

PowerPAC

2018

A practical guide
for supporting,
nurturing,
developing
and producing
performance
work in Australian
communities.



Connecting people
to performance.

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PowerPAC is a project originally commissioned by the Theatre Board of the Australia Council for the Arts in March 2013.

1. Setting the Scene

- » **If you're responsible for a performing arts centre or any other kind of Local Government owned venue...**
- » **If you believe that there's potential for your arts centre to deliver a broader range of activities...**
- » **If you believe the potential for your programming goes beyond what you can present or buy in...**
- » **If you have the drive to make things happen within your organisation...**
- » **If you recognise that you manage a range of resources that could be harnessed to support the creative process...**
- » **If you believe new work will offer richer performance experiences for your audiences...**
- » **If you believe you have the capacity to enter into creative partnerships with performance-makers to support the creative process and be a key player in the making of great work...but don't quite know where to begin...**

...then PowerPAC is for you.

- » **If you're a performance-maker, creative producer or any other kind of creative artist who can see potential in partnering with a performing arts centre or other local government owned venue in order to make great work...**

...then PowerPAC is for you too.

2. Okay, I'm interested. But what is PowerPAC?

...PowerPAC is a guide to assist you in making shows.

Across Australia, the range of live performance presented in Council owned performing arts centres is diverse and varied. We see many examples of fresh, exciting, innovative work presented in a wide range of programs.

Many centres successfully make and produce work specifically for their own audiences. In most cases, this is achieved when the venue's owner supports the presenter to take the initiative in developing works for their programs.

At the same time, many opportunities are missed due to a lack of the right tools, skills, experience and knowledge or through restrictive organisational processes that hamper a manager, programmer or venue owner's ability to produce work effectively.

PowerPAC offers an opportunity for all Australian performing arts centres to support and promote professional theatre practice through the use of their own resources, to experiment with new work, to share risk and to collaborate.

The programming of touring productions is well supported by national marketplace mechanisms like PAC Australia's Performing Arts Exchange (PAX) as well as state showcase forums, the support of state touring coordinators and regional arts associations. **PowerPAC** compliments this programming by offering venues a clear guide in how they can support and partner with performance makers to develop and present new works or new productions of extant work.

Australian performing arts centres vary enormously in management structure - from the large regional facilities established as separate entities, through to the small venues operating within a Council unit. Local Government Authorities manage and support a broad range of services within their cultural facilities programs. **PowerPAC** has been developed to suit this complex environment and the demands on art centres operating within the local government context.

Often, the idea of taking a risk on developing new work does not sit comfortably in this environment. But rather than considering the allocation of resources to new work as a financial risk, **PowerPAC** promotes the idea that this is, in fact, an opportunity for local councils to make an investment to:

- » Deliver community development objectives
- » Contribute to the cultural life of the local community
- » Offer support to local artists, and
- » Develop and engage new audiences.

PowerPAC provides information to assist arts centres to engage with creative artists in the performance-making process in order to make new work and augment existing programs. Examples of good practice and innovative models are provided in the guide to ensure venues requiring structural change to move in this direction have a series of benchmarks to assist in reviewing their current practices.

Over 78% of Australian performing arts centres are owned by Local Government (Economic Activity Report (2017), Performing Arts Connections Australia) and therefore constitute a huge proportion of performing arts infrastructure in Australia. The primary focus of **PowerPAC** is on these regional, outer metropolitan and suburban performing arts centres.

PowerPAC understands performing arts centre managers often have one of the most wide ranging list of duties in a Local Government organisation - managing the infrastructure, hiring, programming, community development, business planning, human resources, marketing, box office as well as developing a high quality, entertaining and innovative program. The skills Australian performing arts centre managers possess are to be acknowledged and celebrated. The guide has been developed to support the busy venue manager, rather than add more tasks to an already busy day.

PowerPAC is intended as just one part of the programming mix of arts centres alongside the buying-in of touring productions, community programming and external hiring.

PowerPAC is offered to venue and performing arts centre managers as a stimulus to creative endeavour. Yes, it might add a few more boxes onto your 'to do' list, but if you follow this guide and seek out the right collaborative partners, the return on your efforts will be well rewarded. At the very least, you will have a locally made product of which your community can be proud. Furthermore, during the process you will have developed a whole new set of professional relationships you can continue to build into the future. At best, you will find making work you have confidence in, both artistically and entrepreneurially, will produce a creative product that can have a life beyond the audiences it reaches in your own venue. Over time and with well planned touring, the production could provide a return on your initial investment and even build a creative fund that may contribute to your next project.

PowerPAC is an initiative of the Theatre Board of the Australia Council for the Arts and PAC Australia (formerly, the Australian Performing Arts Centres Association). The guide aims to encourage performing arts centres to work together with makers of live performance to develop and present work.



3. What Are the Benefits to My Centre and My Community?

...there are lots of benefits in supporting artists to make new work.

As a presenter, PowerPAC will benefit you by:

- » Helping you develop a greater understanding of what's required to support the creative process.
- » Assisting you to engage with theatre makers, creative producers and other artists in order to develop and produce local professional theatre more effectively.
- » Helping you develop confidence in commissioning work and co-producing with other venues and artists.

PowerPAC will benefit your centre and its audience by:

- » Augmenting your existing program of productions with new works that have been developed locally and made with the support of your venue.
- » Providing your venue and its owners with a marketable product that can be onsold to other venues and possibly toured nationally and internationally.
- » Maximising the use of the venue when it's dark or when its resources are not fully committed to other activities.
- » Adding value to your venue/Council's brand by building a profile as a cultural leader.
- » Giving your arts centre a more meaningful place in the community.

PowerPAC will benefit your community by:

- » Assisting Local Authorities in building community capacity.
- » Promoting artistic leadership and vision.
- » Contributing to community wellbeing.
- » Nurturing theatre work that is relevant and locally produced for and with your community.
- » Supporting local artists and theatre makers.
- » Encouraging vibrant and creative communities.
- » Encouraging community participation.
- » Promoting local identity.
- » Providing a greater sense of belonging to the community.
- » Creating communal meaning, engagement and stewardship.

4. So How do I Start?

... begin by developing a programming plan.

If you work in a local government context, you may already have an Arts and Culture strategy or plan - many Councils around Australia do. They generally cover all aspects of the cultural life of the community and set out a series of actions to nurture and support creativity and provide opportunities for the community to engage and participate in a wide and diverse range of cultural activities.

Examples and guides for developing an Arts and Cultural strategy for local government are available through a number of state-based Local Government Authorities and through organisations like Cultural Development Network.

What you might not have, though, is a specific programming vision and/or artistic policy for your performing arts centre. In fact, fewer than 50% of performing arts centres across Australia have developed a programming plan.

A programming plan should support and refer to the Arts and Culture or broader Community Development plan, however its primary focus is to guide the decision making process and programming choices in performing arts centres.

It doesn't need to be a huge document. A programming plan need only be one page, but it will provide the priorities and directions of your centre's program.

Don't try and develop it alone. Work in consultation with your venue staff and key stakeholders (including members of your community who may become the champions of the program). A range of other policies and procedure documents may support the programming plan.

A good first step is to conduct a SWOT analysis of your organisation or venue (Strengths, Weaknesses, Opportunities and Threats). The Institute of Company Directors Australia has a simple guide to undertaking a SWOT analysis on their website. Check it out here: <https://www.ourcommunity.com.au/icda/tools/?articleId=1369>

Once you've done that, you should consider some key questions about how and why you program the work you do:

- » What are the outcomes you want to achieve?
- » Who is the program for?
- » What type of theatre do you want to present?
- » What are the range of artforms you wish to present?
- » How will your community engage with the program?

PowerPAC's aim is for your programming plan to also include a goal that covers the nurturing, development and producing of new and innovative works.

To develop this goal, you might consider questions such as:

- » What kind of work do you want to make?
- » Who you want to work with?
- » What connections do you want to make?
- » What opportunities and people are available in the community around you that you can engage with?
- » What mechanisms do you have to develop relationships with professional artists and theatre makers?

To better support your plan it is wise to present it in the context of a broader plan. This should include a vision, goals and if possible, the report should include reference to the industry data available to support your case [See Section 14 - Resources].

At this stage, your vision shouldn't be restricted by your budget constraints as your business plan will identify what can and can't be achieved. It is important to record the aspirations of your centre or program so as not to miss future opportunities.

List the goals that support your vision. The goals could include key words such as create, engage, support, collaborate, dynamic, innovative, entertaining. If you want to pursue producing activity, include the goal of nurturing and making theatre for your venue.

