

Walking the Street 2007 Review

PART 3

RESEARCH DATA

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1. Community Survey

1a. Sample survey form

Inner West Cultural Services is conducting a review of a community arts event that takes place regularly in Newtown. This short survey will gather community input for future planning. We would appreciate your participation in answering a few questions. You may even chose to enter our prize draw.

Q1. Have you heard of *Walking the Streets*? 1. Yes 2. No (if no, answer Q2 - Q4 only)

If yes Interviewer to ask them to describe the event and tick 1. accurate 2. not accurate

Q2. Please tick which of the following applies to you:

1. I work in the Newtown area
2. I come to Newtown to shop, eat or drink
3. I live in the Newtown area
4. I am an artist
5. I am a Newtown retailer
6. Other (please specify).....

Q3. How interested are you in contemporary/visual art?

1. Not interested at all
2. Curious
3. Interested
4. Very interested

Q4. What is your postcode?

Q5. When you have attended *Walking the Streets*, did you

1. come to King Street with the intention of experiencing the event
2. come across it 'by accident'?

Q6. How many times have you attended *Walking the Streets*?

1. Never
2. Once or twice
3. Three or more times

Q7. Please rate your experience of *Walking the Streets* on a scale of one to five:

- 1 excellent 2 good 3 average 4 not good enough 5 very bad

If experience differed from year to year, please explain this in additional comments at the end.

Q8. Have you ever participated in *Walking the Streets*? As a

- 1 Artist 2 Retailer 3 Volunteer 4 Other (please specify)

What year/s did you participate? _____

Q9. How did you find out about *Walking the Streets*? (tick more than one if relevant)

- 1 Newspaper
- 2 Poster
- 3 Flyer/postcard
- 4 Word of mouth
- 5 Other (please specify) _____

Q10. Do you think *Walking the Streets* should be ...?

- 1 a stand alone event
- 2 part of a larger festival (such as *Art and About*, *Feastability*, *Newtown Festival*)
- 3 other (please specify) _____

Q11. When do you think *Walking the Streets* should be held? (please rank 1-4 with 1 being your first choice and 4 being your last choice)

Autumn Winter Spring Summer

Q12. How often do you think *Walking the Streets* should be held?

1 Every year 2 Every two years 3 Other _____

Q13. Who do you think benefits most from *Walking the Streets*? Please tick no more than three

- 1 Local community and residents
- 2 Visitors to Newtown
- 3 Participating artists
- 4 Retailers
- 5 Council
- 6 Community organisations
- 7 None of the above
- 8 Others (please specify) _____

Please explain the benefits to the groups you ticked:

Q14. What aspects of *Walking the Streets* are most successful?

Q15. How could *Walking the Streets* be improved?

Q16. Any other comments that you would like to make

We will be seeking more in depth opinions on *Walking the Streets* through focus groups and interviews. Participants will be eligible to win double passes to the Dendy Cinemas. If you would be interested in participating, please fill in your contact details below.

Name: _____

Address: _____

Phone: _____ Email: _____

1b. Community survey results - Quantitative

Q1. Have you heard of *Walking the Street*? 1. 57 Yes 2. 34 No

If yes Interviewer to ask them to describe the event and tick 1 16 accurate 2. 3 not accurate

Q2. Please tick which of the following applies to you:

1 24 I work in the Newtown area

2 53 I live in the Newtown area

3 42 I come to Newtown to shop, eat or drink or see friends

4 24 I am an artist

5 1 I am a Newtown retailer

6 4 Other (please specify) - friend of artist - for feast (feasibility) (2) - teacher

Q3. What is your postcode?

See Postcode attachment

Q4. How interested are you in visual art?

1 1 Not interested at all

2 33 Somewhat interested

3 54 Very interested

Q5. How many times have you seen *Walking the Street*?

1 26 Three or more times

2 23 Once or twice

3 39 Never (if you have never seen *Walking the Street*, you do not need to continue the survey. Thank you for your participation).

Q6. If you have been to *Walking the Street*, did you

1 23 come to King Street with the intention of experiencing the event

2 30 come across it 'by accident'?

Q7. Have you ever participated in *Walking the Street*?

1 17 Yes 2 35 No

If yes, please select: 1 13 Artist 2 3 Retailer 3 1 Volunteer 4 4 Other (please specify)
Council publicity role/ youth worker advocating for a young artist/photographer

What year/s did you participate?

2000-2006 (1)

1994-1996 (1)

2006 (1)

2005 (3)

2004 (1)

2001-2005 (1)

2004-2006 (1)

Q8. How did you find out about *Walking the Street*? (tick more than one if relevant)

- 1 **6** Newspaper
- 2 **12** Poster
- 3 **14** Flyer/postcard
- 4 **17** Word of mouth
- 5 **18** Other (please specify) *All of the above (1)*
 - Accident (3)*
 - shopfront poster/displays (1)*
 - Glebe (1)*
 - Email (1)*
 - saw it (1)*
 - not sure (2)*
 - approached by IWCS (1)*
 - wandering past / in the coffee shop (1)*
 - through artist participating (1)*
 - walking past retail shops on King (2)*
 - on committee (1)*
 - through community email list - Marrickville Council (1)*
 - direct email from IWCS (1)*

Q9. Who do you think benefits most from *Walking the Street*? Please tick no more than three

- 1 **34** Local community and residents
 - 2 **15** Visitors to Newtown
 - 3 **36** Participating artists
 - 4 **28** Retailers
 - 5 **5** Council
 - 6 **8** Community organisations
 - 7 **0** None of the above
 - 8 **2** Others (please specify) _____
- All of the above (6)*
Don't know (2)

Q10. Do you think *Walking the Street* is a successful event? 1 **32 Yes 2 **9** No**

Please explain why or why not:

See Attachment Q10

Q11. Please rate your experience of *Walking the Street* on a scale of one to five:

- 1 **1** very bad 2 **1** not good enough 3 **21** average 4 **22** good 5 **3** excellent

Q12. How could *Walking the Street* be improved?

See Attachment Q12

Q13. Do you think *Walking the Street* should be ...?

- 1 **20** a stand alone event
- 2 **30** part of a larger festival (such as *Art and About*, *Feastability*, *Newtown Festival*)
- 3 **2** other (please specify)

as part of Newtown Festival (3)
around fence opportunity? (1)
before Newtown Festival (1)
depends - small organisations should piggyback, cut costs (1)
not sure - could be overwhelmed (... if part of another festival...) (1)
as part of Newtown Festival for promotions (1)
same time of year as *Feastability* and *Newtown Festival* (1)
Could become part of *Art and About* on if increases \$ for the event (1)

Q14. How often do you think *Walking the Street* should be held?

- 1 **42** Every year
- 2 **1** Every two years
- 3 **4** Other _____

at least once a year
every 3 months
twice a year
more!

Q15. When do you think *Walking the Street* should be held?

- 3** Autumn
- 1** Winter
- 24** Spring
- 12** Summer
- 13** Any time of year

Q16. Any other comments that you would like to make

See Attachment Q16

We will be seeking more in depth opinions on *Walking the Street* through focus groups and interviews. Participants will be eligible to win double passes to the Dendy Cinemas. If you would be interested in participating, please fill in your contact details below.

Name:

Phone:

Email:

1c. Community survey findings – Qualitative

QUESTION 1: PLEASE DESCRIBE THE EVENT:

- Community run art exhibition with works shown in windows of shop fronts on the south end of King Street, Newtown. It is open for any members of the public to enter and be chosen to be exhibited
- I have been living in Newtown since 1990, so my first introduction was to a whole of King Street show in the shop windows. Over the years it has contracted somewhat, but it's basically art in windows. More recently as a new artist, I participated from the other end of the show
- Shopfronts exhibit artworks and local artists (uncertain)
- Fine arts by local community artists placed in shopfronts over a specified period encouraging passers-by to view perspectives or reflections/interpretations of the artists
- Art in shopfronts on King Street (Never)
- Fantastic event for all artists no matter how diverse, from professionals to amateurs, young and old, to be given an opportunity to showcase their works. Great exposure, unique surroundings, wonderful community support. I LOVE IT!
- A visual display of artworks in business premises along King Street
- Artists exhibiting their work in various shop fronts throughout the main street of Newtown.
- Art/works in shop windows
- Celebrating pedestrian and culture in a Newtown kind of way, seeing some art and performances.
- Shop-front art

QUESTION 3 WHAT IS YOUR POSTCODE?

2042	22
2043	10
2015	7
2204	7
2038	4
2044	4
2040	4
2037	3
2133	2
2048	2
2050	2
2048	2
2049	2
London, UK E5 9EG / International	2

1 person each from: 2500 , 2257 , 2063, 2062, 2177,
2126 , 2206, New York 10002, 2045, 2153, 2007, 2011,
2088, 2152, 2133, 2017, 2008

QUESTION 10: DO YOU THINK WALKING THE STREETS IS A SUCCESSFUL EVENT? WHY? WHY NOT?

- Going so long
- Chance for local artists to do their thing
- Inner west is artistic cultural centre,
expression of creativity, avenue for local artists to exhibit
- blends into the environment,
- brings people to the area
- going for a while - suppose so
- always noticed
- it makes the streets more interesting
- it brings the street alive, and even better, brings art into our
everyday lives! I fear it's become a little too commercial
- nice atmosphere
- gives artists opportunities
- it is very different and avant garde
- was in early years a focal point for mainstream retailers,
launch nights with food and wine well attended

- it gives young and upcoming artists a good opportunity to show their work and get some exhibition experience
- it gives people one more reason to come to Newtown to shop, eat and drink, etc
- it's unusual and takes advantage of the interesting shops and window- shopping activity on King Street
- it exposes art to people who otherwise perhaps would not look at art. It gives local artists a chance of exhibiting. It keeps ART LIFE going
- Any focus on community building is a plus. This was my experience through participating in it. Also great opportunity for up and coming artists to get experience and exposure
- The event works 2 ways... both the artists and the retailers are showcasing their talents
- It's a success in terms of getting artists' work out there and seen and doing it as a collaborative effort that brings people together. Not sure if it's a success from a business or event side of things.
- Perhaps not enough publicity
- It provides a forum for artists to show their work and generates more culture activity in Sydney
- Allows emerging artists to exhibit and gain recognition. Lets others see new artists and retailers.
- But could be a little better by picture of artist next to work
- Could be better, people from out of area come here hard to identify in shops
- Performing aspect? Performance/video art
- Yes, but it could be bigger, more inclusive and involve street sculpture, pavement art, etc
- Not sure whether in most shops the artwork is displayed all that well.
- Maybe tours could be organised - formal walking tours
- It is more successful for the retailer than the artist I would imagine. I don't think the retail environment is the best context for art that wants to be

taken seriously, saying that I think it is good for a sense of community and connection, and more graphic or light hearted work could function better there. It would need to be better curated to be very successful.

