” (MA participant). These two aims were perceived to often be at odds. Many expressed the view that it’s hard to satisfy both. Discussion ensued about ways that the mobile space could change, at times themed show, at times one-person installation, at times ‘full house’ shop – how it might be programmed depending on event and audience.

Whilst this kind of complexity was always behind discussion across the sessions, there were numerous ideas generated about what curatorial approach could be taken, and what this might involve:

<p>Work of specific dimensions</p> <p>Quality work</p> <p>Work you can “storify”. Work that has a thread leading to the artist and to the area, so that the bus “isn’t a full stop”</p> <p>Work showing connection to place, cultural context, historical context</p> <p>There needs to be a balanced and equitable mix of:</p> <ul style="list-style-type: none"> <li>Artists from each of the three Shires</li> </ul>	<ul style="list-style-type: none"> <li>Works that are “edgy”, arresting and challenging and those that are more “sellable” or broadly accessible</li> </ul> <p>Attention should be given to:</p> <ul style="list-style-type: none"> <li>the career path of the artist</li> <li>integrity of practice</li> </ul> <p>The curator(s) should aim to:</p> <ul style="list-style-type: none"> <li>Keep it fresh, changing the range of work regularly</li> <li>Work to themes occasionally, tailoring shows for specific events or locations</li> </ul>
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<ul style="list-style-type: none"> <li>• Cultural and age diversity</li> <li>• Mediums represented</li> <li>• Genres represented</li> <li>• Type of work – art, craft, handmade, digital, functional, collectable</li> <li>• Emerging through to established artists</li> </ul>	<ul style="list-style-type: none"> <li>• Ensure that the work holds together as a whole, supporting one another</li> <li>• Place work thoughtfully, with a sense of space and how to use it, and of the way one work sits with others</li> <li>• Be independent in their curatorial approach</li> </ul> <p>The curator(s) could change, according to the event or the place, and there could be guest curating from time to time</p> <p>The curatorial approach for what's on the mobile gallery could be different to what's on the website</p>
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## Selecting artists

*How do you decide who ends up on the bus? You might have more than 120 who want to be on it" (MA participant).*

Invariably, the 'how' and 'who' of selection was amongst the first questions asked when the Pop Up Art concept was introduced at the sessions. Discussion about selection was (unsurprisingly) closely connected with what was said about the curatorial approach, acknowledging that one would shape the criteria for and approach to the other. As with the conversations about curating, talk about selection demonstrated a huge breadth of experience and views about the best way to tackle this aspect of any arts enterprise. One general suggestion made was that selection of work to go on the mobile gallery might be on the basis of different criteria to what's used to select the work for the website (particularly given the greater capacity of online display). Suggestions made were as follows:

<p>The work should be selected according to:</p> <ul style="list-style-type: none"> <li>• 'Quality' – 'excellence'</li> <li>• Creativity it demonstrates</li> <li>• Skills evident in the making</li> <li>• Innovation in practice</li> <li>• Uniqueness</li> <li>• Specific dimensions</li> </ul> <p>Basis for selecting artists might include:</p> <ul style="list-style-type: none"> <li>• Track record and professional background (CV/Biog)</li> <li>• Integrity of practice</li> <li>• Resident in the Shires</li> <li>• Demonstrated continual development in their practice</li> <li>• Willing and able to work within guidelines</li> <li>• Openness to making work specifically for the space, or a particular event/location</li> </ul>	<p>The process of applying could involve:</p> <ul style="list-style-type: none"> <li>• A range of ways for artists to show work to selectors</li> <li>• An initial online digital application form</li> <li>• Presentation of actual work</li> <li>• Studio visits and interviews with prospective artists</li> <li>• A requirement that the applicant-artist demonstrates how their work fits the requirements of the mobile gallery</li> </ul> <p>The process of selecting (who does it and how) might involve:</p> <ul style="list-style-type: none"> <li>• A panel, committee or group to assess and decide, to include, for example: a practicing artist and someone with curatorial expertise; an academic; someone with commercial gallery experience; someone from outside the three Shires; a representative from each of the three Shires; a 'wild card' (not an 'arts industry' person)</li> <li>• Regularly changing panel membership, keeping it fresh and relevant – rotating, or fixed term</li> <li>• A transparent, open and professional approach</li> <li>• Good communication with artists at all stages</li> <li>• Openness to new ideas and experimentation/innovation</li> </ul>
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<ul style="list-style-type: none"> <li>• Capacity to re-stock</li> <li>• Good photographic representation of their work (or potential for this)</li> </ul>	<ul style="list-style-type: none"> <li>• Respectful of confidentiality in application &amp; selection process</li> <li>• An understanding of possible conflict of interest (eg. panel member is a friend of an artist being assessed) and procedure for dealing with this</li> </ul>
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## Aesthetics & presentation