Example of goals in your programming policy might be to:

- » 'Create and present work specifically relevant to our local community'.
- » 'Facilitate a greater engagement with new, larger and more diverse audiences for the performing arts in our community'.
- » 'Provide facilities to support the presentation of work by professional performing arts groups and companies'.
- » 'Engage the local creative community and develop professional, high quality performance outcomes'.

Present a report to Council or governing body and request endorsement of the programming plan. Once endorsed, the Programming Vision and Plan provides a framework within which you can present the case for supporting new work.

It also provides the business case for when you are moving through the annual budget bid process for your overall program.



5. Now, Get to Know the Artists!

Firstly, it is important to keep in mind you are looking for artists who are willing and ideally have experience in partnering and collaborating with venues. Many small to medium sized theatres operate using their own resources as a contribution towards the making of performance and as a means by which they can attract creative artists and their work to their programs.

The second thing to be clear about is what you are bringing to the table. What resources (human, physical, financial, technical, marketing, production) are you able to offer as your contribution to the creative development process? Remember, it's not always about money. Often, access to space, administrative expertise, equipment and infrastructure can be as beneficial as cash.

The third thing to know is many artists find it difficult to engage at a creative level with Local Councils. For many performance-makers, a wall of bureaucracy surrounds your performing arts centre that they can find impenetrable. You are in a position to assist them in navigating through the many processes. Your relationship with the creative artist, the creative producer or the performance-makers will form the key partnership required for your venue to nurture, develop and produce work.

Finally, consider who is available to contribute to the project in your local area. It is often easy to overlook the talent on your doorstep. Consider if there are opportunities for locals to work with visiting artists to develop their skills and experiences and support a vibrant artistic culture around your organisation.

Develop relationships.

Performing arts centres that successfully produce work often look for opportunities outside the established structures. This happens best when the venues and theatre makers collaborate together to make exciting theatre – a collaboration that is based on respect and understanding of each other's role.

Sometimes, there is the perception from performance-makers that the venue manager has an open cheque book. Obviously this is not the case and may need to be explained to the artists involved. They need to understand most managers are required to move through a rigorous budget process justifying every line item and presenting a case as to why they want to invest in an arts project like this. This is all within the context of the other 100 or more Council services requiring sustainable budgets.

If this is your first venture into the 'hands on' side of the creative process, you will need to understand and appreciate how it works, be open to the uncertainty and acknowledge creative development doesn't always immediately produce a polished piece of work ready to be marketed and programmed in the main season. Making a performance project requires time, experimentation, opportunities to 'test the water' and a lot of support before it's finished.

Successful programming initiatives are generally based on performance-makers and performing arts centre managers developing a good working relationship, sharing ideas and working together as a team. Ongoing communication, mutual understanding and a good sense of humour are the keys to success. A partnership based on trust will assist effective communication and the appreciation of each other's role.

Here are a few things that will help with the success of the partnership:

- » Start by inviting artists and performance-makers to the venue, organise an informal get together and ask them what they would like to see happen, do a tour of the venue, meet the team and start the conversation.
- » If travel and accommodation is involved for regional venues, find ways to support this. You can apply for professional development funds, seek artist-in-residence funds and engage the performance-makers in running workshops as part of their involvement. Try to avoid offers of billeting. Find out what MEAA and Live Performance Australia consider appropriate travel and accommodation support. [See Section 14.2 – Resources]
- » Go over your Programming Vision and Goals with the performance-makers. Find out what their vision and goals are and look for common ground (or points of conflict).
- » Introduce them to local artists you would like them to connect with and discuss the stories, ideas and opportunities available in the community around you.
- » Identify a Producer you would like to work with, discuss what you would each like to do. It may not be a project that happens in the short term but you can always plant the seed for future work.
- » If proceeding with a project, be clear and concise on what each of the parties will provide. Take notes of what is agreed in your initial meetings and use them to develop a Memorandum of Understanding or a Letter of Agreement providing you both with reference points as the project proceeds.
- » Be honest about what you can provide and on what basis you are able to support the work.
- » At industry meetings, events and touring markets take the time to talk to the performance-makers you may want to work with, even if it isn't about the specific project being pitched.
- » Your partnership may be with one or two artists or performance-makers. It doesn't need to be numerous projects. Build upon the success of one project.

6. Making it Happen

In developing **PowerPAC**, an extensive survey of venues and broad-based consultation with performance-makers was undertaken to find out the most common things that get in the way of being able to 'make-it-happen'.

The most common stumbling blocks identified were issues to do with:

- » Program budgeting
- » Production processes
- » Contracts and employment issues
- » Audience base
- » Networking

A good starting point for overcoming these constraints is in your own backyard. Look at your resources and start to consider how you can be smart and lateral with what you've already got. In particular, establish what levels of in-kind support you can offer.

NOTE: In-kind support is where you provide a resource that would ordinarily be paid for - rehearsal space, lighting stock, printing and so on – at no cost. Generally, in-kind support is about not charging for things you normally charge for, rather than coming up with actual money. It's also a good idea to include the value of in-kind support from both your own side and the creative team in your project budget so the true cost of making this work is reflected in the bottom line. This can be helpful in future projects where in-kind support might not be possible for certain budgeted items and helps advocate for the value of the artists and producers time and skills in your community.

Here's a few ways you can make use of your own resources:

- » Allocate a section of your program budget to the development of new work. This doesn't need to be a large amount in the first instance. Identify the amount required to engage a theatre worker for one or two weeks to start the process.
- » Identify times the theatre is dark – open the doors at no cost to producers and performance-makers to develop and workshop ideas in return for creative activity in your centre. The small amount of in-kind support from a venue can make an enormous difference to a creative team.

- » Seek out other line items in your budget that may be available to assist in the development or staging of the work. For example, the opportunity for your venue staff to work with professional performance-makers provides excellent professional development. It is quite common for venue technical staff to emerge as very good set, lighting and sound designers. It is also quite likely this process will offer you excellent opportunities for professional development in other areas across Council departments.
- » Find other venues to partner with. As an example, if three venues contribute \$1,000 each to the development or staging of a work, you have \$3,000 to kick start the project. Add some in-kind venue assistance and the project is starting to look viable.
- » Collaborate with another Council department and co-produce a project. For example, if your project is issue-based it may be appropriate for Age and Disability Services, Children's Services or Youth Services - even Environment and Planning. This will also open up other sources of funding as well as strengthening cross department relationships.
- » Link into wider Council policy and strategies - Community Wellbeing, Municipal Health Plan or Disability Action Plan. Using the expertise of your staff and networks, additional funds may be available for projects that achieve outcomes of your colleague's strategies as well as developing new work for your centre and community.



7. What About the Money?

... it's time to look for the dollars.

The first thing to do is to work out what level of financial support you require. That means drawing up a budget. The amount you need will vary, depending on the nature and scale of the project or what stage of development it's at.

To give you an idea, here are some examples you can use as a guide for areas to be costed. The in-kind amount can vary from centre to centre so the figures are not included but the contribution by the centre should be estimated for each project. Information on where to source current award rates is included in Section 14.2 (Resources).

NB: these budgets and fees are offered as a guide only and should only be viewed as examples.

CREATIVE DEVELOPMENT

Fees

Director	
<i>2 weeks + 2 days prep @ \$2000/wk</i>	\$4,800

Writer	
<i>2 weeks + 2 days prep @ \$1500/wk</i>	\$3,600

Performers x 4	
<i>x 2 wks @ \$1100</i>	\$8,800

On Costs

Superannuation @ 9.5%	\$1,634
Workcover @ 1.5%	\$258

Total Fees and on-costs	\$19,092
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Venue In-kind

Venue hire	
Technical assistance	
Public workshop	
Administration	

In-kind total	\$
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Total Project	\$
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RESIDENCY PROJECT (18 WEEKS)

Writer/Director [fee]	\$12,000
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Per diems	
Meals – 8 weeks x \$278/wk	\$2,832
Incidentals – 8 weeks x \$76/wk	\$536

Regional accommodation allowance	
<i>8 weeks [5 days] x \$805/wk</i>	\$6,440

Travel	
<i>e.g. Motor vehicle allow @.78c/km</i>	
<i>[15 trips x 150kms]</i>	\$1,755

Total Fees	\$23,563
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Venue In-kind

Workshop space	
Marketing and promotion	
Administration	

In-kind total	\$
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Total Project	\$
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COMMUNITY DEVELOPMENT PROJECT**Fees**

