Quality of Light,
Quality of Life

Professional Artists & Cultural Industries
In and Around Broken Hill

By Lisa Andersen & Jane Andrew

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The front cover of the report features local artworks. They are:
Deidre Edwards, *Meandering Creek*, 2005, mixed media on paper
Virginia Kaiser, *White Hot*, 2006, Washingtonian palm sheaths

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1.1 Summary of Research Findings

This research aims to advance understanding of the arts and cultural industries sector and to support policy formation by making explicit the character of cultural production and the talent pool of professional artists in the region, identifying barriers to development and employment creation and providing recommendations to grow this sector.

Professional artists and cultural producers who live in the region – including Broken Hill, Menindee, Wilcannia and White Cliffs - completed a questionnaire capturing information about their creative practices, audiences and markets, income and business practices. Interviews were recorded, focus groups run, and secondary research was also part of the mix. The project also researched and built a database of local professional and emerging artists, cultural businesses and other relevant businesses in the area.

51% of the respondents were visual artists, crafts practitioners or designers. Other cultural industries occupations include musicians (7%), writers (5%) and screen industry workers (5%). The "other" category (25%) included arts managers, teachers and retailers.

A professional artist in Broken Hill is likely to be older than 45 years and she or he was born in the far west or has lived there longer than 21 years. Of the 27% who had moved to the area in the past five years - after falling in love with the light and the landscape on a visit – many had come because they wanted more time to spend on their arts practices and because living is cheaper.

The professional artist spends 54% of work time on creative work and 28% of time on earning income from non-artistic work. Like the "Brushmen of the Bush" themselves, many are self-taught or learned "on the job".

The average <u>total</u> annual income for the 2005-2006 financial year - from all types of work - was $44,331 and the median (mid point) income was $45,000. The average annual income from their creative practices was $22,497. This compares favourably with the national figure for professional artists of $17,000.

The 25 arts businesses that completed the survey have a total of 77 employees, with an average of three employees per business. These creative businesses are optimistic about future prospects; 36% described their businesses as "growing" over the next three years, 38% as "sustainable", 17% as "commencing" with only 9% describing their businesses "in decline". Three years from now they each expect to be employing one more person.

Local consumption is the largest part of the market at 39%. Not – as expected - visitors to the region, who still account for 30% of sales. But it is the local buyers who sustain the artists throughout the low and shoulder tourist seasons. As one artist said, "December to March are pasta and salad days, but when April comes, bringing tourists, it means steak for dinner."

And research found healthy inter-regional (16% of total) and interstate markets (12%). The US and Europe account for most international sales (3%).

Fuel prices, tourist numbers, market opportunities, lack of recognition, and travel and freight costs are the factors expected to have the greatest impact on business profit over the next three years.

Artists are aware that they need to spend more time and resources on building markets and outlets for their work. They also see the need for more knowledge sharing, networking and cooperative effort amongst artists in the region to build audiences outside the region and to promote the brand of Broken Hill as an "arts place".

There is a clear need for micro-enterprise training programs – especially in marketing and business planning - and for cooperative and collaborative marketing efforts to be increased. The research recommends a future focus on building and sustaining partnerships – which have not always proved successful in the past - between the creative businesses, the tourism sector, training providers, local government and state and national economic development and trade agencies to support ongoing development.

Almost all the artists feel that living in a remote region has had a positive effect on their artistic practices. The physical beauty of the region, the "magic light", feelings of "peace" and "freedom", the real sense of community and the support from friends and family are important factors for their creativity. One artist wrote, "Art making in context of desert rather than more lush conditions provides a timeless context."

1.2 Recommendations

1.2.1 Further Research

- 1. Undertake a history of the arts in the Far West, including taking oral histories of older artists associated with the region and recording Indigenous traditions of cultural practice.

- 12. Conduct further research on Indigenous arts and cultural production in Broken Hill and, especially surrounding regions including: mapping who and where artists are; their need and current markets; traditions of local cultural production; and scoping activities for professional and market development and sustainability factors for Indigenous arts enterprises.

- 37. Conduct further research on visitor markets; collect further data on visitor demographics and buying patterns and relationship marketing practices to inform collaborative marketing activity.

1.2.2 Information Management and Retaining Community Knowledge

- 2. Develop a library of research and information on the local arts and cultural industries in the region, to be held in the Library.

- 3. Establish a central database with up-to-date descriptions of arts organisations, programs and projects, with sustainable processes for updating the information.

- 4. Succession planning strategies for any arts role should include (and strictly observe) exit interviews and handovers of knowledge.

- 5. Conduct useful further research including a series of interviews with key past and present stakeholders which are written down and synthesised, to capture, and make public, community knowledge and memories.

- 6. Develop access and management rules for the database (which is a public benefit outcome of this project.)

- 7. Update the database every two years. It will provide accurate and useful longitudinal data on the "state of the arts" and assist in measuring the impact of development strategies.

1.2.3 Information Sharing

- 8. Use the database to form the basis for a print or online directory of artists, cultural workers, arts retailers and suppliers, events and activities, and collections in Broken Hill to support the development of accurate arts and tourism marketing information.

- 38. Develop arts marketing skills; deliver information and skills development opportunities via the networking.

- 24. Establish an e-newsletter; A local writer or journalist should be employed to write and edit an e-newsletter to inform artists and others of news and upcoming events in the Broken Hill region (including Silverton, Wilcannia, Menindee and White Cliffs) and opportunities and useful information for artists.

- 25. Local arts and cultural organisations – including Broken Hill Regional Art Gallery, West Darling Arts, and the Writers Centre - should do more local promotion of their role and range of activities.

1.2.4 Marketing

- 13. Encourage greater investment in marketing by the sector overall as well as expert input into marketing planning, design and distribution (including using up-to-date communications tools, and niche marketing strategies.)

- 36. Establish a "one stop shop" gallery – in a central, high profile location - and online site that showcase the variety and quality of products from local professional artists to visitors and allow choices to be made about galleries to visit and artists of interest.

- 40. Investigate collaborative regional marketing including the establishment of a marketing agency.

- 42. There is a need for better quality, increased and coordinated arts promotion at the airport, the Visitor Information Centre, the Broken Hill Regional Art Gallery, and other distribution outlets. Including an online site that will assist visitors to plan their visit and "trail" their way through local arts and cultural industries.

1.2.5 Business Development

- 15. Provide access to business planning expertise that understands the special "nature" of creative micro-enterprises.

- 17. Develop education and access to expert advice on insurance needs and low-cost brokers.

- 23. Investigate participation in ABaF's Arts Connecting Communities Program.

- 28. Deliver an online arts business skills development program using or modelled on NAVA's Arts Business Development Workshop Series.

- 29. Develop a series of events fostering inter- and intra-industry networking and business skills development.

- 31. Develop a register of business development advisory services and programs delivered in Broken Hill. With assistance from an arts business specialist, identify which programs are most relevant to inform artists about business development issues.

1.2.6 ICT and Digital Information Management

- 14. Greater access to quality advice, training and support on using new information technologies, e-commerce and developing information management systems to support administration, marketing and communications.

1.2.7 Freight and Transport Costs

- 34. Investigate the purchase of bulk freight dockets. This would make the cost of transport of goods to and from the region more affordable.

1.2.8 Touring Exhibitions and Trade Fairs

- 41. Conduct touring exhibitions and trade fairs. Undertake business and technical scoping of Albert Woodroffe's idea of creating a travelling exhibition display and a series of touring exhibitions.

1.2.9 Arts Funding Opportunities

- 32. Lobby funding agencies to visit Broken Hill to inform artists of funding opportunities and critical factors in successful applications to grant programs.

- 39. Promote to the arts community accessible sources of information on grants and funding such as e-bulletins, newsletters and websites.

1.2.10 Targeting Artists to Work and Live in Broken Hill

- 18. Promote the region as a desirable place for artists to work (and live) based on the findings of this research. However, such a campaign would only be sustainable if undertaken alongside activities to grow local and visitor markets and markets outside the region.

1.2.11 Professional Development

- 21. Develop an artists and arts-specialists talk series where local artists present on aspects of their practice in their studios or a venue relevant to their work. The series should also include people with specialist knowledge of identified issues impacting on artists - such as arts lawyers, arts marketing experts and arts business specialists – and visiting artists. Each event should include socialising and networking time to build social capital in the arts community.

- 11. Scope a formal mentoring program based on realistic expectations of the contributions available from time-poor mentors. Relevant models should be identified and the program should provide opportunities for artists to explore new directions, expand technical skills and/or increase knowledge of business practice.

- 27. Develop a 'one-on-one' set of online, easy to use resources which will allow local artists to be mentored remotely by established artist or arts-business operators elsewhere.

- 51. Capitalise on the level of film location activity to facilitate local film production and skills development, especially amongst young people, through brokering production "apprenticeships" or learning on the job.

1.2.12 Screen Industry

- 45. Employ a full-time film officer in an expert role that includes: responding to enquiries; online information management; local location scouting and ongoing development of location database; development of a database of local equipment and resources, office space, technicians and relevant businesses; promoting the region to national and international location managers; collecting data on all productions; and benchmarking the quality of local services. Training for any locally-employed film officer to include time working with a location scout and on a major shoot and working closely with the resident expertise in the NSW Film and Television Office.

- 46. Educate pastoralist-location owners on granting filming permissions and the implications for Western Land leases and liability insurance.

- 47. A best practice location database model should be sourced for Film Broken Hill to better store and categorise images and knowledge, and greater local storage capacity should be found for this database.

- 48. If location work reaches a critical mass, then scope new facilities - a studio, sound stage and lighting truck - according to whether such an investment is likely to encourage film-makers to use the location and stay longer in the region.

- 49. Invest in collecting "corporate memory" – the knowledge of years of filming in Broken Hill - and succession planning, including strategies to train young people.

- 50. Hold a "think tank" with the key experts and stakeholders in the local industry once a year to generate ideas and talk about future plans.

1.2.13 Community Engagement

- 43. Establish a film museum - Broken Hill's importance as a film location is clearly a great source of pride to the local community. Memorabilia, stories and images should be collected and preserved from every production – including previous productions - and oral histories taken as the basis for a history of film in Broken Hill and, potentially, a film museum.

- 26. Promote activities and events about local arts and cultural industries that allow local residents to have a better understanding about local artists and that increase artists' connection to the community.

- 44. Promote greater local recognition for individuals and companies – especially mining companies - who cooperate with local artists and visiting film-makers, to encourage goodwill and future cooperation.

- 29. Facilitate mentorships between local artists and local businesses fostering inter and intra-industry networking and skills development.

- 26. Target tourism service providers to promote local arts and cultural industries and increase their capacity to act as "ambassadors" for the arts in Broken Hill.

1.2.14 Future Arts Research

- 9. Conduct telephone or face-to-face administration of surveys as a more desirable method for future research projects that seek to collect detailed data from individual artists.

- 10. Conduct future research, to include Indigenous artists, which is culturally sensitive and properly resourced in research time and methods to collect this information.

2 INTRODUCTION & BACKGROUND

2.1 Report Aims

For more than forty years the arts and cultural sector has played an important role in income generation, location appeal, entertainment, heritage and the creation of local cultural identity for Broken Hill.

This research aims to advance understanding of the sector and to support policy formation by making explicit the character of cultural production and the talent pool of professional artists in the region, identifying barriers to development and employment creation and providing recommendations to grow this sector.

2.2 Background to this Research Partnership

The passing of Broken Hill's best known resident, Pro Hart, in April 2006 gave rise to a sense in some that the local arts community was declining and ageing, with some artists either leaving the region or retiring.

> **Recommendation 1:** Undertake a history of the arts in the Far West, including taking oral histories of older artists associated with region and recording Indigenous traditions of cultural practice.

The Far Western Regional Development Board's Strategic Plan had previously identified the need to capitalise on Broken Hill's reputation for outback art and film to support economic growth and diversification. And in 2001 the Board was responsible for the establishment of a regional film office, Film Broken Hill.

West Darling Arts and the Far Western Regional Development Board initiated this research project to gain a better understanding of the "state of the arts" in Broken Hill and to assist in improving the business climate for local cultural industries and, potentially, to inform strategies to develop emerging, local artists and attract other cultural producers to live and/or work in the area.

The project was funded by Regional Arts NSW - through the Australia Council funded Audience and Market Development Project - and the NSW Government through the Department of State & Regional Development.

The report was researched and written by Lisa Andersen, Regional Arts NSW and UTS Shopfront Community Program, University of Technology, Sydney, and Jane Andrew, the Australian Institute for Social Research, University of Adelaide.

2.3 Regional Profile

Broken Hill, located on the Barrier Range in the far west of NSW, has a population of 20,000. The "Silver City", as it is sometimes called, is associated with silver, lead and zinc mining and is also the centre of the 16-million hectare West Darling pastoral industry.

> *Mining and the related trade unionism have been central to Broken Hill's culture and have influenced all aspects of life in the City. Apart from the specific impacts of unionism… relationships between members of the community, trade unionism and socialism spawned many of Broken Hill's cultural icons.* (Broken Hill City Council Cultural Plan 2005/2010, 8)

This influence led to the Council establishing the Broken Hill Regional Art Gallery in 1904 followed, in 1907, by the Library, both a first in regional NSW.

The automation of the mining industry has resulted in a decline in local jobs and tourism has become increasingly important for wealth and job creation. The mining industry is, however, currently experiencing a resurgence that is impacting positively on the Broken Hill economy.

> [The] *isolation has had an enormous effect on its historical and cultural development, particularly with regard to its relationship with the remainder of New South Wales.* (Broken Hill City Council Cultural Plan 2005/2010, 8)

With Adelaide as the closest major city - 500 kms to the southwest - the area has a psychological connection to South Australia. It observes Central Standard Time, uses the (08) telephone area code, receives South Australian television stations and, unlike the rest of NSW, the main football code is Australian Rules.

Due to the isolation and the "mining company town" culture, there is sometimes a feeling of "us and them" and an accompanying terminology; where locally-born people are "A-groupers", those who have married locally-born people are "B-groupers", and all others are from "Away".

With a median age of 40 (ABS Census 2001) - five years older than the Australian median -Broken Hill has an ageing and declining population with younger people migrating elsewhere for skills and jobs. Aboriginal people are an increasing group in the population, currently around 8.8% of the total (ABS Census 2001).

The current unemployment rate is 8.3% (Department of Employment & Workplace Relations, December 2006). Average annual income was $34,717 in 2003 (ABS 2003). 7.4% of the population are business owners (ABS Census 2001).

The region around Broken Hill consists of large properties and small isolated communities separated by vast distances connected by sealed and unsealed roads. Broken Hill is used as the regional centre for surrounding towns including Silverton and Tibooburra (Unincorporated Area), and Menindee, White Cliffs, Ivanhoe and Wilcannia (Central Darling Shire).

2.4 The Arts and Cultural Sector in Broken Hill

> *… The remainder of the day I spent in sketching, and never shall I forget the trying ordeal through which we had to pass. Imagine a place completely burnt up, not a green leaf or blade of grass, not a particle of shelter, and the heat of the sun about 170 degrees; add to this dust such as I never experienced (enveloping the place like fog), and you may perhaps realise my position in having to sketch in the open. Must also tell you that the ground was so terribly hot that all the time I had to keep picking my feet up, for it felt like standing on hot coals.*
>
> *Brothers of this Brush in England, how would you like to sketch under these conditions?*
>
> From an 1888 letter by Edmund Harral, special artist, Pictorial Australia.
> Broken Hill Historical Society, *A Visit to Broken Hill in 1888*.

2.4.1 Cultural 'Icons'

Arts identities born in the area include: actor Chips Rafferty (1909-1971) whose last film, *Wake In Fright*, was made on location in region; singer June Bronhill (1929-2005), who took her stage name

from the town; comedian and author Steve Abbott, aka The Sandman, Barkindji artist Badger Bates and, recently famous, the world's oldest blogger, Olive Riley (www.allaboutolive.com.au).

Pro Hart (1928-2006), one of Australia's most popular and commercially successful visual artists, lived in the Far Western region all his life. This self-taught artist and former miner developed an international reputation from the 1960s, painting the landscapes and life of the region with a richly coloured, naïve style. He also made large sculptures out of welded steel and illustrated a number of books.

Pro Hart established his own gallery in Broken Hill and, over time, four franchise galleries. From 2000 he began branding his paintings with a microchip containing his DNA to protect against forgeries and receiving media attention for being the first artist to mark his work in this way.

On his passing last year Pro Hart was awarded a state funeral, the first held in western New South Wales.

The Pro Hart Gallery - a three-storey building and sculpture park in Wyman Street built in the 1970s – is included in most tourist itineraries. On display is the artist's work and some of the thousands of art works collected by him during his life. The collection has included works by Picasso, Dali, Rodin, Constable, Monet, Turner, Chagall, Mondrian and Australian artists, Albert Tucker, Brett Whiteley, Sydney Nolan, Arthur Boyd, Norman Lindsay, Fred Williams and William Dobell.

Since his death his family has developed plans to reshape the building into a gallery and museum to encapsulate the artist's career (Sydney Morning Herald, 1 April 2006). Currently a retrospective of his work is on display and his workshop is being recreated inside the building.

In the 1970s, Pro Hart and fellow Broken Hill artists, Jack Absalom, Eric Minchin, John Pickup and Hugh Schulz - a group that emerged from the Willyama Art Society - formed "The Brushmen of the Bush". They collaborated on more than 50 Australian and international exhibitions from 1973 to 1989 and a significant amount of money from the exhibitions was donated to charities. The group established a reputation for Broken Hill as a centre for "outback art" and arid landscape painting.

John Pickup said, ""We wanted to show the rest of the world what life in our home town was like. The quality of the light. The magnificence of the country. And the unbelievable colours of the soil." (Sydney Morning Herald, 26 May 2006)

The "magic light" and the landscapes are also the reason for the region's success as a film location. Since the 1960s more than 20 feature films and 200 commercials have been filmed locally. *Mad Max 2, The Road Warrior* (1981) - filmed around Silverton - and *The Adventures of Priscilla, Queen of the Desert* (1994) – featuring Argent Street, Mario's Palace Hotel and various desert locations - are the best known and are heavily promoted in tourism literature.

The so-called "ghost town" of Silverton, 25 kilometres northwest of Broken Hill, has not only been a vital component of the region's attractiveness and development as both a film location and tourism destination, it is also an important centre for the production and sales of art. The current population of about 50 includes a number of visual artists and four galleries selling locally created artworks and craft.

A unique local collection - and a place where many tourists go for sunset - is the Sculpture Symposium on Sundown Hill in The Living Desert Reserve eight kilometres from Broken Hill. In 1993 sculptors came to Broken Hill for a camp – the Sculpture Symposium – where they created

sculptures from Wilcannia sandstone. Australian artist, Lawrence Beck, directed the project and participating artists included Antonia Nava Tirado (Mexico), Valerian Jikiya (Georgia), Mahomad Mira (Syria), Thomas Munkanome (Bathurst Island), and Badger Bates (Broken Hill).

2.4.2 Arts Infrastructure in and around Broken Hill

There are a number of organisations and groups in the region that network and link people together to create the potential for new activity. Described in more detail below are Broken Hill Regional Gallery, West Darling Arts and the Broken Hill Art Exchange Inc. Other infrastructure includes the Library and Broken Hill Writers Centre, Broken Hill Entertainment Centre and Thankakali CDEP.

Arts groups include the pioneering Willyama Art Society, the Broken Hill Philharmonic Society, the Repertory Society, the Inland China Painters, the Quilters, the Potters Society, Poets in the Pub, the Cameron Pipe Band and the Barrier Industrial Union Band. Some of the groups date back more than half a century – when the mines were going strong - and now have significantly declining membership.

The first private art gallery in Broken Hill was opened in 1972 and there are currently around 25 to 30 private galleries in Broken Hill and Silverton. The galleries range in character from retail outlets with regular opening hours showcasing a number of local and other artists, such as the Silver City Mint and the Horizon Galleries (Silverton and Broken Hill); to smaller galleries in private houses around suburban Broken Hill focusing on the work of one or two artists, such as Boris Hlavica's Photographic Gallery; to showrooms in artist studios, such as Deidre Edwards' studio and framing workshop; to unique spaces such as Thankakali Gallery, in the cellars of an old brewery building, and the John Dynon Gallery in an "authentic outback dwelling" in Silverton.

