

the guide

Browns Mart Community Arts Guide to Producing Events

*Supported by the Northern Territory Government through the
Department of Natural Resources, Environment and the Arts.*



Northern Territory Government
Department of Natural Resources, Environment and the Arts

www.brownsmart.com.au/theguide/index.html

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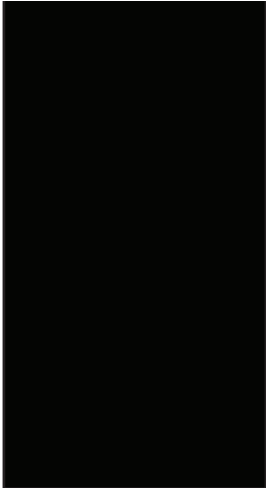
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introduction



Brown's Mart Community Arts has long seen the usefulness of a tool such as this. With so many independent producers around, including community groups staging events, musicians putting on gigs and young people getting the 'producing bug', this guide is a handy tool providing both detailed information and handy checklists.

This guide has been designed for individuals and groups who wish to produce their own events, but don't necessarily know everything there is to know about doing this. It should make the job of producing easier and provide a better result with less headaches!

This is not a definitive guide, but a series of documents to get you going. We have endeavoured to create an informal document with lots of checklists, guides and tips, rather than loads of text. There are also examples included that can be copied for your event.

The guide is not artform-specific although some information is peculiar to a type of event. Most of the information is applicable to a large range of scenarios and production types.

Since it is available online, feedback can be incorporated in updated versions, so please let us know if you find a gap or think something is erroneous. Feedback on how useful The Guide is for you is welcomed too. Please visit the site at: www.brownsmart.com.au/theguide/index.html

Finally, Brown's Mart wishes to acknowledge the valuable contribution of Jane Tonkin and Beryl Brugman, without whom, The Guide would never have been produced.

planning

🌀 vision & rationale

It is important that producers have a clear vision for their event - what are they producing and why?

A rationale for the event and a strong vision are useful when asking people to participate in your project and for support, whether it be assistance, funding or sponsorship.

The rationale and vision are essential for keeping you on track throughout the production.

🌀 planning

Events without a plan more often than not hit at least one glitch - some tasks will not be done properly or done at all. Some common examples of glitches are last minute promotional efforts that don't attract the audience numbers; not creating a door list resulting in chaos at front of house; not having backline organised for musicians; finding out when the gig is due to start that no-one has brought a bass amp; or not organising floats for box office or bar.

Planning your event will help avoid many unnecessary problems.

🌀 starting your plan

It will depend on the type of event you are producing but a few key questions require your initial attention:

- ⊗ What are we doing?
- ⊗ Why are we doing it? [rationale/vision/aims]
- ⊗ How are we doing it?
- ⊗ What shape will the event take?
- ⊗ How much will it cost?

Additional things that may help you formulate your plan:

- ⊗ How will you talk about the event? [is it a gig, concert, cabaret, show, performance...]
- ⊗ Who will benefit from this event? [watch, enjoy, participate...]
- ⊗ What do you hope to gain from producing this event? [fame, fortune, funding or future opportunities...]
- ⊗ What sort of venue is the most appropriate?



A budget & timeline are essential if you want your gig to be a success.

A budget is a necessity if you are applying for funding or sponsorship.

🕒 timing

Take careful consideration when selecting the date of your event. Find out what else is happening on that date, on that weekend and in the surrounding weeks. Consider other arts events, major sporting activity, festivals etc. Is it a public holiday, a long weekend or during the school holidays? All these factors can significantly affect the overall success of your event, and in taking the time to find these out, you can avoid a disappointing turn out.

When researching the timing you may also consider if it is beneficial to slot your event into an established program such as a festival or to link with another event [double bill or cross-promote]. This may be possible if your event is of a similar nature or is in some way mutually beneficial to have your event in a bigger program. This could be a favourable option for you, particularly if this is your first foray into event producing. Often festivals will help with publicity, and support may extend to equipment, venue access, technical support etc.

🕒 timeline

6-12 months prior or longer	funding applications sponsorship development
4-6 months prior	artist liaison team development
2-3 months prior	marketing plan [longer lead up time will increase exposure in calendars in magazines, airline & tourism publications]
1-2 months prior	collateral production [posters, flyers etc] promotion of the event
last working day	collect floats, bar stock
If you are working to a shorter timeline this timeline can be compressed to weeks or, in some cases, days!!!	

people

your team

Have a list of the jobs to be done and build a strong team that will be able to accomplish the necessary tasks.

