

# salafESTIVAL

## 2012 SALA Festival Artist Information Pack

South Australian Living Artists Inc.

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The South Australian Living Artist (SALA) Festival is an inclusive celebration that promotes the diversity of visual art across South Australia. Solo and group exhibitions, events, workshops, open studios and forums, involve amateur, emerging and established artists on all visual art mediums.

SALA is your platform as an artist and a venue to partner and fuse new and unique pathways to expose yourselves to the arts community, locally, nationally and internationally.

In 2011 over 380 000 Official SALA Festival programs were inserted into The Advertiser giving statewide exposure to the 4132 participating artists.

This Artist Information Pack is designed to get you thinking about what is needed to host your own or group exhibition SALA exhibition.

Enclosed in this document:

- What will you gain from being a part of the SALA Festival?
- Getting Started
- Choosing a Venue
- Communications with Venues and Contracts
- Legal and Business Responsibilities
- Insurance
- Registration Fees and Local Council Rebates
- Key Diary Dates
- Grants
- Registering with SALA
- Process after Registering
- How We Communicate
- Publicity, Media Releases and Media Dealings, Marketing
- Designing Invites
- Sponsorship
- Installation
- Opening Night
- During and After the Festival

\*This document sets out some of the issues to consider. It is by no means exhaustive and is intended only as guide to assist artists in hosting an exhibition. The information enclosed cannot be regarded as legal advice nor make way for other professional guidance. SALA Inc assumes no liability for the artist, their work or the venue\*

## What will you gain from being a part of the SALA Festival?

The SALA Festival is a truly unique event, being the largest Visual Arts Festival in Australia it is open to all Visual Artists from emerging to established across all mediums.

The SALA festival's program is inserted in The Advertiser with a distribution run of over 400 000 programs. Regional and metropolitan visitor centres and all participating venues will receive copies of the program.

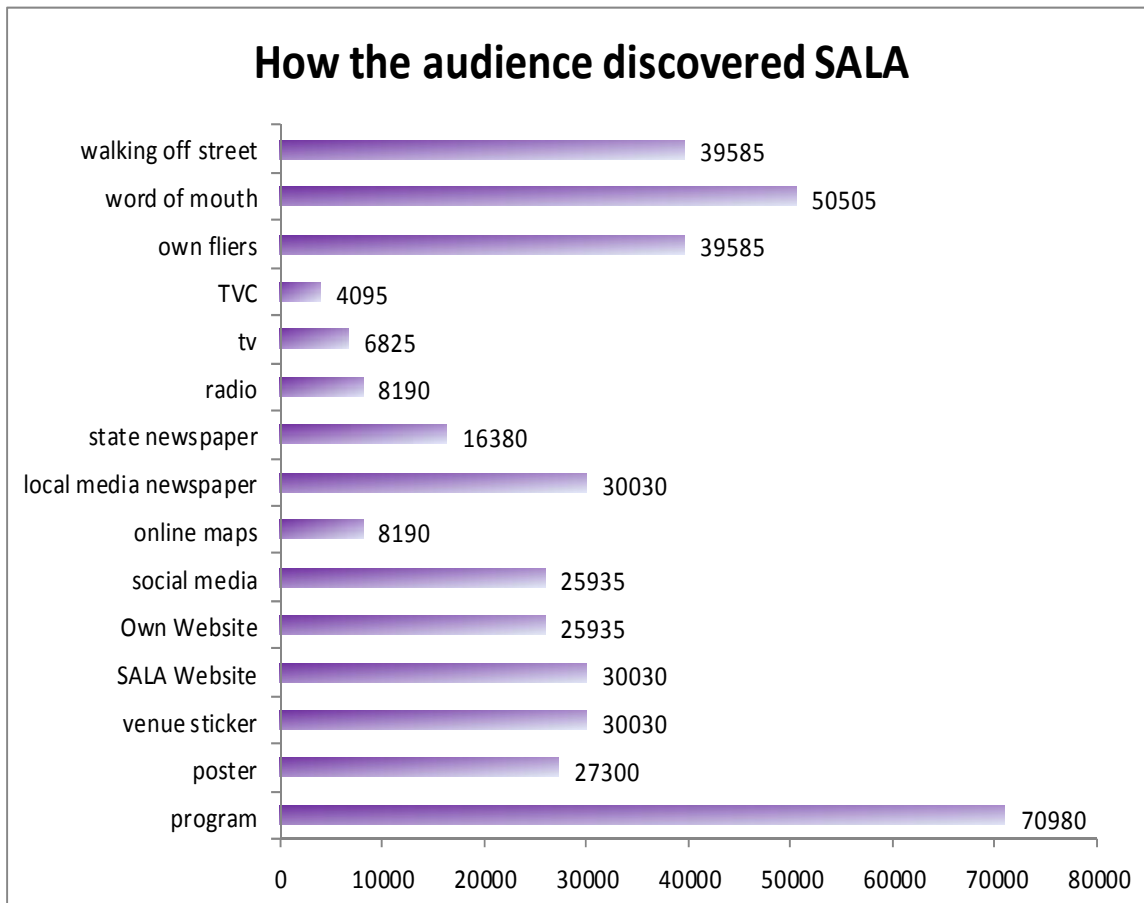
For your SALA registration fee you will receive:

- Exposure to a wide audience of South Australian art lovers through the 400 000 plus program distribution
- A listing in the full colour Official SALA Program, with option of image
- A listing on the SALA Festival website including an image of the exhibition. In 2011 there were over 45000 visitors to the website, with 30 000 of those unique visitors, compared to 17000 in 2010.
- Opportunity to develop a free Artists Portfolio Page on the website as an extra publicity tool. Includes up to 10 images, biography and contact details for each artist
- Several copies of the program, SALA posters and venue sticker for your venue
- General promotion of the festival. In 2011 we received over 500 print media articles, locally, state and nationwide, including; The Advertiser, The Australian, Limelight Magazine, SA Life Magazine, LOTL Magazine, The Adelaide Review, artefact, Adelaide Now, Chinese News, The Adelaide Review, all Messenger districts, The Guardian, Adelaide Matters, Glam Adelaide, Rip It Up, Blaze, and local community street press. There were 30 local and regional radio interviews were conducted with 891 ABC, Radio Adelaide, 5AA, 5EBI, Multicultural FM, 3D radio, Coast FM and National Broadcaster – Live Wire. In excess of 300 statewide high and low pre-recorded rotations through 891 ABC and ABC Local Radio. Our television promotion included Channel 7 broadcasting 6 'stories and crosses' of artists, openings and exhibitions played as the closing footage for evening news. Channel 10's 'The Project' featured a live cross for their Friday round up of 'What's On' for the Moving Image Project. SALA produces a television advert which is screen prior and during the SALA festival. Over 4000 posters were displayed around South Australia between May and September. Social networking attracts nearly 2000 members through Facebook, which is regularly updated through the festival. Twitter is also an active medium with over 700 followers which are active during the festival.
- Opportunity for exclusive editorial through the Advertiser our Major Sponsor
- Opportunity for local media including radio, print and television through the SALA festival's reputation
- Opportunity to advertise in the program in addition to your exhibition listing
- Invitation to the SALA festival launch at the Art Gallery of South Australia
- Opportunity to participate in artist development workshops and forums, and sell your work at our final event- SALA on Sale.

- Opportunity to network with businesses, other artists and the arts industry
- Eligibility to apply for substantial cash and in kind awards from our Award Partners including the Advertiser Business SA Contemporary Art Prize of \$5000
- Association with a reputable brand and position with state tourism as a key event on the South Australian Tourism Association map.
- General information, support and advice from the SALA festival team

SALA reached an audience of approximately 413, 592\* across the 24 days of the festival with an economic impact of \$1.7 million\* in artwork sales and \$200,000 venue spend.

*\*based on estimations from feedback received*



## Getting Started

There are no hard and fast rules expected of you when considering having a SALA exhibition, other than the requirements that SALA ask on the registration form. It is up to you as the artist to make the festival your own, what you gain from it will be determined by the work that you put into it.

Consider your budget for the festival, and even if you do not make any money out of sales or further commission, determine if the expenditure is affordable.

In the last few years, SALA Festival has had around 500 registrations, so you will need to work hard to make your exhibition stand out from the crowd. The following pages will outline the recommendations you may like to consider to make your event successful.

The SALA Festival outlines its role within this document, and is not a producer or presenter of the exhibitions listed in the program, but an umbrella event in which you will participate in.

Be clear that the decisions that you make are your own and know the reasons why you are participating. Be realistic about outcomes and enjoy the process as it unfolds.

## Choosing a Venue

It is most likely that you will find a venue that is suited to your needs right around the corner from your home, place of work or spots where you socialize! There are numerous considerations that you need to think about. Including:

- Location. Is it on a main thoroughfare where there is foot/road traffic? Parking? How will your audience find the venue?
- Space
- Opening hours
- Staffing to monitor the exhibition and/or arrange sales
- Lighting. Your audience will need to be able to see your work effectively and for safety purposes.

Good venues include of course galleries, but also cafes, restaurants, bars, libraries, warehouses, offices, retail shop windows, gardens (for sculptures), wineries, hairdressers and boutiques. Theming the exhibition with the space will give appeal, ie paintings of landscapes in a cellar door, or contemporary photographs of footwear in a boutique. The ideal situation is one where the exhibition will be mutually beneficial to both the artist and the venue. The venue has to be conceptual and viable to your needs. Be clear with the venue what your expectations are and how practical the space will be for you.

It is recommended that you find your own venue. SALA receives a few venues offering their spaces, but the large majority is sourced externally. Available venues will be on the website from the time the registration process opens through until they close. It is updated as they come in, and it is recommended to keep checking the listings regularly.

Galleries traditionally invite artists to participate, but they may be willing to offer new artists an opportunity to exhibit. Galleries will offer more services to artists such as installation assistance, sales, marketing and access to a database of art buyers. The higher the duties that the gallery offers; the higher the commission of sales would be expected. Some galleries can take between **30-50%** commissions. As the SALA Festival is not for profit, and community based we encourage venues to take the lower commission pathway, however it is up to your negotiation.

All other 'non traditional' venues such as cafes, restaurants, bars etc should not charge you a hire fee and like the galleries, commission should be based on the level of work they offer you as the artist. If the venue is handling sales, customer service, installing devices for the exhibition (ie picture rails), offering marketing and other assistance, their commission could range from **10-30%**. If you are lucky, you could be offered the venue at no commission at all, but be prepared for them to do little for the exhibition in return. These non traditional spaces usually brings a large visitation rate and a new audience that would not otherwise be exposed to visual arts, or those that enjoy visual arts but are discouraged by fear in lack of knowledge in larger commercial galleries. Please note that non traditional venues will operate trade as normal, and some may not be knowledgeable in visual arts other than knowing there is 'art on the wall'. Therefore they may not know etiquette in displaying and looking after artwork.

