



# *WALKING THE STREET REVIEW 2007*

AMANDA BUCKLAND  
WITH  
EMMA WHITE

Illustration by Melanie de Boehmier (*Walking the Street* acquittal report, 2006)

# Contents

## Part One: Review and Recommendations

### 1. The *Walking the Street* review

- a) Goals 4
- b) Performance indicators 4

### 2) Background

- a) What is Inner West Cultural Services (IWCS)? 6
- b) Objectives of IWCS 6
- c) What is *Walking the Street* (WtS)? 7

### 3) Methodology 8

### 4) Recommendations

- a) Continuation 9
- b) The aims 10
- c) The location 12
- d) The timing 13
- e) The name 15
- f) The organisation 16
- g) Funding partners 18
- h) Publicity and promotion 20

## Part Two: Research Analysis

### 1) Report Analysis

- a) Objectives of *Walking the Street* 24
- b) Historic overview 26

### 2) Research Analysis

- a) Community survey 34
- b) Retailer survey 38
- c) Focus groups and individual interviews 44
- d) Local contemporary cultural activity 60

## Part Three: Research Data

### 1) Community Surveys

- a) Sample community survey 67
- b) Survey findings – quantitative 69
- c) Survey findings – qualitative 72

### 2) Retailer Surveys

- a) Sample retailer survey 80
- b) Survey findings 82

### 3) Focus Group Minutes

- a) IWCS board 91
- b) Non-participating artists 97
- c) Participating artists 103
- d) Newtown Precinct Business Association 111

### 4) Interviews

- a) Marrickville Council staff 114
- b) City of Sydney staff 116
- c) *Walking the Street* Coordinators 118

### 5) Contacts

121

***Walking the Street Review 2007***

**PART 1**

**REVIEW AND RECOMMENDATIONS**

# 1. Walking the Street Review

In 2007 Inner West Cultural Services (IWCS) approached Marrickville Council to commission a review of *Walking the Street (WtS)* after 16 years of project development. A brief was developed and Expressions of Interest sought. The consultant team of Amanda Buckland and Emma White were commissioned to review the project between September and December 2007, with the following brief.

## 1a. Goals

- Establish whether there is sufficient community, retailer, artistic, sponsor and funding body support for *Walking the Street* to continue as a biennial event.
- Establish what ongoing issues there may be for the various stakeholder groups.
- Gather ideas and proposals for future *Walking the Street* and/or other possible community arts events.
- Establish what level of sponsorship possibilities exist for *Walking the Street* to make it less reliant on project funding.
- Produce a well documented report that assists IWCS to make well-informed decisions about the future of *Walking the Street*.

## 1b. Performance Indicators

- At least 100 completed community questionnaires
- At least 4 focus groups held
- Feedback from at least 20 retailers compiled
- Feedback from at least 40 artists compiled
- Feedback from council officers and councillors at Marrickville & City of Sydney included
- Sponsors' feedback included
- A well documented report with clear information about the outcomes of consultations and recommendations for the future of *Walking the Street*.

## **2. Background**

### **2a. What is IWCS?**

Inner West Cultural Services is a community based non-profit company which endeavours to assist communities and artists working creatively together in the inner west suburbs of Sydney.

IWCS is committed to community management, cultural diversity and advocating for the increase of resources towards local culture.

IWCS designs and implements a wide range of community cultural development (CCD) activities and projects to promote and enrich the culture of the local community.

IWCS also acts as an advisory and referral service for individuals and cultural groups in the development of support networks, CCD initiatives and arts funding.