- A lot of people do not notice
- Quality of artwork varies
- Quality of interaction with street/space varies
- You don't hear much about it - not in local papers (not enough buzz) - but supportive of event
- Not enough participation from local retailers
- Not enough advertising , more retailer participation, council funding
- Didn't know it was an 'event' - just 'stuff' for sale in various shops featuring local artists
- Some of the work is crap.
- Not enough people are aware of the event and what it represents
- Overall the event lacks the ability to allow the art or the artist's scope to change the whole streetscape. As it is quite disparate overall and needs to have a greater impact on the whole area. Seems to be more of a community event rather than an arts event.

Q12 HOW COULD *WALKING THE STREETS* BE IMPROVED?

- More posters
- ad in SMH
- compulsory for all retailers
- too dispersed
- more posters
- linked with a wider event - was a little bit hidden.
- link to community centres, voting, talks, etc, prize
- I buy art - reasonable local work. Location, artists,
- Prices publicity in advance - plan to spend
- map to follow - publicised /hard to find
- signposting /identifiable
- street performers

- larger scale artworks like Art and About in Glebe
- promotion increased
- engage more business
- more spaces used i.e. NNC, Town Hall
- centralised focus
- concept of retailers is cute but more dense
- more interesting sites
- think about architecture, back lanes
- like community aspects
- launch/opening
- use school facilities
- more publicity/advertising. Bigger launch party - tied into
- Have an opening event for it (at the HUB)
- It could be done a bit more creatively; could use other aspects of King Street (murals, etc)
- more space for artists - better advertising, more done for the artists (networks?)
- better promotion both in advance (for potential artists) and during (for audience)
- with more advertising it would be an even better way to display local artists work
- more promotion
- more art, controversial art, funding. More shops lit up at night
- make it bigger, more of a festival atmosphere
- more information about the art, the theme, the event
- more outdoor action "hoop girl"
- need to be more outrageous. Needs to push the barrier of people's thinking
- maybe some entertainment, buskers, etc
- signage/banners

- professional curator selecting artists by invitation and financially supporting the production of works
- maps to identify sites, artists, prices. A launch. Busking
- better curation, it has to struggle with a lot of background 'noise' in the context so maybe a theme that carried through the exhibition could tie it together. Perhaps this has already been the case and I didn't notice. Better artists? A sense of relationship to the area and the retail context.
- better art
- Last year the young person I supported in getting her artwork in the exhibition had her work showing in a Tepanyaki restaurant, owners were quite hard to contact and trying to get the work installed during work hours was difficult. Her signage was also put up on a small shelf where it couldn't be seen properly from the street which may have hindered her chances of winning People's Choice Award, this was even after I had spoken to the shop owners about it. Also when I came to take the artwork down it had some crusty pieces of food on the back. I think it would be good to take these things into account when placing artists with stores.
- Because of the constraints of working with volunteers, it's not always as well organised as it could be. I know artists are difficult, but it's bad when the organisers are less organised than even the artists themselves. Last year, for example, there was only 1 week between being given retailers to work with, so artists wanting to customise their work to the shop they were in had little chance to do so easily. The previous year I found my own retailer - MBE Newtown, 353 King Street, where I do business in my other non artist life ... he said he'd been keen to participate in previous years, but people wouldn't follow up when he'd said yes ... does this mean we have potential participants in the retailers who aren't properly cared for?
- More interesting works, better displays, more events
- More advertising to get more people to come and see the exhibition. Perhaps interview the artists and put it on the radio, TV. If possible get some sponsorship for that. It would be nice if the show owners would agree to sell the art for the artists (mine didn't last time, and it was a hassle for me to come and meet the potential customers who apparently sometimes walked away when they found out that they could not buy a piece of there and then, but had to call the artist to make an appointment, etc. As we all know, WTS is not a 'regular' exhibition in a 'regular' gallery so (some) people treat it more as shopping on the spot. I think that would be fine, if a particular artist

agreed, and of course if they had the shop owner who would cooperate in this respect.

- Artist's fees over art prizes. Higher standards of artists and art practice. Better lead in time and overall time frame for install and viewing/coverage of the event. Larger spaces should be provided for more ambitious projects (vacant shop fronts could provide this).
- More retailers getting involved and excited about what it brings for them in the community
- I love it the way it is
- I appreciate that this is all volunteer work but at times seemed to lack coherence from an organisational side
- More publicity, I guess.
- more communication with the artists
- think the key is generating a high standard of proposals to choose from.

QUESTION 13: PLEASE EXPLAIN THE BENEFITS TO THE GROUPS YOU TICKED

- Artists get excited; as a resident the respondent always looked at WTS. bit feels like a a grass roots community thing. It's approachable / not intimidating. You don't have to be an artist to exhibit.
- helps artists show work. Makes the shops more interesting for visitors
- retailers: spend longer looking community: shares vibrancy and creativity

QUESTION 16: ANY OTHER COMMENTS THAT YOU WOULD LIKE TO MAKE

- the reason we live here is coz it's interesting so anything that makes it more interesting should be supported Good use of council money
- think of galleries in Paddington, top \$ - good as local option under (\$2K)
- great idea - it's growing - IWCS is doing well- south end is good BRAND needs to be better
- retailers are a local strength - interesting street activity

- variety, supporting visual arts is a strength
- face lift, value add
- mobilising community is strength of area and performing arts
- idea of busking fashion - link to other events/artforms
- not many visual arts galleries -audience does exist here
- really like the orange shoes!
- Like the concept - lack of quality of the work. Often the way works are displayed is 'kind of lame'
- felt it was a bit of a waste of time - quality of work not very good seems like they let anyone in - best work usually in better retailers (button shop, Dragstar, Made)
- you have to look hard for works - there are good aspects
- think it's a good idea - but barely remembers specifics
- a festival might be too big but buskers could be included, or chalk drawing or something interactive
- make it bigger
- don't abandon the art!
- Newtown is a very arty area - I think it would be great to keep something going as a permanent thing! should be sculptures in the streets not just shop fronts - like "Sculptures by the Sea"
- make it better!
- Sometimes walking the streets can go by completely unnoticed, the artwork tends to blend in with the retail. Some displays are very poorly installed and come across as very shabby and 'shop-soiled' after a period of time.
- I think every art event such as this one is fantastic, no matter what. As I said it definitely educates people about contemporary art, and it gives artists a chance to exhibit. And of course it builds a bridge between art and business. I think the more sponsorship one could get for this even the better it would come out (forgive me for stating the obvious). Also, I cannot stress enough about the importance of ADVERTISING. I think much more energy has to go into that.

2. Retailer Surveys

2a. Sample retailer survey

Walking the Streets is an annual cultural event that showcases artworks in shop fronts along King Street. The organisers, Inner West Cultural Services, are conducting a review of this cultural project to gather community input for future planning. We would appreciate your participation this short survey.

Q1. Have you ever participated in *Walking the Streets*?

Yes - If so how many times? No

Why?

Q2. Please rate your experience of *Walking the Streets* on a scale of one to five:

excellent good average not good enough very bad

Q 3. Who do you think benefits most from *Walking the Streets*? Please tick no more than three

Local community and residents

Visitors to Newtown

Participating artists

Retailers

Council

Community organisations

None of the above

Others (please

specify)_____

Q4. Do local retailers benefit from *Walking the Streets*? Yes No

How?

Q5. Is the publicity for *Walking the Streets* is effective? Yes No

Why?

Q6. Do you think Walking the Street is well organised by the Inner West Cultural Services?

Yes No

Why?

Q7. Do you think *Walking the Streets* should be ...?

- a stand alone event
 part of a larger festival (such as *Art and About*, *Feastability*, *Newtown Festival*)
 other (please specify)

Q8. When do you think *Walking the Streets* should be held?

Autumn Winter Spring Summer

Q 9. How often do you think *Walking the Streets* should be held?

1 Every year 2 Every two years 3

Other _____

Q10. Who do you think should fund *Walking the Streets*? And Why?

Q11. How could *Walking the Streets* be improved?

THANK YOU FOR YOUR SUPPORT IN FILLING IN THIS SURVEY

2b. Retailer surveys - Results summary

20 retailers on the South End of King Street were interviewed by assisted survey. It was decided to target those who had participated in *Walking the Street* to gather information of their experiences across a number of years.

All had participated in *Walking the Streets*.

5 had participated once or twice, 10 three to five times and 5 more than six times

What were your reasons for participating or not participating?

- Thought it was a good event , that it brought people to area. It's nice to exhibit art, ties in with what the respondent's store does with colour [paint retailer]
- We thought it was a great thing to get other artists started or to help them get sales from their work. It's part of the community spirit. We really enjoy being part of it.
- It's a good initiative to promote the local area and the people in it, local artists
- A good community event, also to bring people through the shop
- be involved in community, local area
- everyone else on King St doing it. to be a part of the community
- Thinks it's a good idea. It's easy, you don't have to do anything
- Good chance to promote young artists
- liked the event, someone approached them to support local artists (performing arts company)
- Great community cultural event
- respondent did not participate in her old premises but chose to do so when the store moved down the road and she had more space. The first work she hosted was from a school. She says the work had a lot of "black paper" and "blocked a lot of light". The next artist hosted was the respondent's daughter who showed paintings in the front of the shop, and that was good "not too big"
- collaborate with local artists, get involved with community event
- to give artists exposure, get more exposure for ourselves
- To help the community
- To help out the artists and to make the street a bit more interesting and busier, to bring people to the area
- We wanted to support any initiative in the area to grow the business and the area
- Well, it's art in shop windows, and we're a shop! [but not everyone participates...] well, they don't have any community then, do they!
- community minded

Q2. When asked to rate your experience of *Walking the Streets* on a scale of one to five: 3 ticked excellent, 10 ticked good, 5 said average, 2 said not good enough and no one said very bad

Q 3. Who do you think benefits most from *Walking the Streets*?