Empty venues can be great for freedom of space, however be wary as you may need to check with the zoning of the facility to see if they can use it as an art space. Also empty venues may be leased/sold prior to the SALA festival starting. You will also have to staff the space for the duration of the festival.

## Communications with Venues and Contracts

It is recommended that you document all conversations that you have with venues to cover your bases in case of a discrepancy in arrangements. It is very important to keep regular contact with the venue and ensure they are up to date with your exhibition developments.

Remember that they are probably agreeing to participate in the SALA festival for many of the same reasons that you are, extra publicity, exposure to a new audience at the venue, participating in a community event and possibly extra sales if that is applicable.

Be clear and open with discussions, your 'foot in the door' might lead to other opportunities later down the track. If in doubt, ask. It is better to ask what may appear to be obvious questions, than be caught out further into the venture.

When approaching venues, do your research on who they are, and what their core values are as a business if you can. Have a proposal ready with your CV or biography which is concise and relevant with latest achievements. Have a documentation of recent work, either on disk or hard copy images. A general idea of concept and theme and a layout of the pieces will be useful for the venue. Be prepared to map out an idea of which piece will go where in the venue. Have a list of questions ready to go.

Have an idea of dates and times you would like the venue to be open, considering their normal operating hours. Equipment like audio visual, special effects and technical lighting needs to be noted as well as instructions for operating equipment to save unnecessary surprises further down the track. Make sure your contact details are up to date, and you keep up with correspondence, confirming a few weeks out regarding dates and installation plans.

As the SALA Festival is a free event, admission cannot be charged at any venue. If associated events require fees and bookings, we recommend that you keep the costs to a minimum. We advise you do not pay the venue for its use, and they should not pay you to be in the venue. Any money exchanges should be limited to sales of art and commission. Confirm the commission price, as this sometimes are key factors in the decision making process.

The SALA Festival strongly encourages a written and signed agreement to prevent any confusion and heartache further along the process.

## Ideas of what needs to be covered in a contract:

1. Clear installation and removal dates
2. Number of works to be installed and whom will install the work
3. Whom will be responsible for selling the work
4. Commission
5. How the exhibition will be labeled
6. What lighting is available in the venue
7. Any features that may need to be installed for the exhibition, ie hooks or picture rails
8. Opening hours and opening night
9. Staff to supervise the exhibition
10. Security and damage to the artwork and the venue
11. Intellectual property and copy write (See the Arts Law website for details)
12. Who will cover the costs of installation, opening nights, SALA registrations, cleaning, publicity materials and catering (if necessary). **\*This is the most common form to become unstuck in agreements, so its imperative to document this\***
13. Insurance, whom is covered and the liability involved
14. Whom is responsible for additional advertising if any
15. Whom is responsible for completing the SALA online form

## Contract Agreement

This agreement relates to an exhibition of works by:

\_\_\_\_\_ (Name of Artist/s)  
\_\_\_\_\_ (or Name of Organisation)

Represented by: \_\_\_\_\_

Address: \_\_\_\_\_

Phone: \_\_\_\_\_ Mobile: \_\_\_\_\_ Email: \_\_\_\_\_

ABN: \_\_\_\_\_

To be held at the venue \_\_\_\_\_ which is

located at the following address: \_\_\_\_\_

Phone \_\_\_\_\_ Mobile \_\_\_\_\_ Fax \_\_\_\_\_

Email \_\_\_\_\_ Contact Representative \_\_\_\_\_

ABN: \_\_\_\_\_

Exhibition Title: \_\_\_\_\_ Running Dates \_\_\_\_\_

Opening Times \_\_\_\_\_

Installation and dismantling instructions:

\_\_\_\_\_  
\_\_\_\_\_

Any works sold during this exhibition will be the responsibility of the venue/ artist (please select)

Please specify details of the sale of works and how it will be recorded:

\_\_\_\_\_  
\_\_\_\_\_

Terms and Conditions:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Fee and/or Commission Breakdowns:

\_\_\_\_\_  
\_\_\_\_\_

**The exhibitor (s) agrees to:**

1. Comply with the Conditions of Use as stipulated by the venue
2. Present all works at the venue on this date \_\_\_\_\_
3. Collect and/or remove all works from the venue on this date \_\_\_\_\_
4. Produce samples of the work which will then be at the venue's discretion to accept the exhibition on its content

**The Venue agrees to:**

1. Comply with the terms stipulated in the Conditions of Use as stipulated by the artist(s)
2. Make the venue available during the stipulated opening hours and keep the area in a neat and tidy condition for the duration of the exhibition.
3. Include the exhibition in any promotional material that the venue produces for the time period.

Signature \_\_\_\_\_ (on Behalf of the Venue)

Name \_\_\_\_\_

Date \_\_\_\_\_

Signature \_\_\_\_\_ (on Behalf of the Exhibitor)

Name \_\_\_\_\_

Date \_\_\_\_\_

\*SALA Inc is providing this as an example of a Exhibition Agreement and it is not legally binding\*  
For information and advice contracts please contact the Arts Law Centre of Australia on toll free  
1800 221 457, email: [artslaw@artslaw.com.au](mailto:artslaw@artslaw.com.au) or check the website [www.artslaw.com.au](http://www.artslaw.com.au)

## Legal and Business Responsibilities

The South Australian Living Artists is a reference service in regards to legal matters; we cannot dictate legal advice as we are not licensed to do so under law.