*"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" (MR participant).*

Whilst the question of presentation and aesthetics was not directly raised at the sessions, views and ideas about these aspects of the project came up at various points in the conversations. As might be expected, there was a high level of interest in presentation standards, and considerable curiosity about exactly how display might work well in a confined, mobile space. The suggestions and concerns participants raised about the display of work included the following:

- How work is placed is extremely important, as is the sense of placement and space
- Having work displayed flat will be difficult for some artists
- The need to safely display fragile work (eg. ceramics, glass) will present challenges in the design of the vehicle
- There needs to be:
  - good lighting
  - clean clear space
  - work well hung
  - state of the art storage, hanging system, presentation
  - capacity to exhibit work cohesively
  - varied means of display, including digital, QR coding, interactive, touch-screen, projection on outside
- It would be good to involve industrial designers and architects in the design "with an eye to making the space useable, workable and clever" (MR participant).
- The design of the vehicle could be opened up to competition, for example inviting students of design at RMIT to submit concepts
- The project website also needs to work well as a 'stage' for artwork, and could involve:
  - a map where a cursor moved over particular locations brings up descriptions
  - good quality photographic images
  - video material
  - the whole thing needs to be sexy, striking and clean in design
  - chic, edgy and eye-catching
  - it needs to have the 'wow' factor



10.9.13 - Small Holdings - Malmesbury

## Product & supply

*"I would try a range of things, prices, small, medium and large" (HS participant).*

*"I think you sell a piece of work, then something from the stock [gets put in its place]. I don't think you should be relying on artists to post something to replace it" (MR participant).*

*"I think this is cutting edge .... So what are the cutting edge ways of making artwork [for it]?" (MR participant).*

The sessions did not include direct questions about the logistics and challenges of artists keeping a gallery supplied with appropriate work. However, these things did come up in conversation from time to time, and the questions and ideas raised can be broadly summarised as follows:

- Is the expectation that artists will replicate work, produce multiple copies? If so, this would not fit with the practice and mediums of many artists
- Some artists' practice does not include small works, and miniatures won't do people's work justice. Is there a place for large work?

- If small works are not possible for some, can there be other ways of them being visible and represented on the mobile gallery eg. video footage of an artist who does live portraiture?
- Will the website display (or allow the display of) larger more diverse works?

## Marketing & sales

*"I think it's a wonderful idea for artists who have other [jobs] as well and don't have time to whiz around getting their work out there" (HS participant).*

*"At worst our art is getting exposure, at best they're getting a sale ..... the bottom line is artists getting exposure" (HS participant).*

*"There's a whole market out there of people who wouldn't necessarily walk into a gallery .... They can be fearful of 'high art' .... This would really 'take it to the street'" (HS participant).*

Participants were keen to get a sense of the marketing ideas behind the project, and to make suggestions about how promotion and sales might happen. There seemed to be a high level of interest in what the marketing strategy would be, and recognition of the importance of having a strong and clever strategy if the project was to be successful. Issues covered included:

- Curiosity about who the buyers might be: "What kind of people do you envisage would buy art out of a van? Are they impulse buyers? Who exactly are they?" (HS participant).
- Interest in the opportunities that such an accessible and adaptable space could provide, bringing the art to audiences that may not be drawn into or be comfortable entering a traditional gallery space
- How the mobile space will work to drive people to the website, effectively, and keep them there so that sales (or following up a particular region or particular artist) happen as a result: "You want to open people's minds to going to look at the website .... A spur to major sales" (MR participant).
- How will the circuit, the locations and events for the vehicle, be chosen so that marketing, visibility and sales are maximized?
- How long will the gallery stay on one place?
- Will there be a range of prices and price points, and how will this be decided (by artists, perhaps with the guidance of whoever is managing the space)?
- How will sales be communicated on the website? Could there be a system of 'red dots' to show work sold?