It was established as a community based company Kid's Activities Newtown (KAN) by local residents in 1973 to provide community, cultural and children's services. By the mid 90's community arts had become the major focus of the organisation then known as KAN/CAM (Community Art Marrickville) which provided all of Council's community cultural development activities. A full time coordinator was funded by Marrickville Council and the Community Cultural Development Unit of the Australia Council until recent years. It is one of the few remaining community run arts organisations in the area

### **2b. Objectives of IWCS**

1. Support cultural development for identified groups and communities in the Sydney Inner West Local Government Areas (by the term Inner West Region we mean the New South Wales Local Government Areas of: Marrickville; Leichhardt; Ashfield; Burwood; Strathfield; Canada Bay)
2. To develop projects across the Sydney Inner West Local Government Authorities.
3. To provide cultural and arts information services for the Sydney Inner West Region.
4. To be recognised as a leader in community cultural development.
5. Be a viable, well-managed community arts organisation in the Sydney Inner West.

## 2c. What is WtS?

*Walking the Street* is a popular, high profile arts event in the inner west Sydney calendar held in October in conjunction with the Newtown Festival. It promotes local retailers, artists and regional sponsors by exhibiting innovative artworks in King Street shopfronts. It started in 1991 to coincide with the Newtown Festival and attracted festival goers to come up to King Street to enjoy its unique culture and eclectic retail mix.

*"the annual exhibition that transforms the busy thoroughfare into the longest public art gallery in town" Kristy Davis, review 1999*

Managed by a working party of local residents, artists, retailers and arts professionals, it was funded by \$5,000 from South Sydney Council and supported by the Main Streets Committee. For two weeks retailers turned their shop fronts over to emerging artists and community groups to display their works, turning one of Sydney's most famous streets into a gallery.

*"it was designed to combat the exclusivity fostered by many art galleries which a lot of people find alienating. Art is usually exhibited at galleries but there are a lot of people who don't participate in that, so the whole idea was how to broaden audiences and link them to art exhibitions" - (Rosarela Meza, 1999 report)*



Figure 1: WtS on King Street, artist A Laurenson, 2004

### 3. Methodology

The consultants proposed a methodology for the review process, which was discussed and developed with the support of the Board of IWCS. It included a review of existing *WtS* reports, a community questionnaire, a survey of retailers, and focus groups and in-depth interviews with local council staff, artists and business owners.

#### Report Review

- 2006 Acquittal to City of Sydney Council – Rosarella Meza
- 2006 Acquittal to Marrickville Council – Rosarella Meza
- 2006 retailers surveys
- 2006 artists surveys
- 2004 final report and small grant acquittal
- Retailer evaluation of *Walking the Street* 2003 - Karoline Eaton and Janet Che, Shopfront, working with the community UTS, June 2003
- *Walking the Street /Artstart* report, Mira Maric, 2001
- 1998 report and recommendations – Fiona Munro
- Minutes, reports and grant acquittals from 1991 – 2006
- Publicity and promotion files
- Related websites

#### Community Questionnaire

Assisted surveys conducted at two community events: Design Fair at Newtown Neighbourhood Centre on Saturday 15 September; and Feasibility festival on Saturday 23 September and online. Ninety responses were received and 24 respondents expressed interest in participating in focus groups.

#### Retailers Survey

A review of previous feedback from participating retailers informed the development of a short targeted survey. Twenty participating retailers were called on the telephone and an assisted interview conducted.

#### Focus groups

Inner West Cultural Services Board: 26 September, 24 October

Local businesses: 16 October

Non participating artists: 28 November

Participating artists: 4 December

Newtown Precinct Business Association: 18 December

#### Interviews

Marrickville Council staff- Pru Foreman (Mainstreet coordinator), Francesca Cathie (Cultural development officer): 11 October

City of Sydney staff– Victoria Johnstone (Art and About Festival director) and Jennifer Trinca (Cultural development officer): 27 November

WtS Coordinators – Rosarella Meza, Sabine Horner: 18 December

Local gallery owners – ‘At the vanishing point’ and ‘Newview’ 14 December

## 4. Recommendations

This section provides a summary of key points for the future success of the event. The information has been grouped into main headings to connect to the survey data and focus group findings summarised in Part two: Research Analysis and detailed in Part three: Research Data. The focus of these recommendations is to translate the research analysis into an achievable and focused arts event.