If your main income is as an artist, you may want to consider getting an ABN. It is free to apply for through the Australian Tax Office. See [www.ato.gov.au](http://www.ato.gov.au) for more details.

Also work out if it is applicable to register for Goods and Services Tax. Any goods and services that you pay for your business, you pay 10% more for GST. If you register for GST, you can claim back those taxes back on those items. However, if you charge GST, you have to pay money you receive back to the tax department. The amount that you receive versus the amount that you claim has to be significant to make it worthwhile. If it's a small amount, it wouldn't be deemed necessary. If you earn over a certain amount from your business, you must claim. Check the ATO website for more details.

## Insurance

It is the responsibility of the artist **and** the venue to make sure there is public liability insurance for the installation, period of the exhibition and bump out. This insurance covers the risk of a member of the public injuring themselves through the action of the artist or the venue and any equipment/art work within the space. The cost of insurance depends on the amount of hazardous elements, the amount of expected audience and the features that are in the venue. SALA does not cover your insurance for your venue, and we are a referral service only.

If you have volunteers at the venue, they may not be covered under the workplace agreements or public liability, so you may need to look into separate insurance, or at least a disclaimer stating you are not liable.

If you hire any staff for any reason, you will need to look at work cover requirements.

For information and advice on insurance and legal matters please contact the Arts Law Centre of Australia on toll free 1800 221 457, email: [artslaw@artslaw.com.au](mailto:artslaw@artslaw.com.au) or visit the website [www.artslaw.com.au](http://www.artslaw.com.au)

## Registration Fees

Registrations for the 2012 SALA Festival (3-26 August) are available online from **February 20 until May 21**

<b>Registration fees are GST inclusive and payable by the artist or venue, under one registration:</b>	
Solo artist in a non conventional space (café, restaurant, etc)	\$110
Solo artist in public and private gallery space	\$145
2 – 5 Artists (any venue type)	\$200
6-10 Artists (any venue type)	\$265
11 + Artists (any venue type)	\$310
Open Studio	\$110
Education (Primary or Secondary School)	\$55
Moving Image	\$50
Premium Registration	\$450
<b>Activities</b>	
Artist Talk	\$22
Workshop	\$22
Forum	\$22
Open Studio (as an extra to an exhibition)	Free

See 'What will you gain from being a part of the SALA Festival?' section for information on what the SALA fee covers.

## Local Council Rebates

The SALA Festival is fortunate to have some wonderful Council partners to offer rebates to artists participating in the festival. Last year, the following councils have offered rebates:

- City of Port Adelaide/Enfield
- City of Norwood Payneham St Peters
- City of Charles Sturt
- City of Salisbury
- City of Unley
- City of Marion
- District City of Mount Barker

These subsidies are up to \$100 capped rebate. Eligible venues and artists will pay the registration fee as normal, but take a copy of the invoice/receipt to the applicable officer at the council who will provide the refund.

Please see the website [www.salafestival.com](http://www.salafestival.com) for more details around the time of registrations.

## Key Diary Dates

<b>February 20</b>	<b>Registrations Open</b>
February 20	Award Nominations Open
May 7	Award Nominations Close
<b>May 21</b>	<b>Registrations Close</b>
July 6	Awards Night
July 7	SALA printed and online program released
<b>August 2</b>	<b>Official Opening Night Party at the Art Gallery of South Australia</b>
<b>August 3-26</b>	<b>SALA festival</b>
August 26	SALA on Sale

## Grants

There are various local, state and federal governing bodies that could provide grants to artists to further their work. They are often detailed applications and are worth investing the time and effort into gain a great opportunity if you are successful.

The following bodies offer grants:

- Arts SA: [www.arts.sa.gov.au](http://www.arts.sa.gov.au)
- Australia Council for the Arts: [www.australiacouncil.gov.au/grant](http://www.australiacouncil.gov.au/grant)
- Carclew Youth Arts: <http://www.sayab.org.au/>

There are many more opportunities for grants, look locally and further afield as it could be of great benefit if you fit the criteria. Arts funding bodies intent is to fund artists and art in the community, so target the application to how it fits within theirs and your needs.

## Registering with SALA

Registrations are solely online for the SALA festival, via the website [www.salafestival.com](http://www.salafestival.com) where the link to register will be live from **February 20 until May 21 2012**.

During this period, either the artist or the venue registers the exhibition on behalf of the partnership. The registration process will ask specific questions which you will need the answers prepared to, as part of this information will go into the official SALA program.