## Artist-seller relationship

*“A fee can signify a commitment on the part of the artists, an incentive to ‘put in’ with the process” (HS participant).*

*“Artists shouldn’t have to subsidise or fund it” (MA participant).*

*“You need professional representation, someone who can schmooze up and down the social strata” (MR participant).*

Direct discussion at the sessions covered the question of how artists prefer to be represented, and what they look for in a gallery or enterprise that may promote and show their work. Some of this also elicited questions and views about the contractual arrangements, the financial obligations and the ethical foundations behind the commercial relationship between enterprise and artist.

A recurring view was that however the enterprise developed, it needed to be founded on principles of equity and accessibility in how the costs were shared between artist and enterprise. There was broad experience amongst participants of paying commissions on sales, paying gallery rents and paying membership fees, in varying combinations. Differing suggestions that arose were that:

- there be a mix of fee and commission, and that the balance of this mix could vary according to artists’ choice and capacity to pay. This would mean a kind of payment scale, where in practice more established artists (and the enterprise) subsidised less established artists
- if possible, artists should not have to pay to participate, and that the enterprise should be funded publically or philanthropically as a means of promoting arts practice and arts business, as well as related tourism and hospitality businesses, in the region
- if funding is not secured, there needs to be some cost to artists built in if the expectation is that marketing will be professional, sophisticated and successful: “there needs to be funds to kick start all this ... to get promotion happening to start with .... To begin [on the basis of] commission-only is a hard slog” (HS participant)
- if there *is* a commission on sales, the parameters of this need to be clearly stated and agreed to. This includes covering for example, situations where a piece of work on display on the website is sold through another channel, the work of securing the sale not attributable to the enterprise. The presiding view of participants, where this issue came up, seemed to be that there should not be exclusivity in the enterprise’s representation of artists
- The project is high risk, and that it needs to be carefully thought about, with artists adequately protected. Who will carry the risk, and how? What insurance will be put in place, particularly for the transport and display of work, the safety of display, and the weather-proofing of both display and storage? How many people will fit inside the space, and how will crowd control be handled eg. numbers; children coming through; people with food

These suggestions are closely connected with how the enterprise might work to represent the artists involved - what this might entail. The notion of “active representation” (MA participant), the expectation that artists who participate in the enterprise receive a professional approach to

promotion and selling in return, was part of (or assumed in) discussion at all nine of the sessions. The idea that someone representing artists needed to understand the work, as well as know and understand the artist and their practice, was frequently expressed by participants. Suggested ingredients of 'good representation' (as well as good participatory management) by an arts enterprise like Pop Up Art included:

- Access to web site gallery
- Building profile, including web profiling
- Phoning clients
- Cultivating buyers
- Promoting the scheme and the artists
- Creating media, film, magazine opportunities for artists
- Stock inventory and dispatch service via website
- Linking your work to broader markets
- Filtered clients
- Ability to apply for exhibition space on the mobile gallery
- Access to project updates and information about opportunities, professional development, relevant links
- Voting rights to assist with selection of pieces and of selectors for space.
- Access to information about, and ability to apply for, positions and roles within the project
- A reciprocal obligation on the part of artists to maintain active interest in the project development, provide feedback, "play ball with media" and "uphold [their] end of the deal" (MA participant)



19.9.13 - Lucky Strikes- Clunes

## In conclusion

*"[This] is also just about being part of the journey, being involved and seeing it happen" (HS participant).*

*"It's about creating a voice for a community of artists" (HS participant).*

The consultation process itself seems to have been a positive and beneficial experience for the three arts communities who have taken part. It has allowed opportunity for people to identify and put into words common ground between artists and their arts business practice. It has also provided a chance for people who took part to begin to put shape to some form of collective identity - some shared associations of place and community that influence the region's art and might more accurately and meaningfully define the 'product' that Pop Up Art seeks to market.