7 said Local community and residents

3 said Visitors to Newtown

12 said Participating artists

3 said Retailers

2 said None of the above

Comments included

- everyone, artists
- I would like to think the artist benefits but I don't think many people really realise what it's about, or that the artists get the exposure they deserve
- assumes artists must benefit somehow, "their names are on it".

Audiences

- Not many public this year though.
- community
- The artistic community, not individual artists

Don't know.

- Doesn't know if artists benefit, because no-one asked about the work.
- based on the current way it's run, no-one benefits. If it was run well, everyone would benefit.
- Not sure if artists get that much recognition for it. Nobody asks about the art.
- not sure if anyone benefits. one artist sold once in 5 year

Q4. Do local retailers benefit from *Walking the Streets*?

10 said Yes, 7 said No and 3 were not sure

- It's hard to say if there's a direct benefit - respondent does notice people stopping to look, and wts definitely brings people "down this end" of King St. probably no direct financial benefits.
- A qualified yes. We open by appointment, so it doesn't really bring in trade. it's probably different for stores that are open to the public. Oh - it's probably good exposure anyway, helps people know there's a bridal shop here.
- When you're involved in the community, then the community gets behind the business
- They don't benefit directly, but it creates interest in the area. Mostly they get good feedback
- felt retail shops would get more from it, as a hairdresser is "too personal". Respondent could imagine shops that sell "things" make more sense
- it enhances King St reputation as a location of alternative goods and services
- it gives them exposure - many people flock to walk the streets much like sculpture by the sea (but of course in smaller numbers - that's a challenge, to get that many visitors!).
- Didn't really make drastic changes, didn't make any impact on anything for me. Retailers benefit in that people look into the shop. The first time we did it it made a difference to us.
- Because it brings new people to the area. And "I like art".
- in that we benefit by contributing to the community. People look at the windows and stuff. We haven't ever sold anything for anyone though.

7 said No

- Some may benefit. WTS doesn't channel business into respondent's business, but that's not why they are involved
- because it's an exhibition designed to be seen from the street, not designed to encourage people to come inside. she is "very particular about what I put in the window" so has included work by her employees who are artists. Mentions Jasmine [Vrachas'] sparkly horse artwork at Shorties, says this got a lot of attention and was in the paper. Said some parents wouldn't bring their kids in because they would have "had to touch the horse". Respondent thinks thinks too much of the work is "so average", but is very supportive of the event.
- "We've got our regular customers, and they would come in regardless. No-one comes in for the art."
- makes no different to sales. no financial benefit, but they like doing it.
- In the early days, it used to be more of a festival event with a start and finish, and party oriented, which attracted a lot of interest. In the last few years, there has been no party atmosphere, so you don't know who's seeing it
- It was a hindrance to our shop.
- Not that I can tell. Doesn't increase trade

3 were not sure

- not sure - no enquiries
- Not sure - no noticeable increase in sales
- Respondent "didn't find that there was much response"

Q5. When asked is the publicity for Walking the Streets is effective, 11 said no and only 4 said Yes

- It's good. one of Sydneys's most original art concepts
- Yes, for what they offer. If they want more, they'd need more community spirit.

11 said No

- There should be more publicity. Invest in a banner hung across the street so people really know it's there. Large posters would be good. Take advantage of huge amount of traffic that goes up and down King St
- A lot of people don't even know what it means/is. it needs to have more marketing behind it. Not enough signage around. Last year banners blew off. People aren't educated to know what WTS is, it needs a lot more clear signage, and maybe an explanation of what it is. To a lot of people, espeically from interstate, WTS means nothing, and a shoe symbol is just a shoe, it doesn't explain the event.
- There were a few things I thought were a bit weird". Signs hung under awnings weren't hung well and came down or were pulled down. A shop down the road had wts sprayed on the footpath and they weren't even involved, whereas respondent's shop didn't have anything on the footpath. The shop also had stickers in the window but respondent didn't get any stickers. The art is "a bit hard to find".
- don't know, because she can't gauge attendance. she sees something small in the paper, but wouldn't count this as she's already aware of the event

- says he doesn't read newspapers or watch television though. haven't seen any publicity at all. the only thing is the "shoe stuck to the ridiculous smoke stacks". maybe one poster or two
- don't know
- I didn't really see any publicity for Walking the Street.
- It wasn't there. There was no support, no advertising. There was no promotion, there was one article in the gleebe but no-one knew about it.
- could be better
- He doesn't hear much about it. It's shoved in the window. there's no real promotions reason
- doesn't seem to be enough publicity both locally and further afield. Only the savvy locals seem to know about it
- Sometimes. I don't know how effective it was last year ... not enough people come. They don't promote WTS properly
- Can't comment, doesn't know how to quantify this.
- wouldn't know

Q6. 15 said Yes Walking the Street is well organised by the Inner West Cultural Services?

- It's been made easy for us, as a retailer, it's been well-organised. The choice of artist etc all flowed nicely.
- the organisation is fine. Whenever we've had a concern/issue it's been addressed quickly.
- They've organised the artists fairly well, communication has been good. We have specific requests that the work must be to do with the environment or transport, and they've always accommodated that.
- with the resources available
- Seemed to work pretty well.
- pretty organised
- they do a great job with small resources
- The Inner West Cultural Services do a fantastic job on a shoestring budget and many volunteers - they do the best job they can do on their resources.
- In initial years, "you had to pay" which the respondent wasn't happy about, and "you had to be responsible if there was a theft". Respondent says it was a very "loose arrangement".
- don't know. there's a lot of last minute stuff going on. could be better. respondent acknowledges it must be a lot of work to put on.
- "On a personal level I've had a few issues. I always seem to get the last art that's available. The stuff that was up last year - they came to me with about two choices. Maybe it's down this end, we're a bit neglected. A larger choice would be good. Even customers have commented 'why do you bother putting that up?' [quality issues and choice of work] But "I'm sure the things run properly"
- Getting artists into the shops and communicating with shop owners, but if publicity comes under being organised, then no. Somebody forgot to bring the shoe last year.
- They do a good job

3 said No

- The last one was really poorly organised. Rushed, last minute, no consultation on which artist was in store. In the past retailers could choose the artist and this time they couldn't. Respondent says, previous years have been fine, well-planned in advance, well organised, but last year was "horrible".
- it doesn't seem well-organised. Personally I think it's quite a futile event. it's not a major cultural event like newt fest. it's a bit like, why bother? We're not going to participate again
- not organised at all. it wouldn't have happened except for our own persistence. There was no follow up, we had to ring about ten times to get the forms and then they lost them. [Criticisms apply to both years, but "last year was worse".] It was completely mismanaged. we didn't find out who won, or have a newsletter or anything or any follow up at all.
- He never knew who organised it or how it was organised.

Q7. 11 said *Walking the Streets* should be a stand alone event

- has issues with the festivals. Can't see any advantage of tying in with Newtown Fest as it's all up the north end, where it's "packed" while no change in south end.
- I think it got lost as part of Newtown Festival
- if there are things ongoing of interest during Newtown this is good, although there might be benefits in clustering things together. people come for food, ambience, the eccentric nature of the area. it's good if there's always something for people to see when they come to Newtown
- just needs to be better promoted
- or sydneyfestival
- It would be overshadowed. People have to choose which thing they'll go to.
- because if the people come to eat and drink, they eat and drink, not see art. The people who like art will come to look at the art.
- Don't know. Is it in August? That's good, because it's at a time of year when nothing else is on.

8 said *Walking the Streets* should be a part of larger festival

- Might have more impact as part of larger festival. Then you wonder if it might get lost. It's hard to bring lots of people to the area just with WTS, it might not be enough entertainment value to bring people to the area from, say, the north shore
- Although it's a unique event, and the only similar thing is SBTS
- It used to be held for the 2 weeks leading up to the Newtown Festival . That was when it was the best.
- that might work. Feasibility is pretty insular though, the people come for food and wine and rarely even cross the street to come into our shop.
- would definitely have more effectiveness as part of something else".
- the marketing has to be cross-pollinated or it won't work

Q8. 7 respondents think *Walking the Streets* should be held in Summer and 8 said in Spring

- best in Dec-Jan, or when in October when Feastability is on
- hold WTS at a quiet time when there's not something else on. Not easter or christmas because people go away. When it's not too freezing. So maybe it would be better to hold it with something else when you'd get better volumes of people.
- doesn't matter when, as long as it's well advertised. June-July are the worst times for sales in Newtown, so something that would bring people out in the middle of winter would be great.
- "It's good when they have it, it's before Christmas, isn't it?"
- doesn't matter when, as long as it's well advertised. June-July are the worst times for sales in Newtown, so something that would bring people out in the middle of winter would be great.
- Avoid Christmas (Oct-Feb). hold event March-Sept. Avoid other festivals, don't compete.
- Hold at the beginning of any season, as a retailer [clothing retailer], this is when you usually do something [with your window].
- March is fine [thinks it's held in March
- December would be no good because of Christmas trade

Q 9. 16 respondents think *Walking the Streets* should be held every year

- If it was every two it would "lose it". It gives opportunities to artists without being mainstream
- every year
- a year is a long time
- For continuity,
- people would remember it better
- so people expect it
- Hard for me to say. Maybe for artists, every year is better because they don't have many opportunities to exhibit
- People will forget about it if they don't see it regularly
- it has to be every year, otherwise people forget it
- Definitely

Q10. 7 respondents think Council should fund *Walking the Streets* and an additional 8 think Council should organise it in partnership with business or sponsors

Council

- Council should support it. shops do benefit, but ... good question. doesn't think shops would "put out for it"
- Council I guess
- Marrickville Council, main street committee.
- if Marrickville Council can do a parking blitz to raise money for a graffiti camera, they can pay for this". Says Syd City Council should also chip in, the boundary between both sides of the street needs to be broken down.