### 4a. To be or not to be?

There is strong community support for the concept of *Walking the Street* as an arts event in a public place. Recognition of the event is high, of the 90 random community survey respondents, 62.9% had heard of the event. It has gained a significant following and has a good reputation particularly from the early years. Research respondents were generally positive about the event, expressed interest in it and suggested strategies to improve it. 56% of community members surveyed had attended (over half of those more than once) and 78% of those that attended thought it was successful. When asked why they thought it was successful, respondents commented on the importance of supporting local artists, developing public awareness and transforming the urban environment.

98.5% of survey respondents said they were interested in visual art. The Newtown/Marrickville area has a high percentage of artists, rich cultural activity, a busy main street with creative businesses and a diverse street art presence. These ingredients are vital to sustain a successful site specific visual art project in the urban context.

The majority of participating retailers are keen to support artists and a community based event, but 25% of those surveyed commented on the need for increasing quality and defining the direction of the event. This review provides an ideal opportunity to expand the event to engage with fresh and fringe art forms with a focus on contemporary and street art.

Research respondents in focus groups and interviews generally agreed that the event provided an important opportunity to:

- 1) showcase contemporary visual artists;
- 2) enhance the pedestrian experience of King Street; and
- 3) promote Newtown as a cultural destination.

In 1991 placing art work in shop fronts was a cutting edge initiative that achieved its aims of providing exhibition space for artists, engaging retailers and pedestrians with the Newtown Festival and King Street and raising the profile of contemporary art. It is a fondly remembered event that transformed the streetscape and elevated the cultural life of Newtown. 16 years on, the social, economic, environmental and cultural context of Newtown and Sydney has

changed. King Street now hosts an eclectic range of shops with sophisticated visual merchandising. Many cafes show local artists and street art transforms its walls and lane ways. There is still strong interest in the event but it needs to be transformed to stand out as a niche event with clear aims and project partners.

Recommendations:

Continue the event but clarify its aims, partners, timing and funding as detailed below

#### **4b. The Aims**

*“Newtown is a very arty area – I think it would be great to keep something going as a permanent thing! Should be sculpture in the street not just shop fronts”* community survey, 2007

The original aims are still relevant to the stakeholders and local context but the strategies need to be adapted to suit the current audience, cultural and business context. The event also needs to be reinvigorated to stand out from the complexity of festivals, events and arts activity in the local area. Survey respondents emphasised the benefits of exposure for artists and audiences, suggested an expansion of content and scale. 18.3% of community members surveyed suggested improving the quality and selection of the artwork and 28.5% recommended using more interesting sites and more hybrid artforms. The need for artworks of significant scale and density was raised in surveys and in focus groups.

A focus on contemporary art transforming the streets of Newtown would highlight the distinctiveness of the area. The resident artists, student population, cultural diversity, creative retail and street art are a combination that no other Sydney main street can claim. The art showcased would need to be of high quality and site-specific in highly visible locations.

*“it needs to be more outrageous.... to push the barrier of people’s thinking –* community survey, 2007

The objective to provide opportunities for artists is still much needed in an area with such a high density of artists and an eclectic street culture. Artists themselves are interested in site-specific contexts and working within the retail context. Any 'art in shops' project would need to secure quality sites where artists could create installations that relate to that place and engage with the street context. The idea of site-specific artwork that relates to the location, retail product or the historic and contemporary context of the place are of most interest to audiences and participants alike. It is important to attract quality artists and artworks that have the presence to transform the street, create a sense of wonder and encourage people to explore further. It is not just about putting

artwork in the shop front but literally transforming, commenting on or interpreting the space.

The commitment to engaging the local community could be met through nurturing community cultural development projects to culminate at the same time. These could include: an artist-in-residence project with the local school creating site-specific public art on the fence or external walls of the buildings; a street art event where artists create stencils, graffiti, poster art and/or chalk drawings in public on walls, pavements and panels; and/or large scale projections of local street art, local artists and diverse art forms. It is important to maintain an educational aspect to the event with a program of seminars, workshops and tours as well as more coordinated distribution of promotional material and maps about the local cultural landscape.