The process has also demonstrated a strong and shared desire to collaborate. It has given voice to the collective drive to promote the 'creative product' that's on offer, and the region that produces and nurtures it. It has also been a vehicle for artists to meet and make connections with other practitioners in their communities, or in neighbouring Shires, and to network. These outcomes all support the assumption that there is a desire amongst artists for and a collective capacity to participate in an arts enterprise and that there's a willingness to work in a coordinated way to meet shared business goals. As does the breadth of experience, knowledge and skill evident in the data gathered through the consultation.

At the end of a process that involved nine highly energetic and enjoyable sessions, one might ask: What *don't* the arts community have to say about arts enterprise and all things related to it? The discussions have yielded an extensive, up-to-date and authoritative body of data. This data relates to the Pop Up Art concept specifically, the three Shires' visual arts sectors in general, and to key market variables central to arts enterprise:

- supply (product and broad offering, artists' capacity to supply, quantity, variety, selection of work, curatorial approach, logistics of stock);
- marketing, sales and approaches to increasing art sales (promotion, branding, display, professional representation, contractual arrangements);
- management and sustainability (ongoing artist participation, financial and logistics management, funding)

The findings of this consultation process will be incorporated into research and analysis of the feasibility of the Pop Up Art project. They will serve as a strong foundation for ongoing project planning and development, in collaboration with the representative group of artist-enthusiasts which has emerged through the process.

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## Foot notes

i

<https://drive.google.com/folderview?id=0B70UjoOi43oPcVM2T0JRcl9QXzQ&usp=sharing&tid=0B70UjoOi43oPbTMtb0RIZnVjVzQ>

ii

<https://drive.google.com/folderview?id=0B70UjoOi43oPcVM2T0JRcl9QXzQ&usp=sharing&tid=0B70UjoOi43oPbTMtb0RIZnVjVzQ>

iii For the full visual presentation used at session 1 go to

<https://drive.google.com/folderview?id=0B70UjoOi43oPeGVJRWJBV1VIRjQ&usp=sharing>

iv In order to capitalise on the Art Fields Artists Forum being held in the same period in Mount Alexander Shire, the sessions in that Shire happened in different order to those in the other two Shires so that Pop Up Art could be included on the Artists Forum program.

v This figure counts each attendance, so where some people attended more than one session, they are counted more than once.

vi Information gained about what drew people to the area is reflected later in this report under the heading “Identity and brand”.

vii This list is by no means entirely inclusive of all that was raised. Some points have been more usefully incorporated under specific themes in the body of the reported findings, to follow.

viii These precedents will be explored more fully in the project Feasibility Report.

ix This discussion was held in HS and MA. Due to a having more intimate group at the second MR event, the conversation in that session was more spontaneous, and did not include the question about ‘the art scene’.



## Appendices

1. Pop Up Art poster
2. Pop Up Art website home page
3. Pop Up Art website registration page
4. Pop Up Art Consultation/facilitation session agendas



Get on board 'Pop up Art' - an arts enterprise, that will market and sell the works of Central Victorian artists. Come to our events, join us now, and shape the direction of this exciting new project.