- Council, because it is a community event. Do artists have to pay an entry fee? I guess they're pretty poor, so that could be difficult. As a retailer, I probably wouldn't pay money towards it. I might, personally, as a resident of the area, and I have lots of love for the town, but not speaking as a retailer. We donate a prize.
- I don't know. Local council? At the end of the day retailers pay for it through rates anyway, so the council should just keep paying for it
- council
- "Council can help funding the young ones"

Partnership with council

- Business happy to "do a little bit". Syd City Council, Marrickville Council.
- Anyone that's prepared to put their hand in their pocket. Ideally a govt body
- 50% council, 50% private businesses. Respondent's business often donates something small, but this is "only tokenistic" and "wouldn't encourage anyone to enter". Shouldn't ask "small poor shop owners such as myself" to back it. Funding depends what the point of doing it is perceived by the council to be. Arts council maybe.
- Thinks there should be good prizes to get more good artists to do it. That would "make it more substantial". Respondent says the event has "a HSC feel", when it should be like sculpture by the sea which is going from strength to strength. Respondent "hasn't seen it grow". she says there's "no incentive for decent artists to participate". Says the call for artists should be publicised very widely and substantial prizes should be offered. "It's just got so much potential, it's a shame." Could be tied in with a local crafts or arts market. "South King St is crying out for events". Event needs participation from "substantial artists" to take it "up a notch or two or three."
- A lot of artists are very poor, so they can't fund it. Retailers already devote money by giving the window space - it costs us money to have it in the window. Councils should contribute, as should main street committee. Artists themselves should pay something, particularly if they're showing a commercial [saleable] work. The artists very rarely sell their work, but it depends on the artist.
- Difficult for council, but maybe they could help with advertising and publicity. Big companies with heaps of money to give away should support it.
- Sydney and Marrickville Councils local business could contribute. Australia Council
- If you are trying to grow an event you inevitably need sponsors. Could be a joint collaboration with the cultural centre and others. Maybe think of some sister streets in other cities in the world, and get some sponsorship, or at least the knock on effect of some publicity as they advertise their own. Definitely need both councils (Marrickville and City of Sydney) to be in on it.
- the council, the govt. It's for the community, so...WTS should also work with south king st precinct [?], because no-one is organising that either and they don't talk to each other.

don't know

- [respondent didn't initially understand the question as he assumed it was run by a few volunteers "working on it for about a week".] "The council and the artists. It's about it's their art, after all. If it was my event, I'd be charging artists to put their work up."

Q11. Comments on how could *Walking the Streets* be improved?

- Definitely worth continuing, not difficult for retailers to participate in. Event needs more promotion, stickers and things. Give retailers a choice of what they get in the store.
- Mentions last year's art, saying previous years' have been more exciting.
- Definitely lots of publicity, marketing, signs - big banners would be great. Maybe holding it during the festival month? I love the concept of WTS, we'll often look at it more than once and go for a stroll down the street after work; but is it too big a strip for people to get around? Could it be at Carriageworks or something - but then it wouldn't be WTS. Or that lovely space outside the hub, but you can't stay there very long ... Or on perspex mounted on walls, I've seen that in the city recently. Sometimes people don't identify the works as art, they just think 'that's a funny thing they've got in their window'
- Last year it didn't seem like it was "anything in particular". No sense of the event, or the reason for it. It needs to be more "important" have more of a sense of occasion.
- better advertising in the right places, that's it..
- earlier contact between shops and artists
- more artists, more shops, more publicity, could be an iconic event like SBTS
- used to see a lot of really good exhibitions, but has felt it has been less visible over the last couple of years. needs to be on most of the shops. needs big signage over king st, should be launched, or contained to certain area. this would attract a better calibre of artist if well-organised and promoted
- Having a strong local content, as was initially intended is a must. Outside artists with interests in the community of Newtown could also be another category, as well as community groups (the Kites, etc) Lifting the quality of the artworks is important as well as showing Newtown for what it is, a REAL community. I really like the idea of the sister street - when I first came to Newtown I chose it because it reminded me of Amsterdam where I had just lived for 4 years.
- Walking the Street is a "good" event, even though she "didn't get any business from it" she thought it was "interesting" and liked to see people on King St looking at the works
- WTS needs to have a more cultural bent. The launch needs to have social impact, like a gallery opening with booze and nibbles. Couldn't local cafes or hotels participate in doing a launch? Feastability always drags a lot of people in, so there's interest. WTS does have an end of festival cocktail party that I rarely go to, but this needs to be the launch, to create that 'opening atmosphere'. That's what it used to be like, you could physically see people walking up and down the street, but not any more.
- The year her daughter participated, the head of the MCA was a judge and the respondent felt the judges "were not looking at anything that wasn't contemporary art" and suggests there be separate sections.
- Can't think of anything. Walking the Street makes art more approachable less elitist
- Could it be part of Sydney Festival? At the moment, it's pretty unknown. I've never heard anyone mention Walking the Street
- "Nah." Don't know enough about it.
- More needs to be done with it. Needs to be organised with energy. Could there be events, like fashion shows. Or bring someone famous in that attracts people, like an actor or a singer. If you're famous or known, people will look at it, but if

- you're a small fish no-one is interested [um, although respondent was saying get a big actor involved, I think she was giving an analogy about visibility and scale].
- There needs to be minimum criteria for actual works, because some of them are just crap. One work was just a green wheelie bin, it looked like someone had just left the rubbish in the window. some works were really religious, and it's not about religious statements, its about artistic statements. One work had blood on it and everything, and that's not on.
 - There needs to be some direction to WTS, and some idea about what it's for.
 - All it did was take over our window, and we pay big rent. We got nothing and the customers got nothing from it. It's such a great idea and it could be so good, and I can tell you about 10 retailers right off who would be interested in supporting it if it were properly organised.
 - The promotion is important, on the internet because it doesn't cost too much. The papers are quite expensive, but you can even get free promotion in the papers, free listings, if you know where to look. Lost of different kinds of promotion. Not enough people come. There should be an event in Sydney Park or something for an opening or something to get visitors to walk all the way down [respondent's end of] King St.
 - Somehow get the public a bit more involved, retailers and artists are quite involved, artists bring their family and friends etc. This year it was in the paper, so that was good because people asked me about it.

3. Focus Groups

3a. Inner West Cultural Services Management Committee

IWCS
26 September 2007
6.30 -7.00pm

AIM OF WTS

Describe the essence of WTS in 5 key words?
Individual exercise (5mins)

SWOT Analysis

Stage One

Group session (20mins)

Strengths

What works really well?
What makes it special or distinctive?
What has been its legacy?

Weaknesses

What are the current problems?
What does not work well?
What has disappointed you about this event?

Stage Two (5mins)

Please could you take these questions home with you and think about them and write some ideas down before our next session

Opportunities

What do current participants get from WTS?
What are the unique benefits of this event?
What opportunities are there in the current political and cultural context?
Who are current allies?

Threats

What is stopping growth?
What is the competition?
What is WTS NOT achieving that it should?
What threats are there in the current political and cultural context?

Future Visions

How do you see WTS in 3 years time?
If you had all the resources you needed, what would WTS do with them?

Group 1: Inner West Cultural Services Board

Date: 26.9.2007

Present: Robyne Stacey, Denise Tart, Linda Dawson, Janene Collins, Jennifer Rogan, Steve Peelvin, Anne Davey

AIMS OF WTS

- Robyne – committee 7 yrs, local resident

Connecting community to its artists

Encouraging community to explore the arts, to be involved in creativity

Encouraging emerging artists and community groups involved in art

Promoting Newtown Arts Precinct

- Janene – committee 15 yrs, resident 10 years

Promote local artists

Skills and experience for artists

Local cultural event

- Steve – retailer/resident 7 yrs

To showcase artists in a place of exposure

As retailers we have met people unavailable to us normally

- Jennifer – 2 months committee

Exposing artists, bring together communities

- Denise – committee 1 yr

To enable emerging local artists a ‘venue’ to showcase their work and in turn allow the community to appreciate the art in a ‘friendly’ and accessible environment

- Linda – committee 2 yrs

Public exposure of local/new/unknown/developing artists

- Anne – resident 9 years, committee 2 yrs

To give exposure to artists

Get the community involved

Promote Newtown

STRENGTHS

- Relationships between **artist and shopkeeper** increased

Retailers continuing to show work beyond WTS, exhibitions of artists work in shops i.e. Embryo and in many local cafes

Matching of artists to shops/retailers – establishing connections between artworks/themes - relevance of work to shops. Those years where art is specific to the shop have been most successful

- **Accessibility** to community

A good and interesting local walk – an evening activity

Groups of people walking the streets together – evident in early days

Group tours to discuss artworks – by local artists/curators

Creating “camaraderie on the strip”

- Experience for **artists** in displaying work in street/shop context
First time exhibition for many artists
When coordination infrastructure is strong and in place – it can generate many volunteers and is a true artist run initiative
Anecdotal evidence of artists getting exhibition offers/selling work/ longer display times in shops
- Includes **community arts and organizations**
groups like schools, homeless men's groups in projects with local artists encourages community cultural development
Engaging local artists with IWCS – involves them in practice of community arts

WEAKNESSES

- **Insecure resources**
Not enough for sufficient lead in time – needs longer term planning to succeed
Funding security and a paid coordinator – rather than a worker who had to produce event, need to hire for these skills in particular
\$5k to \$30K has been budget range – best results for \$15k
Finding volunteers
- **Publicity and marketing**
Needs the right people and skills
More use of business marketing skills
Flags get taken down
Spending on long term publicity and reusable resources i.e. banners
Launch too long
- **Short term planning** and year to year thinking
- **Artists role** - don't own the project – they should run, design and organize it depends on worker employed – volunteers often less when more paid workers are involved

LEGACY OF WTS

After 2/3 years **cafes started to show local artists** work
Art has become part of everyday environment in Newtown
Value as a **model for artist-run initiatives** (taken from Grafton Jacaranda festival)
Builds a **sense of local community**
Once the event moved from the whole street and from the Newtown festival timeslot – it lost momentum and did not settle into a new routine
Needs of IWCS have overshadowed needs of WTS
WTS began to control the direction/resources of IWCS

QUESTIONS ARISING

Does it raise the profile of King Street? Did in the beginning – linked to Newtown Festival
Does the strip need more promotion now? Should it be linked to another festival/event?