Director/Writer
5 wks (3 days per week @ \$400/day) \$6,000

Venue In-kind**On Costs**

Superannuation @ 9.5% \$570

Workcover @ 6.5% \$390

Total Fees and on-costs **\$6,960**

Venue hire

Technical assistance

Public performance - staffing

Administration

In-kind total **\$**

Total Project **\$**

VENUE SHARED PROJECT

Project Costs (actual) **\$12,000**

Venue in-kind x 3

Venue hire

Marketing & Promotion

Technical assistance

In-kind total **\$**

Less

Venue x 3 @ \$1000 cash contribution **\$3,000**

Venue in-kind x 3**Box Office**

Total Project **\$**

SMALL PERFORMANCE PROJECT**Writer**

[equivalent of 4 weeks @\$1500] \$6,000

Director

[equivalent of 4 weeks @\$1500] \$6,000

Designer

[equivalent of 2 weeks @\$1300] \$2,600

Performers x 4

x 4wks @\$1100/wk \$17,600

On-costs

Superannuation @9.5% \$3,059

Workcover 6.5% \$2,093

Production/Set/Props \$15,000

Consumables/Maintenance \$1,000

Fees & Costs **\$53,352**

Venue In-kind

Rehearsal space

Marketing and promotion

Public Performances - staffing

Administration

In-kind total **\$**

Total Project **\$**

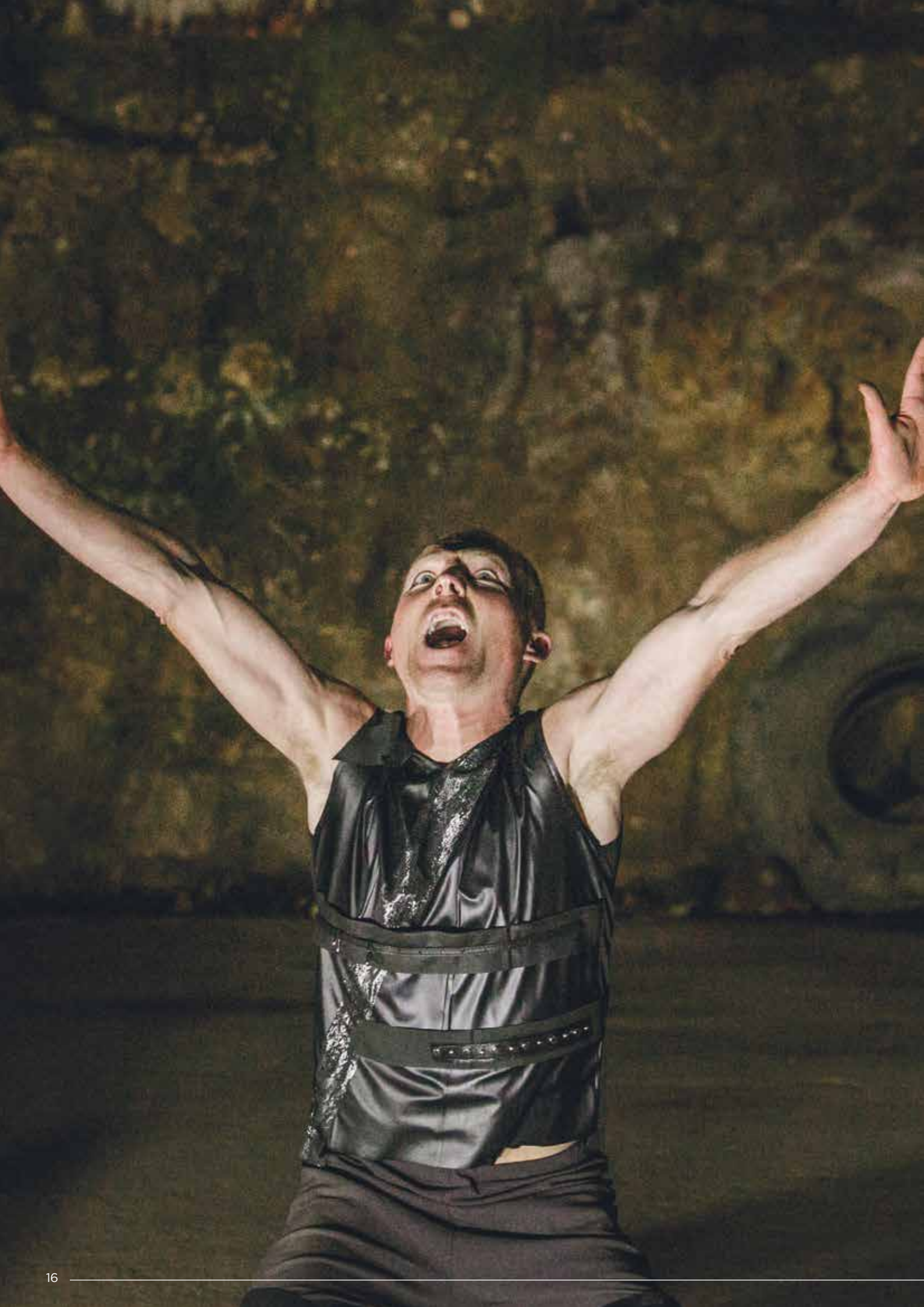
Once you've got a clear sense of what the project is about and how much it is going to cost, you're ready to start the hunt for potential sources of financial support. The Australia Council and all state and territory funding agencies offer a range of specific programs suitable for supporting the development and commissioning of new work. [See Resources section 14]

In scoping your project it is also important to look at other programs offering financial assistance. Foundations and philanthropic trusts may help in supporting creative producing and artistic personnel [e.g. Tim Fairfax Family Foundation & Ian Potter Foundation.]

Some philanthropic trusts support new work although they are rarely on artistic merit alone. Often there will need to be a social benefit to your project to qualify for philanthropic funding. If the project involves a major community engagement emphasis, this may open up other opportunities for support.

If your project does not appear to meet the criteria of the funding programs or you are not sure whether it's the sort of work they are likely to fund, it is advisable to contact the relevant project officer and discuss your requirements and explore other possibilities. [See Section 14 - Resources, Federal and State Funding]

If your program is specifically for supporting or commissioning local artists, a sponsorship arrangement with a local business has the potential of a supportive partnership.



8. What About Contracts and Employment?

There are two common arrangements for the employment and contracting of performance-makers:

- » Direct employment by the governing body.
- » Letter of agreement or contract outlining the conditions of an agreed arrangement or specific fee for service.

Due to the complex nature of each organisation's individual policy and procedures, it is not practical for **PowerPAC** to provide specific advice. However, we can make some suggestions to assist in developing the best arrangement for you and the performance-makers.

Direct Employment

The engagement and contracting arrangements between performance-makers and performing arts centres directly managed by Council, is often governed by the employment and contract conditions as stipulated by the local authority. This is guided by the National Employment Standards, federal and state regulations and local enterprise agreements.

The usual awards pertaining to regional, outer metropolitan and suburban performing arts centres are the Local Government Industry Award 2010 and the Live Performance Award 2010 (both updated annually) (see Section 14 – Resources)

You should use these as a basis for discussion with your Human Resource Manager to identify the most appropriate employment arrangement and ensure it is fair and equitable. You may find it difficult to match the work requirements of performance-makers to the local government award but the primary goal is to ensure any perceived barriers are removed in order to support and appropriately remunerate the performance-makers.

- » If performance-makers are required by Council to be employed under the Local Government Industry Award, you should also make yourself familiar with the Live Performance Award as a reference point.
- » Venues that are a separate business entity from Council are advised to refer to the Live Performance Award.
- » A suite of contract templates are available for download to members of Live Performance Australia.
- » Check with the Australian Tax Office about your obligations regarding superannuation contributions for contractors as well (See Section 14 – Resources).

Note: Many of the templates and publications available through Live Performance Australia are incredibly valuable but can only be accessed by members. If you don't happen to be a member then it is worth investigating.

Letter of Agreement or Contract

The most common engagement between performance-makers, producers and artists and venues is by a Letter of Agreement or contract.

All arts centres will have a variety of templates for contracts or a Letter of Agreement – most common will be the hire contract or the standard touring contract. Sections of these can be used as a basis for developing an agreement with the performance-makers for your specific project. In many cases, Producers or an artist's agent will provide their own standard contract.

There is a range of fee structures depending on the level of in-kind support or additional services provided by the venue. It is also dependent on whether the program is based upon a development process, a commissioning fee, a direct fee to the producer or a co-presenting arrangement.