If you are a group producing a collaborative effort, identify the roles and responsibilities of everyone involved and match them to the tasks e.g. who is best suited to media liaison, or making approaches to sponsors? Find out what skills your co-workers have and utilise them if you can e.g. design, bookkeeping, technical etc.

Take advantage, where possible, of any opportunities for team members to learn new skills. However, be careful not to give anyone too many responsibilities, or to put people in over their depth, jeopardising the event. It is vital that there is clear task division and everyone knows what everyone else is doing. Ensure that communications are clear and resolve any conflicts as they arise.

Production meetings or regular catch-ups, formal or informal, are not only an effective means for keeping everyone up-to-date, but are also good for problem-solving and information sharing.

engaging personnel

There are appropriate rates of pay for artists and crew. Even if your event is not paying fees, you should be aware of the value of services provided. You should also consider:

- ⊗ How you acknowledge volunteer workers and artists
(see *Volunteers* pp. 8-9)
- ⊗ Whether you should meet other costs such as transport, food and refreshments etc.
- ⊗ Fees for rehearsal, setup or preparation
- ⊗ Hourly rates of pay or set fees for paid crew and artists
(see *Artists* p. 7-8)
- ⊗ What your tax obligations are (see *Money* p. 14)

When you confirm payment for personnel, also confirm when payment will be available and the procedure for obtaining it i.e. following Tuesday upon presentation of an invoice or Statement by a supplier form (see p. 29).

If you do not want to hand out cash on the night then state this clearly beforehand.



Who is in charge
& 'where does the buck stop'?



A useful resource to refer to is the Queensland Community Arts Network Inc.

QCAN is a service that supports and promotes community cultural development practice.

t: 07 3254 4922

e: mail@qldcan.org.au

i: www.qldcan.org.au

🎯 roles

🎯 Producer

The producer is often the financial backer of the event and/or the entity taking the financial risk. The producer will have a handle on every aspect of the event; they will ensure that all facets of organising the event are under control; and they are the major troubleshooter. The producer is working toward the 'big picture' i.e. the vision for the event. However, if the team is small then the producer will often end up taking on other tasks e.g. production manager or promotion responsibilities.

🎯 Production Manager

This position plays a supervisory role and deals primarily with the logistics of the production. The production manager is responsible for coordinating the various sub-elements (scenic, wardrobe, lighting, sound, etc.) of an event, as well as overseeing the stage management team. Keep in mind that this person requires excellent 'people skills' in order to smooth over disagreements that inevitably arise. The job is rather fluid, however, and may include just about anything an enterprising producer or director may dream up.

🎯 Front of House Manager

Their primary role is to coordinate and ensure the smooth operation of the front of house [FOH]. This includes opening up and setting up of box office, bar, toilets, foyer; coordinating box office and bar staff/volunteers; liaising with a technician/stage manager regarding any special instructions regarding opening the venue and audience access, latecomers and intervals; having a current guest/complimentary ticket list; reconciling ticket sales and monies; maintaining floats and bar inventory; as well as the overall cleanliness of the venue and facilities, and safety of its occupants.

🎯 Stage Manager

In general terms, the stage manager will analyse stage plans and designs for all relevant technical and production information; liaising with appropriate personnel to determine requirements for rehearsal and performance; undertaking administrative functions to determine production resources i.e. time, finance, personnel and physical space; prepare for rehearsals and soundchecks.

For theatre and performance specific events, stage managers obtain all necessary resources e.g. props, costumes, settings; organise the rehearsal space/process; prepare the prompt copy, defining actors' calls and movements, technical cues, stage elements and front of house communications; supervise and direct backstage; give cues for lights, sound, cast entrances, and other performance elements.

For music events the stage manager must ensure artists are ready for their call and assist with stage change overs.



Front of House:
refers to the box
office, bar, facilities
(e.g. toilets)

🔗 Promotions

This position is responsible for developing and implementing an effective promotional strategy for your event. They will be required to do this within the production budget and timeline leading up to the event. These two factors will determine the type of medium/s used to promote the event e.g. a full-colour poster vs an effective design in black and white (cost); or inserting an ad in a quarterly newsletter vs tapping in to an existing group emailing (time). The ability to write a good press release and successfully liaise with media personnel requires excellent communication skills, a good understanding of the target audience and knowledge of the various mediums which are available to promote the event.