Group 2: Inner West Cultural Services Board

Date: 24.10.2007

Present: Robyne Stacey, Denise Tart, Linda Dawson, Janene Collins, Jennifer Rogan, Steve Peelvin, Anne Davey, Kirrily, Jazz

OPPORTUNITIES

Public exposure for emerging artists and retailers

Emerging artists get to exhibit in a non threatening non traditional setting/ get feedback from a broad cross section of community/possibility of exposure and sales

Established artists get to exhibit in a different venue/ interact with other artists/ share skills and experiences/ bring work to new audiences

Retailers get to participate in a local community event, recognition for supporting creativity

Develop relationship with local artists

Includes local community development with artist, volunteers and retailers

Connections and networks through a community event

- Consider perspective of **spectators** - what do they get and want in return – quality of information required – ‘the gallery on the street’
- **Link to name of a charity** – raise money on their behalf and thus increase publicity – think about merchandising i.e. postcards of the winning artwork, tea towels worked well once
- **Links to educational institutions** – promoting more community ownership
- **Links to local galleries**
Mura clay gallery has always been a strong supporter – idea of exhibition for winners as a prize also possible retrospective of past exhibitions and previous artists
Also to expand concept of tours with gallery staff involvement and expertise
- **Celebrity hosts** – tutorial for artists to enter and work with expert/mentor.
Expand involvement of MCA, continue to develop awards for artists
- **Sites** - Any other possible places – galleries/community centres/ schools/libraries/theatres – still connected by a map and people walking along sites
Idea of permanent display boxes – retailers can co purchase and use all year. Issues – vandalism –need 12mm glass, maintenance and scale
- **Themes** – have had in the past i.e. local, young artists, innovations. A theme helps promote and consolidate the exhibition facilitates tours and discussions.
Visitors return to see artist’s interpretations and use of spaces.

- **Needs early planning and organization** – connect to schools and community events and activities. Successes have been related to interpreting the place/space – i.e. newspaper shop papered up. Works for spectators as it enhances their experience and the play with space

Criteria for artworks would include:

Theme and relationship to place/local context

Sponsorship

4 banners across King St – north/south/Enmore road and community centre

Retailers asked to donate to prizes

Develop awards program

Approach utility companies i.e. Telstra square

Essential is matching artist and retailers

IWCS moves project around – different years/different areas i.e. Enmore/Marrickville

Focus on a smaller area of organized activity and then get other retailers to decorate their own windows and merchandise to promote the same theme – prizes for best retailer decorated window included

Build up guided tours- place explorations

Focus on blocks/streets around galleries/studios

Add pavement artists/buskers/ performance

Art markets as start and finish events

Alternate visual arts event with performance focus – link to theatre spaces

Link to other events like Newtown Festival, cultural festival and Flaunt it fashion do

- **Role of retailers**

Retailers are always changing – need to build relationships and ownership. Important to keep art on street, shops are not galleries - demand a more challenging and witty response

Different context to gallery, different audiences

A working party with a broader base to engage other stakeholders in decision making

THREATS

Seeking funding each year – reduces time for planning and energy for implementation

On other hand – shoestring element adds a dimension of how you can contribute locally and simply –in political context of consumption and pre packaged life – now you can contribute locally

Spectators should not just consume but have an educative experience

WTS fatigue – ‘yesterday’s thing’ – in climate of fads – time for the new

Lacks WOW factor
Lacks entertainment
Need to totally transform the space i.e. concentrate work or increase scale

Lack of consistent marketing and publicity
Getting good staff and committed volunteers
Not owned by community
Context – lessening sense of community – all more mobile networks
Mall shopping – need to create a strong sense of connection and community when you come to the event – building connections and focus on the place and its context and meaning

Changing nature of people's relationship to place – increased rents, changing demographics, transport links, work ethic
Event lacks identity and consistency – has moved location and time so many times
Name is not recognized – should name be changed or just add subtitles to the name?
Needs branding work

No WOW factor –

VISIONS

IWCS committed to bring something valuable to community
Also wants to link to other local groups and stakeholders
Need to broaden base of stakeholders i.e. M'ville council cultural festival and Art and About
Full time project manager
Improved marketing
Strong local and Sydney wide identity for event
Build capacity of local artists and community to run event

A how to manual produced
Extend project up Enmore road
Coherence and visual recognition exploring the place – guided tours i.e. stencil art tours of Mayes lane
Block explorations

3b. Non Participating Artists Focus Group

28 November 2007

4.30-6.00pm

Madame Fling Flong's
169 King Street, above Soni's Newtown

What is WTS?

Walking the Street is an exhibition of art works displayed in shop windows along King Street, Newtown, organised by a local community arts organisation Inner West Cultural Services with funding from local councils. The event started in 1991 to celebrate and promote Newtown as a cultural entertainment precinct.

For two weeks in October 2006 over 125 artists exhibited their art work in 63 shop fronts. The winners were selected by MCA staff and retailers generously donated cash or gift vouchers.

Project Aims

- Provide exhibition venue for local artists to show their work to local communities
- Involve local retailers and King Street
- Raise the value of contemporary artists and understanding of contemporary art within the community and local business community

The Review

Surveys, focus groups and interviews of community, artists, retailers and organizers to determine:

- is there sufficient support to continue Walking the Streets as a biennial event,
- ongoing issues for participants,
- gather ideas for future WTS or other community arts events.

Non Participating Artists Focus Group
10 December 2007
4.30-6.30pm

Discussion Prompts

Have you heard of WTS before?

Why have you not participated?

What would motivate you to participate in the future?

Does the name work?

How do you feel about displaying your work in a shop
front?

What do you think about its location and sites?

What do you think of the branding?

What are the key elements of a successful event for artists?

How can WtS be more relevant to you?

If you had \$15 000 to run an event for artists in Newtown
what would you do?

Who should fund this event and why?

Wednesday 28 November 2007

In attendance:

Artists	Postcode
Kenzee Patterson (KP)	2015
Melissa Laing (ML)	2204
Dominique Angeloro (DA)	2010
Kathryn Gray (KG)	2016
Madeleine Donovan (MD)	2016
Lauren Brincat (LB)	2043
Rachel Scott (RS)	2153

Moderators:

Amanda Buckland (AB)
Emma White (EW)

Demographic background:

Artists are aged between 23 and 36 and are identified as emerging professional artists who have not participated in WTS.

AWARENESS AND ENGAGEMENT LEVEL

AB gives background on Walking the Street. All artists have heard of the event.

LB had seen 'shoe' signage in shop windows, but that hadn't been enough to encourage her to attend the event.

ML does not "hear about" the event but lives locally so has often seen it.

KP had seen promotion but never visited the event.

DA had seen promotion for the event and visited it three years in a row for professional reasons (working as an arts writer) but found the work "not really substantial". DA says "It seemed really bitsy". DA could remember one particular work from one year that was at @Newtown, but no others.

DA says she "will often go out of her way to see events", but feels WTS "doesn't have the reputation" for her to do so.

DA is not sure if the "context of WTS is appropriate" for her, saying that the confusion of its identity is an issue. She elaborates; "well, it is a community event, or an indigenous event, or a contemporary thing..."

KG had "thought it sounded interesting" but had never "engaged with it".

MD had "seen it as a passing deadline" over the years but never seen the event. She is aware of it through friends that have participated, but has only lived in Sydney for two years and not participated in that time. She hasn't felt the call for participants has ever reached her.

KG has "always prioritised it out".

ML says "you want to know that you'll be showing with other people that do good work, that you respect, or with your peer group." ML is interested in the event being more "selective". She raises the issue that when art prizes are not selective, they do not necessarily attract her to participate. She suggests that a decision must be made on "what the mandate is: community or contemporary".

MD says the "perception" of the event is important.

MD says Walking the Street is "a terrible name". She says "I don't think it's got any kind of connection to art automatically".

ML points out that there is a certain degree of brand recognition attached to the current name.

RS sees the event as "a bit undergraduate"

***Artists agree that WTS is more known as 'the thing in shops' than by its name.*

***Artists don't think there is a 'magic formula' for them.*

***The artists would like works to be selected by a curator or "someone good".*

***Most artists agree that prizes are not necessary to give them incentive to participate in things.*

THE SITE/RETAIL CONTEXT

LB mentions a similar event organised by Brown Council¹ in Erskineville, saying "the quality of the works made it good". She says "they made a huge effort to make sure the relationship of the art to the shop worked".

ML says the works always have to fit in with/to existing displays. She says "the artist needs space to expand, but still has to recognise that it's a shop". She says "the shop owner has to trust the artist, and the artist has to be good".

***Most artists are very interested in working with 'the shop' as site.*

KP says it would "be good to expand into the shop, not just the window". He says he would find it "off-putting" having to take the shop owner's needs into consideration, but expresses a strong interest in working with site-specificity. He feels you would need to know the site, "then it would be more like an exhibition, because you understand the 'gallery' context" within which you will be working. He says "it's not appealing for artists or for the public if it's slipshod".

MD says "a good space is important to people [artists]".

KG is very interested in engaging with the "shopping idea" and raises suggestions such as 'artists shopping'. She expresses interest in conceptual/performative ways of engaging with the project.

¹ Brown Council is a collective of four young artists, mostly working in performance.

***Artists agree that negotiation with retailers could be a difficult part of the process.*

KP says "it would be great if retailers were aware of the profile of artists", that artists were perceived by the retailers as having high profiles or being of "high status".

***Artists are confused by the inconsistent identity of WTS and "where the participants are drawn from" (DA)*

SUGGESTIONS

ML says "King St is so long", suggesting that it is unwieldy. [may not realise WTS only takes place in south end now]. She says "too many venues creates an excess of relationships" to manage.

LB says a map "could be fun".

ML says a tour or a map would be useful.