Here are some examples of common terms of agreements to assist in developing the best relationship for your project. This list provides a snapshot only of some of the current arrangements (See also Section 9 – What Goes into a Letter of Agreement):

- » Direct fee for service. The starting point would be based on the award minimum plus all overheads, on-costs and administration fees.
- » An offer of a base fee plus in-kind support of venue hire and services.
- » A minimum guarantee fee plus box office split of an agreed percentage e.g. 80% to artist and 20% to venue.
- » A first, second and third call on Box Office fees. First call covers all direct costs (e.g. marketing, services) and then second and third split on an agreed percentage.
- » A shared risk of 50/50.
- » As part of the programming budget, a fee is offered for the development process.
- » The venue supports the project by offering the space in-kind for promotional acknowledgment and fees are shared as a cooperative to all the theatre makers and artists involved.
- » Royalty fees and ownership of the work are clearly defined.

It is important the venue manager and the performance-makers discuss the arrangements and fully understand the conditions. An important part of developing a good working relationship is when the terms are talked through and any concerns are addressed prior to the project commencing.

Artists and performance-makers entering into an agreement will be required to provide (at a minimum) an ABN and proof of public liability insurance. Minimum insurance coverage ranges from \$10 million to \$20 million typically. For additional information on the use of ABNs and any exemptions that might apply, contact the Australian Tax Office (ATO) (See Section 14.1 – Resources)

In many cases Councils will require additional conditions. This is an opportunity for the venue manager's knowledge of Council's procedures to be able to assist the performance-makers in moving through the processes. It is also an opportunity for the venue manager to champion the cause and minimise the barriers in order for the work to happen.

One common difficulty that arises is the timeframe within which council pay cycles operate (generally a month). For freelance artists with very limited cashflow, a delay of a month or more between presenting an invoice and receiving payment can be onerous. You can assist this by negotiating with your finance department at the outset to ensure a 7 to 14 day turnaround on all invoices presented by independent artists and producers involved in your project.

Work Health and Safety Insurances

Local Government Authorities will have their own specific templates, policies and procedures to meet the requirements of the Work Place Safety Act. In some instances this may be an extensive induction program for contractors and employees including work safety analysis procedures. This is an opportunity for the venue manager to assist the performance maker in meeting the requirements of the governing organisation. In some cases, workplace health and safety matters might be best managed in an employer/employee relationship, at least in the early stages.

As a minimum, all independent artists and producers will require public liability insurance.
[See Section 14 – Resources]

9. What Goes Into a Letter of Agreement?

...each letter will be unique, but here are some common clauses.

The Letter of Agreement formerly documents the working relationship between the partners and may take a number of forms dependent on the role of each party in creating and delivering the final product.

Many presenters have experience in developing agreements such as contracts and letters of agreements to purchase a product from a company in a relationship where the role as creator rests with the company alone.

The **PowerPAC** project however deals with a relationship where the presenter takes a more senior role in this creative process and as such, there are a number of factors that might be different from what you're used to seeing in an agreement.

The following sample clauses are by no means prescriptive, nor are they intended to represent the extent of what should be contained in a Letter of Agreement. Each Letter of Agreement will be unique to your circumstances and the nature of the partnership you are creating and the work you intend to produce. The permutations of such creative partnerships go far beyond what could be provided in a sample document, but the following clauses might be useful to you when you are considering what your agreement should contain.

In the following examples, you are the PRODUCER, your creative partner is the COMPANY and the work you will create together is the PROJECT.

- » The Producer shall commission **(or work with, or enter into a partnership with)** the Company to develop, create and present an original dramatic work (THE PROJECT) suitable for the Producer's purposes **(Define your purposes here)**.
- » The Producer warrants that, at the completion of the Project, the owner of the copyright in the Project will be **(you will need to negotiate the ownership and rights with the Company)**.
- » The Company will ensure the objectives under this agreement are performed in a competent and professional manner, and that sufficient time and attention is devoted to the Project so that it is completed in a timely manner and in accordance with the Producer's requirements.
- » The Company shall be responsible for [list deliverables].
- » The Company shall cooperate with the Producer in the development, creation and presentation of the Project.
- » At the completion of the Project (or at relevant stages along the way) the Company shall provide, at the Producer's request, any relevant information or reporting as required by council, funding agreements or other acquittals or by the Producer itself.

SCHEDULE

- » This agreement shall commence on **(day, date, year)** and end on **(day, date, year)**
- » The schedule and key milestones for the project are: **(You will need to develop a schedule of key dates defining the timeline and key stages of the project).**

FINANCIALS

- » The Producer shall pay the Company a project fee of **\$XXXX.XX (You will need to negotiate this) including/excluding GST (check if they have registered for GST with the ATO).**
- » Payment to the Company of the above fee shall be made as follows:
(Assuming you are contributing some funding towards the project, you will need to negotiate a schedule for that money to be paid to the Company. Generally, fees are paid in three equal installments; the first upon the signing of the agreement, the second at a mid-point milestone, and the third upon completion of the project. Of course, the circumstances of your project might demand a different schedule.

Sometimes, a larger amount is paid up front to cover set up costs. Sometimes, the fee is paid in one lump sum, or in two installments at the start and finish. Rarely is it practical for the fee to be paid upon the completion of the project. You will need to work out a schedule that best suits your project, but It's important to remember that artists, unlike councils, have very little cashflow to cover delays in payment).

- » All payments due to the Company shall be paid directly into the Company's bank account upon receipt of a Tax Invoice. **(This is the most common method of payment – you might have different requirements for how you make these kinds of payments).**
- » As part of this Agreement, the Company will provide workshops, seminars or other facilitated activities as negotiated with the Producer. **(This may or may not be relevant to your project, but if the Company is offering to run additional activities as part of their partnership with you, you need to stipulate this in the agreement and articulate whether those additional activities are covered by the fee, or whether they will attract an additional fee for service. This will all depend upon the deal you negotiate prior to drafting the Letter of Agreement).**
- » In the event that members of the Company are required to travel and stay overnight as part of the completion of this agreement, the Producer will provide the following Living Away from Home (LAH) incidental payments and reimbursements:

The Fair Work Australia (as agreed to by Live Performance Australia and the MEAA) approved Meals and Incidentals Allowance or, by negotiation with the Company, an equivalent compensatory amount comprising the provision of meals and/or the covering of costs of meals, or by the reimbursement of costs of meals by the Producer.

Travel costs will be met by the Producer either by the provision of an agreed travel allowance, or by the payment in advance of any ticket costs or vehicle hire fees, or by the reimbursement to the Company of any agreed travel expenses or by the direct provision of travel through the use of the Producer's vehicle or the provision of any other agreed form of transportation.

The Producer shall book and pay for any accommodation on behalf of the Company or, by agreement, reimburse the Company for any accommodation costs incurred. In the event that the period of accommodation is longer than three days, the Producer will ensure that the accommodation provides suitable cooking facilities. Any additional expenses beyond the cost of the accommodation itself (such as phone, mini-bar, room service, or the use of other user-pays services provided by the accommodation) shall not be the responsibility of the Producer and shall be paid for by the Company.

Any reasonable administration costs directly associated with the project (including telephone expenses, printing and photocopying, post or other costs) shall be met by the Producer either by the provision of the producer's own office based services or, where arranged by prior agreement, reimbursement. The use of personal communication devices (such as telephone, email and other) by the Company shall be at the Company's expense unless otherwise negotiated with the Producer.

These are mostly industry standards set down by Fair Work Australia (as agreed to by MEAA and Live Performance Australia). There may be some room for negotiating the nature of reimbursements of costs not associated directly with travel and accommodation, but you should always adhere to the standards set down by Fair Work Australia.

INSURANCE AND OTHER LIABILITIES

- » In the event that the Company has cause to use the Producer's vehicle during the course of this agreement, the Company shall indemnify the Producer for any loss or damage occasioned by the Company's negligent use of any vehicle, other than for use which is specifically related to the performance of their duties. The Producer will not be liable for any loss or damage in the event that the Company is driving a vehicle other than the Producer's vehicle, regardless of the nature of the journey, unless the Producer's approval of the use of that vehicle is first obtained. No approval will be forthcoming in the event that the vehicle is not insured for at least 3rd party property damage. On no account will the Producer be liable for conduct which amounts to gross negligence or is in contravention of the law. **(This may not be an issue for your situation, but if the Company is to have access to any Council property, it's wise to define who has what liability in what circumstances).**
- » The Company shall be responsible for any WorkCover issues relating to the Project. **(If your Council is willing to take responsibility for WorkCover issues relating to the project, this clause will read differently).**
- » During the period covered by this Agreement and with regard to the duties and activities required for its completion, the Company shall be covered by the Producer's Public Liability Insurance. **(If this is not the case, and you require the Company to obtain its own public liability or professional indemnity insurance, then this clause would change).**

- » In the event of the Company working with children, all appropriate permissions from the authorities, parents, guardians, schools and other relevant organisations, including Police Checks and Working with Children Checks must be obtained. **(Different states and territories have different requirements regarding working with children. You should also check whether your organisation has a Child Management Policy/Protocol with which you need to comply. In some cases, a Producer will bear the cost of obtaining official checks. In other cases, the burden is placed upon the Company. As with insurance, an assessment of the Company's capacity to bear these costs may become a factor in the decision).**
- » The Company shall adhere to any Health & Safety Policies or Procedures followed by the Producer and further submits to take all due care capable for the health of members of the Company and that of other people who may be affected by the Company's conduct at work. The Company will not deliberately or recklessly interfere with or misuse anything provided in the interest of health and safety or wilfully place at risk the health and safety of any person in the workplace. **(You will no doubt have a Workplace Health & Safety Policy which should be referred to in this clause).**
- » The Company will, at all times, ensure conduct and practice that is appropriate to the different environments within which the project will take place and ensure that no action or behaviour on the Company's behalf shall bring the Producer or the Project into disrepute.