SALA Festival will need to know:

- Whether you are conducting additional events or activities associated with the exhibition (optional)
- The venue information including: name, address and telephone
- Exactly how many artist/s are participating in the exhibition, so you can select the correct registration type
- The full name/s of the participating artist/s
- Dates and times of your exhibition, event or activity (which may also fall either side of the festival dates)
- What Metropolitan or Regional area the venue is located
- If there is wheelchair access at the venue
- If there are toilet facilities (including access) available at the venue
- If food and beverage facilities will be available
- Which category best describes your exhibition, event or activity: **Cutting Edge** (Post / Post-Modernism, experimental, installations) **Contemporary** (Recent and Current trends including: Conceptual Art and Post-Modernism) **Modern** (Modernism, covering semi-abstraction to abstraction) **Traditional** (Realistic works: Landscapes, Still Life or Portraiture) **Craft / Design** (Medium based, eg. Ceramics, Glass Jewellery, etc) **Other** (Covers self-described, outsider artists or multiple categories within one venue, eg community exhibitions)
- Which medium/s best describes the exhibitions, event or activity: Painting, sculpture, textile, ceramics, drawing, print making, photography, glass, craft, furniture, jewellery, mixed, installation, video, other (including cross platform and group exhibitions)
- Title of the exhibition, event or activity
- A strict 25 word description of your exhibition/event/activity (unless premium registration is selected, allowing 75 words)
- An address, suburb, postcode and contact number for distribution of SALA posters, a venue sticker and programs
- How many SALA festivals have you participated in

And the most important feature:

**Two web safe festival images** ready to upload. These are critical to the registration process. Some artists ask why this is a necessity, and it is for several reasons.

1. It will promote your work on the online program. A good picture is invaluable, as it will get visitors through the door of your exhibition. Consider using a professional photographer to get the best possible images for your art work. A tight border on 2D works, and plain backgrounds for 3D works is optimal for best highlighting your exhibition.
2. It provides an easy reference to those visitors looking at your description and decide that they would like to see your exhibition
3. It allows the moderators to look at your registration and assess it to see if it in the correct category that you applied for. Our moderators look at your application once submitted to oversee the categorisation, so it enables the viewing audience to develop a better awareness of art.

Images do not necessarily have to reflect what will show in the SALA exhibition, as we are sympathetic that collections are not necessarily finished when registrations are open. The SALA team will permit image/text changes right up to and during the festival for the online program. Changes to the printed program are strictly limited to the registration open period due to the tight print schedule.

Please be careful and make sure all details are correct at the time of submission, and keep a copy of the registration for your records. SALA cannot be held liable for mistakes made on registrations. It is your exhibition; we do not know what you intended as dates, addresses, names that may be in error unless it is quite evident. While SALA thoroughly cross checks the program to the registration that you submitted, if there is a comma out of place or lettering around the wrong way we are not to know otherwise. Changes are quite limited after you submit the registration, and MUST be made via writing/email.

**We strongly recommend you register early**, way before the closing date of entries. History has proven that the website is a high traffic zone on the final days of closing and with extra activity, the likelihood of crashing the system is much higher. To prevent errors and potentially missing registrations, get in early.

The SALA festival is a not-for-profit organisation, with all earned income going towards the management and logistics associated with delivering Australia's largest visual arts festival, for example, the cost of the hard copy program is one third of our annual income, however the associated cost has a statewide distribution reach.

## Process after Registering

Once you have completed your SALA registration, you will be emailed your confirmation that your registration was successful.

**\*For any reason you do not receive this within 3 days please contact the SALA office\***

It may mean that the registration did not go through. If you follow the guidelines set out in the pre-registration checklist on the homepage, you should have no issues.

You will be emailed your SALA invoice, which you have 10 days to action payment. SALA accepts direct debit, cheques, money orders and cash payments (only at the SALA office).

Please follow the direction indicated on the invoice for payment, if you fail to make payment with 10 days of registering, your entry will be terminated.

Once you have paid, the process with the SALA office is almost complete. There is no refunds of registration fees whatsoever after the closing on entries.

#### **Why do we close registrations when we do?**

We close registrations at this time (**May 21**) in order to put the program together in time for the print deadline. It is an extremely tight deadline to work with, as all registrations need to be ordered in their regions and in alphabetical order according to venue. Have any additions or removals in this time is many hours extra work re-laying the program out, so hence why the closing deadline for registrations is so important and is inflexible. All data is cross-referenced to your registration information that you submitted online.

Once the program is printed, expect your venue (or the nominated address) to receive a pile of SALA Festival programs, venue sticker and poster.

At anytime during the registration and program distribution process, feel free to contact the SALA office on 8218 8450 or email [office@salafestival.com](mailto:office@salafestival.com) with any questions.

## How We Communicate

Once you have registered, SALA will be in contact with you via the email address you have nominated on the registration form, or any additional email address you have added to the relevant field on registration form. Please make sure this address is current and that you check it regularly. You will be added to the SALA e-news which will receive regular updates throughout the year.

Our website has regular information updates which also may answer any question you may have. Always contact the SALA office on 8218 8450 or [office@salafestival.com](mailto:office@salafestival.com) if you have a question, as third parties may have outdated information.

SALA also uses Twitter (@SALAFestival, with the hash tag #SALAFestival) and Facebook (<http://www.facebook.com/SALAFestival>) to feed information to the general public and artists.

## Publicity

Publicity is free, but is gained from great images and well written media releases. The SALA festival has a strong partnership with The Advertiser, whom of which we feed stories to a regular basis right up to and during the SALA festival. We endeavor to publicise as many SALA artists as we can, however those with unique features will gain more interest.

Favourable stories are those that are:

- Great images
- Unique location
- Special artists
- Historic meaning
- And quite often-right time, right place

As well as the Advertiser, the SALA festival will feed media releases to International, national, metropolitan, regional newspapers on online media including The Advertiser, The Australian, The Messenger, QANTAS In-flight Magazine, The Financial Review, GLAM Magazine, SALife, Blaze, The Independently Weekly, Adelaide Review, Rip It Up, AbaF National and podcast, Adelaide Matters, Northern Argus, Leader-Barossa Valley, Murray Valley Standard, Times Victor Harbor, Murray Valley Standard, Yorke Peninsula Country Times. It is worth your time to write a media release (see below), read a copy of a publication, see if your exhibition fits into their target market and contact these media outlets directly as well.