DA asks if there is an opening, saying that an opening/launch would be important for both artists and retailers and would "bring people" to the event.

LB says "it would be nice to have a list of shops that were open to it, that you could propose to".

KP says he would find having to make a submission "off-putting", preferring to be selected/curated/commissioned.

MD says the event has potential to be "a great opportunity" for artists whose work is "not so saleable or commercial" such as artists working with performance, installation or video.

KP says "why does it have to be a shop? It could be someone's house on King St".

KG agrees that she "would be more interested if it wasn't just about things in windows".

ML suggests elements such as "multi-venue works, pod casts, performance" could be part of WTS. KG expresses skepticism as to the difficulty of organising such an event.

DA says it's ok for artists to have to work within "certain parameters, for specific spaces" but not for work to have to be "about Newtown".

***Artists agree that a themed event is not so appealing*

LB suggests incorporating "video art at the Dendy"

ML and DA mention that Carriageworks is "just down the road". ML says if the event could be linked to Carriageworks it might "raise prestige".

KP mentions that the gallery scene in Newtown is not so exciting.

LB points out that there are "lots of different kinds of artists", saying "maybe it's not for us". She notes the "elitism" of the group and elaborates that everyone there has been to art school.

LB says a "marker" for each venue is necessary, suggesting stencil.

DA suggests flags as markers

***The artists agree that site specificity of work is interesting to them. They want their work to be relevant to the space it exists in.*

DA says "there are particularly good artists who work with communities, like spat & loogie and Squatspace, who you could engage to keep that angle".

***Artists think summer is a good time for WTS*

WHAT'S IMPORTANT TO THE ARTISTS

LB says all the money should be given to the artists, "so they'd make great work". DA dismisses this, pointing out that "curators deserve fees as much as artists do!" and that money is needed to run it. LB concedes this.

ML says that "fees acknowledge the value of artists' work".

***Artists agree that they like being paid, and that \$50 is a pointless/insulting fee. They agree that prizes are not necessary for them to be involved in a project.*

KP suggests \$300 as the minimum fee appropriate.

LB blanches at the idea of prizes. "There's enough competition already".

***The artists agree that profile is of great value to them.*

DA says "if it's an exciting project" that's the most important thing. She says "branding the event is really important. You need to let people know the art is there".

ML says media and "buzz" are important.

LB says good word of mouth is important.

***Seminars or workshops are not important to these artists. Artists agree that 'mentors' are not important to them/don't seem relevant to WTS, although they can see the benefit of that to 'community' [non-professional] emerging artists.*

3c. Artists Focus Group

4 December 2007

4.30-6.30pm

Discussion Prompts

How did you find out about WTS?

What motivated you to participate?

What would motivate you to participate in the future?

Does the name work?

How do you feel about displaying your work in a shop front?

What do you think about locating an arts event on King Street?

What are the key elements of a successful event for artists?

What are the benefits of WTS to artists?

What is WTS NOT achieving that it should?

If you had \$15 000 to run an event for artists in Newtown what would you do?

Who should fund this event and why?

Artists Focus Group Tuesday 4 December 2007

In attendance:

Artists	Participated when
Natalie Sharpe (NS)	2004-2006
Cindy Tonkin (CT)	the last two years
Leigha White (LW)	once (2005?)
Nur Alam (NA)	NA represents a community group of writers, artists and poets from Burwood.

Moderators:

Amanda Buckland (AB)
Emma White (EW)

Demographic background:

Artists have previously taken part in WTS and live in the Newtown/Marrickville area.

DISCUSSION

AB gives background on the review.

NS starts by saying "a lot of people had complaints about how it was organised last year"

NS first saw WTS when it was on during Newtown Festival "then it was moved to South King St and lost people". She says "it seemed a lot more noticeable when it was up here [King St proper]".

NS says "I don't see why it couldn't be on the whole street". She says you always get shops "that don't have good windows or don't want to be involved anyway".

NS talks about her decision to participate: "I looked in a window and thought, 'wow, that's really crap, I can do one of those' and a year or so later I got in". NS saw a brochure for a call for artists.

CT has lived in Newtown since 1990, when "it was fun". She remembers that WTS "seemed to coincide with Newtown Festival". She applied to participate in WTS off her own bat when she saw the Festival coming up and got in touch with WTS organisers. "The first year I did it I found my own shop [MBE] because I was too late to apply" and was included in the event after organising her own venue.

LW found out about WTS through the ACME list. She found her own retailer.

NS "Most of the works were pretty great. It was free, and all I have to do is apply".

LW says "it was really accessible"

CT says "I have piles of work that never see the light of day" and was motivated by getting her work seen.

NS was motivated by "having a free exhibition for a couple of weeks". It was "a way to get started without thinking about galleries".

CT "... and the possibility that someone might buy it".

Artists are asked if they would continue to participate:

CT & NS say yes.

LW is not sure: "I don't know how much it's advertised and seen. It [South King St] was a bit of a ghost town [when she participated]."

CT: "Last year they did stuff all publicity, and didn't allocate retailers until seven days before".

NS: "I had six weeks to do the work and then only got my shop just before, what good does that do me?"

***The artists would want to know that WTS was more visible and that there would be more publicity before applying again*

CT: "more people saw it when it was part of Newtown Festival"

LW: "Feastability's huge"

***The artists would like to see WTS connected with another event*

NS would like to "keep it down that end of King St, but maybe up this end a bit as well".

CT says WTS needs signs, signage. "Even when I was in it I couldn't tell where it stopped".

NS: "I volunteered to do signs and it didn't happen at all because the other person who was supposed to work with me had personal problems or something".

CT had also volunteered in the past.

NS "I wanted to be more involved in it, and it seemed like they needed it" but that wasn't recognised. She says it seems like "a year's worth of work was done right at the end".

CT says it seemed like it was "run by artists, not administrators" which she saw as a problem.

LW says "I really like the idea [art in shops]".

***All the artists are very interested in the fundamental of the art in shops concept.*

CT discusses issues with her store allocation. "I had Buzz Bar and I only had a curved front window and no light." She had "no chance to test it" because "they only

gave me ten days notice of where I was going to be". Her work was barely able to be seen in the window as a result.

CT says the decision about where works went "was delayed to fill a quota of indigenous art, which was a good idea, but it fucked everyone up". She says "some of those artists I wouldn't even call artists, just people mucking around with cardboard."

NS says "you need to know how big the window is, and it's important to communicate with your shop. I had a good one and had lots of chats". She says a friend "had a guy who didn't know what he was doing, an old guy who didn't really understand what WTS was for".

***Artists would like to custom make works for specific shops*

***Artists want to work with retailers for better outcomes all round*

LW elaborates, "...then you think more about what you're doing instead of randomly picking something out of a stockpile".

CT says "you've got to be persistent to get onto the retailer that knows about the project".

NS says there are communication issues between the shops and artists and the organisation [IWCS]

CT talks about a WTS opening in "some little park" that was inadequate.

NS: "retailers should be spoken to first so they're ready for artists", raising anecdotal incidents where retailers were not happy about how work was hung.

CT: "last year there was a workshop [on installation techniques]. I was surprised how little some people knew about it. A lot of artists seemed to need the basics." She says that for many retailers the inexperience or lack of organisation from individual artists was a problem, that there were often no contact details or prices left by the artist and no organisation.

NS: "70 artists is a lot" and too much for the organisers. She says "there needs to be a certain standard, not necessarily professional, but ..."

HOW COULD WTS BE IMPROVED?

CT: "by having dedicated administrators in charge, even if it's only part of their week". A central, reliable point of contact "so if everything goes pear-shaped, there's somewhere to go".

NS: "advertising, definitely. I see it in the area but only because I live in the area." Says she has never seen WTS in Drum, in art mags, on Fbi.

NS suggests that some of the artists could be "taken to a gallery, or a group show the next year" to "take it a bit further".

LW says "that's a good idea!"

***artists would like WTS to be a more profile-raising for them*

NS says WTS is "a good idea to get art out in Sydney without paying. I've found it very easy to get into".

***Artists agree that it would be good if WTS was a bit more selective*

***Artists agree that "Some of the work is a bit ... weird" (NS)*

NS: "It's also the display of the work. Sometimes things fall down or it looks a bit shabby".

CT: "If you attracted better artists, you'd get more respect from media and so on." She raises "the Maltesers guy" [Ben Ernst] whose work is "amazing; beautiful; so exciting". She says that this work worked so well also because it was big and could be seen well from far away [worked with the space]

NS: "couldn't they have emerging and established?"

LW: "a volunteer team to help people install their work would be helpful". CT suggests enlisting visual merchandisers.

WHAT IF WTS WERE GEOGRAPHICALLY SMALLER?

CT says a smaller WTS would not necessarily be bad, but it would need more publicity

NS & LW expressed mild concern that a smaller WTS would be "More competitive".

CT: "With fewer artists you could be more selective".

***Artists think 15 venues is too small*

CT says that some of the retailers (she specifies the 'antiquey' shops) give "such a small space" and won't change their displays.

NS says inflexible retailers shouldn't be involved.

LW says retailers "should all get a proper letter, on paper, detailing what they need to know and do".

***Artists like the idea of a 'meet the retailer meeting'*

NS discusses the positive relationship she had with business New Do, and how she was able to leave work there for a year.

NA says "there was a selective process. We were told a lot of artists couldn't get in because they had set aside a lot of space for indigenous artists. We didn't mind," but "we didn't know what the criteria were for selection, was there a theme or what?" She says that in previous years her group found their own retailer. "We made the work to go with the shop. For the herbal shop, we made things about healing".

WHAT'S NOT HAPPENING?

LW answers "massive hordes".

***All artists agree that not enough people are being attracted to WTS*

NA says WTS is "not getting the people through".

LW says "there's definitely an audience [for the arts in this area], but they [WTS] didn't get their attention".

***The artists agree that WTS is not achieving a strong, positive reputation*

NS says "people remembered it when it was with the Newtown Festival". She feels it's important to hold WTS during "a warmer season".

CT says "it's not even listed with free listing services! If we're not even doing that, what are we doing?"