#### PROJECT INTRODUCTION

Time for ALL Events below:  
7pm for 7.30 – 10 pm,  
with light supper

Mount Alexander  
When: Thu July 25  
Venue Name: Public Inn  
Address: Criterion Corner, Barker &  
Mostyn Streets, Castlemaine

Macedon Ranges  
When: Thu August 1  
Venue Name: Ethic  
Address: 63 Urquhart Street,  
Woodend

Hepburn  
When: Tue August 6  
Venue Name: Door 3  
Address: East Street, Daylesford

#### ARTIST THINK TANK

Time for ALL Events below:  
7pm for 7.30 – 10 pm,  
with light supper

Macedon Ranges  
When: Tue August 20  
Venue Name: Mad Gallery  
Address: 19 High Street, Lancefield

Hepburn  
When: Tue August 27  
Venue Name: Buffalo Girls  
Address: 4C Duke Street (behind  
Lark), Daylesford

Mount Alexander  
When: Tue September 3  
Venue Name: Public Inn  
Address: Criterion Corner, Barker &  
Mostyn Streets, Castlemaine

#### FOCUS GROUPS

Mount Alexander - Artist Forum  
When: Thu August 15  
Time: 10 am – 3 pm  
Venue Name: Fryerstown School  
Address: 14 Camp Street, Fryerstown

Time for ALL Events below:  
7pm for 7.30 – 10 pm,  
with light supper

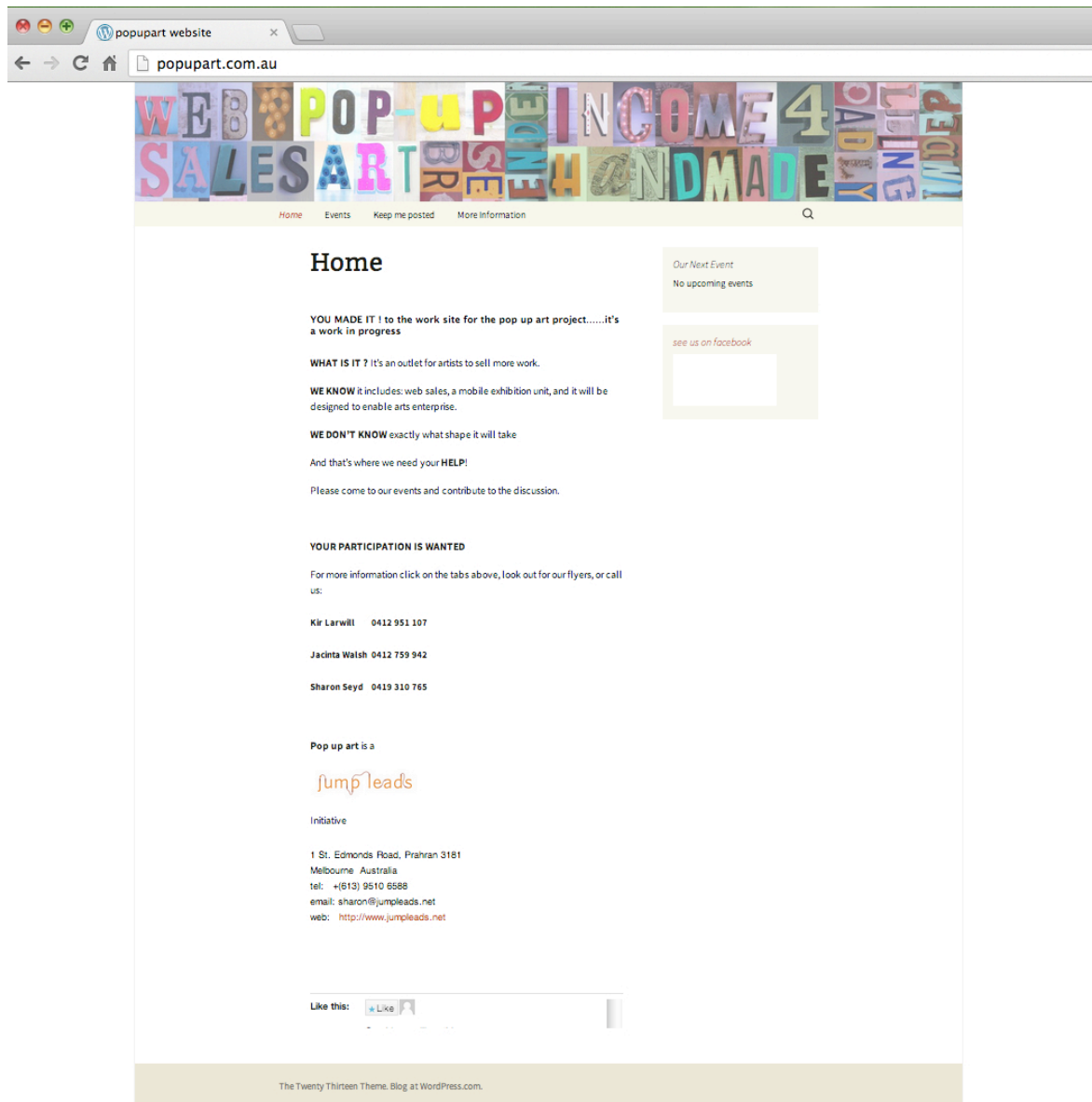
Macedon Ranges  
(by invitation only)  
When: Tue September 10  
Venue Name: Small Holdings  
Address: 90 Mollison Street,  
Malmsbury