Broken Hill Regional Art Gallery

Established in 1904, Broken Hill Regional Art Gallery is the oldest regional art gallery in New South Wales. In 2004 it relocated to an old hardware shop, Sully's Emporium, in Argent Street, providing the Gallery with a permanent home to showcase highlights of the City of Broken Hill's art collection and a program of touring and local temporary exhibitions. The exhibition program includes the Gallery's annual acquisitive works on paper awards, the Outback Art Prize.

Broken Hill Regional Art Gallery has an extensive collection of more than 1,700 colonial, modern and contemporary artworks by significant Aboriginal and Australian artists including Arthur Boyd, Lloyd Rees, Clifton Pugh, John Olsen, Arthur Streeton, Clifford Possum Tjapaltjarri, Pro Hart, Hans Heysen, Frederick McCubbin and Emily Kame Kngwarreye. It also has an authoritative collection of works specific to Broken Hill and the far western NSW region.

The Gallery's public programs include: educational activities with primary, secondary and TAFE students; artist residencies; workshops; artist talks and guest lectures; guided tours; and hosting performances, screenings and other public events. Many of these activities take place in a dedicated workshop/public program space, located to the side to the Gallery. Staff also provide outreach visits and programs to the School of the Air, distance education students and communities in outlying areas.

The Gallery has a shop that stocks artworks, craft and jewellery by local and other artists, gifts, exhibition catalogues and fine art publications.

Annual visitor numbers are around 22,000 people per year and around one third of these are tourists.

West Darling Arts

Established in 1997, West Darling Arts is a Regional Arts Board and Development Office in the far west of NSW covering some 176,000 sq km including the City of Broken Hill, the Central Darling and Wentworth Shires and the Unincorporated Area, which includes the towns of Silverton, Tibooburra, and Milparinka.

Area of West Darling Arts Regional Arts Board

The arts development office – located in the historic Town Hall Façade on the main street of Broken Hill – is co-funded by the three local governments, the NSW Department of Natural Resources and ArtsNSW and is one of 13 regional arts boards that make up the Regional Arts NSW Network.

West Darling Arts aims to: "foster and promote the culture of the region; encourage Indigenous arts and cultural programs and practices; promote the arts, and achievement in the arts, to enhance social and economic community development; and encourage an increase in the levels of cultural tourism to the region."

West Darling Arts' focus is on developing regional infrastructure and forming partnerships and networks across the region. It also initiates and manages a number of regional projects.

Program achievements include:
- Building regional networks through Board membership and project exchanges between communities
- Establishing regional reference groups - Wentworth Arts, Wilcannia Arts and Broken Hill Arts
- Coordinating the *Barka Dreaming Art Camp* at Kinchega National Park for young Aboriginal people (2003)
- Partnering the Sydney Youth Orchestra's and Australian Youth Orchestra's concert and workshop tours in far west (2003 & 2004)

- Incubating the Broken Hill Youth Forum and Broken Hill Youth Enterprise Services (2003 to 2006)
- Managing the *ArtStart* NSW Youth Arts and Skills Festival (2003, ongoing)
- Establishing the *Wentworth Sweat Box Exhibition* (2003, ongoing)
- Coordinating Broken Hill's *REGEN* Festival (2004)
- Managing the *Year of the Outback* sculpture project at Milparinka (2004)
- Hosting *Flicks in the Sticks* workshop on managing a community run cinema (2004)
- Establishing the Wilcannia Arts Centre (2004)
- Organising the far west tour of *Big Screen* Australian Film Festival (2004, ongoing)
- Partnering with ArtsNSW on the *Connect Ed* program of workshops for youth theatre and music (2006)
- Initiating research project on arts and cultural industries of Broken Hill (2006 to 2007, *this project*)
- Coordinating the Wilcannia Artist in Residence Program (2006 to 2009)

West Darling Arts also co-facilitates, with Regional Arts NSW, the Country Arts Support Program of grants for locally initiated projects.

Broken Hill Art Exchange Inc.

Founded in 2001, the Broken Hill Art Exchange Inc. is a non-profit organisation run by volunteers with a focus on: developing a local infrastructure for art, education and community development; facilitating artist access to ICT; and seeding ideas. It coordinates workshops and projects across a wide variety of art practices.

A music program - *Education Through Entertainment* - that was undertaken from 2001 to 2002 involved young musicians working with established musicians to learn, gain performance experience, develop networks and create professional opportunities. The program included:
- *Bell's Jam* - a weekly music jam held at Bell's Milk Bar in South Broken Hill that was subsequently continued by the milk bar's management.
- *Prosperity Day* - held every six weeks, the event showcased Bell's Jam performers to a wider audience.
- *Open Mic Night* - held every month at the Union Club Hotel, this event lead to the establishment of the West Darling Hotel Open Mic Night and the development of a new performance space for local musicians at the Hotel.
- *Café Culture* - a three-month project with performances by young musicians in local cafes; sound recording, singing and guitar workshops; and the production of the *Café Culture* CD.

The Exchange's local and visiting artist program includes:
- *Abundance* Festival (2002 and 2003) – a community arts/crafts festival held in Patton Park featuring music and a variety of arts practice - Raku kiln firing, poetry, digital installations and doll making - from local and visiting artists.
- Butchers Shop Gallery (2002 to 2004) - a community art gallery for emerging local artists.
- *Zero AGL* (2006, ongoing) - Swiss artist, Sandra Landolt, worked with local businesses and the community to produce this kinetic sculpture and a further program of activity.
- COFA Student Excursion (2002, ongoing) - hosting animation students from the College of Fine Arts, University of NSW, on their annual excursion to Broken Hill.

A partnership with the Sydney-based screen and media arts organisation, dLux Media Arts, lead to the 2007 launch of the I.C. Media Lab and residency program in South Broken Hill. The Lab has hosted visiting artists from the UK, Canada and Jamaica who met with local students, educators and community leaders as part of their residency. Broken Hill Art Exchange Inc. also hosts forums at the Lab as information exchanges between professional artists and the community.

The Broken Hill Writers Centre

The Broken Hill Writers Centre is a regional organisation supporting "the literary aspirations and interests of the Far West community". It is auspiced by the Broken Hill City Library and funded by Broken Hill City Council and the NSW Ministry for the Arts. The Centre provides an annual programme of literary events including writers-in-residence, workshops and performance.

The Centre is staffed by a Literary Coordinator, based at the Library, who offers information and referral to local writers. Support is also provided for events, promotion and with the provision of the Library as a venue for literary events.

3 RESEARCH METHOD

3.1 Research Advisory Group

A Research Advisory Group was formed to contribute expert local advice to improve research methodology, act as local champions for the project, and to provide feedback on research outcomes. Members were identified and informally interviewed to inform planning in the early weeks of the project and were contacted individually to provide advice throughout the research phase.

The following were members of the group:
- Albert Woodroffe, Visual artist and gallery owner
- Bill O'Brien, General Manager, Central Darling Shire
- Boris Hlavica, Photographer and gallery owner
- Bronwen Standley-Woodroffe, Visual artist and gallery owner
- Deidre Edwards, Visual artist and gallery owner
- Eileen Braybrook, Broken Hill Youth Enterprise Services
- Fiona Ellis, Tourism Manager, City of Broken Hill
- James Giddey, West Darling Arts
- Geoff de Main, Visual artist and gallery owner
- Neville Gasmier, Chair, Far Western Regional Development Board
- Rebekah Butler, Director, Broken Hill Regional Gallery
- Rick Ball, Visual Artist
- Robert Sidford, NSW Department of State & Regional Development
- Susan Thomas, Broken Hill Art Exchange Inc.

3.2 Secondary Research

At the beginning of the project an audit of information and relevant research was undertaken, to include:
- Existing policies and previous strategies about cultural industries in Broken Hill - local government, tourism, economic development agencies, arts sector-led initiatives
- Data from previous, non-arts research and consultations undertaken in the region
- Existing databases, networks and infrastructure for the local cultural sector
- Descriptions of previous arts programs and projects and current activities
- Tourism publications with arts content
- Arts education activities
- Media and other relevant articles
- Models of survey instruments for mapping cultural industries.

(See APPENDIX ONE: BIBLIOGRAPHY OF PREVIOUS RESEARCH).

Local information proved difficult and time-consuming to both identify and source, or was not locatable. The most useful inputs of knowledge to this research ultimately came from peoples' recollections during face-to-face or telephone interviews.

The main issues appear to be:
- Information on projects or programs not being recorded and an absence of tracking and evaluation processes.
- Significant loss of momentum and community knowledge and memory when people "move on".

- The "politics" of previous research or projects - where lack of action taken, factionalism or disagreements, and/or a sense of failure lead to an unwillingness to share information and a desire to "forget".

A lot of ideas in Broken Hill seem to stall – they get to a certain point and then don't go any further. Sometimes it is because the people who have been part of development and championing leave and the idea just stops. Sometimes the message you get from the funding bodies as soon as you say that "I have got this idea" is "they tried it elsewhere and it failed"…

Because other projects have failed I don't think it's a reason to stop all projects – you need to learn from the mistakes and not make them again. (Community development worker)

Recommendations:

2. Develop a library of research and information on the local arts and cultural industries region, to be held in the Library.

3. Establish a central database with up-do-date descriptions of arts organisations, programs and projects, with sustainable processes for updating the information.

4. Hold exit interviews and handovers of knowledge which are built into succession planning (and strictly observed).

5. Conduct useful further research including a series of interviews with key past and present stakeholders which are written down and synthesised, to capture, and make public, community knowledge and memories.

3.3 Primary Research

3.3.1 Definitions

Categories of cultural industries defined as useful for this research were:
- Visual arts, craft and design
- Music and performing arts
- Screen and new media workers
- Writing and communication
- Arts support roles – teaching, managing, retailing etc

However, a feature of this sector is the overlap between the various categories – artists rarely practice in only one specific artistic occupation - and the convergences of activity; for example screen production workers collaborating with writers, designers and performers for film-making, or writers, visual artists and designers producing a book.

Additionally, artists in Australia commonly have part-time arts-related and non-arts jobs to supplement income earned from their primary occupation as an artist. (See Throsby & Hollister, 2003)

While understanding that local cultural assets and pools of talent range along a *non-profit to for-profit* continuum, this research was specifically concerned with collecting data on professional, practising "creative participants" in Broken Hill.

Professional creative participants are broadly defined as creative participants who have a serious commitment to their arts practice and consider it a major aspect of their working life, regardless of their income or employment status. (ABS, 2006, Arts and Cultural Heritage in Australia. Key Issues for an Information Development Plan)

The practising aspect means that we confine our attention to artists currently working or seeking to work in their chosen occupation. The term professional is intended to indicate a degree of training, experience or talent and a manner of working that qualify artists to have their work judged against the highest professional standards of the relevant occupation. (Throsby & Hollister, 2003, Don't Give Up Your Day Job)

3.3.2 Database of Artists and Cultural Businesses

The first stage of primary research was to build a database of professional and emerging artists, cultural businesses and other relevant businesses in the area. Information was collected from the Broken Hill Regional Art Gallery's Directory, West Darling Arts, tourism brochures, community directories, the telephone book and by asking people by telephone and at public events.

Broken Hill Regional Art Gallery sent out a call for artists in their e-newsletter – with around 150 subscribers – and the Far Western Regional Development Board developed a project newsletter that was distributed in June 2006.

Eileen Braybrook was employed from April to June 2006 to further research and develop the directory into a database in Microsoft Access. The outcome was an up-to-date directory of local cultural producers and arts businesses as an Access database.

Recommendations:
6. Develop access and management rules for the database (which is a public benefit outcome of this project).

7. Update the database every two years. It will provide accurate and useful longitudinal data on the "state of the arts" and assist in measuring the impact of development strategies.

8. Use the database to form the basis for a print or online directory of artists, cultural workers, arts retailers and suppliers, events and activities, and also collections in Broken Hill to support the development of accurate arts and tourism marketing information.

3.3.3 Survey of Artists

The survey instrument was a 21-page, self-completion, postal questionnaire targeted to those artists who consider that they are "working professionally" within a creative field and who generate income from their creative practice. It took approximately one hour to complete. Because of the detailed responses required it is likely that some people would have had difficulty filling in this print based survey. However, it is also likely that the response rate was positively affected by the fact that it was distributed soon after the 2006 Census, another highly detailed instrument.

(See APPENDIX TWO: BROKEN HILL CULTURAL INDUSTRIES SURVEY).

The survey was based on the telephone survey instrument developed by Professor David Throsby and Virginia Hollister for their 2003 study of professional artists in Australia, *Don't Give Up Your Day Job* (Throsby & Hollister, 2003). Cathy Henkel's survey for her 2006 analysis of the Northern Rivers' screen and creative industries, *Imagining the Future*, was referenced as a model for regional communities (Henkel, 2006). Additional questions of particular interest to Broken Hill were also included.

The majority of surveys were hand delivered by James Giddey, West Darling Arts, and some were posted to potential respondents identified in the database from 26 to 30 October 2006. West Darling Arts did follow-up telephone reminders from 13 to 17 November 2006, just prior to the survey deadline of the 20 November 2006

The response rate to the survey was high, with 45 completed surveys being returned from a total distribution of approximately 145. The researchers are confident that respondents represent a substantial sample of professional artists and cultural producers in Broken Hill. However, because of the methodology chosen, no responses were received from Indigenous artists and that is a failure of the current research.

> **Recommendation:**
> 9. Conduct telephone or face-to-face administration of surveys as a more desirable method for future research projects that seek to collect detailed data from individual artists.
>
> 10. Conduct future research, to include Indigenous artists, which is culturally sensitive and properly resourced in research time and methods to collect this information.

3.3.4 Focus Groups and Interviews

In February 2007, two focus groups were conducted with survey respondents at the Broken Hill Enterprise Development Centre.
- Focus Group 1: Cultural producers who had lived in Broken Hill for less than 6 years.
- Focus Group 2: Professional visual/craft artists

Throughout the research, interviews were undertaken and/or information collected from the following people:
- Albert Woodroffe, artist and gallery owner
- Amanda Johnson, artist and gallery owner
- Andrea Blundell, artist and gallery owner
- Andrew Plumer, consultant 2000 to 2003, Film Broken Hill
- Bill O'Brien, General Manager, Central Darling Shire
- Bob Groves, visual artist
- Bobbie Pickup, film casting director
- Boris Hlavica, photographer and gallery owner
- Brian Steffen, General Manager, Country Water
- Bronwen Standley-Woodroffe, artist and gallery owner
- Clint McCully, Community Relations, Country Energy
- Deidre Edwards, artist and gallery owner
- Dr Lynelle Osburn, Charles Sturt University
- Eileen Braybrook, Broken Hill Youth Enterprise Services
- Fiona Ellis, Tourism Manager, Broken Hill City Council
- Geoff de Main, artist and gallery owner
- Glen Ravo, photographer
- Grant Smith, Indigenous Community Liaison, Country Energy (ex-manager, Thankakali)

- Hugh Gough, gallery owner and B&B operator
- Irene Kemp, artist
- James Giddey, West Darling Arts
- Jason King, Bell's Milk Bar owner
- Karin Donaldson, art teacher and gallery owner
- Kathy Kennewell, ex-Film Broken Hill
- Marilyn Harris, musician and teacher
- Mavis Sofield, Broken Hill City Library
- Melissa Green, Industry Alliances, Tourism NSW
- Mitchell Harris, graphic designer
- Professor Jenny Onyx, Faculty of Business, University of Technology, Sydney
- Rachael Butler, musician
- Rebekah Butler, Broken Hill Regional Art Gallery
- Rick Ball, artist
- Robert Sidford, NSW Department of State & Regional Development
- Scott Howe, CEO, Outback NSW Area Consultative Committee (OACC)
- Sue Hodge, artist and gallery owner
- Sue Reynolds, West Darling Arts for the Wilcannia Arts Centre and Broken Hill Regional Art Gallery
- Sue Wadley, Community Economic Development Programs, NSW Department of State & Regional Development
- Susan Thomas, Broken Hill Arts Exchange Inc.
- Virginia Kaiser, craft practitioner
- Wayne Robbie, artist
- Wincen Cuy, General Manager, Outback Regional Tourism Organisation

3.3.5 Observational Research

The researchers spent two days trailing galleries, arts retail outlets, cultural infrastructure and tourism information distribution points. They "acted" as tourists to audit the range of cultural products – what was available, target market, pricing, where created/manufactured - and the accessibility, form, quality and accuracy of publicly available arts and cultural tourism information.

4 FINDINGS FROM SURVEY OF PROFESSIONAL ARTISTS

NOTE: The data tables from this research are available upon request from Lisa Andersen, University of Technology, Sydney; telephone 02 9514 2902 or email lisa.andersen@uts.edu.au.

## 4.1 Demographics: Who are the 'Creative' Workers?

4.1.1 Far west location

- 87% of survey respondents lived in Broken Hill. Two lived in Silverton and one each lived in Menindee, Sunset Strip, Wilcannia, and White Cliffs.

4.1.2 Primary creative occupation (PCO)

- 51% of respondents were visual artists, crafts practitioners or designers. Other groups included musicians (7%), screen and new media workers (5%), writers (5%) and community cultural development workers (5%). The 'Other' category (27%) included arts managers, retailers, promoters and teachers.

- 67% said that they worked in specialist areas within their primary creative occupation. Specialist areas specified included: basket maker, photographer, cartoonist, casting director, circus trainer, fractal imaging, layout designer, sculptor, jewellery maker, short story writer, restorer, and stock whip maker.
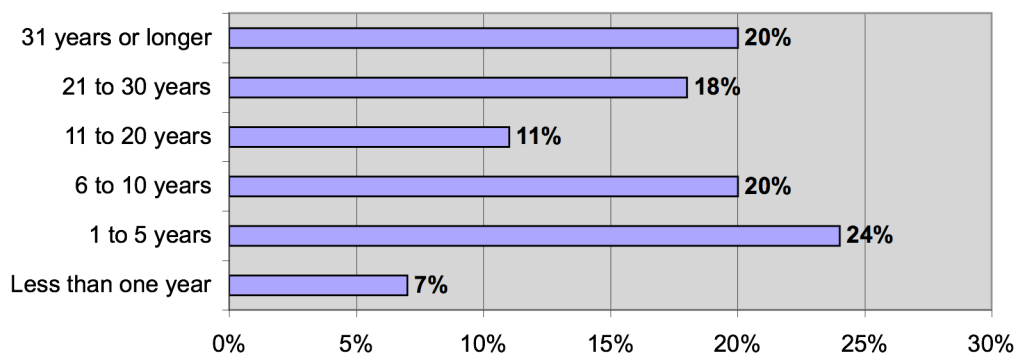
Primary Creative Occupations in Broken Hill
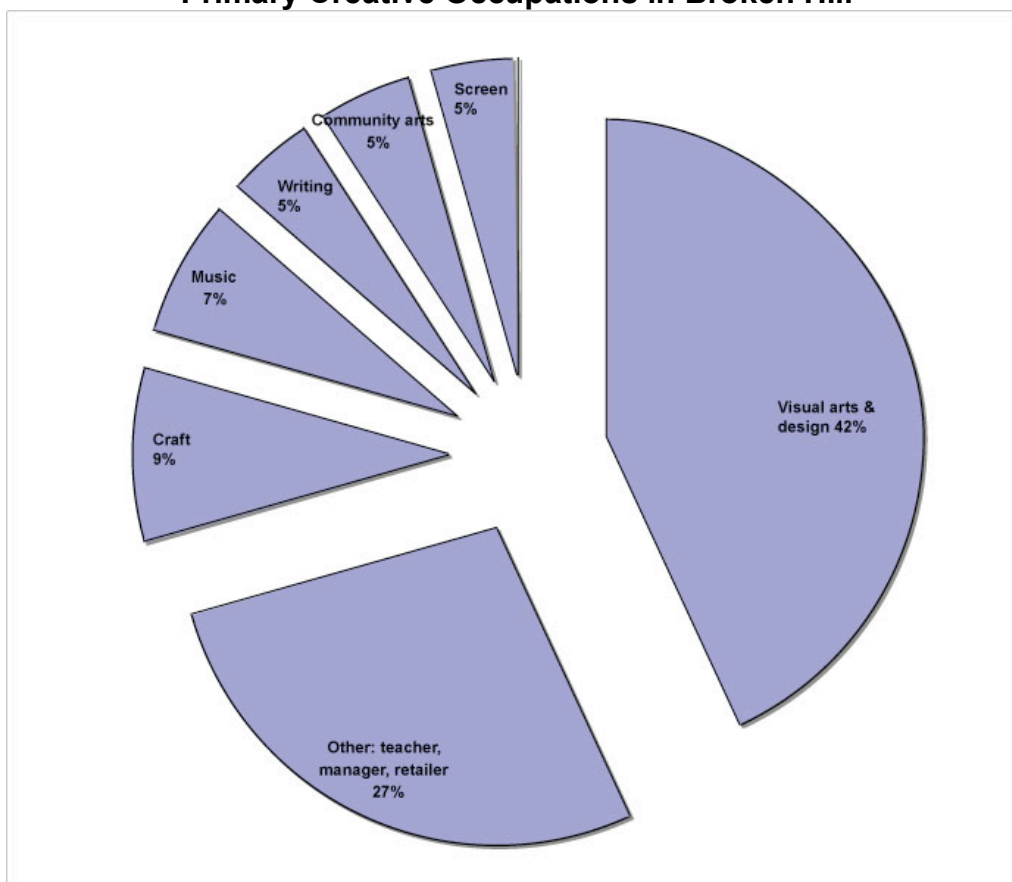
4.1.3 Length of time working in primary creative occupation (PCO)

- 38% - the largest cohort - are "established" and have been working in their PCO for longer than 21 years. 31% are "emerging" and have been practicing for 5 years or less and 31% are mid-career professionals.