***All the artists agree that WTS needs more promotion, suggesting websites, advertising at the Uni*

NS says there are "not a lot of younger people involved", claiming that the majority "seem over 30".

LW agrees that WTS has a "daggy" reputation

CT says it "used to be fun, now it's too earnest," raising the indigenous quota. She says "it's not entertaining, it's not even worthy". She says WTS seems "a bit amateur, or 'worthy' because it's made out of recycled materials."

LW also speaks about the indigenous quota, saying it "sounds really insincere. It just seems strange"

CT says the event is for local artists, and that a lot of participants "especially the indigenous ones" are not from the area [inner west]. She qualifies "it doesn't matter where [participants] are from, if it makes it interesting and engaging, then it's better for Newtown. But that's not why it was set up."

NS feels that WTS is "for locals, our shops, our area".

LW feels WTS "definitely doesn't have to be local".

CT and NS suggest WTS should start "at least at the station" to bring people down the street.

NA says "right when it started, it was really a special thing that people were excited about".

***The artists like the idea of linking with Feastability or Art & About. They want it to be attached to another event, for sure.*

LW says "it would complement it".

NS says there were so many things in Art & About that she didn't have time to see. She feels WTS is "too small to have on its own." CT adds "unless it's all pervasive".

CT says "every display has got to have something that says where the next one is".

NS says "even I was disinterested last year. I didn't see a lot of it".

NA suggests that shoes could be painted on the sidewalk.

NS talks about the 2006 WTS, saying "they didn't utilise us as volunteers. I needed a bit more structure".

SHOULD WTS BE CURATED?

***AB suggests a model where 20 shops were curated and 20 were emerging. The artists would still submit.*

LW likes this idea.

NS says its "important not to push out emerging artists".

CT says WTS "has needed more curation. It was always up to me to judge my own work."

***The artists discuss the selection of work. They are unsure if selections were curated in 2006.*

NA says "you need both [curator and coordinator]. Both need doing".

***Artists agree that \$15,000 is not enough to adequately fund WTS*

CT says "it's a fulltime job for three months to coordinate WTS. Every year it's reinventing the wheel" and adds that it needs "the budget to set up a system".

LW suggests a \$25 entry fee [for artists] to help fund the event.

CT and NS both think getting established artists involved "would be great".

***Artists are interested in all options for the display of work, including permanent light boxes with changing contents. The artists feel the best windows are:
the button shop*

Tricia's

Embryo

Leo Monk Handbags

Some of the hairdressers

NS suggests including Enmore Road as well

***Artists are very surprised to hear that artists were once paid to be in WTS, joking 'bring that back!' [LW]*

THE NAME

LW likes the current name

CT: "if you don't know its art, you don't know its art".

NS: "I do like it, but sometimes I feel funny saying it.

***Artists are not that attached to the current name. Good event names are discussed; Sculpture by the Sea and Newtown Festival both describe themselves with their names.*

3d. Newtown Precinct Business Association

DATE: 16 October 2007

AT: Marlborough Hotel

DSARD – Les Clements

1) NSW State Plan

Goals: increase investment and particularly in regional and rural NSW

2) The Innovation Statement – Morris Iemma

Invest in the fast growing strategic industries no 3 on list is Entertainment, Design and media

NSW = 40% of Australia's creative businesses- 62,700 businesses, 570 public companies

\$11 billion contribution to OZ's goods and services

Education /Retail and Communications use the creative industries most

Susan Conroy- Mapping Marrickville

Role of local businesses in local culture i.e. Enmore Theatre links with Newtown school

Presence of contemporary arts through local galleries- keen to attract art buyers to area

3001 employed in cultural industries in M'ville

IDEA: open business week – galleries/artists studios/arts workshops/local lanes ect. – workshop at Art paper shop/classes at art supplies store

STEPPING STONES for students into the area

Brokering links between education sector and local business

Showcase the best of all educational institutions – education is the powerhouse of the area – Newtown performing arts, Dulwich Hill Visual Arts, Enmore TAFE design,

University of Sydney

Barriers for businesses:

Changing demographics – new residents shutting down Sandringham

Need networks and associations for lobbying

High rents forcing people on to Marrickville

Lack of promotion of the area from council – coordinated marketing

Falling between two council areas

Potential Partnerships

Website links – online business directory

New association to host a website

Festivals as focal points – importance of community events and showcases

Need a physical information point, a business board at the Gateways – north, south and central

Council determining types of businesses appropriate to local character and identity – brokering to support creative businesses

Design markets and local product markets

Value given to artist run initiatives

NEWTOWN PRECINCT BUSINESS ASSOCIATION

Date: 17 December 2007

Present: Janet Clayton, Stephanie Culkin, Anne , Jan Campbell, Greg Khoury,

What are the strengths of *Walking the Street*?

- All the executive committee knew of the event
- It has a good history and was an exciting idea to show art in windows
- Concept is good. The three main objectives remain important
 - 1) encouraging people to promenade, actually *Walking the Street*
 - 2) supporting local and emerging artists
 - 3) promoting Newtown as a destination
- When work is sympathetic to the shop it is great
- Engaging retailers and artists with each other and with art on the street
- The tours from two ends of Newtown meeting in the middle at Australia Street Plaza was great community celebration
- Including wine tasting and involvement of restaurants was good
- The Aladdin shoes are good, the frieze strip of shoes to showcase participating shops was great

What are the weaknesses of the event?

- Placement of art in shops is too disparate
- Art world does not take the event seriously and is dismissive of the event
- Perhaps it has finished in its current form and needs to move further onto the street
- Needs to link better to other community events and organizations
- Not a good idea to have stencils on footpath, encourages more stenciling and ruins some heritage buildings
- Should be more promoted that you can actually buy the artwork

What opportunities do you see for *Walking the Street*?

Location:

Include both north and south King Street, focus around the public places – Telstra plaza and Australia St plaza

Take it out of the shops and onto the streets – banners, poles, walls, panels, billboards

Aims and Concept

- Newtown has fantastic graffiti artists – link to Mayes lane
- Work with the concept of Visual merchandising – engage students from Enmore Design School to work with interested retailers- have a special category
- Include opportunities for performance art on the streets – idea of linking to Cracker comedy festival in March, or idea of organizing a performance art bus tour from Tempe bus museum down King Street

- Contemporary art is hybrid, includes visual and performance elements – i.e. *red painting* music and performance art
- Link event to other local activities like studio and gallery tours, artists talks in restaurants

(Janet from Wilson St gallery has many local professional artists who may be interested)

(Stephanie organizes Under the Blue Moon festival on Enmore Road to place art in new and surprising contexts including shop fronts)

- Open up Feastibility onto the street , engage artists to work with food in windows
- Idea of retro festivals in Newtown- pick up on vintage stores and feel of the street, include retro recipes
- Could include a ceremony at Newtown festival to promote local arts at this high profile event

Selection

Must be a curated event – need to ensure professionalism and relevance of the material to shops involved and select the appropriate artists for the task

Timing

- Group discussed January – is a quiet time for business, locals are away and perhaps tourists come. Would be good to have an event then but many people are away so hard to organize and may miss the student population. Liked the idea of linking to Sydney Festival but street is not at its full potential
- Plans are afoot for a fringe festival around 2 weeks in November to link to the Newton Festival – focus on performance but could link to arts on the street concept – planning now for 2009
- Straddling Art and About and Marrickville Cultural Festivals would mean an increased chance of publicity and add value to other events during this time. It could also activate the promised Newtown partnership – getting political leverage between City of Sydney and Marrickville Councils
- Perhaps a month long festival of Art on the Streets of Newtown. The association is keen to support Artists creating on the street – busking, portrait painting, tours, readings and talks, site specific work and performance events

Structure and staff

- The Newtown Precinct Business Association are very keen to activate the street, to encourage support for and opportunities for local artists of all disciplines and to promote the brand of Newtown as an arts community. This is what makes Newtown unique
- A representative from the group is keen to help on the event working party

4. Interviews

4a. Interview with Marrickville Council Staff

Francesca Cathie – Cultural Development worker

Pru Foreman – Mainstreet Coordinator

Date: 11 October 2007

Role of IWCS

Fulfills CCD projects for council

One of few community based arts organizations

Needs to come up with exciting new projects to attract funding

Aims of WTS

- Important as a street event that brings communities together
- Emerging artists focus – importance of quality of work, role of curator
- Aim is to support emerging artists, to transform the streetscape and to maintain ccd roots

Successes of WTS event

- Great model – used by other councils – Auburn, Wollongong
- Good name – has history
- Shoe icons are memorable
- Well loved, many positive memories
- Flags good idea – need to mark participating shops so the scale of event can be seen
- Perspex signs with artists- details were good
- Engaging community groups is good and interesting and not integrated elsewhere
- Awards program is good initiative

Weaknesses of event

- Needs better and more consistent promotion - Brand recognition could be reinforced year to year
- Hard to get quality window spaces – many franchises and designed window displays
- Lack of information and knowledge by retailers of artist's works
- Retailers not involved in choosing /meeting artists and their work
- Based on good matches and relationships between artists and retailers
- Launch in 2006 too long and not promoted well
- Role of project workers – importance of relationships and networks
- Need to evaluate annually and pass on contacts to new workers
- Funding insecurity – potential to become part of councils regular grants program – 'significant project funding for ccd organizations'

Future potential

- Connected to another event i.e. Feastibility (last sat in September)/ cultural month of September and/or Art and About (October)
- Must be annual or alternate with another event regularly i.e. busking festival
- Need maps and walking trails to encourage exploration
- Connections to local galleries – 25 in Marrickville LGA, cool scene is happening – vanishing point, new view in Australia st
- Introductory event for retailers and artists
- A kit – criteria, guidelines, contracts for artists
- Information, signs, maps, artists info for retailers
- Volunteers focused on a few shops only – opportunity to develop relationships
- Needs to reach into the centre of Newtown esp. plaza outside train station – good starting point – focus the event on the central stomping ground
- Mentoring project – professional artists with emerging artists helping to hang works, write descriptions
- Promotional booklet explaining artworks and prices
- Working party or committee to manage event and to employ quality project worker – perhaps a three year contract to develop event
- Sustainability is essential – engage professional artists and mentor links – idea of buying affordable local art is important too
- Outsider art focus – theme for event , include seminars and forums, debates and network opportunities for artists