Newtown has the largest collection of aerosol murals, graffiti pieces, stencil art and legal walls in Sydney. Murals such as “I have a dream” are landmark features of King Street. Camperdown Memorial Rest Park has been transformed by legal graffiti. Local lane ways are full of quirky, quality street art that references popular culture as well as political, social and environmental issues. Interactive cultural sites such as May’s Lane are inspiring initiatives closer to the heart of King Street. Cities such as Melbourne, Barcelona, Berlin and New York have recognised the potential for street art to transform the urban environment, engage residents and attract tourists. Newtown should embrace this opportunity to recognise, value and promote its street art to its full potential.

The invigorated *Walking the Street* could include tours of street art sites, interactive street art occurring in public places, workshops by local artists and promotion of the May’s Lane art panel collection. It could connect local galleries, contemporary artists, community events and hybrid art forms to focus on contemporary site specific street art.

#### Recommendations:

Develop a site specific contemporary art event in Newtown that includes the following elements:

- 1) A large street art event – an opportunity to observe artists at work on stencils, murals, chalk art, graffiti panels, poster art, spoken word and street performance focused around the Plaza at the junction of Enmore Road and King Street;
- 2) Site-specific installations by selected artists in high profile shop windows in a concentrated area;
- 3) A school-based CCD project with an artist in residence assisting students to produce artworks on external walls and fence sites;
- 4) Shop windows/community venues or sites selected for community groups and/or cultural organisations to showcase their work
- 5) Tours, workshops and seminars that educate the audience and develop professional opportunities for artists, cultural organisations and local galleries.

#### 4c. The Location

King Street is a dynamic and diverse environment that is always changing. During the period of *Walking the Street* it has transformed from a neglected strip with many vacant shops, squats and a cutting edge; to a vibrant strip of interesting, eclectic and creative businesses that have interesting visual merchandise, attractive window displays and cultural programs. The area has boomed, with the associated rise in property values, demographic changes and urban gentrification. As the population and traffic has increased, so too have the rents and the number of franchise businesses, convenience stores and takeaway food outlets. King Street also offers excellent restaurants, interesting shops and performance venues that make it an active urban strip retail area.

There are many examples of great street art – murals, graffiti, aerosol art, stencils and posters – along the street and throughout the surrounding laneways. A visual arts event in this location has many competitors and can easily be overlooked. It has to create strong visual impact and a distinct ‘wow’ factor to attract attention. Many participants in the review commented that they view the artworks in *WtS* at night as it is more pleasant then. In this case the lighting of artworks is extremely important, as are the opportunities for outdoor projections (as Sep/Oct is pre-daylight savings) and associated street art performances.

The recent emphasis of *Walking the Street* has been on maintaining consistent numbers of shops to have strong visual impact and to ‘grow’ the event. The administrative workload is complex and demanding, yet still many survey comments relate to the sites being ‘too dispersed’, hard to find, too far apart and the artwork being too insignificant in the windows. It may be more effective to cluster the event in the main public space around the junction of Enmore Road and King Street to maximise pedestrian exposure and visual impact. Selecting sites and artworks based on quality and proximity could create a stronger visual impact and audience participation.

In order to promote King Street and its culture, sites should be carefully selected with a focus on quality rather than quantity. Retailers that focus on cultural product such as art supplies, music, books, fashion and galleries are important project partners. Only shop fronts that have suitable windows, high visibility, in proximity to the central hub and prepared to offer their whole window should be invited to participate. Links also need to be made to organizations and public places that already develop and express Newtown’s street art culture.