- The three groups are likely to have different professional and business development and information needs. For example the "established" group may seek support in using new technologies to support business efficiency, the "mid-career" group may be interested in new audiences and markets and the "emerging" group may be focused on professional development for their creative practice and establishing their business.

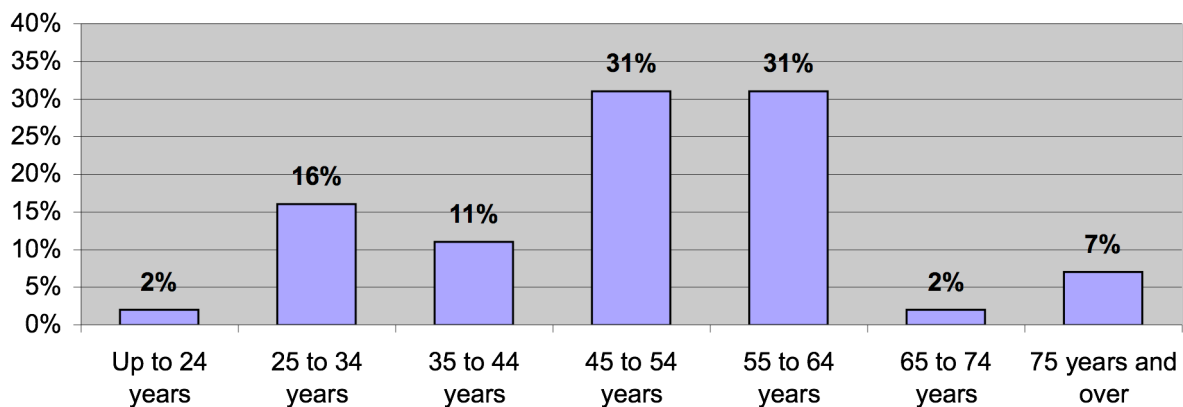**Time Spent Working in Creative Occupation**

Category	Percentage
31 years or longer	20%
21 to 30 years	18%
11 to 20 years	11%
6 to 10 years	20%
1 to 5 years	24%
Less than one year	7%

4.1.4 Sex

- 53% of respondents were female and 47% were male.

4.1.5 Age

- 71% of artists are older than 44 years, with 40% of the total older than 54 years. This was supported by the qualitative information that even artists who move to the region are typically older, more established artists who moved for economic and lifestyle reasons.

- 18% of artists were younger than 35 and only one artist was younger than 25. The qualitative research told a story of young artists leaving the region to access skills and audiences and markets and a "more exciting" lifestyle. Some younger artists and mid-career expressed a desire to learn professional and business practice from successful older artists – "they have a lot to teach us".

Age of Cultural Producers

Age group	Percentage
Up to 24 years	2%
25 to 34 years	16%
35 to 44 years	11%
45 to 54 years	31%
55 to 64 years	31%
65 to 74 years	2%
75 years and over	7%

Recommendation 11:
Scope a formal, funded mentoring program based on realistic expectations of the contributions available from time-poor mentors. Informal exchanges and "helping hands" have characterised the arts in Broken Hill since the formation of the Willyama Art Society, but the researchers were unable to learn of previous formal mentoring programs within the cultural industries. Relevant models should be identified and the program should provide opportunities for artists to explore new directions, expand technical skills and/or increase knowledge of business practice.

4.1.6 Aboriginal or Torres Strait Islander origin

- Due to the choice of methodology based on limited resources, none of the survey respondents were Aboriginal.

- It was not within the scope or resources of the current research to identify specific issues around Indigenous cultural development, but this work needs to be done.

Recommendation 12:
Conduct further research on Indigenous arts and cultural production in Broken Hill and, especially, in surrounding regions including: mapping who and where artists are, their needs and current markets; traditions of local cultural production; and scoping activities for professional and market development and sustainability factors for indigenous arts enterprises.

4.1.7 Cultural diversity

- 78% of respondents were born in Australia, with 7% from the UK or Ireland and 7% from Continental Europe. Other countries listed included New Zealand, USA, Peru and India.

4.2 Education and Training

89% of respondents were not currently undertaking any form of training and the overall results indicate lower local levels of formal and specialist training than found in the national artist profile (See Throsby & Hollister, 2003).

Location Where Most Training Undertaken
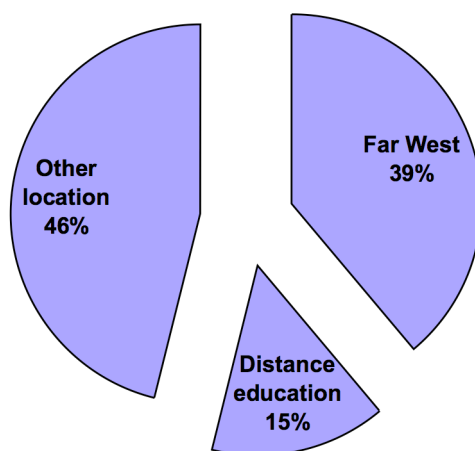
18% of respondents had undertaken most of their training in Sydney, 13% in Adelaide and 8% in Melbourne.

4.2.1 Formal Training

- The most popular form of formal education was a TAFE qualification – achieved by 44% of respondents. 42% had a university or teachers college qualification. 16% had specialist art school qualifications and 9% had formal music qualifications.

Types of Formal Education
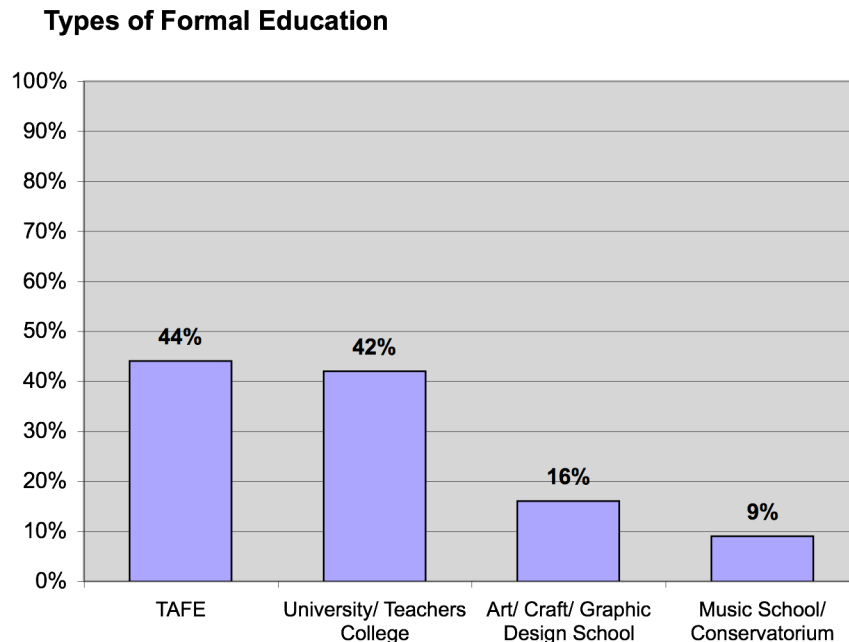
4.2.2 Non-Formal Training

- In keeping with a tradition established by the Brushmen of the Bush, 62% of artists in the region are self-taught and 49% have learned "on the job".

- Nearly half (47%) have accumulated skills through workshops or short courses, 24% from adult education courses and 9% through apprenticeships.

- 38% have received training or work experience through a private teacher or practicing professional and 13% had been mentored. *(Note: these figures were from a separate question and are not included in the graph shown over the page.)*

- Less than a third (31%) have acquired skills from participation in membership organisations, clubs or groups (reflecting the overall low levels of memberships amongst artists).

Types of Non-Formal Education
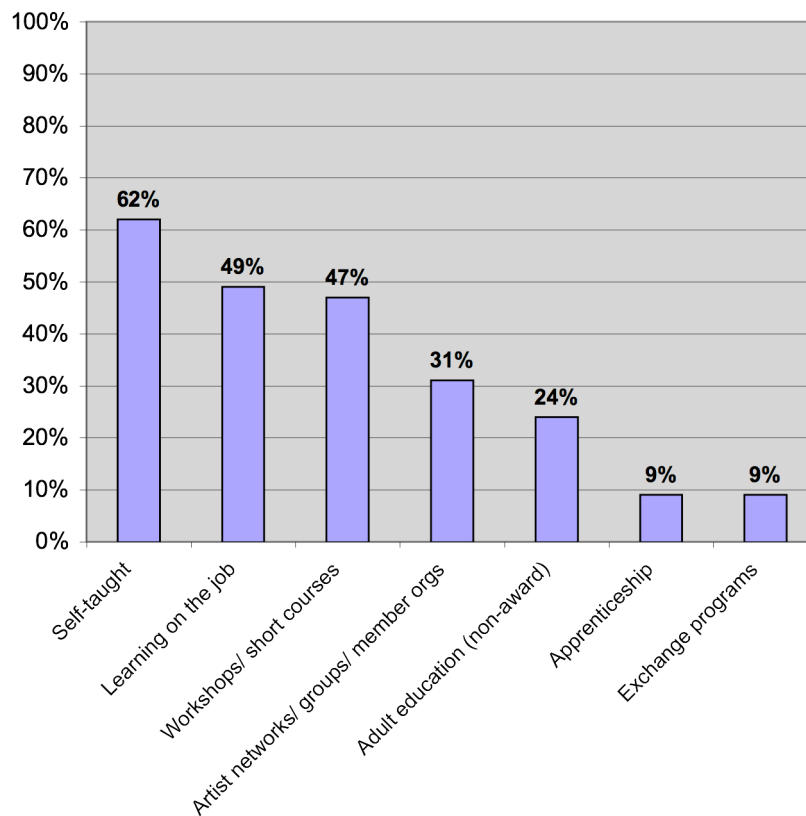
4.2.3 Training needs

- Respondents were asked to specify what additional training they would like to undertake. Responses to this were varied and this question did <u>not</u> identify any collective training needs.

- The most common response in the survey and the focus groups was a desire to participate in arts exchanges with successful artists, both local and from "away". Other types of training needs mentioned more than once were painting, lithography, pottery and marketing.

4.3 Income, Work Breakdown and Sales

4.3.1 Annual income: 2005 to 2006

NOTE: Only 60% of respondents – or 27 people - completed this question so the results must be treated with caution.

- Artists and creative workers were asked to itemise their annual income from July 2005 to June 2006 into money received from their creative practice, arts-related income (such as, teaching, arts administration etc) and income from work not connected with the arts.

- The average (mean) <u>total</u> annual income was $44,331. The median (mid point) income was $45,000. This is higher than the average annual income in Broken Hill of $34,717 (ABS 2003).

- The average (mean) annual income from creative practice was $22,497. However – as a number of people who responded "0" in this category were clearly working full-time as arts teachers or administrators (based on their other reported income) - the median (mid point) income was only $12,000. Even so, this compares favourably with national figures for professional artists where average (mean) creative income is $17,000 and median (mid point) income is $7,300. (See Throsby & Hollister, 2003)
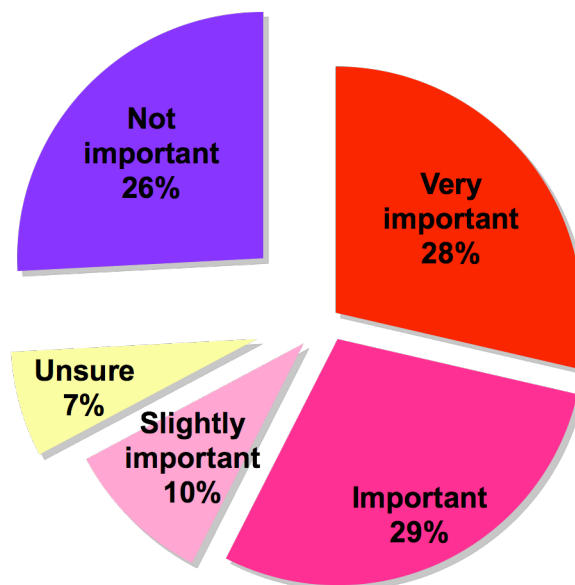
Breakdown of Mean Income = $44,331
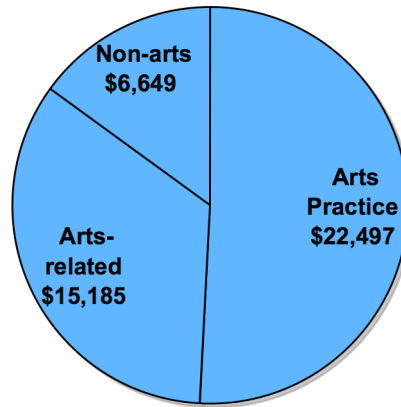
4.3.2 Importance of partner's income

- For 57% of respondents their partner's income was very important (28%) or important (29%) in supporting their creative practice.

- One quarter of respondents (26%) felt that their partner's income was not important.

Importance of Partner's Income in supporting Creative Occupation

4.3.3 Work breakdown

- Respondents were asked to provide an estimated breakdown of how they spent time working over a year.
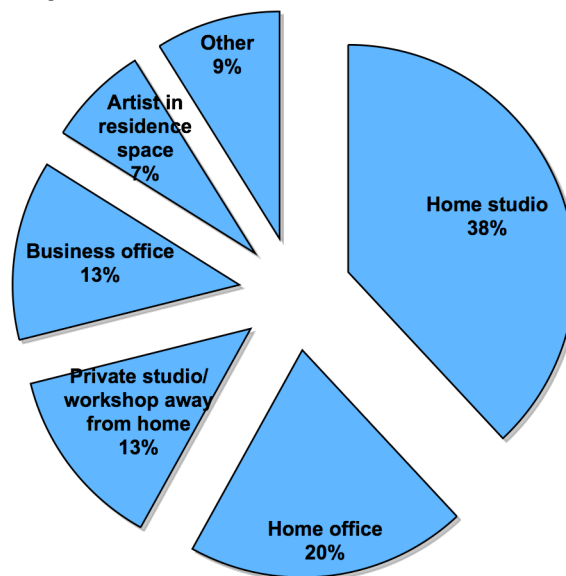
Division of time spent working: July 2005 to June 2006

Non-artistic work 28%

Studying or training 5%

Teaching 13%

Artistic/ creative work 54%
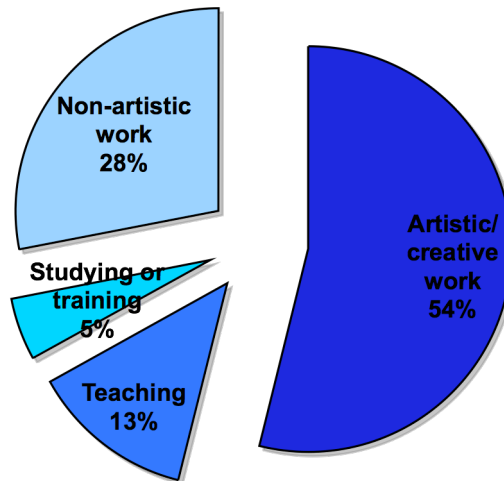
4.3.4 Work location
- 58% of respondents do their creative work at home in studios (38%) or offices (20%). "Other" locations included collective studios, schools and "on location".

Space Where Creative Work is Done

Other 9%

Artist in residence space 7%

Business office 13%

Private studio/ workshop away from home 13%

Home studio 38%

Home office 20%

4.3.5 Sales: audiences and markets

- Respondents were asked to provide an estimated percentage of business and/or sales by location.

- Local consumption was the largest part of the market at 39%. Visitors to the region account for 30% of sales. It is a seasonal market where local buyers sustain the artists throughout the

low and shoulder tourist seasons. As one artist said, "December to March are pasta and salad days, but when April comes, with the tourists, it means steak for dinner."

- There are also inter-regional (16% of total) and interstate markets (12%). The US and Europe account for most of the 3% of international sales.

Estimated Percentage of Business/ Sales by Location
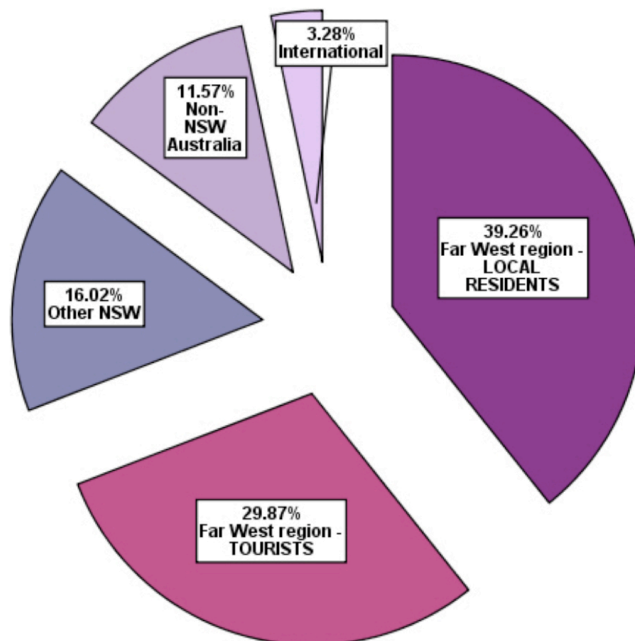
4.4 Arts Businesses

4.4.1 Business Structure

- The business structure that describes most respondents' creative work is "sole trader" (36%) or a partnership arrangement (21%). 11% are companies and 25% are employed in either someone else's business (16%) or by the government (9%). Other types of organisations were incorporated associations (5%) and family trusts (2%).
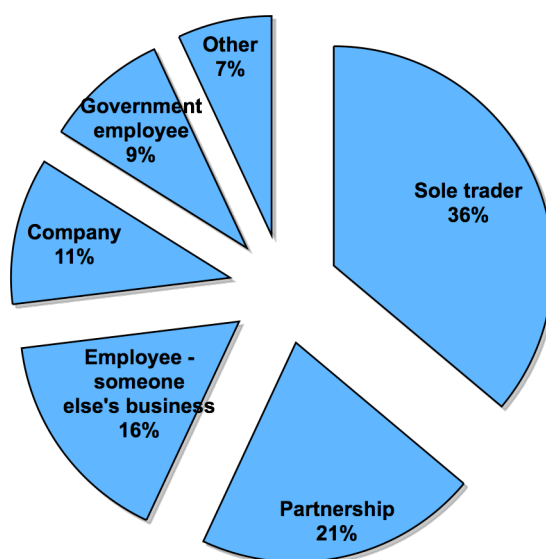
4.4.2 Staffing

- The 26 small businesses that participated in the survey currently employ a total of 77 people, including owner/s, full-time and part-time staff; an average of 3 per business. The median (mid point) was 2 staff members.

- The 17 businesses who responded to a question about how many people they expected to be employing three years from now estimated an average of 4 staff members, or one more than present. The median (mid point) was also 4 staff members.

4.4.3 Current Marketing

- The average marketing spend for the year July 2005 to June 2006 was $3818, or 17% of total income earned from creative practice. Only 31% of respondents have a marketing plan.