Other events:

Marrickville Open Studios Trail to coincide with Biennale

Feastibility last sat in sep

Marrickville cultural festival – September

Art and About 2 – 22 October

Art in the park – Stanmore, small event, plinths in park April and September

Mapping Launch 29th November – stall

4b. Interview with City of Sydney Council Staff

Jennifer Trinca – Cultural Development Coordinator

Victoria Johnstone – Art and About Coordinator

Date: 27 November 2007

Role of IWCS

Aim of WTS

Art in shop fronts is its unique element

About contemporary visual art

Successes of WTS event

- 10 years ago it was cutting edge, focused on emerging artists – has lost some focus and zing!
- Site specific event
- Well loved, many positive memories
- Branding was very strong – bands of feet/shoes across the shops
- Traditionally opening was a real event – anticipated and well attended
- A street focus is important – must have strong clear, recognizable signage – labels, contracts with retailers, artists information business cards with shops
- Good contribution to Art and About program

Weaknesses of event

- Needs to extend westwards – at least up to and around the hub – to create more focus and attention for the event
- Needs to come up with exciting new projects to attract funding
- Needs better and more consistent promotion – hard to even know which shops are participating
- Need to raise profile – identify where works are and say more about the artist

Future potential

- Connected to another event Art and About (October) provides much needed publicity
- Must be annual or alternate with another event regularly
- Need maps and walking trails to encourage exploration
- Business Grants – due in Feb/Mar - \$ post July
- Invite submissions from community/artists – introduce new and exciting elements
- Identify venues for community works too, keep both artists and CCD works – create separate briefs and locations for each type of activity
- Develop clear parameters and then standardized competition model – artists are familiar with

- Extend to Sydney Park – proposal for sculpture/ environmental arts symposium – Graham Chalcroft report – very expensive due to security issues, good site COS interested in ideas but renovations only complete in October 2008. Chimneys are projection sites, inside storehouses as exhibition sites, launch at Sydney park – lead people down the street
- Display cases in laneways – Martin Wishart designed - vandalism has occurred, cleaning costs. Costs for COS on curating- now inviting artists groups to manage exhibitions
- Links to MCA youth program - Idea of seminars/mentoring/forums and information exchanges
- E.g. Taylor square wrapped overnight – introduce the element of surprise and wonder – a transformative event
- 1 big Installation and 10 selected sites for submissions to be selected by curator/panel
- Link to local galleries and active cafes and school grounds are a great event site
- Tours add a experience and information
- Murals and projections

Separate components – funded and managed discretely

10- 20 curated sites, one big thing commission, school contributions, curating team from SCA/Enmore College, business community – map of galleries and sites and studios

4c. Interview with WtS event coordinators

Present: Rosarella Meza, Sabine Horner

Date: 18 December 2007

Name:

It has been an issue for many years – have been thinking about changing it, added the Art in Shop fronts tag to address confusion - 'it doesn't say its art'

Timing:

Has kept changing in response to funding issues – trying to secure grants from different sources. Notification for key grants only comes through in late May/June so event can be delivered by October

Experimented with many times – Sep/Oct is the best time – good to link to festival times to maximize publicity

Will take a while to get schools on board and to get funding for 2008 now

Strengths:

Good system in place, Entry forms are better

Standard of art works has increased

South end more visible with 70 shops in smaller area

Relationship to shop context or material/content of the retailer

Art awards are good – helps to engage artists

2005: selected artists who would make new work for the event, then selected a shop for them – more site specific

2006: great work- great systems

good call for submissions, caste a wider net – obtained better quality

submissions, advertised in Art Almanac, Look, Arts Hub – 120 submissions received, artists paid \$20, retailers contributed \$50 or a prize offered

Weaknesses:

Administration is too complicated

Too many stakeholders – retailers, artists, volunteers,

Too few staff and budget resources to manage this complexity

Fluidity of shop keepers/contacting owners, shops closing, artists moving – means many last minute changes and adjustments required

2006 – change of curator due to waiting for funding allocation, employed too late and too hard to communicate with all stakeholders involved, sad because so many quality applications that year but had to prioritise indigenous artists and make last minute changes

Staff:

Need a worker for 2/3 days per week, need consistency in staff to maintain relationships and information
Consistency in office is essential to chase up publicity and follow through on problems
Too many volunteers or workers with too many tasks can create confusion

Publicity:

Important to be part of other festivals for publicity
Avant card – WtS image, all cards went but not sure how this translates into visitors to events
Only one SMH story in the events heyday – would be great to get again
A banner can be put up at the Hub but has to be installed by council – expensive to pay them for the service
Banners on 3 St Peter's Towers funded by COS – great opportunity, but need quality materials to withstand elements
Jester shoe logo has had its day – new look shoe or new logo needed. Have used Orange since 2003
Great to have shoes in lights like Christmas lights
Map distribution is an issue and hard to have all information i.e. artist, shop, work listed on the brochure in time for printing and distribution
Stickers with logos are good

Opportunities:

Must be more creative and sexed up
Focus on contemporary art show
Dress a window as an artist
Include visual merchandising students and artists using recycled materials

Selection:

Site specific work only - allocate artists to sites, and remove complications of matching process
Not a lot of curating required in exhibition, it is more about finding suitable spaces
Worth cutting out windows that have no impact or will not allow enough space
Good idea to be selective and to use the whole window space
Issue is how to be selective with shops but still keep the visibility
Great to get a group of shops together in a block, but experience to date is its hard to even get 4 in a row – 40 windows would be a minimum, 20 if they were all in a strip
Could have different art forms each year – i.e. photography, graphics etc. But then hard to be relevant to shops

Process:

Artist applications to include previous works – chosen on this basis, challenge for artist to engage with selected sites

Target Art colleges – SCA, Sydney Uni, Enmore TAFE – staff to talk to directors, teachers and classes – sell the call for artists, photograph suitable shops/sites – give sections to art schools to develop ideas
Hard to get retailers to participate as judges – not much consistency
No manual for “How To” produce the event – this would be good to assist project workers

May: 1 month to secure shops can't be too much earlier as things change
June : advertise for artists
End June: submissions close 2 weeks for selection time
Artists have 10 weeks to produce work
Organizers can promote event rather than be fussing with matching artists to shops
Also time to organize some workshops and the opening event

Street Art:

Issues with public liability and insurance and security
Most publicity from WtS has been stolen
Last launch - Tried chalk art but on paving with engraving it was a problem, need more resources to create temporal art works

Links:

Contact mission church – they have an annual exhibition, could this be at the same time and provide opportunities for community artists

Budget:

“the event is always half hearted if it is not resourced properly”
IWCS Board agreed that it would not run with less than \$25K (in 2006 funded by COS \$15K, MC \$8,500 plus coordinator wages, \$17,500 OzCo)
Would be great with \$25K for organization and \$20K for publicity
Consider OzCo community partnership section – next round in March – notification would be July – is that too late?
Good time to approach Visual Arts and Crafts Board for a curator position to work with art schools and selected artists
MCA have been partners for last 2 years – keep this going
Target different funding sources for different parts of the project
Hard to get corporate sponsorship – it takes too long for too little resources, mostly offered in kind

5. Contacts

Previous coordinators

Rosella Meza, 9698 9949, rosarelameza@hotmail.com

Vanessa Owens, 0402 236 619, vowens@optusnet.com.au

Sabina Horner, 0402 928 115, horner_sabine@yahoo.com

Camilla Lawson bluetongue@octa4.net.au offering assistance with organising

Retailers

Zukini	Nicole	9519 9188
Ad-Lib Theatrical Productions	Adam Loxley	9557 8807
Afghan Interiors	Katharine Hughes	9550 6666
All Buttons Great and Small	Lucy	9550 1782
Ambo-ars	Rebecca	9557 2666
Centrotourist	Blaga	9557 5738
Chiconomy	Rhonda Campbell	9557 4072
Dragstar	Celia Morris	9550 1243
Frolic Recycled Clothing	Malcolm Smith	9519 9895
La Petite Pomme		9550 5337
Covered in Paint	Nick	9519 0204
Utopia Hair	Brian	9519 3945
Embryo	Jennifer	9565 2595
MBE Newtown	Doug	9565 2333
Marlene Dawn Clothing	Anna	9516 1005
King Street Cyclery	Adrian	9517 1655
Towers Collectables	Steven	9519 6574
Lou Jack's	Mark	9557 7147
Stone Age	Kim Child	9557 4063
Happy High Herbs	Chris	9550 1345

Newtown Precinct Business Association

Stephanie Culkin – Gallery Serpentine (02) 9557 5821, Under the Blue Moon festival

Janet Clayton – Wilson Street gallery, janet@wilsonstreetgallery.com.au

Jan Campbell - COS Economic Development Officer, 9246 7515, icampbell@cityofsydney.nsw.gov.au

Anne – Australia St guesthouse, 9557 0702, iancollie@optusnet.com.au

Greg Khoury –business development manger, century venues, 9519 9231, greg@centuryvenues.com.au

Galleries and Community Groups:

Liam Kennedy - Newview Gallery, (www.newview.com.au) and street art project (www.weekeslane.com)

Brendan Penzer and Renee Briggs - At the Vanishing Point, 9519 2340, (www.atthevanishingpoint@hotmail.com)

Milo - Mays Lane in St Peters, 0406 495 930 (www.mayslane.org.au)

Carriage Works - (www.carriageworks.com.au)

Judith Blackall – MOCA critic presented art prize

Institute of Contemporary Art (ICAN) Carla Cescon, Scott Donovan, Alex Gawronski, 191 Wilson St, Newtown

Chalk the Walk urban arts project (www.chalkthewalk.com)

Council Workers

Francesca Cathie– Cultural Development Officer, Marrickville

Pru Foreman – 9519 6910, Mainstreet Coordinator, Marrickville

Charly Coorey – Grafitti Management/Youth Officer , Marrickville

Victoria Johnson , Art and About – 9265 9062, City of Sydney

Jenny Trinca, 0418 412 818, City of Sydney