There are a number of other areas you should consider when you are developing your partnership and the Letter of Agreement that defines it. Generally, they will be particular to your circumstances. In particular, you should ensure that your Letter of Agreement includes clauses covering:

- » **The ownership of the work you create.** Who owns the copyright? If it's shared, on what basis and division does that sharing take place? If you hold the copyright for a given period after which the copyright ownership reverts to the creative partner (as is often the case in the commission of a play), then how long do you hold the copyright for? (often it's for a period of between two and five years).
- » **Royalties associated with any remount of the work.** If you remount the work or if it tours subsequent to its first season, who in the creative team is entitled to royalties for their contribution to the work? (It could be the writer, the director, the designer, the choreographer and so on, depending upon how much of their 'creation' is being used in the remount). This can be tricky and you may need to seek advice from industry services such as the MEAA, the Australian Writers' Guild or Live Performance Australia.
- » **Alternative models of producing the work.** If you and your creative partners choose to work in an alternative model such as co-op, profit share or other deferred, withheld or surrendered payment model, you will need to define the nature of that model in your Letter of Agreement. Pay particular focus to what happens in the event that the project falls short of its financial projections or alternatively, how will you share any profits that exceed your financial expectations.

In all these cases, it is vital you and your creative partners discuss and agree upon all eventualities for the outcome of your project, and record the nature of your agreement in the Letter of Agreement.

10. What Does All this Terminology Mean?

Performance-makers, like anyone in any industry, have a particular vocabulary to describe different aspects of the creative process.

When using arts related terminology, there are a number of widely accepted definitions for commonly used terms. You might be very familiar with this terminology already, but for the sake of consistency and common usage, **PowerPAC** has produced the following glossary:

Terminology about providing the resources...

- » When we refer to **Producing** we're talking about generating ideas, investing funds and/or in-kind support to create and develop a work, and assembling creative teams.
- » When we talk about **Co-producing** we mean the same as producing, except you will be sharing costs with another party.
- » **Co-presenting** means presenting work in association with another company or other venue and sharing risk (outside of established buy-in processes) as opposed to making the work.
- » **Commissioning** describes the process of approaching a writer and creative team to develop specific work. Professional fees are paid to the creative team, actors and production personnel (this can be as contract, employees, box office share or co-operative)
- » The **Professional Outcome** is the primary activity of those involved in the creation or practice of their artform. A fee is payable for their services either as an employee, co-operative, fee for service, box office share or as part of a grant program.

Terminology that describes the roles different people play...

- » The **Director** provides a vision, sets the approach and style for the work and guides the performers and the creative team through the process of bringing the work to an audience.
- » The **Creative Team** are those artists, such as set & costume designers, lighting designers, composers, choreographers and others who join with the director and the performers to realise the vision for the work.
- » The **Producer** or **Creative Producer** will often decide what project or production will be created by a particular group, then arrange the financing and assemble the creative team.

The Creative Producer usually starts the whole process and is responsible for creating and overseeing the budget, determining the ticket prices as well as performance dates and times. They will probably also develop the marketing and advertising strategy for the production. The Creative Producer is often thought of as searching out and nurturing the creativity of others.

- » Sometimes you might encounter an **Animateur** who works across a range of artistic disciplines such as performing arts, visual arts, choreography or design. This role brings the concept or source material to life through performative outcomes. Over the course of a project they may switch roles from deviser to director to maker or performer or to community facilitator or enabler. The animateur is sometimes thought of as the one who makes things happen.
- » A role that can be difficult to define is the **Dramaturg**. The word 'dramaturg' can be used to refer to the literary adviser of a theatre company or one who takes part in the rehearsal process, supporting the playwright and taking responsibility for the integrity of the play. They can also be responsible for analysing the ideas of a production, making sure the concept and vision of the playwright, director or company translates into the production and is effectively communicated through design, lighting, sound and costume. The dramaturg is a collaborative role and is often thought of as a critical collaborator.

Terminology about the processes of making the work...

- » Some projects begin with **Conceptual Development** which is the initial stage of research and development of a concept or idea which may lead to further development of new work. This is often done by one or two key artists over a period of time, but may be focused around a particular week of paid work.
- » **Creative Development** is the next stage of development of a new work with a particular outcome, which may include a presentation, showing, reading or 'work in progress'. At this stage, potential strategic partners can be sought for final production development of a new work.
- » A **Work-in-Progress Showing** is a highly valuable part of the process but must be handled properly. It should not be treated as a 'general audience' event, but restricted to key players in the immediate vicinity of the creative process, as well as potential partners and invited guests who are skilled in seeing 'unfinished work' and offering constructive critical feedback.
- » The **Production** is the final stage of development which includes rehearsal and public staging of a new work.
- » A **Co-op** or **Profit share** production is when the theatre makers agree to defer or reduce their fees during the rehearsal and/or production processes in order to make the project more financially viable. These models are quite common in the independent or fringe theatre sector. In co-op or profit share productions, the intention is to recoup deferred fees through a share in the box office. In practice, this commonly results in the creative artists receiving much less than industry standard or award fees for their work. For this reason it is vital that the co-op or profit share agreement is fair, transparent and locked in well before work begins on the project.

Above all else, any exploitation must be avoided at all costs. In a venue supported co-op or profit share project, it is crucial to define at the outset what areas of support are to be provided as 'in-kind' (costs that are not to be recouped), what areas of support are to be paid for upfront (real costs that cannot be deferred or reduced), and what areas of support are deferred or reduced against the hope of a good box office return (what proportion of the box office 'profit' will constitute the venue's share). It is important for all parties to understand that a co-op or profit share production is about taking a risk and all parties will share in the benefits if the project is successful, but they will equally share in the loss if it falls short of expectations. It is also worth considering that this model of production might have longer term prospects of recouping its costs in touring or on-sold seasons and that this potential must be recognised in the co-op or profit share agreement.

- » Works in **Repertoire** are previously developed productions available to remount. In the case of works in repertoire, it is important to consider matters such as how sets and costumes might be stored in the interim between seasons, and what rights and royalties the originators or the work are entitled to if the production has a longer life. Matters of ownership, rights and royalties should be considered at the agreement stage of the project so the entitlements and liabilities of all parties are understood at the outset.
- » **Touring** is where the life of the production is extended beyond its in-theatre season by moving it from venue to venue, either in a localised touring circuit (towns and venues nearby) or on more comprehensive state, national or international tours. It is wise to consider the potential for touring in the planning stages of a project as it can have a bearing on the design parameters and availability of artists. Industry resources such as PAC Australia, National Touring Selector, and individual state-based tour coordination services can assist in your planning for touring work.

11. Are There Examples of Successful Practices That Can Help Make this Happen?

...there are a number of good practices that might be of use to you.

Many performing arts centres across Australia offer a range of programs and initiatives to support the development of local artists, commission work and seek out new and innovative work.

You might think this is only possible for the well resourced venues, but that's not always the case.

Here is a list of practices that have been developed through consultation with performing arts centre managers, performance makers, artists, producers and arts industry networks. Some require appropriate resources or a redirection of existing budgets.

Some of them just require the commitment to initiate.

The following conditions are typical of good practice in performing arts venues that seek to develop or produce work:

- » The performing arts centre is led by a creative vision.
- » The position description of the Manager includes the responsibility to implement the artistic vision – be innovative and creative, nurture and support the artists and performance makers.
- » A Creative Producer has been engaged to fulfill the key role of developing, nurturing and liaising with artists and theatre makers as well as implementing and managing a new initiatives program.
- » A mentor is sought out for support, guidance and advice in developing, producing and commissioning work.
- » A secondment scheme offers short term placements for artistic personnel, theatre makers, producers or programming staff from other arts organisations (with reciprocal arrangements for Box Office or Technical staff).
- » Residencies are offered for writers, directors and performance makers.
- » The creative development process is appreciated as a process that can lay the foundation for new and exciting work but may result in outcomes that are not subsequently developed into fully produced work.
- » Meetings with Council's Finance Manager and Human Resources Manager communicates what the venue manager does, the program vision and articulates how they can assist.
- » Where appropriate and supported by council, the feasibility is investigated for the performing arts centre to become a separate entity (Company Ltd by Guarantee, Inc Association) still owned and supported by Council, but with the flexibility to operate with an entrepreneurial and experimental aspect to the work.