- The most popular marketing tools being used to promote work are (in order):

Business cards	**60%**
Brochures	**42%**
Paid advertising in newspapers, journals and magazines	**42%**
Portfolio	33%
Tourism promotion/information	33%
Radio or television	27%
Yellow pages	20%
Own business website	18%
Specialist arts/culture magazine	13%

- The main venues or outlets used to display or sell work services are (in order):

Galleries	**56%**
Word of mouth	**47%**
Repeat customers	**42%**
Commissions	**40%**
Exhibition or performance in public spaces/buildings	**40%**
Referrals	29%
Home	24%
Internet via personal website	20%
Local tourism publication/promotion	20%
Markets	11%
Exhibitions/performances in restaurants/cafes	11%
Phone orders via catalogue	7%
Internet via arts based website/agent	4%
Orders from paid magazine advertising	4%

- 77% of respondents said that they were primarily responsible for promoting their creative work and expanding markets or the range of employment possibilities.

Who does the most to promote creative work?
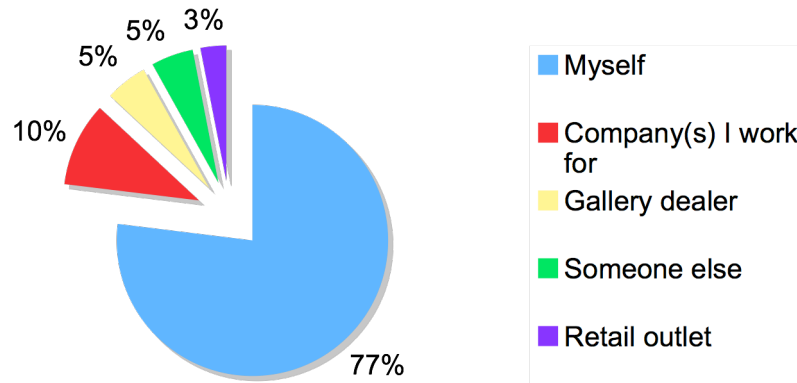
- When asked how the current promotion of their work could be improved, 56% felt that they could spend more time on promotion themselves and 47% felt they needed more promotional outlets.

- 7% said that they did not know how to improve promotion of their work and that they "need advice".
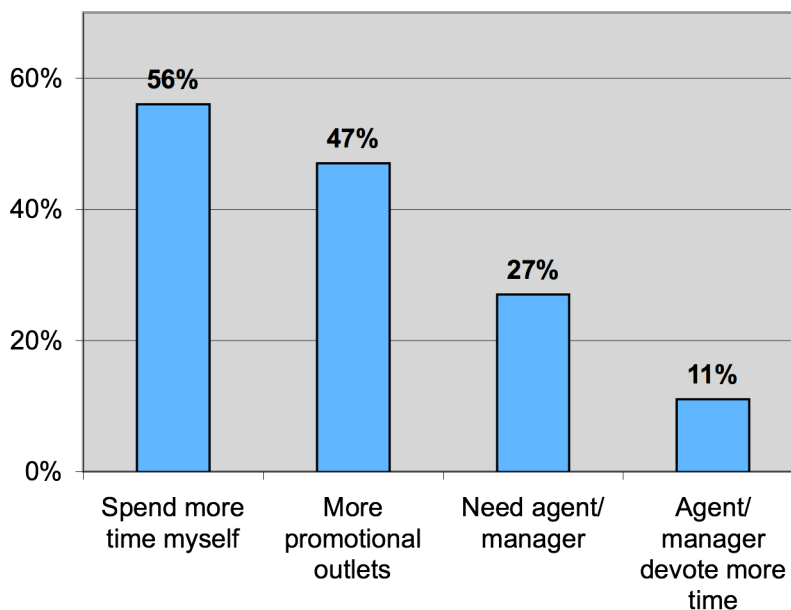

Recommendation 13: Encourage greater investment in marketing by the sector overall as well as expert input into marketing planning, design and distribution (including using up-to-date communications tools and relationship and niche marketing strategies.)

4.4.4 Outsourcing production

- 39% of respondents outsourced part of the production of their creative work. The most common parts outsourced were (in order): framing; printmaking and reproduction work; industrial activities (welding, cutting steel plate etc); printing and publishing; and non-digital film processing.

4.4.5 ICT Use: computers and Internet

- Computers: 86% of respondents use computers in their creative work. 73% use computers for office and administration work and 53% for cataloguing and archiving. 51% run programs that support or facilitate creative practice (such as, design or film and sound editing software) and 49% as a creative medium. But only 36% use computers for recording and tracking audiences or clients or products on consignment.

Use of Computers in Creative Practice
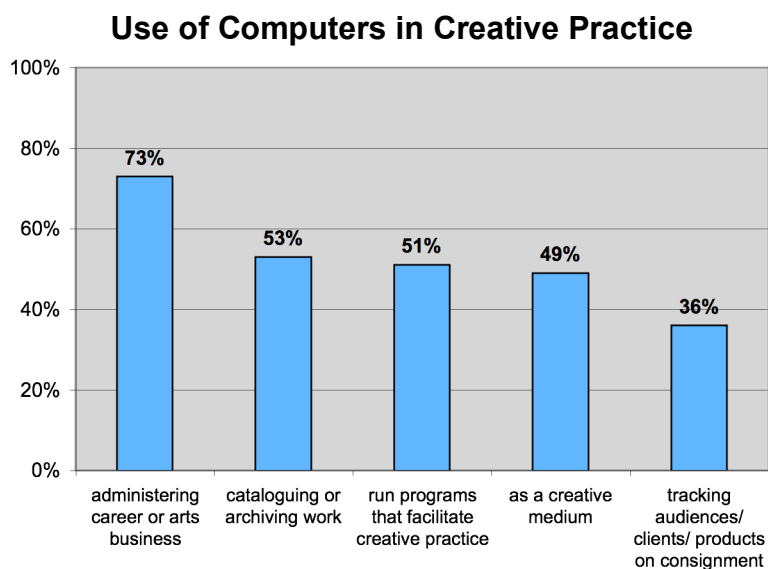
- Internet: 92% of respondents use the Internet in their creative work. 71% use it for research and information gathering but surprisingly low numbers use it for marketing and e-commerce.

**Use of Internet in Creative Practice**
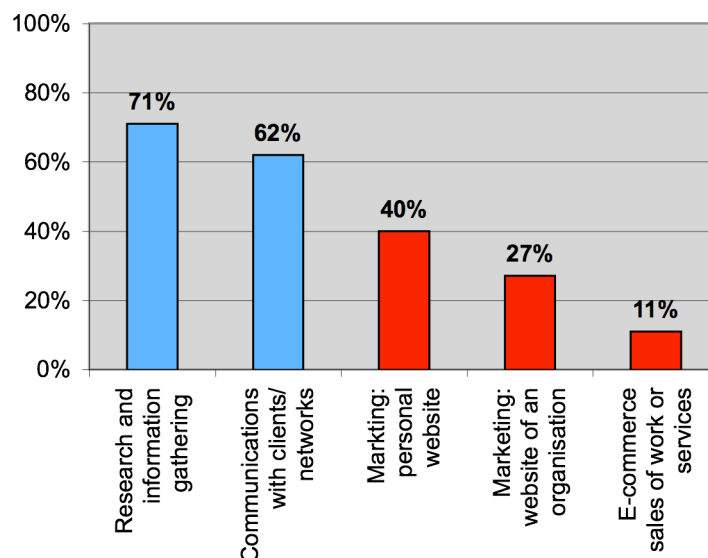
Recommendation 14: Generate greater access to quality advice, training and support on using new information technologies, e-commerce and developing information management systems to support administration, marketing and communications.

4.4.6 Use of planning and professional memberships

- Planning - Less than 50% of respondents are being guided by business or marketing plans in their creative business and only 41% have previously received professional business advice.

- Membership of professional organisations – only 39% of respondents are members of cultural organisations or groups. Of those who were members, 11% were members of the National Association for the Visual Arts (NAVA) and 13% specified local organisations, such as the Broken Hill Regional Art Gallery and Willyama Art Society. The focus groups reiterated a lack of knowledge of professional organisations and specialist arts support agencies.

Creative Business' use of planning and professional memberships
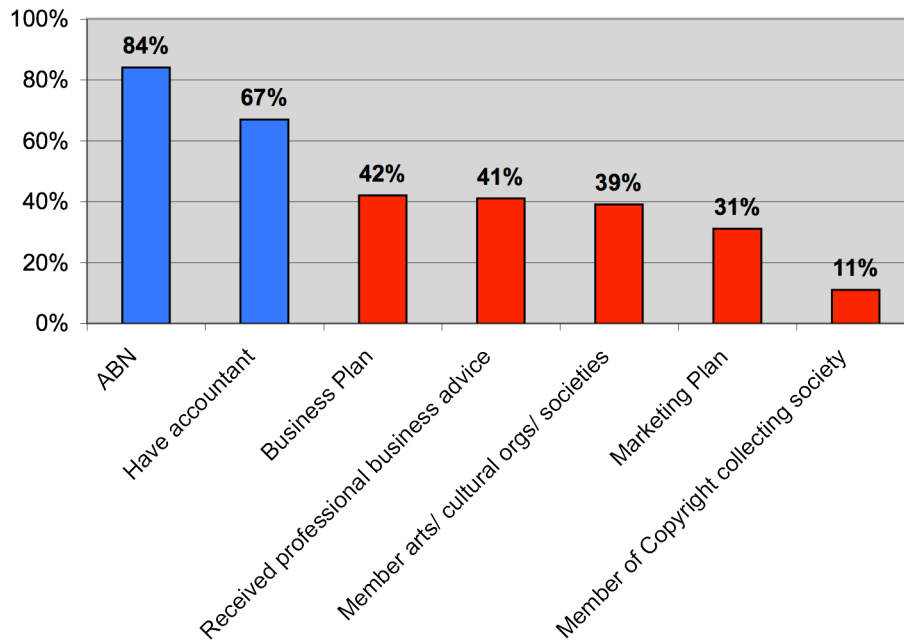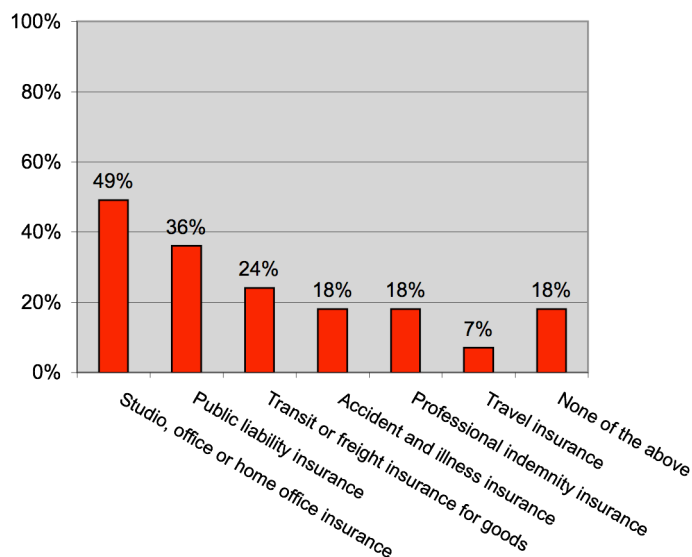

Recommendations:

15. Provide access to business planning expertise that understands the special "nature" of creative micro-enterprises.

16. Inform and educate about professional member organisations and specialist arts support agencies.

4.4.7 Risk management - Insurance

- 18% of respondents had taken no form of insurance in the July 2005 to June 2006 financial year and less than half (49%) had taken studio or office insurance. Public liability insurance levels were very low at 24%. Interviewing also showed that there was concern – especially from government stakeholders - about the low levels of insurance use in Broken Hill's creative businesses.
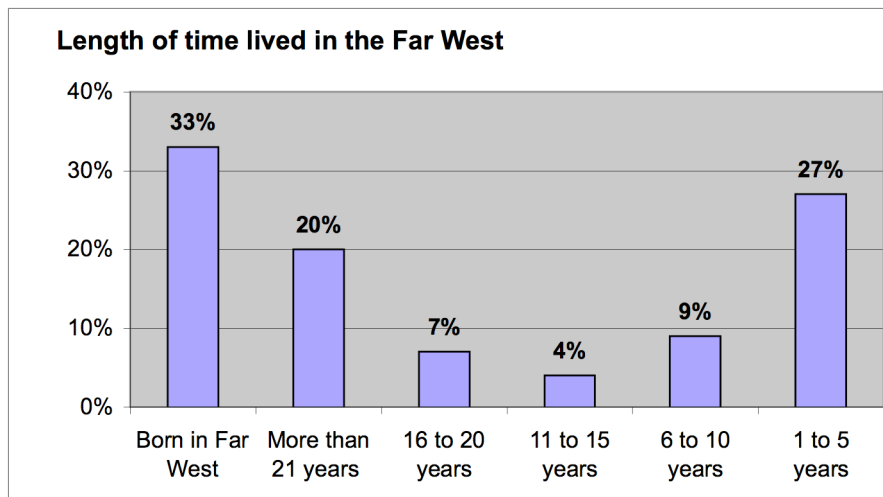
Types of Insurance: 2005 - 2006

Recommendation 17: Educate the local arts community about insurance use and provide expert advice on insurance needs and low-cost brokers.

4.5 Living in the Far West: The Influence of Place

4.5.1 Number of years lived in far west:
- 33% of respondents were born in the area and 20% had lived in the Far West 21 years or longer.

- Qualitative research showed that of the 27% who had moved to the area in the past five years, many had previously visited and "fallen in love" with the landscape and/or the light but had made the decision to move to Broken Hill to have more time to spend on their arts practice and because housing, studio space and living are cheaper. Another sub-group seems to be people who were "escaping" some trouble in their life and who saw Broken Hill as a "fresh start".

Length of time lived in the Far West

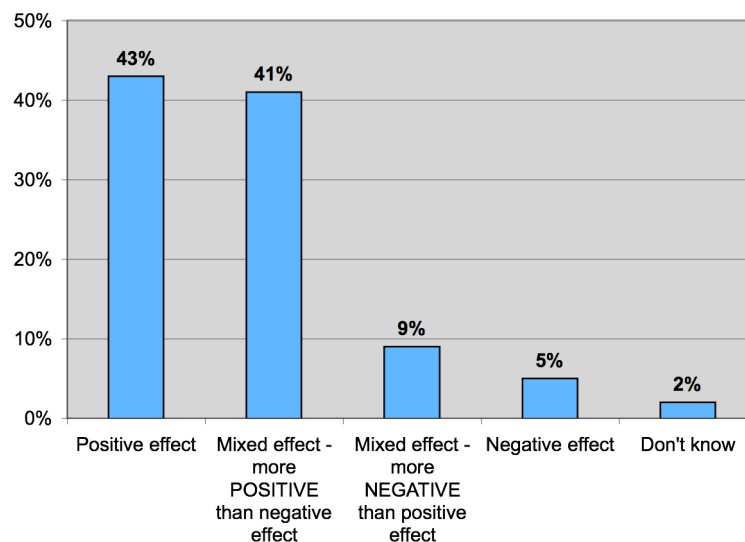| Category	Percentage
Born in Far West	33%
More than 21 years	20%
16 to 20 years	7%
11 to 15 years	4%
6 to 10 years	9%
1 to 5 years	27%

Recommendation 18:
Promote the region as a desirable place for artists to work (and live) based on the findings of this research. However, such a campaign would only be sustainable if undertaken alongside activities to grow local and visitor markets and markets outside the region.

4.5.2 Effect of living in Far West on Creative Practice
- 84% of respondents said that living outside of a capital city had a mainly positive impact on their practice.

Effect of living outside of a capital city on arts practice

Category	Percentage
Positive effect	43%
Mixed effect - more POSITIVE than negative effect	41%
Mixed effect - more NEGATIVE than positive effect	9%
Negative effect	5%
Don't know	2%

- <u>Positives</u> – The inspiration of the landscape and the visual environment were the most important positive impacts on creative practice.

  Other positives included being part of the community and its "unique culture", the simpler or slower lifestyle, the lower cost of living and the fact that there was more time for creative practice.

  Also, craft practitioners talked about the access to raw materials and the "genuine" quality of their work.

- <u>Negatives</u> – Isolation, distance and lack of access to markets and exhibition spaces were the most commonly repeated negative impacts on practice.

  Alongside isolation there was also a sense of the insulation of the local community; including a lack of access to cultural events, professional services, fellow artists and "keeping up with what is going on in the cities".

  The cost of materials and the availability of local suppliers were also of concern.

4.5.3 <u>Advantages and Disadvantages of Living in Far West</u>

Respondents were asked to specify the advantages and disadvantages of living in the region.

Top Six Advantages of Living in the Far West
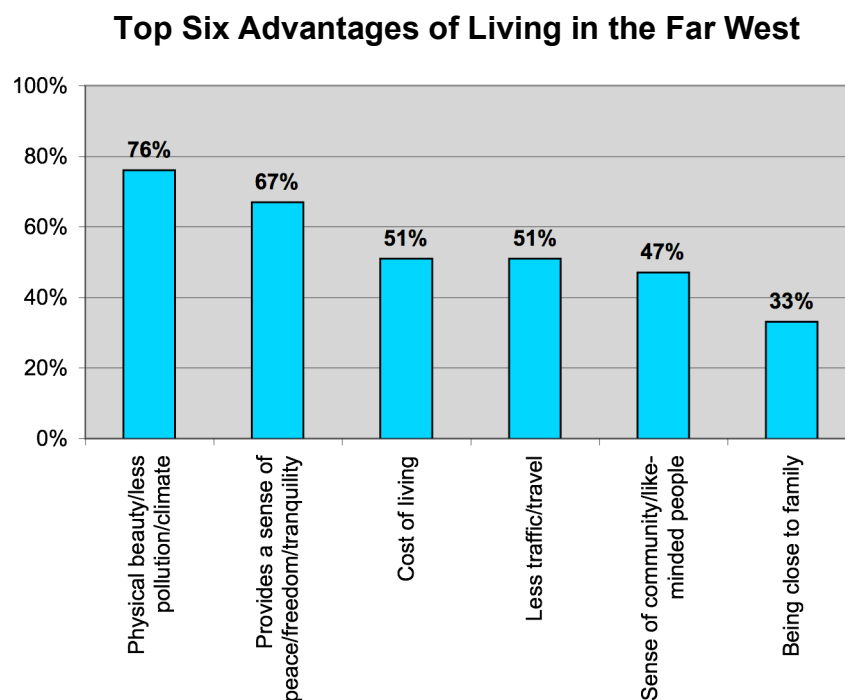
- Other advantages were:
  - o Enhancement of personal health (31%)
  - o Access to tourist audiences and markets (24%)
  - o Less crime (24%)
  - o Less competition (18%)

Top Six Underlined Disadvantages of Living in the Far West

Top Six Disadvantages of Living in the Far West
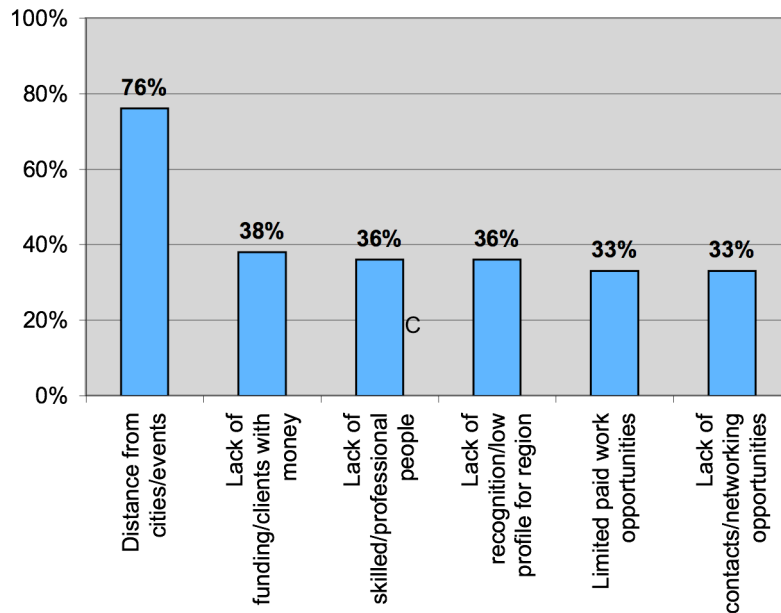
- Other disadvantages were:
  - Lack of training opportunities (28%)
  - Lack of stimulation and cultural scope (24%)
  - Lack of marketing and distribution outlets (24%)
  - Too much emphasis on landscape art (24%)
  - Lack of population – local audiences and markets (24%)
  - Lack of access to complementary skills (20%)
 - Lack of facilities and equipment (16%)

A somewhat despondent respondent wrote, "Unfortunately I had only five choices, otherwise I would have probably ticked nearly all of them."