🎨 artists

Who will participate in your event and how much should you pay them? You can talk to organisations and festivals about appropriate artists. They will sometimes have a database you can access; have suggestions about complimentary artists for a program or line-up and often have good advice about who is around and may be interesting to work with.

Artists and crew with 'runs on the board' will often have higher expectations regarding fees, especially for commercial bookings. Sometimes headlining acts may want to negotiate a percentage of the door [or be willing to consider this]. This may be instead of, or as well as, a fee. Before you agree to any arrangement, be very sure about what your break-even point is i.e. how many people do you need through the door to cover costs?

Each artform has a professional organisation and a recommended rate of pay, if not an award. Under this approach community musicians would be paid under the Musicians Union rates, visual artists under NAVA [National Association of Visual Arts] rates, and actors as per the Media Entertainment and Arts Alliance rates. This is appropriate when the artists are almost exclusively contributing artform expertise to the project.

Following are contact details for these organisations:

- 🔗 Media Entertainment & Arts Alliance (MEAA)
the 'union for people who inform and entertain Australia'
t: 1300 656 513 e: members@alliance.org.au i: www.alliance.org.au
- 🔗 Musicians Union of Australia (MUA)
supports all musicians and offers advice on all aspects of the music industry t: 03 9388 8992 e: federal.secretary@musicians.asn.au
i: www.musicians.asn.au
- 🔗 National Association for the Visual Arts (NAVA)
peak body representing the visual arts and craft sector through advocacy, representation and service provision
t: 02 9368 1900 e: nava@visualarts.net.au i: www.visualarts.net.au

Many artists are responsive to the notions of benefits and community events and that these activities offer reduced or nil fees. If you are producing a benefit or fundraiser and asking bands to waive their usual fee consider covering some other expenses, for instance transport. Provide details about expectations and responsibilities in writing including:

- ⊗ performance time and expected time of arrival
- ⊗ rehearsal schedule or sound check
- ⊗ payment details [when available, upon presentation of invoice or Statement by Supplier]
- ⊗ riders, food, backstage passes
- ⊗ being available for media interviews or photo shoots
- ⊗ all important dates [event date, launch date, rehearsal etc.]
- ⊗ person to contact before the event and upon arrival at the event
- ⊗ any other expectations which are specific to your event.

volunteers

Volunteers are the mainstays of many arts and entertainment events and need to be looked after.

When you ask people to help out, ask nicely. Be clear with requests, directions and expectations. Acknowledge the support of volunteers a lot; give them respect, cool drinks, rest breaks, t-shirts, your thanks...

If feasible, provide orientation for people working on the event; this provides an opportunity to get to know each other, get familiar with the event details, expectations, who's who...

Have a volunteer pack or at least a one-pager ready including things like:

- ⊗ details of the event - what's on, admission prices, running times, location of first aid kit; any information to help their familiarity and enable them to better answer questions from the general public;
- ⊗ your expectations of them at the event including what time to arrive, hours of work, tasks, behaviour, dress code etc;
- ⊗ details of who to report to, who they are responsible to;
- ⊗ information about drink vouchers, t-shirts, food, taking rest or cigarette breaks, transport etc;
- ⊗ bar and id checks; and,
- ⊗ their responsibilities to you.

Think about:

- ⊗ How you can assist people getting home if your event finishes late e.g. car pooling, providing taxi fares etc.
- ⊗ Feeding people or at least providing soft drinks and water.
- ⊗ Minimising the risks associated with tiredness and long days [often events require long days of 12 hours or more] i.e. rest breaks, refreshments, checking how people are going, bringing in a second stage crew who will be fresher.



Riders: food and refreshments provided for artists backstage, drink vouchers, guest list etc.

Can artists put guests on the door list?

How can you look after your artists?



People looking after money, booze and equipment must be trustworthy. The nasty truth is that too often event organisers find friends of friends are suddenly behind the bar giving away beer and pocketing the odd \$20.

- ⊕ Having a back-up plan, in the event that a volunteer is unable to attend and informs you at the last minute. Sometimes, it is better to have 1 or 2 extra volunteers 'on deck', in the case of this or any other unforeseen events happening, which may require an 'extra set of hands'.

Think creatively about sourcing volunteers e.g. hospitality students for bar; music students for music events; drama students for theatre shows.