12. What About Some Good Examples of Initiatives and Programs?

...some of these success stories might be helpful.

Throughout Australia there are many examples of performing arts centres enabling the opportunity for innovative theatre to develop for the benefit of their community, local artists and the wider performing arts industry.

Outlined below are some of the programs that are working – this is by no means an exhaustive list and there are many other examples, but it will assist in providing a snapshot of good practice models.

Frankston Arts Centre

Frankston, VIC



HATCH

HATCH is an arts incubator program based at Frankston Arts Centre (FAC) spanning throughout 2017 and 2018 supported by Creative Victoria. It supports artists to increase their knowledge of the industry, gain relevant skills, develop networks and be guided by arts industry professionals. It not only provides a supportive environment for artists to create new works, connect with audiences and forge pathways into the industry, the program also positively impact the arts ecosystem in the region by offering high quality arts and cultural opportunities to both the local community and its creatives.

The first stage was delivered in partnership with Melbourne Theatre Company's Neon Next Program that involved a series of intensive masterclasses and workshops for selected artists who applied via an expression of interest process. Following on from the masterclass series, the next stage involves more intensive development, including in-kind rehearsal/development space at FAC, professional advice and guidance plus the opportunity to be linked with established Victorian artists and companies that align with

their own creative aspirations via a mentor arrangement.

FAC will work with Creative Victoria to establish the connections between the artists and identify relevant mentor opportunities. Furthermore, artists will be supported to develop skills and knowledge of the Victorian and Australian touring network focussing on how to apply to present at Showcases, developing a pitch and gain insight into how presenters seek works for venues.

The program aims to further develop a vibrant region that has its own active arts community, and is less focussed towards inner-metro areas. At Frankston Arts Centre we believe all artists should be afforded the same access to opportunities as their metropolitan counterparts so they can thrive in their chosen form – HATCH empowers and enables artists to do this.

thefac.com.au

Photo: Independent Producer Workshop (facilitator: Josh Wright). Photographer: Daryl Gordon

Dubbo Regional Theatre and Convention Centre (DRTCC)

Dubbo, NSW



Emerging Artist Program – Opera Australia

Dubbo Regional Theatre and Convention Centre officially opened in 2010. Being only eight years old, we are a relative newcomer when it comes to programs connecting local emerging artists with touring professionals. Our most recent collaboration was with Opera Australia which toured to the region in 2016 with *Marriage of Figaro*. As part of their regional touring program they invite children's choirs in towns they visit to be a part of their production. Dubbo Regional Theatre facilitated this collaboration which provides an opportunity for up to 22 young local singers aged between 10 and 14 years old to make their theatre stage debut in a professional opera production.

The young singers were selected by an audition process conducted by the director of the Macquarie Conservatorium together with tutors of the Macquarie Conservatorium's Youth Music Theatre Program and working closely with theatre management.

The carefully selected chorus included young artists from not only Dubbo but surrounding towns such as Narromine, Gilgandra and Mudgee. Several of the chorus members have also been part of the inspiring Moorambilla Voices program, which brings together young singers from across the region (presented by Dubbo Regional Theatre each September).

As well as performance opportunity for local chorus singers, older vocal students are encouraged to participate in the Opera Australia Regional Scholarship Auditions, performing for the visiting Opera Australia Chorus Master in the hope of securing one of four regional scholarships that would take them to Sydney for hands-on coaching and mentoring from Opera Australia staff.

"Dubbo Regional Theatre believes connecting upcoming regional and remote artists with professional visiting performers provides a great insight into the industry as a career path. It is definitely something we wish to explore more and integrate as part of our core purpose as a presenting venue. Not only do the young performers learn about voice projection, team work, stage presence and taking direction, but they also have a chance to immerse themselves in the atmosphere of lights, audience, costumes, live chamber music and the thrill of performing on stage."

drtcc.com.au

Photo: Greg Marginson

Moncrieff Entertainment Centre

Bundaberg, QLD



Winterfeast Cabaret

Winterfeast is a major culinary tourism festival run by Bundaberg and North Burnett Tourism. The Bundaberg area produces most of Australia's sweet potatoes, ginger and snow peas and is on track to becoming the country's largest macadamia producer. It is one of the country's winter food bowls.

The Moncrieff Entertainment Centre produced a project with Winterfeast in partnership with Women in Voice, an organisation which has been presenting a formidable line-up of songstresses in Brisbane for many years. **WOMEN IN VOICE - Bundaberg** was pitched to the Festival as a shameless celebration of four local professional singers who have recently moved back to the region after building their profiles nationally and internationally. Local produce + local artists. Suellen Cusack-Greensill, Natalie Greer, Jess Modolo and Ruby Mills teamed up with musical director Laura Lingwood to present an exceptional evening of music together with a gourmet culinary menu from winner of the Brisbane Times Good Food Guide People's Choice Award in 2016 - Indulge Café.

The project was designed to:

- » Promote local professional musicians and to provide a paid gig (artists were paid an up front fee and shared equally in 50% of gross box office)

- » Reposition the Moncrieff Entertainment Centre as a performing arts producer with a focus on making high quality work locally
- » Add value to a new but iconic culinary event - this was the first culinary/arts offer that the Festival has included

200 food + show tickets were made available and they sold out in next to no time. It was the Festival's best-selling event. Another 360 people bought show-only tickets. This gave the Moncrieff a near-packed venue on a State of Origin night. Needless to say, plans are afoot to make a bigger culinary and musical feast at the Festival in July 2018.

The project was supported by the Regional Arts Development Fund (RADF), a partnership between the Queensland Government and Bundaberg Regional Council to support local arts and culture in regional Queensland.

moncrieff-bundaberg.com.au
bundaberg.qld.gov.au
winterfeast.com.au
indulgecafe.com.au

Photo: Paul Beutel Photography

Capital Venues and Events

Bendigo, VIC



No Hands - Createability

Capital Venues and Events (CVE), a unit of the City of Greater Bendigo, manages a suite of venues in Bendigo including a 1,000 seat auditorium, Ulumbarra, 500 seat auditorium, The Capital and a 90 seat black box studio, The Engine Room.

CreateAbility is a contemporary mixed ability arts company based in Bendigo. They create new work across diverse visual and performance based practices. CreateAbility was established in 2002 with the purpose of providing opportunities for people with disability to engage with contemporary arts practice and to present their work publicly.

In 2016 CVE and Createability developed an MOU, establishing Createability as the resident arts company in the Engine Room providing with a professional space to make contemporary performing arts.

This partnership led to the company producing a full scale, immersive, musically-based physical theatre piece – *No Hands* – which premiered at the Castlemaine State Festival in March 2017 to

great acclaim. This was followed by performances at the Ulumbarra Theatre in Bendigo and will also be performed in Albury later in 2018.

CVE embedded production staff into the company throughout the creative development process, working closely with the creative team and ensemble. This relationship provided this emerging company with invaluable professional development opportunities including all elements of stagecraft. CVE staff also produced set, lighting and audio design, contributing to a highly polished, professional production.

Createability, in close collaboration with CVE are now developing their second production, *Dendron-The Forest in Us*, funded through Creative Victoria and presented in Bendigo as part of Regional Centre for Culture in 2018.

capitalvenuesandevents.com.au

Photo: Darren Howe, Bendigo Advertiser.

Cultural Services, Cairns Regional Council

Cairns, QLD



Cultural Services, Cairns Regional Council, are facilitators, planners, presenters and animators who are connected to our community and respond to its needs with creative, flexible support and development. Our role is to harness the ample creative energy of Cairns and build upon the strength of the cultural sector as a whole, through relevant and informed strategy setting, productive partnerships and innovative programming across our branch.

Working with community to develop, present and promote pathways is something that we prioritise.

Cairns Children's Festival, presented yearly at Tanks Arts Centre ***New Work For Little Peeps***

Cultural Services is making a commitment to support local performance artists and companies in the development of new theatre and performative works to feature at the annual Cairns Children's Festival, with a long-term view of supporting local touring productions created and firmly grounded in Far North Queensland. The intention is to leverage work that encourages imagination, allows children to experience stories in new and innovative ways, and helps children and their families to develop enduring relationships with performing arts spaces.