4.6 Future Development and Sustainability

4.6.1 Future outlook

▪ Most respondents are optimistic about future prospects with 36% indicating that their creative practices will grow over the next three years and 38% indicating they will be sustainable. 17% are "commencing" and only 9% consider their business as declining over the next three years.

**Overall prospects for your business or career over the next three years**
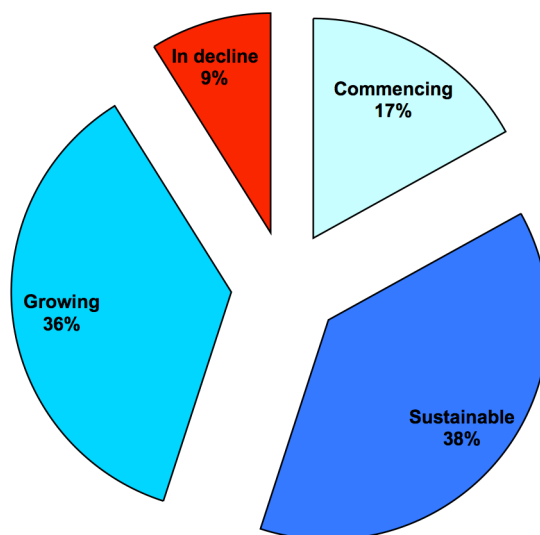
▪ The following factors were nominated as having the greatest impact on business profit over the next three years (ranked in order):

Fuel prices
Marketing/ promotion/ increased exposure
New exhibition spaces/ venues/ sales outlets
Sales
Travel and freight costs
The economy
Developing new markets
Declining/ ageing population
Putting on more exhibitions
Taxation and GST
Completing current project
Funding opportunities
Gallery commissions
Interest rates
Lack of water
Move closer to major city
Personal health

4.6.2 What is supporting creative development?

▪ The most important factors identified for advancing professional development were increasing opportunities to exhibit/ produce/ perform/ publish their work (40%) and the continuing support of family and friends (36%). For 27% their own talent and arts training and recognition by their peers were important.

Factors Supporting Professional Development
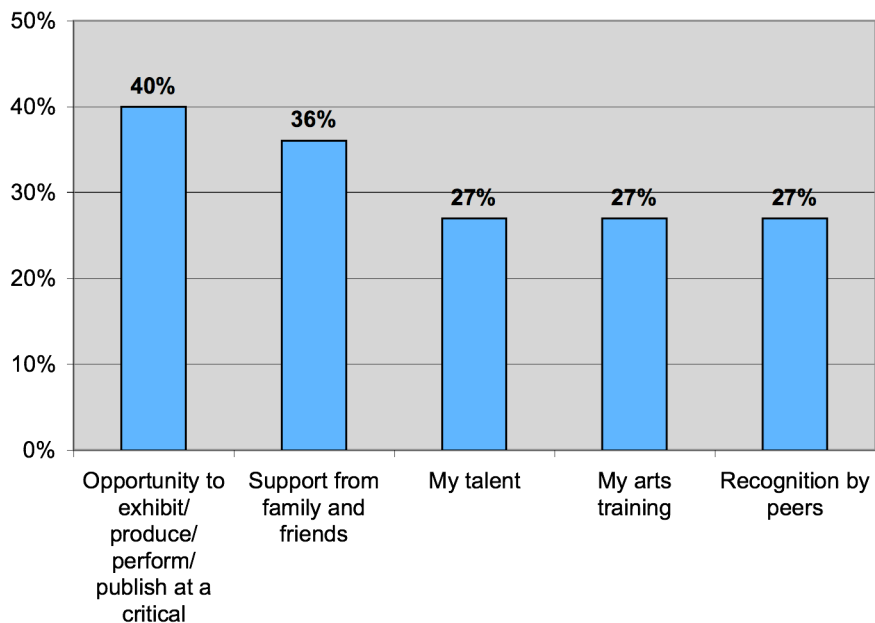
4.6.3 What is inhibiting creative development?

• 60% of respondents identified that lack of time to do creative work is the thing most restricting their development. Other factors included lack of access of funding or financial support (42%) and lack of financial return from creative practice (40%). 36% were concerned by difficulties in accessing markets and promoting their work.

Factors restricting development in Primary Creative Occupation
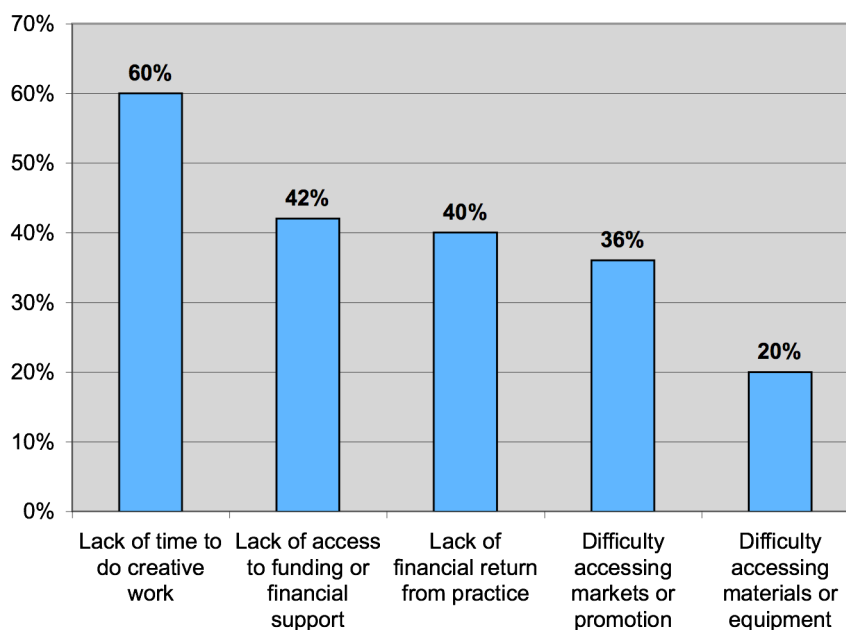
4.6.4 Skills, services, products and/or facilities needed

- Respondents were asked to identify the five most important skills, services or facilities needed in the Far West to advance their businesses or careers. The top seven responses are charted below.

Most important skills, services or facilities needed in the Far West
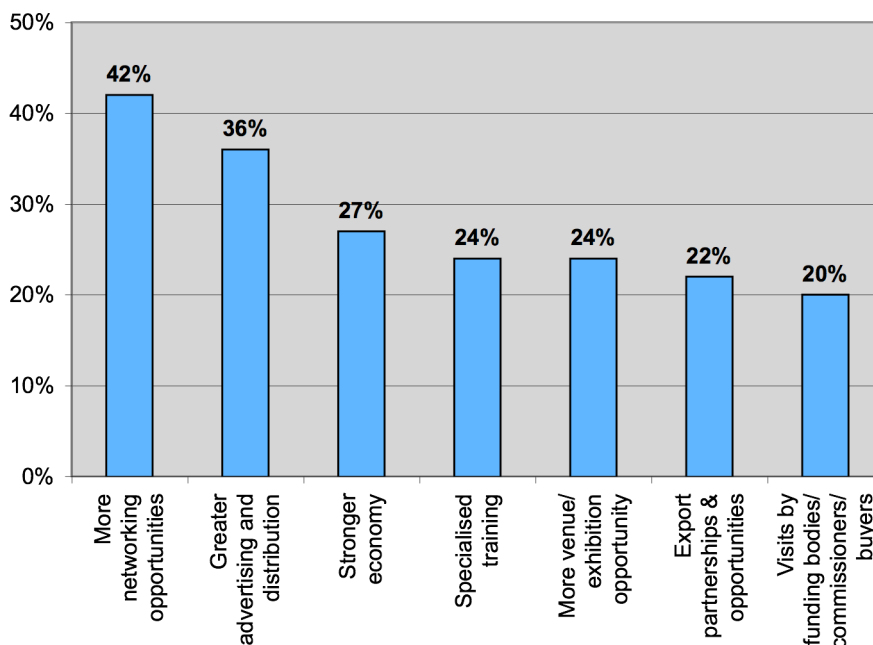
- Other responses included: grant writing expertise (18%); regional tourism promotion (18%); more festivals and events (16%); creative industry broker role (13%); database of artists and services (13%) *[**NOTE:** A database was developed by this research]*; and access to high-speed communications (11%).

- Another question about product or service gaps for individual need identified (in order):
  - Income maintenance or "buying time" to allow individuals to concentrate on arts work or research
  - Lack of diversity of local art spaces - contemporary art spaces needed
  - Exhibition transportation and organisation
  - Limited local availability of art supplies and recognised framing facilities
  - Support for publication, showing or performance of new work
  - Marketing and promotion support.

4.6.5 Ideas for ongoing development of creative sector

Respondents were asked an open-ended question seeking ideas or suggestions for developing the local cultural sector. The results were synthesised and the most common themes are listed below (in order of popularity):

Better sharing (knowledge, experience, issues)/ networks/ collaboration within region
Better promotions & marketing
Arts festival to showcase local work
Better national promotion of region as arts 'place/ Mecca/ capital'
More exhibition opportunities
Showcase or "one-stop-shop" of local art products for visitors
Assistance with travel/ freight costs
Better understanding of contemporary work being done in region
Information – news and opportunities for local artists
More community arts projects
More training facilities
A professional visual artist association

4.7 SWOT Analysis

Based on information collected by the quantitative and qualitative investigation, researchers undertook an evaluation of the Strengths, Weaknesses, Opportunities, and Threats - as identified by the primary qualitative data collection - for the Broken Hill cultural industries.

STRENGTHS	WEAKNESSES
• Beautiful environment • Rich history and unique culture • Legacy of "Brushmen of the Bush" • Large number of artists • Low cost of living • Local artistic talent • Light and colour • Great film locations and infrastructure • Iconic venues • Excellent business and promotional skills amongst a small number of creative workers • High income for artists compared to national average • Recent history of cooperation/collaboration amongst women artists	• Disjointed arts community – factions, lack of unity • Lack of current arts identities or brand • Distance from large markets • Disjointed services for business development support • Transport costs • Business and marketing skills low amongst majority of arts community • Access to expertise and skills development limited • Limited diversity of art practice and cultural products • Low profile Indigenous arts sector • Low level of marketing spend • Poor communications within local sector • No existing agency with capacity/willingness to lead cultural industry • Strategies for retaining corporate memory and succession planning
OPPORTUNITIES	THREATS
• Build outback arts image through collaboration with tourism sector • Increasing inbound tourism • Collective marketing and promotion • Build film location use • Local market – health, mining and other sectors with high turnaround of staff from "away" • Campaign to encourage older, established artists to work (and live) in region – "cheaper and brighter"	• History of project ideas "sitting on shelf" • Lack of general community support • Increasing transport and fuel costs • Decline in tourism numbers • High Australian $ against other currencies - tourist spending • Declining population and income of local market • Other regions positioning as exotic, "remote arts"

Recommendation 19:
Develop and maintain a database that records arts and cultural projects, activities (and even developed ideas) from 2000 and beyond. This will assist the community to retain a "corporate memory" when project leaders move between jobs and organisations as well as away from the Broken Hill community.

5   PRIORITIES FOR DEVELOPMENT

The following areas were identified by the research and this section contains further recommendations for action:

- Arts exchanges and skills development
- Knowledge sharing and arts leadership
- Business skills development
- Enterprise development and strategic planning
- Finance and risk management
- Markets and marketing

(See also APPENDIX THREE: AUDIT OF RELEVANT ARTS DEVELOPMENT MODELS)

5.1 Arts Exchanges and Skills Development

Many artists are keen to access and share informal artistic skills development opportunities both within the local regional community and with artists from other regions. The most popularly suggested means was via workshops and artists talks.

Discussion in the focus groups about the programs in this area managed by the Broken Hill Regional Gallery, West Darling Arts and Broken Hill Art Exchange was that it was more common for artists to visit Broken Hill rather than for artists from Broken Hill to be able to travel to other regions to participate in workshops or for local artists to present information on their practice. They hoped this direction could be reversed or made more "even".

At the Vision of Tomorrow Youth Forum in August 2004, young people attending agreed that a local university campus with arts courses would be on their list of priorities for Broken Hill. The current research findings did not support that agreement. The higher age bracket of respondents to this survey may explain the difference; this group is less likely to be seeking formal qualifications.

Recommendations:

20. Strengthen strategic links with other TAFEs and universities
To strengthen the offering of formal learning opportunities links could be developed between Broken Hill TAFE and other TAFE colleges and universities that offer arts training to assist in delivering course content in the areas of Arts, Design, Fashion and Multimedia.

Key success factors:
o Parameters and formal agreements established that focus on artists needs
o Studios and support infrastructure need to be adequately resourced and sustained
o Leadership and support from the local arts community
o Support by Broken Hill TAFE management and staff
o Participation by creative workers

21. Develop an Artists and Art-Specialist talk series
Artists – visiting and local – present on aspects of their practice in their studios or a venue relevant to their work. The series also includes people with specialist knowledge of issues impacting on artists – based on need - such as arts lawyers, arts marketing experts, arts business specialists. Each event should include socialising and networking time to build social capital in the arts community.
Key success factors:
o Timely promotion and facilitation of the events

o Resources secured that will pay for artists/specialists' time and travel
o Attendance by artists, creative workers and community members
o Links and collaborative activity

22. Establish a mentorship program
Using other, relevant programs as models, develop a funded mentorship program to provide opportunities for artists to explore new directions, to expand technical skills and/or increase knowledge of business practice.

Key success factors:
o Model researched and developed
o The program promoted as a professional development opportunity
o Mentors remunerated for their time and secured commitment from both the mentor and the person being mentored
o The program administered and managed by an agency with the capacity to provide support - including sourcing funding, participant selection and "matchmaking", and troubleshooting.
o Partnership with arts education institution/s to advise on educational outcomes for the program
o Promotion of the program could be an annual event in which all mentorship teams get together in Broken Hill – with associated exhibition artists talks and workshops.

5.2 Knowledge Sharing and Arts Leadership

During the research the themes of local artists' lack of access to information relevant to their practice and lack of opportunities to share knowledge came up many times. Considering the range and diversity of specialised arts information that is now available online, the researchers were surprised that many artists were not accessing this information.

Artists felt that both the Broken Hill Regional Gallery and West Darling Arts could and should play a more active leadership role in delivering information to the arts community based on their needs.

There was discussion that local arts organisations "all import art into us and don't take us anywhere". It was also clear to the researchers that there is a lack of understanding of the charter, role and resources of these organisations.

Some artists also felt that the arts organisations did not have the skills or capacity to undertake creative business development work and that the facilitation of new programs should sit with other agencies.

A concern amongst emerging or newly arrived artists in the region was how little they heard about the local "scene" and upcoming opportunities. They saw a need for a centralised place – a locally facilitated community network or hub - from which upcoming events, opportunities and services for artists could be communicated.

An international body of research has shown that an individual's membership of organisations creates "communities of practice" which provide benefits to the individual as well as the group. They generate social capital within the group; increase the community's visibility (in this case the arts sector) within the broader community and enable the transfer and sharing of tacit knowledge that fosters skills and enterprise development. This, in turn, increases the community of practices' contribution and perceived worth, including economic contribution.

However communities of practice do not evolve by themselves – they need leadership or regional stewards to stimulate their development and sustainability.

The feeling from interviews and focus groups was that community leadership is lacking amongst the arts sector. One artist said, "Every mob needs a shepherd – the arts community needs a shepherd to pull them in one direction". It was also clear that many artists in Broken Hill are seeking to establish an identity "beyond the Brushmen of the Bush".

When asked where the leadership for the development of the arts and cultural sector could come from it was agreed, "it has got to come from the community of artists".

Additionally it was felt that there needed to be some educating of the local community about the talent pool in the art community and do address misconceptions about the arts more generally.

Recommendations:

23. Investigate participation in the Arts Connecting Communities Program
Arts Connecting Communities is an Australian Business Arts Foundation (ABaF) program that aims to increase the involvement of business in arts and cultural ventures and increase local council's capacity to broker and support arts–business ventures.

24. Establish an E-Newsletter
A local writer or journlalist should be employed to write and edit an e-newsletter to inform artists and others of news and upcoming events in the Broken Hill region (including Silverton, Wilcannia, Menindee, White Cliffs etc) and opportunities and useful information for artists. Content can be fed by local contributions and other external arts and membership organisations (e.g., The Regional Arts NSW e-bulletin).

Key success factors:
o   Timely and relevant content
o   Publicity for the e-newsletter and 150 subscriber sign-ups
o   Increase in professional and community knowledge

25. Better promote local arts organisations
Local arts and cultural organisations – including Broken Hill Regional Art Gallery, West Darling Arts, and the Writers Centre - should do more local promotion of their role and range of activities.

26. Promote arts to the local community
Establish an annual event that matches local residents with an artist to share art skills and knowledge to enable increased connection with community.

Target tourism service providers to to promote local arts and cultural industries and increase their capacity to act as "ambassadors" for the arts in Broken Hill.

Key success factors:
o   Needs to be fun and engage the whole community from schools up City of Broken Hill
o   Managed and coordinated by one organisation with the resources to deliver and promote the event

5.3 Business Skills Development

Arts businesses in Broken Hill could be called "creative micro-enterprises" and many artists struggle to juggle the need to make the art with managing an arts-business.

These cultural producers are aware that they need to spend more time and resources on building markets and outlets for their work. They also see that there needs to be more knowledge sharing and cooperative effort among local artists to build audiences outside the region – so they are less dependant on seasonal visitor sales - and to promote the brand of Broken Hill as an "arts place". These issues affect the development and sustainability of all creative enterprises, but perhaps even more so in remote areas where there are limited sets of expertise and vast distances – geographically and psychologically – to markets.

Research discussions show a need to focus on building better partnerships between local creative businesses, training providers, local government divisions and state and national economic development and trade agencies to support arts business development in the region.

Arts businesses need tailored training programs – especially in marketing and business planning - and an increase in cooperative and collaborative marketing effort.

Recommendations:

27. Develop online mentoring
Develop a 'one-on-one' set of online, easy to use resources which will allow local artists to be mentored remotely by established artist or arts-business operators elsewhere.

Key success factors:
o Artists' access to the internet and VOIP and web conferencing software
o Register of possible mentors continually updated
o Management of matchmaking mentors with people being mentored
o Investigate funding from ITOL and AusIndustry's *Building Entrepreneurship in Small Business* grant program

28. Conduct an arts business development workshop series
Deliver an online skills development program utilising or modelled on NAVA's Arts Business Development Workshop Series - a series of "workshop session" templates that look at business skills for visual artists and craftspeople.

Key success factors:
o Supported and funded by FWRDB, OACC, NSW Govt DSRD
o Artists access to internet facilities
o Must be arts relevant and delivered by someone from the arts sector

29. Develop networking and skills development events
Develop a series of events fostering inter- and intra-industry networking and business skills development

Key success factors:
o Secure support from OACC and FWRDB
o Well devised program of information delivery, discussion and networking sessions
o Attendance by local arts community
o Evidence of collaborative activity

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30. Establish arts-business mentorship's
Facilitation of mentorship's between local artists and local businesses fostering inter and intra-industry networking and skills development.

Key success factors:
o   Willingness of business to contribute to the program
o   Support by arts community
o   Engagement of business operators who regularly visit the region
o   Online conferencing could be feasible if required by some artists

5.4 Enterprise Development and Strategic Planning

There is a lack of skills and resources to undertake strategic planning, including the time an artist can or is prepared to invest in this activity.

There are a range of business development services offered by OACC, FWRDB and DSRD, but there appears to be confusion as to where to go or a lack of knowledge that these services are available for 'creative' businesses. Also, the current business development services on offer do not include specific, expert knowledge of the creative industries and cultural production and consumption.

Recommendation 31:

Develop a register of relevant business assistance and advice
Develop a register of business development advisory services and programs delivered in Broken Hill. With assistance from an arts business specialist, identify which programs are relevant to inform artists about business development issues

Key success factors:
OACC, FWRDB and DSRD to recruit an arts-business specialist who is prepared to advise and mentor a local business advisor to develop creative industry knowledge.

5.5 Finance and Risk Management

The survey results indicated that only a minority of artists had applied for or received arts funding and some indicated that they needed more information about what grant and funding opportunities were available to them as well as assistance in writing grant applications.