Hepburn  
When: Thu September 19  
Venue Name: Lucky Strike  
Address: 33 Fraser Street, Clunes

SEE : [www.popupart.com.au](http://www.popupart.com.au) for more information  
ALL WELCOME : to attend events in any location

jump leads

#### Appendices 1 - Pop Up Art Poster



Appendices 2 - Pop Up Art website home page

WEB POP-UP  
SALES ART

OPENING  
EVENTS HANDMADE

[Home](#) [Events](#) [Keep me posted](#) [More Information](#)

## Keep me posted

**first name** (required)

**last name** (required)

**e-mail** (required)

**mobile** (required)

**phone**

☐ professional expression of interest

**I am: (choose one)** (required)

☐ an artist

☐ a gallery owner

☐ a tourism operator

☐ other

**I live in (shire)** (required)

☐ Mount Alexander

☐ Macedon

☐ Hepburn

☐ other

**Postcode** (required)

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- it will not be passed on to 3rd party's or used for purposes other than popupart activities.
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Appendices 3 - Pop Up Art website registration page



### **Pop-Up Art Introduction Session 1, 2, & 3**

Castlemaine Thursday 25<sup>th</sup> July 2013 (Public Inn)

Wood End Thursday 1<sup>st</sup> August 2013 (Ethic)

Daylesford Tuesday 6<sup>th</sup> August 2013 (Door 3)

Time	Item
7pm	Participants arrive
7.30pm	Welcome & introduction Evening content
7.40pm	Pop-Up Art presentation
8.00pm	Question & Answer
8.30pm	Supper break
8.50pm	Selection & Curatorial questions
9.50pm	Wrap-up

### **Selection & Curatorial questions**

1. To represent central Victorian artists we want to understand what inspires artists who live here. What it is about this place that shapes your work?
2. What curatorial guidelines would you suggest for the project? What is important to consider; for example disciplines? geographic spread? gender balance? ethics? culturally?
3. What makes for professional representation of artists?
4. In your experience what has worked well in selection criteria? And if you were writing the criteria for selecting artwork, what would you have in there?

## **Pop-Up Art Artist Think Tank Session 4**

Fryerstown Thursday 15<sup>th</sup> August 2013 (Arts Forum/ Fryerstown School)

Time	Item
1.15pm	<b>Pop-up Art Session</b>
1.20pm	Welcome & introduction Afternoon content
1.25pm	Pop-Up Art presentation
1.35pm	What's your Story (&Timeline)
2.10pm	Afternoon Tea
2.20pm	Selling Art
2.55pm	Wrap-up

### **What's Your Story (& Timeline) Questions**

What year did you arrive here?

*and*

What drew you here?

1. How do you describe the art scene here?
2. What are the characteristics & strengths you see in the way artists work here?
3. Are there common sources of inspiration, what are they?
4. What common ground is there between artists – in the way they approach their work? And the work they produce?

### **Selling Art Questions**

1. How much art do you sell? -
  - a. What percentage of your income comes from the sale of your artwork?
  - b. What percentage of your artwork do you sell?
2. What channels do you use?
3. Who are the buyers? - the demographic, etc.
4. Who are your potential buyers?
5. What barriers are there to selling your artwork?