There are numerous radio programs that will be interested in SALA exhibitions including local and regional stations including 891 ABC, Radio Adelaide, Fresh FM, Nova 919, 5AA, 5EBI, Multicultural FM, 3D radio, Coast FM and National Broadcaster – Live Wire. Contact the station and see if there is a particular arts segment that may be interested in interviewing you or mentioning your exhibition in a ‘what’s on’ type program.

Most radio and print media have an online presence which can be a good source for exposure. Adelaide Now is the website for the Advertiser and the Sunday Mail, and there is also Glam Adelaide, Rip it Up and the Adelaide Review, Indaily and the Independent Weekly.

SALA will feed as much media to these outlets as possible, but it is recommended that you provide your own media release and target these groups personally to stand out from the crowd.

## Media Releases and Media Dealings

Firstly, make sure your database is up to date. Check current emails are correct and targeting key clients. Read through newspapers, street press and listen to community radio and gauge suitable contacts through local sources. You must have permission from individuals to be included on your mailing lists, in order to coincide with the privacy act (<http://www.privacy.gov.au/index.php>).

Please remember to send to your recipients in the “BCC” section of your email to prevent your database from accessing everybody else’s email addresses! Email is the best medium to send out media releases, as its quick, up to the minute and the first port of call for most media outlets.

It is important to be precise and clear, as too much information will not engage the reader. A short, sharp and snappy title will encourage the recipient to read more of the release. Make sure you keys points are in the top third

of the media release, as many people will see a preview of your email before deciding to open it or ignore it. Do not run over a page, journalists will not read it- trust us! Writing —ENDS— after your brief informs the journalist the end of the information that is public, and the contact details of yourself follows the —ENDS— which is private.

Make sure your email is recognisable to prevent recipients declaring it as spam mail. Ensure that you turn any attached documents into PDF's before sending, as it reduces the file size and secures the document from accidental changes.

Attach images to the email, and make sure they are of printable quality, ie 300dpi and are JPEG or TIF files. Consider using a professional photographer to get the best images possible, as it will really help to promote your art and your exhibition. As they say, "images speak 1000 words". Some of the larger media outlets will take their own images of your exhibition, but the smaller ones will ask for high quality images off of you. If they are not available, or of poor quality, it is unlikely they will run the story.

It is worth calling the media outlets as a follow up to make sure they got it, and to see if they are interested. Set up times and ask what they require from you if you are successful. If they are not interested, cut your losses and try another avenue.

Try and be available for media interviews and articles, it is difficult as most media will come in the final weeks leading up festival and the weeks within it. The deadlines for publishing are usually really tight, so if you do get asked to interview, it will be at short notice! For this reason, be really organized, have what you need on hand and work with the journalist to get the best possible media. You may know your exhibition really well, but they know what makes a good story. If you get a good review out of a journalist, it can be the best way of generating audience numbers. Date and keep all articles published on your exhibition for further reference; you may want to use them from grants later down the track.

An example of a **Media Release**:

(Title)

(Artist/s Names on bi-line)

For Immediate Release (or the Date)

Image 1

Image 2

(Artist/s name) is having an exhibition (Title) at the (Name) Gallery. The (Name) Gallery is located at (location). The exhibit runs from (date) to (date). The opening reception is at (date and time). (Name) Gallery is open (open hours).

Your next two paragraphs should be about the exhibition (why you are newsworthy). Talk about what kind of art you do, what you like and any interesting things about the exhibition. A short biography. Quotes from people. Points of difference are the key for gaining media interest. Write it as though its in present tense and if they were to publish it as is without editing.


(Name-Gallery) Adelaide, SA 5000

Exhibit runs (date) to (date). Opening night with artist (date) (hours)

(Name) Gallery hours: (date and times)

—ENDS—

The last paragraph should have contact info, in case they want to get in touch with you or the gallery.



## Marketing

Most marketing tools come at a cost, and involves various methods of printed materials or online promotion. The SALA Festival provides the following marketing tools for your SALA exhibition:

- A listing in the full colour Official SALA Program, with option of image and 300 000 plus statewide distribution. General promotion with SALA on the 4000 posters distributed around the state.
- A listing on the SALA Festival website including an image of the exhibition.
- Opportunity to develop a free Artists Portfolio Page on the website
- Several copies of the program, SALA posters and venue sticker for your venue
- Opportunity to purchase additional advertising in the program and online

In the SALA program, you have a strict limit of 25 words, and 75 words if you purchase a premium registration. Make sure the words are concise and really convey what you want to say. It is in direct competition with all the other listings, so make it stand out. Put yourself in the shoes of an audience and consider what would entice you to see an exhibition.

If you wish to purchase additional advertising in the SALA program, please be aware that there is limited space, and SALA accepts advertisements on a first-in-best-dressed basis. The more registrations that we receive, the less room there will be for advertisements. If you are to develop an advert, a concise message and powerful image will draw attention to the page. You needn't employ the services of a graphic designer, as long as you can meet the basic requirements of the specifications. Adverts need to be sent as a PDF, with images to be no less than 150 dpi at 100%. The 2011 advertising rates are available on request to the SALA office on 8218 8450. Online advertising on the Festival website is also available; please contact the SALA office for rates.