Of concern, also, was the low proportion of artist with studio, office or home office insurance. Equally of concern was the low rate of artists who had public liability, freight, accident and illness insurances. This could be from lack of awareness or the prohibitive cost of some insurance.

Recommendations:
32. Investigate arts funding opportunities
Lobby funding agencies to visit Broken Hill to inform artists of funding opportunities and critical factors in successful applications to grant programs.

Ensure artists subscribe to the Regional Arts NSW monthly e-bulletin – that contains information about all relevant grants programs - and other relevant newsletters.

Key success factors:

o City-based funding agencies to visit the region
o Number of artist subscriptions to relevant publications
o Increase in grant and funding received

33. Obtain financial management advice for artists
Work with OACC and FWRDB to train a local financial advisor to work with the arts community

Key success factors:
o Securing the services of a local financial advisor who is arts friendly

34. Investigate the purchase of bulk freight dockets
Investigate the options for bulk purchase of freight dockets to make the cost of transport of goods to and from the region more affordable.

Key success factors:
o Significant numbers of artists need to use the service to make it viable for the transport company
o A membership body for artists to access this through

35. Develop affordable insurance package for artists
Investigate opportunities for artists to access affordable insurance packages, including: Public Liability, Products Liability, Tenants Liability and Goods in Care, Custody and Control.

Key success factors:
o A membership body for artists to access cheaper insurance. *Note: It is illegal under the Insurance Act for groups to form merely to access insurance policies.*
o Seek advice from Regional Arts NSW about options for cheaper insurance.

5.6 Markets and Marketing

5.6.1 Local and Tourist Markets

The survey showed local consumption accounts for an estimated 39% of the market. When this statistic was discussed in the focus groups, a picture of the market emerged.

Established visual artists observed that there had been more interest from local purchasers in their work during the "start up" phase of their creative practice, but, they said, this interest fades away. There are a number of "serious local collectors in town who keep an eye out to get in on the beginning of something- when you start something new."

However, local purchases were characterised as mainly:
• For family presents and interior decoration.
• A gift for someone leaving town from work colleagues (such as a mine worker, teacher or "visiting medico")
• By people who are leaving town and purchasing a memento of their time (again mine, education and health workers).

One artist said, "The work that I do is personal observation… when they [people who have been working in the region] do the big house sell-off when they leave town, they go around and buy up what they like – it's a keepsake".

A well-established visual artist said he had developed two distinct styles of work: one that fitted the interior design market and the other was commissioned works, commonly paintings of mines, bought by or for people who had been working in that sector. Similarly another artist talked about her two styles of painting because she "couldn't rely on just one market" to support herself.

The limited range of products available for sale was discussed and the fact that there were no local outlets for contemporary artworks/craft/design. An established craftsperson who had recently moved to the region brought long-standing relationships with distribution outlets in capital cities with her but had nowhere to sell products locally.

Apart from the local market, the survey data indicated that 30% of sales are to visitors to the region. The survey did not seek specific demographic information about visitors who purchased art and this would be worthwhile further research.

Some artists noted the seasonal nature of sales based on the peak tourist season. As one artist said, "December to March are pasta and salad days, but when April comes, with the tourists, it means steak for dinner."

The same artist also talked about a price ceiling for local sales of "around $3,500, which is difficult to get above. The same painting if sold in Sydney would fetch a price of $9,000."

Some artists observed that many tourists have little interest in art and are unlikely to visit art galleries, apart from the Pro Hart Gallery and the Broken Hill Regional Art Gallery. They were also likely to visit the The Big Picture and the Line of Lode shops and purchase mementos (not necessarily made locally, in the case of the Line of Lode).

Visitors with more outwardly visible discretionary income are more likely to purchase. One artist talked about, "the Subaru Forrester drivers, who, when you see them pull into the car park, you know will leave with something from our gallery.'

Other likely purchasers of outback art works are visitors on long tours who use Broken Hill as an entry and exit point for their outback travels. On their return journey they will purchase a painting that they either take with them or request to be freighted to their home. An artist who does work of the Kimberleys said, "People on their way back from that area will often buy things here."

The US and Europe account for most international sales. Sales to international visitors need to be "crated and freighted" which affects the sale price. "When you box it up and give them a price they go 'oh my god' – TNT is like $150 for a painting."

5.6.2 Marketing and Promotion

The notion of distance is, apparently, being diminished by the rapid growth of the Internet, which has made accessing information and products from afar, as well as promotion and sales to international markets, increasingly possible. So it was surprising that only 40% of artists used the Internet to promote their work or services and only 11% were using the Internet for e-commerce sales or provision of services.

30% of artists indicated that they had used an agent, manager or gallery dealer to sell their work. One artist at a focus group suggested that landscape paintings of the outback were less likely to sell outside of the region as this work is more likely to "strike a chord" with a buyer who has experienced the beauty of the region.

An interesting issue raised was whether, in general, artists were not good sales people. Artists aspiring to open their own gallery raised this fact. Also, a very real issue was dividing time between the ties of a business and opening hours that accommodate the tourist market and the time and space needed to create artworks.

A clear consensus from the focus groups and interviews was that Broken Hill needed a "one stop shop" – including an online space - that showcased the variety and quality of product from local professional artists and allowed choices to be made about galleries to visit and artists of interest.

Recommendations:

36. Establish Arts "one stop shop" for Visitors
A gallery and online site that showcase the variety and quality of product from local professional artists to visitors and allow choices to be made about galleries to visit and artists of interest.

37. Conduct further research on visitor markets
Collect further data on visitor demographics and buying patterns, and relationship marketing practices to inform collaborative marketing activity.

38. Develop arts marketing skills
Deliver information and skills development opportunities via networking events.

Key Success factors:
o   Secure support from OACC and FWRDB
o   Well devised program of information delivery, discussion and networking sessions
o   Support from local arts community

39. Promote fuel4arts
Promote to Broken Hill artists the fuel4arts.com online arts marketing knowledge base to inform them about market and audience development strategies.

40. Investigate collaborative marketing agency
Investigate the establishment of a marketing agency that will facilitate collaborative and cost effective, best practice marketing services, advocacy on behalf of the arts businesses and the development of productive partnerships to support the arts.

A model to investigate is Canberra Arts Marketing, which carries out a range of activities with members to develop new audiences, build on existing ones and to improve the marketing and business skills of those working in the creative industries.

Key success factors:
o   Attracting expertise into the region to deliver services the sector

41. Conduct touring exhibitions and trade fairs

Undertake business and technical scoping of Albert Woodroffe's idea of creating a travelling exhibition display and a series of touring exhibitions. Employ Albert Woodroffe's expertise as director.

Austrade and the Australia Council to be consulted about appropriate national and international trade fair opportunities.

42. Distribute information about local arts

Better quality, increased and coordinated arts promotion at the airport, the Tourist Information Centre, the Broken Hill Regional Art Gallery and other distribution outlets.

An online site that will assist visitors to plan their visit and "trail" their way through local arts.

Key success factors:
o   Bi-partisan development
o   Partnerships with local and state tourism to resource
o   Design and content needs to be high quality
o   Needs to be easily updated and cost effective

6 SCREEN INDUSTRY

Film in Broken Hill is an important industry and – because the primary creative decision-making exists with people located elsewhere (directors, producers, location managers etc) - it has a different character from the other creative sectors and is discussed separately in this report.

6.1 Film in Broken Hill

Broken Hill does not have many (if any) professional film-makers, but its history as a film location goes back into the 1950s with early portrayals – such as an episode of the UK travel show *Whicker's World* from the early 1960s – of a "yahoo", outback town.

Since then, more than 20 feature films, 200 commercials, 7 mini-series and 15 tele-movies have been filmed in the region; and numerous, uncounted documentary and still shoots. Approximately 50% of enquiries from location managers to Film Broken Hill result in a shoot and December 2004 to November 2006 saw 25 productions with 5000 crew nights. (Film Broken Hill interview, 2007)

Mad Max 2 (1981) and *The Adventures of Priscilla, Queen of the Desert* (1994) are the two most well known movies that featured the region as a location and both are heavily promoted in tourism literature.

> *Mad Max II was filmed here 25 years ago and people are still coming to find it.* (Screen Worker)

Film crews praise the natural light, the number of clear filming days the short distances to the "landscape", the "can do" attitude of the locals and the fact that they tend to leave film visitors alone "to get on with it".

> *Mel Gibson said, when he was out here filming Mad Max 2, that there were 30 to 40 people coming out to watch the car stunts, but they never approached him for an autograph, they just sat and watched the cars rolling. On one of the last days of filming he actually went over to this group and said "You've been watching it all?" and they were like, "Yeah, gidday Mel." "How are you?" "Love the movie!" and then one boy stood up and asked him for an autograph. 5 weeks of filming: one autograph.* (Screen Worker)

The community may not be "rubbernecking" but are excited by the film work and are helpful to productions.

> *When there is a film crew in town there is a buzz about and everyone in Broken Hill wants to be an extra*. (Screen Worker)

6.2 The Location

Much of the filming takes place from November to January to capture the extreme blue sky and red earth colours. The landscape colours "soften up" or become "steelier" in autumn and winter.

The variety of mining, industrial and domestic architecture and locations in the region has also influenced filming decisions and enquiries from location managers have continually expanded the location portfolio.

They ask for something and one of the locals we ask says, "I think Bob has one of those on his property that he doesn't use, let's go ring Bob." And suddenly we have something new. (Screen Worker)

There's one place, an old ammunition barracks, which looks exactly like a German prison camp; with the barbed-wire fence and everything. We told the location managers and they were like "what?" so we took them down there. I could just see their faces, they were "Oh my God, we can use this. What else have you got?" (Screen Worker)

6.3 Local Infrastructure and Services

Broken Hill has a wealth of local infrastructure and services to support filmmaking, making it a unique location in remote Australia.

The Northern Territory seems not to have been proactive in terms of film; the only place they seem to be getting film crews into is Kakadu, which is pretty irreplaceable as an actual location. South Australia has been reasonably aggressive but they don't have the infrastructure near the desert locations that we have. (Screen Worker)

In addition to accommodation and other town facilities and because of the local mining and agricultural industries, Broken Hill has most of the basic technical infrastructure needed for film location work including, recently, a helicopter provided through the National Parks and Wildlife Service. Also, satellite broadband now allows for faster transportation of digital content.

Film Broken Hill has a database of local equipment and resources, office space, technicians and businesses with film experience.

The more extra equipment they can find here the less luggage they have to carry on the small plane from Sydney. (Screen Worker)

Local service providers with good industry reputations include an experienced caterer, two location managers and a casting director and there are also good connections with the Aboriginal community for specific casting requirements.

The professionalism of the local services made all the difference. The money savings, if they [the film-makers] *have the confidence to use local people, make such a difference in their decision to come.* (Screen Worker)

The local professionals also act as a "think tank" for problem solving on specific location needs and for improving services for film crews.

6.4 Film Broken Hill

Film Broken Hill was established in 2001 with funding from the NSW Government, through the Far Western Regional Development Board, and the Regional Partnerships Program, through the Outback Area Consultative Committee. The Broken Hill City Council currently manages it.

Film Broken Hill provides an information and referral service to filmmakers and commercial photographers about shooting in the Far West. "It is one of the few regional film offices currently not under threat of closure." (Screen Worker)

At the time of this research both the Film Broken Hill website and 2002 Production Manual

required updating.

Four people interviewed felt that the film office – currently located under Tourism Services with Broken Hill City Council and operating from the Visitor Information Centre – should have its own office and "more of a real understanding and connection to the film industry". However, as the current Tourism Manager has a background in film and media production, there has been recent activity in the film office, including a new partnership with the Far Western Regional Development Board (with funding from the NSW Department of State & Regional Development).

Film Broken Hill Stage 2 aims to transform the "FBH brand" into a "viable, long-term, sustainable business". Stage 2 includes a full-time staff member and marketing focus, with a particular emphasis on international business development.

It also aims to consolidate and increase the awareness of the existing film and television office into a self-sustaining enterprise. Most of the location services and support provided by Film Broken Hill are currently free but future plans include charging for resource-intensive services so that the office remains not-for-profit but becomes self-funding.

> *We do a lot for nothing, in an industry that doesn't expect it. "Priscilla" was a classic case. They had a small budget and we worked for them gratis. It's a fine balance, we wouldn't want to lose films but there are plenty of companies who are willing to pay something for the services we offer.* (Screen Worker)

Film Broken Hill currently receives approximately 30 enquiries per year from location managers, in the first instance:

> *... from a 10 minute phone call to the long conversations where they want lists of reliable businesses, from catering to a dry ice supplier to a specific camera type or lens that can be found locally.* (Screen Worker)

The film officer works with them to develop an itinerary of locations, liaise with property owners and even organise "reccie" [reconnaissance] trips. International transactions – which currently incur a charge - most often involve email exchanges of storyboards for digital images of suggested locations.

In 2006, Film Broken Hill worked with the NSW Film and Television Office in organising a visit by nine location managers who spent four days in the region looking at the range of locations.

> *We always push the desert, but this time we also pushed a heritage city, mines that have been completely untouched, 1950s offices, and two abandoned power stations ... very good for horror movies.* (Screen Worker)

Outcomes from this visit to date include a mini-series, three television commercials and a TV pilot. Some of the location managers also shared the images they took with Film Broken Hill, building on the existing portfolio of location images.

> *They don't look at our landscape with a tourist's eye. Some of the photographs were quite revealing about the way a location manager looks at places.* (Screen Worker)

6.5 Issues and Ideas for Ongoing Development

6.5.1 <u>Role of Local Film Officer</u>

The role is one of relationship building, understanding what everyone – film team and locals - expects and building confidence between them. (Screen Worker)

Currently a part-time role, there was agreement that it should be a full-time, expert role that includes:
- Responding to enquiries and developing the website
- Local location scouting and ongoing development of location database
- Developing the Production Manual and database of local equipment and resources, office space, technicians and businesses with film experience.
- Acting as liaison between film crews and locals (including property owners)
- Promoting the region to national and international location managers
- Collecting data on all productions including exit-interviews to assist in quality benchmarking and planning.

Kathy Kennewell, who was film officer for a number of years, says training for any locally-employed person should include:
- Time working with a location scout
- Time working on a major shoot and seeing all aspects of production
- Spending more time with the resident expertise in the NSW Film and Television Office
- Understanding film-making terminology.

6.5.2 <u>Location Management</u>

- Film Broken Hill is currently "tourism people learning about film". A training and expert mentoring program is needed to assist in liaison with the film sector and benchmarking the quality of services.

- As much of the far west is Crown Land, managed under Western Lands Management leases that only allow certain activities, there is a need for greater education of pastoralist-location owners on granting filming permission and the implication for liability insurance.

- A best practice example of Location Database should be sourced as a model for Film Broken Hill to store images and knowledge, and greater local storage capacity should be sourced for this database.

- Film-makers always need new locations, so ongoing location scouting should be a priority. *In four years I spent a lot of time scouting and wouldn't have seen a quarter of what there is… Mario's has been "done to death", all the crews know it – they always want something new.* (Screen Worker)

6.5.3 <u>Infrastructure</u>

- Broken Hill lacks studio space, a sound stage and a lighting truck and lighting equipment (although there is a long term relationship with a truck from Adelaide). If location work reaches a critical mass these facilities should be scoped as to whether or not such an investment will encourage film-makers to stay longer in the region.

- Expertise and experience currently exists in a handful of people and some of this people are talking about retirement and/or could be expected to move away from the region. Who will replace them? Investment in collecting "corporate memory" - years of knowledge of filming in Broken Hill - and succession planning, including strategies to train young people, should be considered.

- A "think tank" with the key experts in the local industry should be held to generate ideas and talk about future plans.

6.5.4 Community Engagement

- More effort should be made to promote greater local recognition for individuals and companies – especially mining companies - who cooperate with filmmakers, to encourage goodwill and future cooperation.

- Broken Hill's importance as a film location is clearly a great source of pride to the local community. Memorabilia, stories and images should be collected and preserved from every production – including previous productions - and oral histories taken as the basis for a history of film in Broken Hill and, potentially, a film museum.

  For example, a local casting director, Bobby Pickup, has a personal collection of media clippings and images from productions in Broken Hill going back 40 years which should be copied and archived as a priority project.

- The level of film activity could be capitalised on to facilitate local film production and skills development, especially amongst young people, through brokering production "apprenticeships" or learning on the job.

Recommendations:

43. Film Museum
Broken Hill's importance as a film location is clearly a great source of pride to the local community. Memorabilia, stories and images should be collected and preserved from every production – including previous productions - and oral histories taken as the basis for a history of film in Broken Hill and, potentially, a film museum.

44. Promote Locals Cooperating with Filmmakers
Promote greater local recognition for individuals and companies – especially mining companies - who cooperate with visiting filmmakers, to encourage goodwill and future cooperation.

45. Film Officer Duties and Training
Employ a full-time film officer in an expert role that includes: responding to enquiries; online information management; local location scouting and ongoing development of location database; development of a database of local equipment and resources, office space, technicians and relevant businesses; promoting the region to national and international location managers; collecting data on all productions; and benchmarking the quality of local services.

Training for any locally-employed film officer to include time working with a location scout and on a major shoot and working closely with the resident expertise in the NSW Film and Television Office.

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46. Educate Location Owners on Public Liability
Educate pastoralist-location owners about filming permissions and the implications for Western Land leases and liability insurance.

47. Source Location Database Model
A best practice location database model should be sourced for Film Broken Hill to better store and categorise images and knowledge, and greater local storage capacity should be found for this database.

48. Scoping of New Screen Facilities
If location work reaches a critical mass, then new facilities - a studio, sound stage and lighting truck - should be scoped according to whether such an investment is likely to encourage filmmakers to use the location and stay longer in the region.

49. Collect Local Film Knowledge and Succession Plan
Invest in collecting "corporate memory" – the knowledge of years of filming in Broken Hill - and succession planning, including strategies to train young people.

50. Yearly Think Tank for Screen Industry
A "think tank" with the key experts and stakeholders in the local industry should be held once a year to generate ideas and talk about future plans.

51. Local Industry Development
Capitalise on the level of film location activity to facilitate local film production and skills development, especially amongst young people, through brokering production "apprenticeships" or learning on the job.

APPENDICES

APPENDIX ONE: Bibliography of Information Collected for Broken Hill Research

Regional Profiles

Far Western Regional Development Board - General Overview of Region
Available from: http://www.farwesterndevelopment.com.au/publications.html

Central Darling Shire Council statistics
Available from: http://www.centraldarling.nsw.gov.au/council/1042.html

Local Directories

Broken Hill City Council. 2006. Community Directory

Broken Hill City Council (DATE UNKNOWN) Galleries Directory

Central Darling Shire Council. 2005. Community Directory

Film Broken Hill. 2002. Production Manual
Information and referral service to filmmakers and commercial photographers about shooting in the Far West.

Planning Documents

Broken Hill City Council. 2005. Annual Report 2004-2005
The Annual Report covers Council's performance in the areas of operation, financial position and corporate structure including their management of the Broken Hill Regional Art Gallery and the Entertainment Centre. Available from: http://www.brokenhill.nsw.gov.au/

Broken Hill City Council. 2004. Cultural Plan 2005/2010
The Plan defines "culture" as "the cumulative expression of community identity through the natural and built environment; heritage and shared languages; through the arts and crafts; recreation and leisure activities and the many other ways by which creative identity is expressed, interpreted and acknowledged".

It identifies cultural needs of the Broken Hill community that are Council's area of responsibility and includes action plans against the key result areas of:
- Cultural Spaces – provision and maintenance of spaces and venues
- Cultural Diversity – identifying needs of different groups
- Cultural Education – encouraging education on Broken Hill's diverse cultures
- Cultural Heritage – preserving the unique character of region
- Cultural Events – involving the community in organising, participating and attending
- Culture and the Local Economy – forging links with business to support local talent
- Cultural Connections - links with other communities, regions and cultures.
Available from: http://www.brokenhill.nsw.gov.au/

Broken Hill City Council. 2004. Strategic Plan 2005-2006
Council is obliged under Section 402 of the Local Government Act 1993 to prepare each year a draft management plan with respect to the Council's activities for at least the next 3 years, and the Council's revenue policy for the next year.

Content includes short-term projects, longer-term projects and key result areas and obstacles for the region. Available from: http://www.brokenhill.nsw.gov.au/

Far Western Regional Development Board. 2003. Strategic Plan 2004-2010
The Strategic Plan outlines the key objectives for approaching regional development in the Far Western Region for the term 2004 – 2010.