*It needs to reach into the centre of Newtown, especially the plaza. It is a good starting point and would focus the event on the central stomping ground – Marrickville council worker, 2007*

### Recommendations:

- 1) Select shops within a five block walk, with large windows and close to community spaces and cultural icons. Suggestions include starting at Hum next to the Dendy and including the Telstra Plaza, the community area outside the Newtown Neighbourhood Centre and Newtown Railway Station and continuing the length of Newtown School of Performing Arts. Twenty suitable sites have been identified in this area already;
- 2) Focus contemporary street art activities in the existing public plazas;
- 3) Include maps and tours of the street art of the area and commission more in this area as part of the project. This event could focus on creating permanent art on the street as well as temporal works;
- 4) Engage the Newtown School of Performing Arts in contributing external site-specific work from students and parents with the support of an artist;
- 5) Investigate other events occurring at this time in this area and consider how to grow and connect them to increase profile and status for all.



Figure 2: Iconic Mural at Telstra Plaza, King Street

#### **4d. The Timing**

There is strong consensus about spring or summer as the best time for an outside event. The event needs to be annual to maintain consistency and to build following and status. Of the total community survey respondents, 72.8% thought *WtS* should be an annual event and 45% selected Spring as the best time. Of the 20 retailers surveyed, 40% selected Spring and 35% selected Summer, while 80% said it should be held every year. The artists, business and council representatives consulted selected Spring as the best time and an annual event as essential to maintain momentum.

Most people think that linking the event to umbrella festivals is a good idea particularly for a small, community managed event. In the community surveys, 72.8% of respondents thought connecting *WtS* with a larger festival was

important in order to increase publicity and management support, as well as increasing the potential to attract existing audiences already at local community events. *Walking the Street* coincided with Newtown Festival until 2001, a link that was particularly successful in the early years. Linking *WtS* again now with an established event that occurs on King Street could support publicity, audience participation and profile for the main street.

The most obvious event to link to is the new Marrickville Cultural Festival, an umbrella arts event in the last three weeks in September. This culminates on the last Saturday in September with Feasibility – a food and performance festival in the grounds of Newtown School of Performing Arts on King Street.. A lot of publicity is generated for the whole festival as well as specific advertising for Feasibility. Attendees at this successful community food and performance festival could be attracted to extend their experience by walking from the school site along King Street. This would be enhanced with distribution of publicity for the interactive street art and by starting tours and locating site-specific artworks at the school. Marrickville Council is keen to promote local artists and their businesses, studios and projects and IWCS could continue to help them achieve that goal. It would be interesting to also distribute a map of all the studios, art sites, murals and galleries in the area as a complement to the annual festival.

Art and About is Sydney City Council's umbrella contemporary arts event which runs for the first three weeks in October. Advertising includes 60,000 colour brochures in the *Sydney Morning Herald* and the event has substantial publicity and growing community interest. Art and About focuses on contemporary art events and exhibitions that bring people together in unusual spaces. *Walking the Street* was part of this umbrella event in 2006 and benefited from its extensive publicity and growing profile. There is current City of Sydney interest and funding for activating laneways in the city and using public art as urban revitalisation initiatives.

The potential to engage both councils who share responsibility for the length of King Street is politically and culturally appropriate. The residents of the area contribute to the culture and community of the whole street and are not bound by local government borders. The area has established an identity as the bohemian heart of Sydney and needs to consolidate this heritage before more gentrification and franchise businesses change its special character. Staff from both councils see the benefits in this synergy and are happy to include a fresh and energetic event on their programs. They are also interested in collaborating to promote contemporary art in both a temporary and permanent context along King Street. They have commented on the importance of a visual arts event and the potential to identify key sites for site-specific work or community projects that could enhance the pedestrian experience of King Street.

### Recommendations:

- 1) Plan a two-week exhibition event to bridge both festivals from the last weekend in September (Feasibility) to the first week in October;
- 2) Include public events as part of each festival program. This may mean workshops and tours as part of the Marrickville Cultural Festival and the street art showcase and/or Art Awards night as part of the Art and About festival;
- 3) Engage with council staff in planning of sites, timing, funding and content of these specific events and coordination with other festival activities;
- 4) Develop promotional material that promotes different parts of the program for the Marrickville Cultural Festival and Art and About Festival.
- 5) Capitalise on the crowds at Feasibility to distribute flyers/posters/maps for the launch, start tours and promote street art projects.