2017 saw Cultural Services partner with local performance physical theatre troupe, Dream State Circus from regional location, Koah, to develop a work that reflected the community, character and cultural / environmental landscape of our region, a piece that showcased children as writers, producers, performers and participants and a work that can be adapted to diverse performance spaces. The result was *Diamonds Found In Dreams* which became the runaway

favourite at the festival, and is now touring the country.

Cairns Festival Suburban Satellites

The Cairns Festival programming team maintains a strong focus on curating a program that celebrates the region and provides opportunities for local artists and performers. This year over 90% of all engaged artists and performers for Cairns Festival were local. Our Suburban Satellites program delivers unique, free, participatory, multi arts events at suburban venues around Cairns. As part of this program, Cairns Festival seeks to partner with state and national arts organisations to capacity-build within the community and provide local experiences at a national level.

This year, Suburban Satellite events delivered at three outer lying suburbs of Cairns, featured projection installations by Creative Media students at James Cook University (mentored by AGB Events Artistic Director, Giles Westerley known for his work at Vivid Lights and Partijima – A festival in light in Alice Springs), art activities delivered by local artists and renown national photographer, Peter Solness, delivering his unique style of light painting photography. Attendances figures were increased across all the Suburban Satellite events showing great support, participation and desire from the community to engage in the arts. 2018 will see us further development relationships with state majors QSO and Circa in capacity-building this suburban event program for Cairns Festival.

cairns.qld.gov.au

Photos: Courtesy Colyn Huber

The BMEC Local Stages Program

Bathurst, NSW



2017 saw the achievement of ten years continuous funding and community support for the BMEC Local Stages Program. At its core it is a mechanism for providing access to the considerable human and physical resources of the Bathurst Memorial Entertainment Centre for local performing arts practitioners. Central to the coordination and implementation of this support is the employment of a full time Creative Producer and the commitment from Council to provide venue access and technical labour support for local projects.

A highlight has been the nurturing and assistance provided to local physical theatre company Lingua Franca which has now performed nationally and internationally. Some years ago BMEC established LEAP, the Local Emerging Artists Program, initially to include young local

musicians in the Inland Sea of Sound Festival. In 2017, with sponsorship from Bathurst RSL, LEAP has expanded to include drama and dance and the interconnections between these forms.

In 2015, in a collaboration with ATYP, BMEC commissioned a new play, *The Climbing Tree*, about the experience of being a teenager growing up in Bathurst. After three years of community engagement and research the play is set to premiere at Artlands in Bathurst in November 2018 before progressing to a season at the Riverside Theatres in Parramatta. The play will have a regional cast including two Aboriginal actors and covers over 200 years of teenage life in the Bathurst region, ghosts included.

Photo: Lingua Franca's *Unsustainable Behaviour*. Performers from left to right are: Polly Sara, Joseph Simons, Jordan Wong, Alison Plevy.

MANPAC

Mandurah, WA



MANPAC's vision is to become a leading centre for the arts, with our purpose to celebrate and share arts and cultural experiences, to unite our community and make Mandurah a great place to live.

In moving from the receiving house to a centre for the arts model we have identified key local companies to partner with, enabling a broad cross-section of the Mandurah community to access and engage with MANPAC's activities.

These partnerships are tailored to the needs of each company with the aim being:

- » to support professional development through engaging with artists from peak program acts being presented at MANPAC and senior artists from WA;
- » to support creative development of new work that speaks to the Mandurah community;
- » to provide administration support and advice.

Recognising our program priority towards circus and its fit within our market catchment, in 2017 MANPAC partnered with Sally Richardson and "MAXIMA - Circus Beyond Limits" to create a new peak WA circus company based at MANPAC that would focus on making works of scale for presentation in theatres. To this end, a new work *Fearless* was given a first development showing at Fringe World Perth in February, and a premiere showing at the WA Regional Arts Summit that

was presented by County Arts WA at MANPAC in October 2017.

Other projects underway include:

- » Riptide (a youth performance company) production *Cardboard Kingdom* - a company-devised piece, presented at MANPAC and The Blue Room Theatre;
- » Riptide's *Walk With Me*, a solo walking tour work being developed with PVI Collective in Perth;
- » Riptide's *The 1s, the 0s and Everything In between* by Chris Isaacs (The Last Great Hunt), commissioned in partnership with ATYP;
- » Kongal Marawar Ngoons to develop a contemporary dance work from a Bindjareb traditional dance base;
- » Pulse Productions, to commission a new circus work for young men;
- » MAXIMA's *Fearless* to tour this work in regional WA;
- » MAXIMA's *Beauty Project* to commission a new circus work for young women;
- » Circa's *Reclaimed Pianos*, to commission a community response to their experiences with pianos.

manpac.com.au

Photo: Kongal Marawar Ngoons. Photo by Courtney Holloway, Courtesy of Department Local Government, Sport and Cultural Industries

13. In Summary...

...it's a great thing to do!

The **PowerPAC** Guide is a starting point to explore the many possibilities of making innovative and locally relevant performance in arts centres. Although it is only one part of the mix of programming necessary for the arts centre to remain a valued community asset, it is also the part that is often put into the “too hard basket”. The **PowerPAC** Guide attempts to assist in making it happen.

The investment required for nurturing professional performance-making is a small percentage compared to the investment in the infrastructure of the actual building. At times, there needs to be a reminder of the role and purpose of what is, in most cases, the major cultural and civic hub for the local community.

Remember other performing arts centres are already working in this way and can give you advice and support. It's possible to learn from their efforts and shape your approach accordingly. Reach out and have a chat about what has worked and not worked before getting started. You can use the PAC Australia network to access this kind of support.

There is no single formula for the development of performance projects except the commitment and enthusiasm to start the process. What may appear as barriers to develop performance projects may also provide the opportunity for owners, managers and performance-makers to work collaboratively to make exciting and entertaining programs. The benefits of the investment are measurable – an increase in participation, attracting new audiences, support of local artists and the promotion of professional arts practice. The outcome is a contribution to the vibrancy and creativity of the local community.

14. Where Can I Find Support and Resources?

...there's lots of helpful stuff online if you know where to look.

14.1 Planning Resources

Agenda 21 for Culture. United Cities and Local Government	agenda21culture.net
Artback NT	artbacknt.com.au
ArTour QLD	artour.com.au
Arts Law Centre of Australia	artslaw.com.au
Australia Council for the Arts	australiacouncil.gov.au/programs-and-resources/
Australian Local Government Assc	alga.asn.au
Australian Major Performing Arts Group (AMPAG)	ampag.com.au
Australian Taxation Office	ato.gov.au
Circuitwest	circuitwest.com.au
Country Arts SA	countryarts.org.au
Country Arts WA	countryartswa.asn.au
Creative Partnerships Australia	creativepartnershipsaustralia.org.au
Cultural Development Network	culturaldevelopment.net.au
Fair Work Australia	fairwork.gov.au
Live Performance Australia	liveperformance.com.au
Media, Entertainment & Arts Alliance	meaa.org
National Touring Selector	touringselector.com
Our Community Group	ourcommunity.com.au
Performing Arts Connections	paca.org.au
Performing Arts Touring Alliance	pata.com.au
Regional Arts Australia	regionalarts.com.au
Regional Arts NSW	regionalartsnsw.com.au
Regional Arts Victoria	rav.net.au
Safework Australia	safeworkaustralia.gov.au
Stage Queensland	stagequeensland.com.au
Tasmania Performs	tasperforms.com
Theatre Network Australia	tna.org.au
Theatreworks	theatreworks.org.au
VIC Association of Performing Arts Centres	vapac.org.au

14.2 Awards www.fairwork.gov.au

National Employment Standards
Local Government Industry Award 2010
Live Performance Award 2010

14.3 Federal and State Funding Agencies

Australia Council	australiacouncil.gov.au
Arts ACT	arts.act.gov.au
Create NSW	create.nsw.gov.au
Arts NT	nt.gov.au/leisure/arts-culture-heritage
Arts Queensland	arts.qld.gov.au
Arts SA	arts.sa.gov.au
Arts Tasmania	arts.tas.gov.au
Creative Victoria	creative.vic.gov.au
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PowerPAC Project

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www.artefactconsulting.com.au

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The 2018 edition was updated by Luke Harriman.

The following Activating Local Artists Toolkit was developed by Annette Carmichael under contract with CircuitWest. The toolkit was not developed as part of the original PowerPac process and has been added to support the implementation of the guide.