The document is intended to set broad directions for the economic development of the Region and to guide activities into the future that will be commenced during the term of the current Board. Available from: http://www.farwesterndevelopment.com.au/publications.html

Baker, Keith and Bates, John. 2004. Tourism Development Plan 2004-2008: Outback New South Wales. Tourism NSW
This summary document provides an overview to the background of the detailed plan, its content and directions. That plan is the foundation for marketing initiatives and outlines the desired outcomes of the Tourism Development Plan undertaken by Outback NSW.

Outback NSW Area Consultative Committee. 2004. Strategic Regional Plan 2004-2007
Outback NSW Area Consultative Committee's Mission is to stimulate opportunities for sustainable economic and social growth through productive partnerships. The Plan finds the region's key strategic advantages lie in its natural, under-developed tourism product and in environmental characteristics, which are attractive to the art and film industries. Available from: http://www.oaccdevelopment.com.au/

Research & Reports

Bureau of Transport and Regional Economics. 2003. Government Interventions in Pursuit of Regional Development: Learning from Experience, Working Paper 55.
This Working Paper presents the results of the BTRE's preliminary review and analysis of key selected literature on government interventions in pursuit of regional development objectives. This work represents part of the regional research program of the Bureau to improve understanding of the economic and social factors affecting Australia's regions and help address longer–term regional development issues.

Christensen, D.1998. *Reimaging the outback: place identity and marketing landscape art in Broken Hill*. Unpublished Honours Thesis, Department of Geography and Environmental Science, The University of Newcastle.

Department of Transport and Regional Services. 2005. *A Regional Profile: Darling Matilda Way Region*
Provides a context for the issues, opportunities and strategies identified within the Federal Government's *Sustainable Regions Programme*; initiative under the *Stronger Regions: A Stronger Australia* statement.

Far Western Regional Development Board. 2005. *Vision of Tomorrow Youth Forum* Short Report
The *Vision of Tomorrow Youth Forum* was put together by a group of young people and the Far Western Regional Development Board.

James, Sandi and Thomas, Susan. 2006. *Report on the Community Cultural Education and Creative Arts/Crafts Development Survey.* Broken Hill Art Exchange Inc. and Charles Sturt University
A survey was developed to gather statistical information about higher education and the creative arts/craft sector in the Far West region of New South Wales.
(One page introduction only - full report not seen.)

Kijas, Johanna. 2003. *Women and Landscape: NSW Western Parks Project, A Historical Study of Women and Outback Landscapes.* Cultural Heritage Division, NSW National Parks and Wildlife Service
An historical study of women and outback landscapes in western New South Wales that is part of a wider study into gendered experiences of national parks and their encompassing landscapes. It focuses on the south-western NSW region with two case studies of Western Parks: Wilandra and Mungo National Parks.

The report finds that women remain marginalised and often excluded across the mainstream historical discourse that informs the historical interpretation and popular conceptions of outback parks.
Available from:
http://www.nationalparks.nsw.gov.au/npws.nsf/Content/women_and_landscape_western

O'Meara, Michael. 2006. *YCreate Business. A Hands-On Guide for Creating Youth Enterprise.* NSW Department of State & Regional Development
This guide provides information and advice on how to build youth participation and youth business through the YCreate Business approach used in Broken Hill.

Onyx, Jenny, Bullen, Paul and Osburn, Lynelle. 2005. Citizens Views of Broken Hill. CACOM Working Paper No. 68, University of Technology, Sydney.
The paper analyses social capital in Broken Hill the extent to which various sections of the community feels "heard" about the issues that affect them. It reports that, "Broken Hill demonstrates one of the highest levels of community participation of any sampled local area. However, overall, the social capital levels are somewhat lower than one would expect in a rural area, and levels of 'Trust' are relatively low."

The findings suggest "some important demographic divides within Broken Hill that do not exist elsewhere to the same degree. Chief of these demographic divides is gender, age, aboriginality, and length of residence in Broken Hill."

"There is no doubt that the views expressed … reflect the recent economic decline of the town, and a sense of betrayal. Overall, there is strong concern for … lack of jobs, decline in local business, withdrawal of government services and lack of future vision."

Onyx, Jenny, Bullen, Paul and Osburn, Lynelle. 2004. Social Capital: a Rural Youth Perspective. CACOM, University of Technology, Sydney.
This paper examines what social capital means for young people of Broken Hill. It reports that,"[y]oung people were significantly less likely to feel heard [than older people], to feel that their issues and ideas were taken seriously."

"Young people feel that there is little appropriate entertainment or employment opportunities to hold them in Broken Hill, and little support from the adult community." There is a concern amongst

several groups in the youth population – including girls over 18 years - that "participation in a community event is associated with not feeling safe."

Tourism New South Wales. 2002. *The Living Outback Region Tourism Profile: Year Ending December 2001*
The report provides an overview of tourism in The Living Outback region, using International Visitor Survey data from the year ending June 2000. The report includes a description and demographic profile of The Living Outback region, information on the domestic visitors to the region, domestic day visitors to the region and international visitors to the region.
Available from: http://www.tourism.nsw.gov.au/

Tourism New South Wales. 2005. *Travel to Outback NSW, Year Ending September 2005*
Statistical information of tourist activity to Outback NSW: including length of visit, activities, transport, expenditure, accommodation and age.
Available from: http://www.tourism.nsw.gov.au/

Wise, Emma. 2000. *Inside the Outback, Mapping the West, Writing workshop pieces by people of the Western Division.* Lindsay Yates & Partners.
A box publication of cards with photography, images and stories from Far Western NSW. The publication came from an Australia Council for the Arts initiative that sought to promote the value of the arts in rural Australia under the Commonwealth Government's Rural Partnership program.

Books

Kleiman, A & Millar, M. 1992. Blue Sky, Blue Bush and Silver: A Guide to the Art, Artists and Galleries of Broken Hill, Australia. Blue Bush Press

Lumbers, Eugene. 1977. The Art of Pro Hart. Rigby Limited.

Mathieson, Tom. [date unknown] The Undiscovered Pro Hart. Blue Bush Press.

Moore, Ross. 1984. Sam Byrne - Folk Painter of the Silver City. Viking Penguin Books, Melbourne.

Media and Other Articles and Productions

ABC Records. 2002 *All You Mob* CD, features *Down River* by the Wilcannia Mob
Proceeds from the music went into a trust fund for the young peformers.

Broken Hill Historical Society, *A Visit to Broken Hill in 1888.* Available from:
http://www.geocities.com/bhhsi

Brown, Nikki. 2004. 100 Years on the Edge of Sundown. *ArtReach*. Regional Arts NSW.
Nikki Brown describes the independent fundraising attempt towards relocating the Broken Hill Regional Art Gallery by its one hundred year anniversary.

Fowler, Barry & Fowler, Kerry. 1997. The Hills's spirit digs its own fate. Available from:
communitybuilders.nsw.gov.au

Giddey, James. 2003. Barka Dreaming. *ArtReach*. Regional Arts NSW.
James Giddey reflects over a three-day arts camp for young Indigenous people from the remote communities of Wilcannia, Dareton, Broken Hill, Ivanhoe and Menindee.

Greer, Germaine. 2006. Australia's Lowry is finally being recognised by its artistic elite – but is it for the right reasons? *The Guardian*, 8 May.
Germaine Greer writes about the circumstances of Pro Hart's life and death, commenting on the treatment of artists in Australia.

Hay, Ashley. 2004. Movers and makers. *The Bulletin*, 3 June.
Artists are increasingly moving to the regional Australia – including Broken Hill - for economic reasons, the lifestyle and inspiration.

Hill-Douglas, Olivia. 2002. Cheeky Pro Hart puts DNA signature on his paintings. The Age, 7 March.

Howe-Piening, Adrienne. 2006. Coming Home. *ArtReach*. Regional Arts NSW.
The return of 75 human remains and a diverse array of other cultural property to over twenty Aboriginal communities across NSW.

Jopson, Deborah. 2003. Ok, so we won something, now take us to Maccas. *The Sydney Morning Herald*, 14 October.
The Wilcannia Mob wins Deadly Award for best single release.

Meacham, Steve. 2007. Hart and soul in unseen works. *The Sydney Morning Herald*, 21 March.

Munro, Peter. 2002. The Wilcannia mob. *The Sydney Morning Herald*, 29 November.
The Wilcannia Mob appear at the Homebake music festival.

Shaw, John. 2002. Australian Primitive Finds an Unforgettable Signature. *The New York Times*, 27 June.

Stewart, Sahraya. 2002. Shopfront Outwest: the good, the bad… and the deadly fun. *ArtReach*. Regional Arts NSW.
In 2001 Shopfront Theatre for Young People undertook a commitment to the Wilcannia community and their young people to provide arts based activities focused on producing outcomes that explore issues around youth identity. Article discusses the project and its outcomes.

Tonkin, Brian [year unknown]. Rich diggings. *ArtReach*. Regional Arts NSW.
Article about the West Darling Oral History Project.

Wise, Emma. 2001. Inside the Outback: Mapping the West. *ArtReach*. Regional Arts NSW.
Emma Wise, author of "Inside the Outback, Mapping the West", discusses cultural mapping and the process of developing the publication.

Other Arts Research

Henkel, Cathy. 2006. *Imagining the Future 2: Screen and Creative Industries in the Northern Rivers region.* Northern Rivers Development Board
This report examines the extent to which screen and creative industry activities and related services have developed in the period 2000 to 2005 and explores their potential in the economic renewal and future prosperity of the Northern Rivers region of NSW. The impacts of these industries extend beyond economic expansion to issues of social and cultural enrichment and quality of life.

Rogers, Maureen. 2003. *Small Towns: Big Picture – Social Sustainability Indicators and the Arts.* Bureau of Rural Sciences
The study of a community development initiative that draws together the concepts of Triple Bottom Line auditing of performance, the development of community-based indicators of progress, and the need to stimulate and engage community in a collaborative and creative process.

Throsby, David and Hollister, Virginia. 2003. *Don't Give Up Your Day Job: An Economic Study of Professional Artists in Australia.* The Australia Council for the Arts
This survey of professional artists in Australia was the fourth in an important series carried out over the past 20 years at Macquarie University. All of the studies have yielded reports widely used by policy-makers, bureaucrats, arts organisations, artists and the wider community.

APPENDIX TWO: Survey of Artists

SECTION A: ABOUT YOU

Q1a.
Of the list below, which of these types of work have you ever been professionally engaged in during your career? (You may tick more than one)

		Professional
1. Writer		☐1
2. Craft Practitioner		☐2
3.Visual Artist/ Designer		☐3
4. Composer/ Song writer/ Arranger		☐4
5. Actor/ Performer/ Director		☐5
6. Dancer/ Choreographer		☐6
7. Musician/Singer		☐7
8. Community cultural development worker		☐8
9. Screen industry/ New media content producer or worker		☐9
10. Other arts related work (arts teacher, arts manager, retailer etc)		☐10
11. Other (SPECIFY)		☐11

1b.
Looking at the same list, which one type of creative work are you engaged in most these days, in terms of time – i.e. what is your primary occupation? (only tick one)

		Primary occupation
1. Writer		☐1
2. Craft Practitioner		☐2
3.Visual Artist/ Designer		☐3
4. Composer/ Song writer/ Arranger		☐4
5. Actor/ Performer/ Director		☐5
6. Dancer/ Choreographer		☐6
7. Musician/Singer		☐7
8. Community cultural development worker		☐8
9. Screen industry/ New media content producer or worker		☐9
10. Other arts related work (arts teacher, arts manager, retailer etc)		☐10
11. Other (SPECIFY)		☐11

Q2.

Are you working in a specialised area within your primary occupation?

YES	☐1
NO	☐2

If so, please specify.

Q3.

How long have you been working/ creating in your Primary Occupation (PO)?

	Years in PO
Less than 1 year	☐1
1 to 5 years	☐2
6 to 10 years	☐3
11 to 20 years	☐4
21 to 30 years	☐5
31 years or longer	☐6

ABOUT YOU

Q4

Sex: Are you?

Female	☐1
Male	☐2

Q5.

What is your age?

	AGE
Up to 24 years	☐1
25 to 34 years	☐2
35 to 44 years	☐3
45 to 54 years	☐4
55 to 64 years	☐5
65 to 74 years	☐6
75 years and over	☐7

Q6.

Are you of Aboriginal or Torres Strait Islander origin?

No	☐1
Yes, Aboriginal	☐2
Yes, Torres Strait Islander	☐3

Q7.

In which area of the world were you born?

Australia	☐ 1
UK and Ireland	☐ 2
Continental Europe	☐ 3
North Asia	☐ 4
South East Asia	☐ 5
South Asia	☐ 6
Middle East	☐ 7
Africa	☐ 8
North America	☐ 9
South America	☐ 10
Other (SPECIFY)	☐ 11

Q8.

In terms of your arts/cultural career as [Primary Occupation], what kind of effect has living outside of a capital city had on your practice?

Positive effect	☐ 1
Mixed effect, but more positive than negative effect	☐ 2
Mixed effect, but more negative than positive effect	☐ 3
Negative effect	☐ 4
No effect	☐ 5
Don't know	☐ 6
Can you explain your answer?	

Q9.

Where do you live in the Far West Region?

Please specify

Q10

Were you born in the Far West?

	Please tick
Yes	☐ 1
No	☐ 2

Q11
If no, how long have you lived in the Far West region?

Number of years	
1-5 yrs	☐1
6-10yrs	☐2
11-15yrs	☐3
16-20 yrs	☐4
More than 21 yrs	☐5

Q12.
Referring to the list below; please indicate with a tick the top 5 advantages for you of living and working in the Far West region?

Enhances personal health	☐1
Physical beauty/ less pollution/ climate	☐2
Access to leisure activities	☐3
Sense of community/ like-minded people	☐4
Less crime	☐5
Provides sense of peace/ freedom/ tranquillity	☐6
Cost of living	☐7
Less competition	☐8
Less traffic/ travel	☐9
Employment prospect/ work is here	☐10
Access to services (eg education, health)	☐11
Being close to family	☐12
Access to tourist audiences/ buyers	☐13
Access to local audiences and markets	☐14

Q13
Referring to the list below; please indicate with a tick the top 5 disadvantages for you of living and working in the Far West Region?

Distance from cities/ events	☐1
Limited paid work opportunities	☐2
Lack of skilled/ professional people	☐3
Lack of funding/ clients with money	☐4
Lack of training opportunities/ support	☐5
Lack of contacts /networking opportunities	☐6
Lack of facilities /equipment	☐7
Lack of stimulation/ cultural scope	☐8
Lack of marketing/ distribution	☐9
Too much focus on tourism	☐10
Too much focus emphasis on landscape art	☐11
Lack of diversity in tourist audiences/ buyers	☐12
Climate	☐13
Lack of population/ local audiences and markets	☐14
Dependence on private transport	☐15
Too much competition	☐16
Inadequate telecommunications infrastructure	☐17
Lack of recognition /low profile for region	☐18
Lack of access to complementary skills	☐19
Product & services gaps for your business (Please specify)	☐20

SECTION B: EDUCATION, TRAINING AND RESEARCH & DEVELOPMENT

The next few questions relate to the training you have received (or are still receiving) to become an artist/cultural worker as your primary occupation.

Q14.
What types of training or experience have you previously completed? (You may tick more than one)

A. FORMAL Previous Training at educational institution	Previously Completed
University/CAE/Institute of Technology/Teachers College	☐1
Technical and Further Education (TAFE)	☐2
Art/Craft/Graphic Design school	☐3
Drama school	☐4
Dance school	☐5
Music School/Conservatorium	☐6
OTHER: (Please specify)	

B. PRIVATE Previous Training	
Tuition from private teacher/practicing professional	☐1
Mentorship (including from traditional elder)	☐2
Other private training (Please specify)	

C. NON-FORMAL	
Self-taught	☐1
Learning on the job	☐2
Apprenticeship (SPECIFY)	☐3
Adult education/non-award study at University or TAFE (SPECIFY)	☐4
Workshops/seminars/ short courses/summer schools	☐5
Exchange programs	☐6
Artist's networks/ groups clubs/ member organisations	☐7
Industry training - digital technologies	☐8
Other general training (Please specify)	

Q15 Are you currently undertaking any formal training in support of your primary occupation?

	Please tick
Yes	☐1
No	☐2

If yes, please specify.
 (Please specify)

Q16.
Where have you undertaken most of your training?

Location	
In the Far West	☐1
Distance Education/Internet-based Training	☐2
Other location (Please specify)	

Q17.
What additional training, if any training would you like to undertake if it were available in the region?

(Please specify):

SECTION C: EMPLOYMENT

Q18.
How was the time you spent working divided during the last year, that is July 2005 to June 2006?
Please tell us a percentage for each and ensure that your total adds to 100%.
Do not include domestic duties, childcare or other family responsibilities.

A. ARTS & NON-ARTS WORK

What % of your time is spent:	% out of 100
Artistic/Creative work in you primary occupation (inc admin, sales & marketing etc)	
Teaching	
Studying or training in support of your primary occupation	
Non-artistic work	
TOTAL	100%

Q19.
Of all the factors listed below please tick the three factors that are the most important in advancing your professional development at the present time?

My training in my art form	☐1
My talent	☐2
My general education	☐3
Financial assistance at a critical time in my career	☐4
A 'lucky' break	☐5
Support and encouragement from a teacher/mentor/elder	☐6
Support and encouragement from family and friends	☐7
Support and encouragement from an agent or dealer	☐8
Support and encouragement from a union or professional body	☐9
Support and encouragement from an arts centre	☐10
Recognition by peers	☐11
The opportunity to exhibit, produce, perform or publish at a critical time	☐12
Finding a market niche	☐13
Or some other factor (SPECIFY)	☐14
Don't know/can't say	☐15

Q20.

Of all the factors identified below as possibly inhibiting or restricting your professional development in your primary creative occupation, please tick three (3) factors that are having the most impact at the present time? (Select 3 only)

Economic factors:	
Lack of work opportunities	☐1
Lack of financial return from creative practice	☐2
Lack of access to funding or other financial support	☐3
Time constraints: Lack of time to do creative work due to other pressures and responsibilities	☐4
Access difficulties:	☐5
Difficulty accessing training or education	☐6
Difficulty accessing materials or equipment	☐7
Difficulty accessing markets or promotion	☐8
Personal issues: Lack of support and encouragement from family or friends	☐9
Living with a disability	☐10
Lacking entrepreneurial skills	☐11
Insufficient talent or not prepared to take risks	☐12
Past my peak as an artist	☐13
Discrimination on the basis of: Ethnic background	☐14
Gender	☐15
Non-English Speaking Background (NESB)	☐16
Living with a disability	☐17
Other factors (SPECIFY)	☐18

Q21.

What skills, services or facilities do you require in the Far West Region to advance your business or career? Please indicate with a tick the top 5 you regard will be the most important to you within the next 3 years).

Identifying current needs	skills, services or facilities required
Specialised training / teachers / mentors	☐1
Low cost work space/ studio space/facilities	☐2
Low cost equipment	☐3
State-of-art equipment	☐4
More networking opportunities / contacts	☐5
More projects / larger industry / bigger budgets	☐6
Local hub / business centre	☐7
Creative industry broker/ liaison person	☐8
Greater advertising / promotion / marketing / distribution	☐9
More creative producers/ workers	☐10
Database of people / services / outlets	☐11
Large client base / more pro-active business	☐12
Larger cash flow into region / stronger economy	☐13
Cultural centre / resource centre	☐14
Computer/ technical support services	☐15
More venue/ exhibition infrastructure	☐16
More studio space	☐17
On-line facilities / websites / bulletin board	☐18
Access to broadband / high speed communication	☐19
Grant writing expertise	☐20
Reliable power supply	☐21
More festivals and events	☐22
Technical repair centre	☐23
Visits to region by funding bodies/ commissioners/ buyers	☐24
More opportunities to participate in Trade Fairs/ Expos	☐25
Community centre	☐26
Access to complementary project skills / services	☐27
Business and finance skills and advice	☐28
Marketing skills and advice	☐29
Marketing services	☐30
An agent/ manager	☐31
Greater access to information about practice	☐32
Inter-regional/ International export partnerships and opportunities	☐33
Industry association/membership body to enable group purchase of insurance, materials, marketing etc	☐34
Improvements in critical business infrastructure (eg internet, telecommunications, air services road transport etc.) (SPECIFY)	☐35

SECTION D: YOUR BUSINESS

This section of the survey asks questions about taxation, superannuation, insurance, intellectual property, and financial assistance from various sources. This information will be used to help us understand how artists/creative enterprises are currently managing their careers and business development.