For more comprehensive information on all volunteer matters go to Volunteering Australia's website: www.volunteeringaustralia.org



Your girlfriend/
boyfriend/best-
friend doesn't
necessarily want
to be stuck on the
door all night at
your gig!

administration

The 'dry' bit but very necessary. This is the area of legal issues and responsibilities... Do any of these apply to your event?

- ⊗ **ABN versus Statement by a supplier.**
- ⊗ **Contracts:** don't sign without reading the fine print. May apply to venue hire and/or equipment hire.
- ⊗ **Liquor licensing regulations:** application cost \$20; form must be signed by venue manager; all ages events carry additional responsibility in terms of alcohol e.g. dry areas, security, id checks.
(see *Alcohol & other refreshments* p. 17)

You need a liquor licence if you:

- Plan to sell alcohol
- Charge an entry fee which includes supply of alcohol

You do not need a licence:

- For Bring Your Own (BYO) functions
- If you supply free alcohol at a private function and do not charge admission

For further info:

Darwin: [08] 8999 1800
Alice Springs: [08] 8951 8452
or visit <http://www.nt.gov.au/ntt/licensing>

- ⊗ **Copyright & intellectual property:** be clear about who owns the work e.g. composer commissioned to produce music.

Copyright Council of Australia - independent, non-profit organisation that delivers free legal advice & info. **t:** 02 9318 1788
e: info@copyright.org.au **i:** www.copyright.org.au

- ⊗ **APRA fees:** whenever music is performed in public, communicated or reproduced the songwriter may be entitled to a payment or royalty. All businesses, organisations or individuals that choose to do this, need permission from the copyright owners. APRA is a not-for-profit organisation that collects royalties on behalf of its 42,000+ members, and by agreement, for all copyright owners around the world. **t:** 02 9935 7900 **e:** apra@apra.com.au **i:** www.apra.com.au

- ⊗ **Noise restrictions:** after 11pm [residential] or midnight [commercial]; restrictions apply to 'live' music, advise police that event is happening.
- ⊗ **Local council by-laws & permits:** park use - process with local Council.
- ⊗ **Insurance [Public Liability, wet weather, equipment]:** condition of venue hire [in most cases] that producers have Public Liability cover. If you don't have this, is there an appropriate organisation to link with who will cover your event with their insurance?
- ⊗ **Equipment hire companies:** hire agreement - you will be signing to agree to repair/replace equipment in the event of damage or theft. Check that your insurance covers this and, if your event may be affected by rain, that equipment will be covered in the event of water damage.

🚑 Incidents

Should any accident or incident occur it must be reported to the person in charge and documented, including what happened and any action taken and follow up required (*see sample form p. 27*).

🚑 Hazard & Risk Assessment

In these insurance driven times, it is vital that you have thought through all the 'what ifs' that could impact on your event. Consider the consequences of any hazard and the likelihood of the risk occurring.

Consequence:	Likelihood:
• catastrophic	• very certain
• major	• likely
• moderate	• possible
• minor	• unlikely
• negligible	• rare

Hazards and risks include obvious things such as suspending a performer from a great height whilst fire twirling over the audience but also things like cabling safely and noise complaints [the result of which could be the event being shut down].

🚑 First Aid

Have a first aid kit in a readily accessible place and ensure that key personnel know where it is. Venues should have one on-site available to hirers. Does someone in your crew have a First Aid Certificate?

For more info on first aid training and kits go to St John Ambulance Australia website: www.stjohn.org.au



Check exactly what your insurance covers?

Repair and/or replacement of equipment?

Water damage?

money

Including budgets, accountability, responsibility, management, sponsorship...

• Can the event be produced without leaving you bankrupt?

As soon as the concept for your event starts to grow, do a budget.

How much money is required to produce the event? Can that amount be sourced through funding bodies, sponsors and box office?

You must have a realistic budget. If you are relying heavily on sponsorship and/or funding to produce your event, do not sign any contracts or start spending money until you have written confirmation that your application for support has been successful. There may be a few exceptions to this such as paying a deposit to secure a venue.

Be prepared to reassess the viability of producing your event if you don't receive all the financial support you require. Do not overestimate audience numbers; estimated box office income should reflect a realistic number of people expected through the door.

Be very clear about door deals i.e. don't start splitting the door money before you are sure about all costs.

• Income

Income can be broadly split into three components:

- Sourced income including Arts funding bodies, Community grants, Philanthropics, Corporate support. A general rule of thumb is the bigger the support required, the longer the timeframe needed. Ensure your applications for support talk about the event clearly and concisely, are well presented and supported with good documentation.
- Project generated income including box office, bar sales, food stalls, merchandise etc.
- Producer contribution which means your own money.