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This toolkit was developed as part of a project undertaken by CircuitWest in the broader context of the five schemes of the Creative Regions program, an investment of \$24M by government through the Department of Local Government, Sport and Cultural Industries and the Department of Primary Industry and Regional Development.



Department of Local Government, Sport and Cultural Industries
 Department of Primary Industries and Regional Development



ACTIVATING LOCAL ARTISTS

Guide and Toolkit

Developed by Annette Carmichael for CircuitWest as part of the Creative Regions initiative, delivered by State Government of Western Australia through the Department of Culture and the Arts funded by Royalties for Regions.

This guide and toolkit has been developed in response to requests from regional venue managers for methods of enhancing their connection with local artists as an important, and at times untapped resource for the achievement of the venue's strategic goals.

This document contains four sections: 1. Identifying and understanding the artists in your community 2. Locating points of strategic intersection 3. Lessons from past experience 4. Sample Action Plan.

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1. Identifying and understanding artists in your community

During 2009 – 2013 I created the regional dance strategy for Ausdance WA. A key component of this strategy was identifying contemporary dance artists living in regional communities and activating them as key resources in community engagement. Below is a summary of what I learnt during this time:

- » Artists can be invisible because they are known to you by other titles – teacher, administrator, mother, volunteer
 - » For many artists lack of confidence and unfamiliarity with ‘arts sector’ language are barriers to being more active
 - » The goals of artists are varied but have points of intersection with the goals of a presenting venue
 - » Highly skilled and professional artists are often unseen in their communities but well-known interstate or overseas
 - » Creating art is a personal ‘high-risk’ activity that requires a foundation of trust and encouragement
- THE POTENTIAL ‘STATES’ OF REGIONAL ARTISTS Artists can be in different ‘states’ or ‘phases’ during their life. Below is a simplified description of these states that can help with identifying artists in your community.

STATE	DESCRIPTION
The Sleepers	Often graduates of tertiary arts programs who have paused in the pursuit of their careers to have children, live in the country, earn some money doing a ‘day job’. They have high expectations around quality and may be hesitant to call themselves an artist. They can be reactivated through small engagements that build on top of each other, building their confidence and refreshing their ‘arts sector’ language skills.
The Dreamers	People filled with ideas that often have less experience or tertiary training. They provide energy around ‘new’ initiatives but need support in the practical delivery of ideas and projects.
The Teachers	Dance and music teachers, school teachers who often have professional level training. They are trying to make a living out of their art and can be passionate about training the next generation of artists. If they are running private businesses they are often wishing to recruit new students and strengthen their competitive advantage. They welcome opportunities that build their profile and offer their students a new experience. Teachers can experience very tight parameters around what they can create. Opportunities to break out of the ‘teacher’ mode and into an ‘artist’ mode can be welcomed by some and resisted by others.

The Professionals	Often these highly skilled artists work away from their community, nationally and internationally. Sometimes the venue is unaware of their presence in the town. They have complex and busy schedules but with long lead times can make themselves available for projects that support their home community or generate opportunities to network with other professional artists nationally & internationally. They sometimes define themselves 'against' other artists in the community rather than 'with' them.
The Hobbyists and Lifestylers	These people create and participate in creative activity as an essential part of their lifestyle. They are looking for opportunities to develop their artistic skills and socialise with other people. They are often looking for recognition of the arts skills they already have through opportunities for showcase and display. They are interested in trends in their area of interest and have built the arts into their total experience of life.
The Alumni	Artists that no longer live in the community but have a strong connection to it. They have often left to pursue training or their career in metropolitan centres. Many return to a regional centre later in life. It's an investment in the future to keep connected with these people.

WAYS TO FIND REGIONAL ARTISTS

Below are a few activities that can help build your list of local artists:

- » Notice who engages with masterclasses, artist talks and other professional development experiences
- » Create a list of graduates from institutions like WA Academy of Performing Arts (WAAPA), National Institute of Dramatic Arts (NIDA), Victorian College of Arts (VCA) etc.
- » Ask Country Arts WA, Department of Culture and the Arts and organisations like Ausdance WA, WA Music, Performing Lines WA for names of artists living in your area or surrounding areas
- » Ask other artists or sector organisations working in the artform at a state or national level I found two dance artists in a community because a choreographer working in Melbourne had worked with them and had heard they had moved to regional WA. The local arts organisation could not 'see' them because they were known to them as a yoga teacher and a volunteer
- » Notice if any teachers are doing something more contemporary, experimental or new with their students.

2. Locating points of strategic intersection

Take a quick read of your organisation's key documents. Your strategic plan, your programming policy or perhaps you've completed the 30 minute community engagement planning tool for a touring performance. Identify a goal or goals where your success in achieving them can be enhanced by engaging local artists. Engagement with local artists can:

- » Increase your organisations contribution to the local cultural economy
- » Increase your reach into the community through local artists' social networks
- » Build your role as a cultural producer or catalyst for the creation of art that is relevant to your community
- » Contribute to a diversified representation of Australian art that extends beyond a 'metropolitan' experience Review your list of local artists. Where are the points of intersection between your goal and the potential goals of an artist. Speak with one or two artists looking for where your needs/goals intersect. This conversation is informal, no promises made, just say hello, have a chat.

3. Lessons from past experience

During my time working in regional activation within Western Australia I've learnt the following things:

WHAT DOESN'T WORK

Formal callouts via public notices and emails.

Asking artists to submit 'ideas' without some parameters.

Assuming they understand the technical capacity or protocols of your venue.

Assuming they understand the requirements of your funders and stakeholders.

WHAT WORKS

Casual, informal conversations with artists followed up by a personal invitation.

Describing a specific goal or problem you are progressing and then allowing space and time for a creative response or idea. Be clear about what you're trying to achieve but flexible in how its achieved.

Being specific about scale, budget and timelines at the start. Being clear about what you don't know that requires further investigation.

The size of the project matches the ambition and capacity of the artist. Start a new relationship with a small project (a foyer display or the delivery of workshop) then move onto bigger projects like curtain raiser performances or commissioned new works.

4. Sample action timeline

TASKS	NOTES
Create a simple list of artists in your community. Update this on an ongoing basis.	Look for: Sleepers Dreamers Teachers Professionals Hobbyists Alumni
Read over relevant planning documents and identify a goal or problem you would like to progress.	Documents like: Strategic plan Programming policy Community engagement plans
Select one or two artists from your list (go with your gut). Have an informal meeting.	Listen for information about: <ul style="list-style-type: none"> » skills and experience » capacity to deliver » their level of buy in / care for what you are trying to achieve » type of support they need (social, skills, network or freedom)
Select your preferred artist. Provide information on budget, scale, expectations.	Ask them to provide a concept document. This can simply be a few paragraphs and images about their idea that progresses your goal.
Agree to timelines for delivery and determine how you will measure success. Check in with them from time to time.	In determining measures of success consider your organisation's goals and the artist's goals.
After the delivery of the project / idea ensure the artist is acknowledged. Evaluate the impact on your goal. Notice any other unexpected outcomes.	Stay interested in what they do next even if it doesn't involve your venue. Future points of intersection are likely to arise.



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Page 5: Charlotte Cube plays with ACO's Julian Thompson - **ACO Virtual** Australian Chamber Orchestra; Page 9: Emil Davey, Scott Elstermann - **The Beauty Index** by Annette Carmichael (Photo: Nic Duncan); Page 13: **The Creation of Now** by Annette Carmichael (Photo: Krysta Guille); Page 16: Zak Launay, **The Beauty Index** by Annette Carmichael (Photo: Nic Duncan); Page 28: Josh Wright, Independent Producer Workshop Frankston Arts Centre (Photo: Daryl Gordon); Page 29: Dubbo Regional Theatre / Opera Australia community engagement collaboration **Marriage of Figaro** (Photo: Greg Marginson); Page 30: **Women In Voice - Bundaberg**, Moncreiff Entertainment Centre (Photo: Paul Beutel Photography); Page 31: **No Hands** - Createability and Capital Venues & Events, Bendigo (Photo: Darren Howe, Bendigo Advertiser); Page 32: Projection Installations by Creative Media students, James Cook University - Cairns Festival Suburban Satellites (Photo: Courtesy Colyn Huber); Page 33: Polly Sara, Joseph Simons, Jordan Wong, Alison Pevey **Lingua Franca's Unsustainable Behaviour** (Photo: BEMAC); Page 34: Kongal Marawar Ngoons (Photo: Courtney Holloway, courtesy of Department of Local Government, Sport and Cultural Industries); Page 38: **The Peasant Prince** Monkey Baa Theatre Company.

Inside Back Cover: **Frame of Mind** Sydney Dance Company (Photo: Peter Greig)





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