### **4e. The Name**

Although the name *Walking the Street* was recognized by 62.6% of community survey respondents at a local cultural festival, when asked to describe the event many confused it with Reclaim the Streets, 'Walk for Want' or could not describe it at all. Focus groups also revealed dissatisfaction with the name as not describing the event or encapsulating its essence. Previous organisers acknowledge this problem and, in the past, tried to subtitle it with 'Art in Shop Fronts' to consolidate the concept. The name contributes to the vagueness or confusion existing around the event about what it is, who it is for and where, when and why it happens.

A name change could symbolise a fresh start and a new focus for the event. It would need to express the spirit of the event so that the purpose and location are immediately understood and remembered. It should be simple, memorable and catchy. A name that is fresh and fun will engage new audiences, reinvigorate the faithful and consolidate brand recognition for the expanded concept.

### Recommendations:

- 1) Include the key words describing the event: ART, KING, STREET, SITES, WINDOWS, WALLS, SHOPS, NEWTOWN;
- 2) Consider suggestions that emerged in consultation including: Art on King Street; Art is King in Newtown; the Art of King Street; Art about Newtown; Window on Art on King; Art in Site;
- 3) Consult with the working party about the name once the new focus for the event has been decided;
- 4) Check with existing and new funding partners and consider potential sponsors.

#### 4f. The Organisation

*Walking the Street* has survived on subsistence funding and produced the event with whatever resources have been available. The structure has been based on administrating and managing complex relationships with a changing base of retailers, artists and volunteers. It has created considerable strain for the organisation and its workers but is a concept that still evokes interest and potential for all consulted. Of the retailers surveyed, 75% thought that the event was well organised by Inner West Cultural Services, acknowledging the “shoestring budget and many volunteers – they do the best job they can on their resources.” The focus group discussions revealed the potential to collaborate with other community-based organisations and businesses to coordinate a re-energised event. Many interview respondents expressed interest in working together on a working party to manage different aspects of the event. It is, however, necessary to simplify the project and consolidate future funding to streamline the administrative workload.

This project offers an ideal opportunity for IWCS to broaden its partnerships with other local arts and cultural groups/organisations and to advocate its role in delivering community cultural development programs for Marrickville Council, City of Sydney and other agencies. It is also important to liaise with organisers of events that occur in Newtown during September and October such as with CarriageWorks, the Mainstreets coordinator, Under the Blue Moon, ATVP Contemporary Art prize, Marrickville Cultural Festival and Art and About. Although the first year may need to be smaller in scale due to available resources and limited time, planning should be focused on developing scope and scale for 2009 and beyond.

A staged approach to implementation could include the following steps:

Month	Task
February	Write job description, recruit project worker.
March	Write grant applications to OzCo etc for 2009, establish working party, liaise with local schools, art schools and cultural organisations.
May	Secure shop fronts and key sites.
June	Call for artists – advertise in key publications, promote project to art schools, liaise with working party re. publicity and selection.
July	Artists advised and allocated sites.
August/Sep	Publicity and event organisation.
October	Documentation and “How To” resource.

In order to streamline administration, sites should be selected early on the basis of their visibility, scale and interest for the project. The available sites could be included in the expression of interest. The call for artists needs to be widespread with particular emphasis on successful promotions used in 2006 i.e. Art Almanac, Look, Arts Hub, ACME. This should be extended to free websites and e-bulletins. It is important to promote to art schools, especially Enmore Design school (visual merchandising and product designers), Sydney College of the Arts (SCA) and College of Fine Arts (COFA). Selection of artists can then be based on site-specific submissions or on previous work examples. Artist selected will be required to create site-specific work for the event and will be offered an art prize as an incentive.