## **Pop-Up Art Artist Think Tank Session 5 & 6**

Lancefield Tuesday 20th August 2013 (Mad Gallery)

Daylesford Tuesday 27<sup>th</sup> August 2013 (Buffalo Girls)

Time	Item
7.00pm	Participants arrive
7.30pm	Welcome & introduction Evening content
7.40pm	Pop Up Art presentation
7.55pm	What's Your Story (& Timeline)
8.40pm	Supper break
9.00pm	Selling Art
9.50pm	Wrap-up

### **What's Your Story (& Timeline) questions**

What year did you arrive here?

*and*

What drew you here?

1. How do you describe the art scene here?
2. What are the characteristics & strengths you see in the way artists work here?
3. Are there common sources of inspiration, what are they?
4. What common ground is there between artists – in the way they approach their work? And the work they produce?
5. What is the intention of your art?

### **Selling Art questions**

1. How much art do you sell? -
  - a. What percentage of your income comes from the sale of your artwork?
  - b. What percentage of your artwork do you sell?
2. What channels do you use?
3. Who are the buyers? - the demographic, etc.
4. Who are your potential buyers?
5. What barriers are there to selling your artwork?

## **Pop-Up Art Artist Focus Group Session 7**

Castlemaine Tuesday 3<sup>rd</sup> September 2013 (Public Inn)

Time	Item
7pm	Participants arrive
7.30pm	Welcome & introduction Evening content
7.40pm	Recap – Pop-Up Art
7.55pm	Selecting Art 1. Selection criteria 2. Selection process – folio, presentation, studio visit, etc. 3. Selectors
8.35pm	Break
8.55pm	What's Our Story
9.15pm	Money
9.50pm	Wrap-up

### **What's Our Story questions**

The art scene here has been described as: vibrant, collaborative, active, creative, inclusive, diverse.

From your perspective what does this mean?

### **Money questions**

1. What sort of prices would you consider working in the Pop-Up Art travelling market?
2. What price range would you consider for your small works?
3. Develop a cost structure for artist participation, (can be more than one).

## **Pop-Up Art Artist Focus Group Session 8**

Malmsbury Tuesday 10<sup>th</sup> September 2013 (Small Holdings)

Time	Item
7pm	Participants arrive
7.30pm	Welcome & introduction Evening content
7.40pm	Recap – Pop-Up Art
7.50pm	Discussion topics Collect from participants
7.55pm	Models of Selling Art
8.30pm	Break
8.50pm	Artists Group
8.55pm	Discussion topics
9.45pm	Next Steps
9.50pm	Wrap-up

### **Models of Selling Art**

1. What's the main mechanism eg. organising own shows/events, markets, gallery, sitting shows, etc?
2. What is involve, costs & labour eg. sitting shows, invitations etc?
3. Are the costs workable?
4. What could work better?

## **Pop-Up Art Hybrid Agenda Session 9**

Clunes Thursday 19<sup>th</sup> September 2013 (Lucky Strike)

Time	Item
7pm	Participants arrive
7.30pm	Welcome & introduction Evening content
7.40pm	Pop Up Art presentation
7.55pm	What's Your Story (& Timeline)
8.40pm	Supper break
9.00pm	Selling Art
9.50pm	Wrap-up

### **What's Your Story (& Timeline) questions**

What year did you arrive here?

*and*

What drew you here?

1. How do you describe the art scene here?
2. What are the characteristics & strengths you see in the way artists work here?
3. Are there common sources of inspiration, what are they?
4. What common ground is there between artists – in the way they approach their work? And the work they produce?
5. What is the intention of your art?

### **Selling Art questions**

1. How much art do you sell? -
  - a. What percentage of your income comes from the sale of your artwork?
  - b. What percentage of your artwork do you sell?
2. What channels do you use?
3. Who are the buyers? - the demographic, etc.
4. Who are your potential buyers?
5. What barriers are there to selling your artwork?



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