Again, be assured you that your responses are confidential.

Q22.
Which of the following best describes your [Primary Occupation] business activity? (Tick one only)

Type of Business	
Sole trader	☐1
Partnership	☐2
Company	☐3
Incorporated association	☐4
You are an employee in someone else's business	☐5
Other (SPECIFY)	☐6

» If you are an employee in someone else's business, please skip to Question 30.

Q23
Do you have an Australian Business Number or ABN?

Yes	☐1
No	☐2

Q24.
Where do you work? (You may tick more than one box)

Type of Location	
Home office	☐1
Home studio	☐2
Private studio/ gallery / workshop away from home	☐3
Shared studio/ gallery workshop space away from home	☐4
Studio collective space	☐5
Artist in resident space	☐6
Business office	☐7
Other. (Please Specify)	

Q25.

How many people does your business employ, including you/owners/partners?

Type of Employees	number of employees
Full-time	☐1
Part-time	☐2
Casual	☐3
Total employed in the business	

Q26.

How many people is your business likely to employ three (3) years from now, including owners/ partners?

Number of employees	Please Specify
Full-time	
Part-time	
Casual	

Q27.

Please list three (3) factors in order of significance that are likely to have a major impact on your business' profit during the next three (3) years?

Factor description
1.
2.
3.

Q28

Do you outsource any part of the production of your artistic work?

Yes	☐1
No	☐2

If yes, please outline which parts are outsourced and where the work is undertaken.

Outsourced production	Brief description of elements outsourced
Yes	

Q29.

In the last financial year, have you had insurance cover for any of the purposes listed related to your arts/creative practice in your primary occupation? (You may tick more than one)

Types of insurance	
Accident and illness insurance	☐1
Professional indemnity insurance	☐2
Studio, office or home office insurance	☐3
Public liability insurance	☐4
Transit or freight insurance for goods	☐5
Personal travel insurance	☐6
Other/ None of the above (please specify)	☐7

Q30.

Do you use a computer in relation to your work as an artist/ creative enterprise?

Use of Computer	
Yes	☐1
No (if no go to question 34)	☐2

Q31.

If yes, what do you use it for in relation to your work as an artist/ creative enterprise?
(You may tick more than one)

Type of computer use	
For office work and/or administering your career or arts business	☐1
For tracking audiences/ clients/ product on consignment (i.e. contact databases)	☐2
For cataloguing or archiving work	☐3
To run software programs that support/facilitate your creative practice (eg, writing, sound and film editing, printmaking)	☐4
As a creative medium	☐5
Or some other use (SPECIFY)	☐6

Q32.

Do you use the Internet in relation to your work as an artist/ creative enterprise?

Internet use	
Yes	☐1
No	☐2

Q33

If you do use the internet; what do you use it for in relation to your work as an artist/ creative enterprise? (You may tick more than one)

Internet use	
Research and information gathering related to your creative practice	☐1
Communications with clients/ networks/ communities of practice	☐2
Promotion and marketing of your work or services through a personal web site	☐3
Promotion and marketing of your work or services through the web site of an organisation	☐4
E-commerce sales of your work or services	☐5
Online creative collaborations and product/content development	☐6
Or some other use (SPECIFY)	☐7

Q34

Are you a member of any copyright collecting societies? (I.e. APRA, Screen rights, Viscopy)

Intellectual Property agency	
No, not a member of any copyright collecting society	☐1
Screenrights	☐2
Viscopy	☐3
Copyright Agency Limited (CAL)	☐4
Australian Performing Rights Association (APRA)	☐5
Australasian Mechanical Copyright Owners Society (AMCOS)	☐6
Some other copyright collecting society (SPECIFY)	☐7

Q35.

Are you a member of any arts/cultural organisations/societies?

Arts/ cultural membership organisations	
No	☐1
Yes (Please specify which ones)	☐2

Funding
Q36
In the last five years have you; yourself received a grant, prize or other funding as an individual artist from any of the government or non-government sources listed here (not including commissions, fees, salaries)?

Received a grant, prize or other funding?	
Yes	☐1
No	☐2

Below is a list of some of the agencies that provide funding:
- Australia Council for Arts
- DCITA
- Arts NSW (formerly NSW Ministry for the Arts)
- Regional Arts Development Offices, including West Darling Arts
- Other non-arts government agency
- Local Government
- Private Foundation
- Arts organisation, company or industry body
- Non-arts organisation, company or industry body
- Art prizes/competitions:

Please specify the source of funding/prize and the amount below:

Source	Amount

Q37.
There are many purposes for which financial support for individual artists might be made available, which one of these purposes do you believe is the most important for helping to develop individual artists in your field of the arts work as an artist/ creative enterprise?

Purpose of Financial Support	Only tick one
Income maintenance or 'buying time' to allow individuals to concentrate on arts work or research	☐1
Purchase or hire of materials, equipment or facilities	☐2
Support for publication, showing or performance of new work	☐3
Further study or training	☐4
Overseas or domestic travel to gain experience	☐5
Marketing/promotion	☐6
Or some other purpose (SPECIFY)	☐7

Q38.
From the following list; which of these employment arrangements best describes your situation over the past financial year for both your arts-related work (in your primary occupation) and your non-arts related work? (You may tick as many as apply)

Type of work undertaken	Arts Related Work	Non-Arts Related Work
Working as a permanent or casual employee for salaries or wages on a permanent basis (full or part time)	☐1	☐1
Working as a permanent or casual employee for salaries or wages on a casual basis (full or part time)	☐2	☐2
Working as a freelance/self employed person (not incorporated as a company)	☐3	☐3
Working as a freelance/self employed person (incorporated as a company)	☐4	☐4
Other (SPECIFY)	☐5	☐5

Q39.
Selling your work/services
Which of the following venues or methods do you use to sell your work/services? (You may tick more than one box)

How and where you display or sell your work	Please tick
Home	☐1
Gallery	☐2
Referrals	☐3
Markets	☐4
Repeat customers	☐5
Internet via personal website	☐6
Internet via arts based website/agent	☐7
Phone orders via catalogue	☐8
Commissions	☐9
Word of mouth	☐10
Party plan	☐11
Exhibitions/ performances in Restaurants/cafes	☐12
Exhibition or performance in public spaces/buildings	☐13
Orders from paid Magazine advertising	☐14
Local Tourism Publication/Promotion	☐15
Other (please specify)	☐16

Q40.

If you are a visual artist or craftsperson; is your work in your primary occupation ever handled by an agent, manager, or gallery dealer?

If yes, what percentages of your sales are handled in this way?

Agents		(please tick)
N/A, I am nota visual artist/craftsperson		☐1
No		☐2
Yes	%	☐3

Q41.

If you answered yes to Q 40; where is the agent, manager, or gallery dealer located?

Location of agent:

Q42.

Who does the most to promote your work in your Primary Occupation, that is who expands your market or range of employment possibilities?

Agents	Please tick one box only
Myself	☐1
Agent, manager	☐2
Gallery dealer	☐3
Publisher	☐4
Company/companies for which I work	☐5
Retail outlet/art or craft centre	☐6
Union or arts membership organisation	☐7
Someone else (SPECIFY)	☐8
There's no promotion of my work	☐9
Don't know/not sure	☐10
Not applicable	☐11

Q43.

How could the current promotion of your work be improved? (You may tick more than one)

Improving the promotion of your work	
Spending more time/effort myself	☐1
Need an agent/manager/dealer	☐2
Agent/manager/dealer could devote more time to promoting my work	☐3
More advertising/promotional outlets needed	☐4
Other (SPECIFY)	☐5
Don't know	☐6

Q44.
This question is to get an idea of where the markets for your products/services are.
Please estimate the percentage of your business/sales by location.

Sales location	% of business in each location
Far West Region – Local residents	
Far West Region – Tourists	
Other NSW	
Other Australian States/ Territories	
International (SPECIFY MARKETS)	

Q45.
Do you have a marketing plan?

Marketing plan?	
Yes	☐1
No	☐2

Q46.
What marketing tools and techniques do you use to promote your work?
(You may tick more than one)

Marketing and promotion tools	
business cards	☐1
brochures	☐2
portfolio	☐3
website	☐4
Yellow pages	☐5
Business website	☐6
Other websites (SPECIFY)	☐7
Tourist promotion/information	☐8
paid advertising in newspapers, journals and magazines	☐9
radio or television	☐10
Specialist arts/culture magazine	☐11
Collective art marketing brochure	☐12
Other, please specify	☐13

Q47.
On average how much would you spend on marketing and promotion of your work/services in a year?

Amount - …$ ………………………………..

Q48.
Please answer yes or no for the following questions:

	YES	NO
Do you engage the services of an accountant?	☐1	☐1
Do you/have you received professional business development advice?	☐2	☐2
Do you have a business plan?	☐3	☐3

Q49.
How would you describe the overall prospects for your business/career in the Far West region over the next three (3) years? (Please tick one)

	Only tick one
Commencing	☐1
Sustainable	☐2
Growing	☐3
In decline	☐4
Ceasing	☐5

SECTION E: CAREER ACHIEVEMENTS

Q50.
What achievements or contributions would you consider to be the highlights of your career to date? (LIST UP TO 5 WITH DETAILS on the table following)

Career Highlights
1.
2.
3.
4.
5.

Section F: Income And Expenditure Section

The last part of the survey is about your income and expenses. These questions are particularly important and will help in developing an understanding of the economic value of this sector and the problems faced by artists/ creators. We will be reporting on the combined responses of all the Cultural businesses we speak to, and the individual information you give will be held in strict confidence and not communicated to anyone else.

Q51. What was your gross income from your work in your Primary Occupation as an artist/creative producer in the last financial year; that is July 2005 to July 2006? Please do not include income from teaching, administration or other arts-related work in this total.

AMOUNT IN DOLLARS $ _____

Q52. What was your gross income from your work as a teacher of art or creative practice, arts administrator or other arts related work?

AMOUNT IN DOLLARS $ _____

Q53. What was your gross income from work not connected with the arts during the 2005 to 2006 financial year?

AMOUNT IN DOLLARS $ _____

Q54.
If you are married or living with a partner; how important is your spouse or partner's income in supporting your creative work in your primary occupation:

Importance of Spouse's or partners income	Only tick one
Very Important	☐1
Important	☐2
Neither important or important	☐3
Slightly Important	☐4
Not Important	☐5

SECTION G: FINAL THOUGHTS

Q55. Do you have any further ideas or suggestions that may contribute to the development of cultural sector in the Far West Region?

Q56.
Would you make yourself available for a short follow up interview in the future?

Follow up interview?	Y/N
No	☐1
Yes (Please provide us with your business hours contact details below).	☐2

Name:

Phone number:

Postal address:

Email address

Thank you very much for your time to complete this survey.

Once again be assured the information you have provided to us will be held in the strictest confidence. The resulting interpretation of the data will not identify individuals who participated in the survey, but it will identify achievements, needs and opportunities for the development of the arts, cultural and creative sectors of the Far North West Region.

APPENDIX THREE: Arts Development Models

The following models are presented as examples of programs that artists and arts industry stakeholders may wish to explore further.

On the recommendation of artists in other regions who have previously used the services and resources, the following information was obtained from secondary data sources (primarily organisational websites).

Models to explore were chosen on the following basis:
- their success in other regions
- ability to be delivered online if required
- artists' recommendations
- applicability to the nature of Broken Hill arts community
- the organisation's interest in delivering programs in the Broken Hill region
- ability of models to be modified/tailored to suit the specific needs of the Broken Hill community
- cost and accessibility/transport considerations.

Regional Arts Australia

Regional Arts Australia has prepared six funding proposals designed to meet the key priorities which emerged through a national consultation and were reported in the '2006 National Directions: Regional Arts' publication. These priorities were confirmed at a Regional Arts Summit which was held in Parliament House, Canberra on August 10 2006. Regional Arts Australia is seeking a regional arts funding package, as part of the Commonwealth's 2007/2008 budget, totalling $60 million over the four years commencing in 2007/2008.

Of particular relevance to Broken Hill are the following proposals:

A proposal to establish a pilot program to utilise the Libraries Network to provide local leadership in the arts. Regional Arts Australia believes that the Regional Libraries Network can play a vital role in providing local leadership and information services in the arts on behalf of the communities they serve.

Development and Sustainability

Craftsouth's mentorship program – funded by the Australia Council
www.craftsouth.org.au
The mentorship provides an opportunity to explore new artistic directions, to expand technical skills and increase knowledge of business practice. Applicants are invited to select a mentor and develop a program of activity spanning a three-month period. The mentorship may be largely a skills based program, however applicants are encouraged to develop a program which incorporates business skills development as well as investigation and development of new market opportunities such as: product launches, private commissions, public art commissions, development of a website, exhibitions with local and interstate galleries etc.

Applicants are required to succinctly describe their practice, the mentor they have selected (include an outline of the mentor's practice), what activities will be undertaken during the mentorship, and the short and long-term benefits of the mentorship to the applicant. Applicants may choose to include an A4 page which outlines the structure of the mentorship on a weekly or monthly basis (For Example: Tue–Wed: conceptual development, Thurs: technical workshop with mentor, Fri: research exhibition opportunities, undertake book-keeping with mentor etc.). Submissions should

not exceed 4 pages in length. Please Note: The proposed mentorship program must be developed in consultation with the mentor.

Mentorship Fees
The mentorship will provide a fee for the mentoree ($7,200 inc GST) and a fee for the mentor ($1,800 inc GST) to be paid at the beginning of the mentorship program. Note: recipients of the mentorship (the mentoree and mentor) are not precluded from seeking other funding from the Australia Council.

Graduate Diploma and Masters program Graduate Diploma in Visual Art and Design (Specialisation), University of South Australia
Artists Exchanges/ mentorship's – partnership arrangements could be investigated between the University of South Australia which has a diverse array of arts/creative courses. The coordinator of the newly established Grad Dip and Masters program Graduate Diploma in Visual Art and Design (Specialisation) is Gregory Donnovan.

Specialisations offered: Ceramics; Curatorship; Drawing; Furniture Design; Glass; Graphic Design; History and Theory; Illustration; Jewellery and Metal; New Media Art; Painting; Photography; Printmaking; Public Art; Sculpture; Textiles. The course is aimed at graduates from a number of undergraduate origins or relevant professions, knowledge and understanding of the major applied and theoretical paradigms relating to their chosen specialisation. To inspire students to develop their abilities to undertake informed and critical analysis, practice and research at postgraduate level.

Adelaide Centre for the ARTS
Industry activities are centred on visual communication and graphic design, fashion design and footwear, multimedia, screen and motion picture, radio and television, graphic reproduction and printing. Upon preliminary conversations, it appears that there may be an opportunity to develop an artist's exchange program in which visiting artists have access to a dedicated studio space within the Adelaide Centre for the Arts.

Accessing Information, Knowledge Sharing and Leadership

AbaF Arts Connecting Communities program,
AbaF helps local councils to foster relationships between business and the arts. The program is tailored for small to medium arts organisations, individual artists, a range of businesses and local council officers. Over 15 councils around Australia have participated in the Arts Connecting Communities program.

Regional Arts Australia Contact Book
An online 'contact book' of regional artists and arts workers, to provide a mechanism for networking, sourcing of artists for contracts and projects, and for artists to make connections
http://www.regionalarts.com.au/raa1/support/links.asp

Interact
The Interact forum site is an excellent teaching aid for students developing a profession in the crafts. It presents relevant issues that can be discussed in class and online. Interact can also be used by teachers and students as a research resource containing a diverse range of information on topical issues for the contemporary craft sector.
http://www.craftaustralia.com.au/phorum/index.php

Here & There (HAT)
The HAT model has been developed through a three-year project that has involved 17 jewellers working on exchange residencies between four regions in the UK and five states in Australia. The key elements of the HAT Australia/UK programme were:

- 17 residencies
- photographer/film maker commission to document the residencies
- a week long residential conference/workshop for the HAT artists, curators and project managers
- HAT exhibition touring to eight venues across the UK and Australia
- HAT Project publication
- The HAT website www.hat.mmu.ac.uk

Inflight
Inflight is an artist run initiative based in Hobart. It is the aim of members to foster relationships between artists, audiences, critics, curators, dealers, writers and other artist run initiatives.

Mentor Resources of Tasmania
Mentor Resources of Tasmania is a state-wide initiative of Rotary and the Tasmanian Government. It utilises the wisdom, skills and experience of the growing number of retired people in Tasmania to provide free mentoring services to:
- Existing small businesses who request help to survive, succeed and grow - the Small Business Mentoring program;
- People wishing to start their own business - the Business Immunisation program; and Community organisations and government departments/agencies who need short-term skilled assistance for their programs.
Website: www.mentorresources.org.au

Business Skills Development

NAVA - Art Business Basics - Business Skills Workshop Templates
NAVA advances the professional interests of the Australian visual arts sector through advocacy, representation and service provision.

NAVA has developed a series of 'workshop session' templates that look at 'business skills' of relevance to visual artists and craftspeople. The templates are for the use of any organisational member of NAVA, which acts as the workshop 'host organisation', using the templates as a starting point for training sessions that can be tailored for the host organisation's audiences.
The sessions can be used individually or combined into a larger workshop. They can also be tailored to better reflect the presenter(s) knowledge and presentation style. The host organisation or presenter will need access to the software program Microsoft PowerPoint to be able to print and modify the templates.

Aims of the workshop templates

To:
- present specific business information that has been tailored to the needs of artists and craftspeople
- provide an opportunity for artists and craftspeople to meet with their peers to discuss issues relating to their art business and professional practice
- provide an avenue through which NAVA can work co-operatively with its organisational members to reach local audiences

- profile the work NAVA does on behalf of Australian artists and craftspeople and publicise some of the resources it provides.

Currently available session templates
- Introduction to the Workshop
- Sole Trader Issues
- Taxation
- Public Galleries – how they serve and work with artists
- Awards and Prizes – as a market opportunity for artists
- Funding – a checklist for making better applications
- Negotiating
- The Artist/Gallery Relationship

For further information about the template, or to discuss issues that arise relating to the hosting or presenting of workshops, please contact: Merrilee Kessler, Projects Manager 02 93681900 or merrilee@visualarts.net.au NAVA, PO Box 60, Potts Point, NSW 1335.

The Creative Business Toolbox

The Creative Business Toolbox is an initiative of the Department of State Development and Innovation and Arts Queensland.

The Toolbox contains templates to help artists plan, finance, protect, market, and export. You can access many documents and link to other useful resources. Also included are details of organisations that can help artists, as well as various business-related courses, workshops and programs.

The toolbox features real-life case studies of creative people sharing their stories on how to set up and run a creative business successfully. The toolbox is free upon registration.

arts up

arts up is a service of arts@work, an agency of Arts Tasmania through the Department of Tourism, Parks, Heritage and the Arts. Established in 1997 by the Salamanca Arts Centre Inc and run by arts@work since early 2002, its aim is to provide support for individual artists and arts organisations or networks which do not have a funded administration infrastructure.

Services Provided by artsup
arts up provides access to free one-to-one professional advice and guidance to assist in developing excellence in arts practice across Tasmania.

Professional Advice and Guidance
arts up provides one-to-one consultations, to artists across all art forms, considering your individual needs and circumstances in the context of the range of issues discussed throughout this website.

artists@work Residency Program

artists@work' is a program of four residencies linking Tasmanian arts practitioners with Tasmanian businesses. Residencies focus on sharing and developing creative thinking, with benefits to both the arts practitioner and the host business and its employees. The project is a partnership between arts@work and AbaF, and is supported by KPMG.

Canberra Arts Marketing

Canberra Arts Marketing is an arts and cultural consortium including members big and small from the ACT and Region. It is recognised as a leading arts marketing consortium locally, nationally and internationally. It aims to support members through collaborative and cost effective, best practice marketing services, advocacy on behalf of the arts and the development of productive partnerships to support the arts.

Canberra Arts Marketing carries out a range of activities to develop new audiences, build on existing ones and to improve the marketing and business skills of those working in the creative industries.

FUEL4ARTISTS

FUEL4ARTISTS acts as a filter, sifting through the leading arts marketing resources from the fuel4arts.com global knowledge base to serve only those of most relevance and practical application to practising artists. FUEL4ARTISTS is a sister site of www.fuel4arts.com