### Recommendations:

- 1) Employ a project coordinator in February 2008 to coordinate the event for 2008 and 2009;
- 2) Establish a working party that includes representatives of local arts and cultural organisations to coordinate different parts of the project (IWCS, ATVP, Newview gallery, May's Lane, Newtown Precinct Business Association, representatives from Enmore Centre of Design TAFE and Newtown School of Performing Arts);
- 3) Broaden the call for artists to include art schools, art magazines and websites;
- 4) Develop the selection for the Art Awards with representatives from the Museum of Contemporary Arts, Sydney College of the Arts, College of Fine Arts, Enmore TAFE, EORA TAFE, local galleries, City of Sydney and Marrickville Council;
- 5) Invite local galleries to showcase artwork/artists from the exhibition during the year, creating long term benefits for participants;
- 6) Consolidate a "How to" manual including generic forms, letters, promotion, survey, evaluation and timeline material that can be streamlined and consistently used each year to build recognition and excellence in delivery;
- 7) Assist in the scoping and development of site-specific artwork or activities in public spaces.



Figure 3: Poster art on King Street



Figure 4: Graffiti in Weekes Lane

#### 4g. Funding Partnerships

*Walking the Street* has rarely obtained sufficient funding to secure the event ahead of time. The recent three-year funding agreement with the City of Sydney is an important initiative to move the event forward. However, the idea of attracting a corporate sponsor at this time is still not viable. The event needs to reinvent itself first, trial one year, establish new partnerships and branding and then approach corporate sponsors for specific parts of the program.

Retailers seem happy to continue to contribute to prizes and awards. Of the retailers surveyed, 75% think that the local councils should fund *WtS* because of its benefits to the community. Of these, 47% think councils should fund the event in its entirety, while 53% think councils should fund it in partnership with business and/or sponsors. There are many suggestions in focus groups about a substantial art prize as an incentive for quality artists to enter *WtS* and to raise the prestige and recognition of the event. This could be targeted to a specific sponsor.

Inner West Cultural Services and *Walking the Street* both need to expand the cultural partnerships for sustainable growth. Some of the potential funding partners include:

- Newtown Precinct Business Association: generic promotion, business networks and retailer liaison, maps and tours, awards.
- Local cultural businesses: At the vanishing point, Newview, May's Lane, Enmore Theatre, Dendy, local cafes and art, music, book and fashion stores – awards, prizes, sites and promotion.
- Educational providers: Enmore Design College, Sydney University, Sydney College of the Arts, EORA TAFE – participants and adding value with mutually beneficial events.
- Community centres: Newtown Neighbourhood Centre, local libraries, Mission Church – community exhibitions and events.
- Australia Council: Visual Arts and Crafts Board – contemporary arts curator, site-specific artists and major art prize.
- Marrickville Council cultural grants: project coordinator for events, tours and workshops and publicity support.
- City of Sydney cultural grants: project coordinator key sites, street art event.
- Art and About: temporary art works and publicity support.
- Local galleries and cultural venues: further opportunities for artists' exhibitions and publicity.
- Newtown School of Performing Arts: artist in residence/community arts project via council grant, performance artist and activities.

Approaches need to be made early in 2008 to attract funding for 2009 and beyond. Grants to the Australia Council Visual Arts and Crafts Board and Community Partnerships need to be made early and if successful they can be used to build a foundation for an extended event in 2009.

The current budget includes income from the City of Sydney (\$15,000) and Marrickville Council (\$8,500). Although lean this could initiate a reformed event for 2008. Previous coordinators suggested it could be wise to stage an event this year so as not to lose too much momentum and to test this idea before expanding it further.

If an event occurs in 2008, expenditure could be as follows:

- \$ 2,000 for art prize;
- \$ 4,000 for promotion;
- \$ 3,400 for events; and
- \$14,100 coordinator.