Due to amount of registrations that SALA receives, we do not market individual events in fairness to all. We market the event as a whole as a brand and your registration within the festival falls under this umbrella.

Ideas that you might like to consider for further promoting your exhibition are:

- Flyers, posters or postcards
- Advertisements in street press, local and state newspapers and magazines
- Your own website
- Venues website
- Facebook, twitter or other social media (free and broad reaching)

Strategise a campaign in rolling out these features, know how and when you will distribute these, and where would be the most economical places to place advertisements. Make sure you cost these things out in your budget, don't go with your first quote and shop around. Consider graphic design fees, photographers, stationary, printing and distribution. You can always consider sponsorship as an option to reduce costs in printing.

Printed material needs to be eye catching so the member of the public will want to pick your flyer off a display and read what it says.

### **How to effectively use Social Media**

There are no hard and fast rules when it comes from to Facebook and Twitter. Setting up an 'event' on facebook which outlines dates, a brief blurb and some images is an interactive way to promote your exhibition at no cost. By inviting your entire friendship list, hopefully that will snowball into their friends seeing the invite and passing it onto other people. Update the images and keep the page fresh and clean. It is a great idea to link such events and status to SALA's own facebook page: <http://www.facebook.com/SALAFestival> for other artists and art lovers to see. Staying on top of other events that are out there is also a good way to network yourself.

Twitter is a great publicity tool. Using hashtags like #adelaide and #salafestival or #southaustralia will highlight your tweet to those that follow those tags. Directing links to us at @salafestival will also create some interest in your exhibition. Be short sharp and to the point with twitter!

## Designing Invites

Most of the information outlined above in the media release is also relevant to the opening night invite/flyers.

Information that you will need to include is:

- Title of Exhibition
- Names of artist/s
- Venue and Address
- Opening Night Time and date/Exhibition running times
- Images- make sure they are a clear representation of the exhibition and credited
- Any sponsor logos and thank you acknowledgements
- SALA logo. This is not compulsory but it is encouraged as it will add credence to your exhibition. This can be downloaded on the website.
- A brief description of the event
- If it is for an opening night, whether catering will be provided and a RSVP date
- Contact details

Be precise and clear with the message of the exhibition, too much information is unnecessary the audience can find more information at the exhibition itself or your website and social media outlets.

Postcard or DL size flyers are a good size, as they can be distributed quite easily. An idea is to make the invite double sided, with an eye catching image on one side and the information on the other side. It is more common to post invites, however email invites can work in the same method as the media release. Consider the costs of mailing and printing and consult with your venue/artist/s before printing. An invitation can also be used as a flyer to save on printing costs, and always overestimate on the number you'll think that you will need. Distribution of flyers should be concentrated into locations where you think your audience would hang out in like Restaurants/Cafes/Shops and other artistic organisations. Contact friends and family that may work in these places to see if they can help with the marketing. Otherwise consider distribution companies that will place flyers in prominent locations at cost, like Poster Impact (8362 7117) or Passing Out (8177 0744). Consider the cost of a graphic designer in producing printed material; they can make all the difference in appearing as a professional artist.

The SALA logo is available to download on the information for artists and venues tab on the website. <http://www.salainc.com.au/pages.aspx?pageid=5> . It is a good idea to use the SALA logo to reinforce your participation in SALA with your exhibition. The SALA logo cannot be altered in any way, it is to remain as presented in layout and colouring.

## Sponsorship

Sponsorship can come in many forms, from printing invites and flyers in lieu payment in exchange for a logo on the invite to donating of wine and beer for the opening night. Some sponsorship will be in the form of cash, but you will have to acknowledge the cash versus benefits that the sponsor will receive.

There is a fine line between being overzealous with the benefits and being too unrealistic with the figure that you expect. Be clear what you are for, the reasons why you require it and the value of it for the sponsor. Treat the sponsorship as though it is a partnership, and clearly outline the parts that are mutually beneficial to both parties. Prepare and targeting appropriate businesses that have key objections that fit into their marketing plan. Research them as much as you can and see if you can make correlations between your work and their business. Assess how you can bring their audiences and your audiences together. Be honest in your approach and keep up with communications.

Always provide a 'wash up' report so they can evaluate how well spent their investment was.

For information and advice on sponsorship agreements, please contact Arts SA on (08)8463 5444,  
email: [artssa@dpc.sa.gov.au](mailto:artssa@dpc.sa.gov.au) or visit their website <http://www.arts.sa.gov.au/>

Or

Arts Law Centre of Australia on toll free 1800 221 457, email: [artslaw@artslaw.com.au](mailto:artslaw@artslaw.com.au) or visit the  
website [www.artslaw.com.au](http://www.artslaw.com.au)

## Installation

Installation can be a lengthy process so allow adequate time for installation and if you cut corners, it will cost more time and money further down the track. When you gain access to the venue make sure you take notes of room layout and contents, leaving the venue in the same condition when you leave.

Make sure you have the materials on hand when you go to install the exhibition. Some venues will be fine for artists to set up their work anywhere within the facility, but make sure to reiterate from the initial meetings on the locations of the art and that you may be drilling new holes into walls or moving furniture and fittings for installation. Find out what fittings are acceptable for the type of wall/surface you are installing on.

Determine an area in which you will unload and store your work during the set up process, and access to the venue for the public. Assess which areas will be suitable for opening night drinks and nibbles preparation, where the power points are and existing hanging systems you may be able to utilise. Refer back to the initial meetings to establish if you were installing with or without venue assistance and what equipment you were using of the venue. Layout all the pieces where you think you will hang/set them up and then you can group them visually throughout the venue before positioning them. This will save drilling holes unnecessarily if the piece does not work in that position.

Positioning them at the correct eye line will balance the room layout. They do not necessarily have to line up on the top and bottom level, but establish the point of focus in the piece, usually the top 1/3 of the painting and align with eyelevel.

### Materials

The following items will be useful for installation:

- Hammer, cordless drill and drill bits
- Ladder
- Fittings (wall plugs, screws etc)
- Measuring Tape
- Trolleys (flatbed or sack truck)
- Plagues pre-written and spares
- Double sided tape, blu tack, gaffer
- Extension cords and power boards if applicable
- Cleaning products
- Any additional lighting
- Bubble wrap for transport to the venue
- Stationary including red dots for sold work.

### Catalogue or list of works

A list of works is a great marketing and sales tool for potential buyer, and even if works are not for sale, it is a point of reference for the pieces. Ensure it is laid out concisely and correlates with a numbering system or names in the plaques next to the artwork. Prices need to be clear and state whether to ask the venue or contact you directly as the artist for sales. Your contact details are needed, or whoever is at the point of sales.

The list of works needs to include:

- Title of Artwork
- Artist Name
- Medium
- Size
- Price if for sale (or NFS =Not For Sale)

Make sure you print enough copies to last the length of the exhibition and factor this printing cost into your budget. It needs not be lengthy or elaborate, just simple is best. A short artist statement may be of use to the audience looking to know more about your work.

A catalogue will be more detailed, offering an explanation on each piece and more information about you as the artist. It can include artist's statements, an essay of the pieces, reviews or quotes, images of the work and details to contact you.

## Opening Night

The conversation about opening night should have been discussed with the venue as the contract was being signed, so make sure you refer back to those arrangements and are clear who is paying for what and where the expectation lies. Have a clear intention of the audience you are inviting and whether the intent is a thank you for friends and family, a media opportunity, attracting buyers, or a mix of all three.

Consider the space to utilise, costs for staff to hire, extra tables and chairs as well as food and beverages. Are there going to be speeches and who will speak, music (live or recorded) and who will be collating sales and how it will be handled. Make sure you have plenty of copies of your list of works or catalogue. Set up early and enjoy what you have achieved.

If you are supplying or selling alcohol at the event you will need to apply for a special liquor license in accordance with the Liquor License Act 1997 with the Office of Liquor and Gambling. For more information contact the Office of Liquor and Gambling on **(08) 8226 8500** during office hours or go to their website <http://www.olg.sa.gov.au/splash.shtm> or email [olg@agd.sa.gov.au](mailto:olg@agd.sa.gov.au)

## During and After the Festival

As negotiated with the venue during the initial stages, whoever is gallery sitting the event or working in the venue will need to be advised about the work. Whether it is as easy as pointing out where the copies of the list of work are kept and knowing the name of the artist to full-in depth knowledge of the artist's background, inspirations and method of work. Any audio visual equipment/lighting/effects will need to come with clear instructions for the venue.

Make sure you check in with the venue regularly throughout the SALA Festival to gauge interest, sales and any problems/feedback that may have arisen.

Consider if your venue requires you to be the gallery sitter whether it is a worthy investment of your time and what you could be doing during that time. It may be worth having someone sit for you.

SALA requests that you collate data from the audiences so the festival has an idea on how it is attracting its audiences. We will send requests out to you pre and post festival. For your own purposes, take photos of your exhibition, even employ the services of a professional photographer which will in turn makes sales and promotion of future events easier. Collection any marketing material (including the SALA program) and publicity articles will add to your portfolio as an artist.

When dismantling the exhibition, it is often the time when all sales are collated and the buyers are contacted about making payments if they haven't done so already and collect the purchased work/shipping work to the buyer. It is important to use the space you used during installation for access and temporary storage as you pack and wrap all the pieces. Whether you use the venue as the location to send the sold work from or take it home with you then resend it. Make sure you package the items carefully to prevent damage.

If you sold a piece that needs to be shipped to the buyer, the costs are up to the buyer. Choose a reputable shipping company and wrap the pieces in bubble wrap, and attention the address clearly. Doesn't hurt to write 'fragile' in big letters! Packages pieces face to face, cover all corners of pieces and over-do the tape seals. Acid free tissue paper, cardboard, foam and core flute are all useful packaging aids.

Make sure that you return the venue to how it originally was when you dismantle the exhibition. Settle accounts with the venue if they were taking commission. If you took the sales personally, calculate and have the venue agree upon the figure before signing off on it. If the venue took the sales, also calculate how much you think you are owed based on the commission agreed upon and also sign that off when they make payment to you.

After the exhibition, when you have collated all your remaining artwork and finalised your sales, it is a good times to thanks to sponsors and the venues for their support via a letter. Some statistics that you took and a general report is beneficial to all parties involved; they can gauge how their investment in South Australian Living Artists was received. Establishing good relationships with venues and sponsors can lead to other partnerships further down the track.

## Summary

The SALA Festival is a wonderful opportunity to 'get your art out there' in a whole inclusive environment. If you consider all the elements that are mentioned within this handbook, you should be on the path to a successful event. The SALA Team is always on hand with questions, however hopefully this information pack will answer most of them you may have had.

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