A Project Coordinator employed on a fixed contract at \$30 per hour to deliver the event for \$14,100 or to work in stages such as outlined below:

Month	Task	Hours	Cost (\$)
February	Recruit project worker, write job description.		
March	Write grant applications to OzCo etc for 2009, establish working party, liaise with local schools, art schools and cultural organisations.	4 wks @ 15 hrs	1,800
April	Break		
May	Secure shop fronts and key sites.	3 wks @ 15 hrs	1,350
June	Call for artists – advertise in key publications, promote project to art schools, liaise with working party re. publicity and selection.	4 wks @ 20hrs	2,400
July	Artists advised and allocated sites.	4 wks @ 20 hrs	2,400
August/Sep	Publicity and event organisation.	8 wks @ 20hrs	4,800
October	Documentation and how to resource.	3 wks @ 15 hrs	1,350
<b>TOTAL</b>			<b>14,100</b>

### Recommendations:

- 1) Employ a project coordinator in February 2008 to seek funding for an expanded 2009 event and to discuss future development with local, state and federal funding bodies;
- 2) Collaborate with Councils, event organisers, business association, local galleries and cultural groups to achieve shared cultural outcomes;
- 3) Expand the cultural partnerships – organisers and funding applications to match different components of the event;
- 4) Apply in 2008 for grants to realise 2009 and beyond.

### **4h. Publicity and Promotion**

The need to produce this layered event with limited resources and tight timeframes has meant that promotion has often suffered. Retailers are particularly dissatisfied with the publicity; only 20% thought publicity was effective. When asked to suggest improvements to the event, 33% of community survey respondents said better publicity. Focus group participants suggested that free internet sites were underutilised for promotion. The majority of publicity seems to have been by word of mouth, with 31% of the community members surveyed who had attended *WtS* having heard about it from others. Only half the people that attended had been reached by print publicity. The potential for becoming part of an umbrella of major festivals is an ideal opportunity to piggy back onto substantial marketing budgets and high exposure to new audiences.

As the dates, content, sponsors and location of *WtS* have changed so often, the event has failed to develop consistent advertising material and branding. The 'shoe' logo is well recognised, if somewhat dated. The orange branding has been in place for four years but the event has not consolidated any promotional resources such as banners, stickers and posters that can be reused each year. A change of name, logo and branding is thus quite possible, although this should not consume a large component of existing limited resources. This is an aspect to develop with future potential corporate sponsors.

The most obvious promotional opportunity is product placements along King Street, with its substantial and slow car and pedestrian traffic. A banner site at the Hub requires Marrickville Council installation and is expensive, but could perhaps be an in kind contribution from Council. The use of the three chimney banners at Sydney Park is another great opportunity to develop a generic, good quality reusable banner with in kind support from the City of Sydney to install and dismantle. Expenditure on such reusable publicity would recoup the investment over time and offer potential for corporate sponsorship.

The sites themselves need to be consistently marked with bright and recognisable stickers. They could include arrows and street numbers of

neighbouring sites. Sites have to be clearly marked and visually linked to one another with signage directing people to the next participating site on either side. Community members surveyed expressed an interest in understanding more about the artwork and the artists and also in being given more opportunities to buy artworks. Providing effective opportunities for artists also means promoting the sale of their work, connecting to further local exhibition opportunities and building the scope and prestige of the Art Awards.

#### Recommendations:

- 1) Establish contacts with free local press, email and online promotions that can be developed as future publicity resources;
- 2) Seek corporate support and in kind council support for a generic banner that can be recycled each year with stick on dates;
- 3) Use existing festival promotions and events such as Feasibility to draw audiences;
- 4) Develop the contribution of local businesses and larger franchise operators to the Art Awards program;
- 5) Focus on promoting the artworks and artists well in the windows/sites – a logo with clear signage, prices if for sale and organisational contact details so audiences can find out all they need to know, day or night, without involving retailers. Clear signage could link the artworks/windows/sites and invite viewers to visit the next window with an arrow and street number;
- 6) Project coordinator should take any calls or emails regarding publicity and the artwork. This is an important opportunity for feedback and negotiation with potential buyers and promotion for the organisation itself;
- 7) A site map is an important area promotional tool to include both the permanent art sites – studios, galleries, public art, murals, street art – as well as temporal sites. It could be a generic production for Newtown available in local shops with an insert for each year's events.



Figure 5: WTS promotional installation