When estimating the box office or ticket sales, be realistic and err on the side of the conservative.

Budgeting

Prepare the budget in consultation with all key members of the team.

Establish a process for all bookkeeping and banking, set up a bank account if necessary. Set up a petty cash float.

Whether you regard yourself as a 'bean counter' or not, one rule of thumb to always keep in mind is to collect and keep written receipts for everything. This will make your life easier in the long run and it will help ensure that money isn't spent out of your pocket! Keeping written records is essential if you want a funding body or sponsor to support you in the future.

You want to be able to produce an accurate report of what money came in and what it was spent on during the course of the production.

Be realistic about the costs involved and potential income i.e. don't budget 850 people through the door if you are more likely to get 100.

How much money will you need up front?

Deposit on venue hire; payment for promotional material to be printed; equipment hire; bar stock [organise sale or return]; floats
(see *sample float p. 25*).

Sponsorship

If approaching local business for sponsorship, create a sponsorship package or document which clearly outlines the event, the benefits they will receive in return for their support and why they should want to be associated with your event.

Some examples of benefits for the sponsor include their logo appearing on posters and other collateral, signage at the events, free tickets, a speaking opportunity etc. Think carefully about things like the value of naming rights and how much profile you can offer sponsors.

Employees and contractors

If you are able to employ people [i.e. through an organisation] this provides protection and cover for those people whilst on the job.

Individuals and groups who are ABN registered can invoice for payment.

Artists who are not ABN registered or being employed need to complete the Statement by a Supplier ATO Form or lose half their earnings through withholding tax (see *Statement by a supplier form p. 29*).



The sound of one hand clapping.

How many people are going to show up?

Check with others who have produced or are familiar with similar activity.



production



🔊 the venue

When selecting a venue consider:

- ⊗ **Power:** three phase power is often required for larger events.
- ⊗ **Access:** is the venue suitable for your audience? Is it young people friendly, near public transport, does it have ramp access, is there seating? Is the venue accessible before the event for rehearsals and set up [with or without extra cost?]
- ⊗ **Facilities:** are there enough toilets? Dressing rooms? Backstage area for artists and crew? A secure area for equipment [during the event or between performances]?
- ⊗ **Fixings:** does the venue come with lights or other equipment? If a non-venue, how will you attach/hang lights, or in the case of an exhibition how to hang artwork or banners.
- ⊗ **Security:** if a licensed event, then 2 security personnel are required for the first 100 patrons, then 1 for every 100 patrons thereafter. If not licensed, think about the nature of the event and whether it is likely to attract any problems that would require security personnel to be present. Outdoor venue will require fencing if the event has an entry fee.
- ⊗ **Neighbours and noise:** warn people about the event, particularly if it will be a late and/or loud event, and especially if the event is in a non-venue space where neighbours may not be used to such activity. If you have not used the venue before, ensure you allow time for an orientation so you and your crew become familiar with the space and its surroundings.
- ⊗ **Insurance:** it is often a standard pre-requisite of venues that you have Public Liability cover in order to be able to proceed with the hire. If you do not have cover, consider whether there is an appropriate organisation that could be a partner on the project and provide 'umbrella' cover.
- ⊗ **Cleaning:** have a plan for ensuring this gets done; it is difficult to get people back to the site after the event is finished. If your event will generate lots of rubbish, how will it be removed? Are there enough bins? Can you get separate bins for recyclables?

equipment

What equipment will you need and who will collect it, operate it, set it up, pack it away, return it?

Seek advice from your technical team about the lighting and sound requirements for your event.

Check what equipment comes as part of the standard hire of the venue. What other equipment will you need? Remember to include it on insurance lists. If you need to hire equipment, obtain more than one quote, get them in writing and check that they are free/no obligation quotes. Ensure that they are quoting on the same specifications.

For gig-style events, all performers should provide a stage plot and list of technical requirements.

In terms of music events, artists need to be informed about whether they are required to bring their own drum kits and backline [amps]. You could hire a kit and amps that can remain set up for the entire event. Musicians are often happy to let others use their gear but a couple of things should be noted. It is appropriate that some remuneration be provided to those who leave their equipment on stage for others to use, to acknowledge the wear and tear. Whilst a drummer may be happy for others to use their kit, it is standard practice for each drummer to bring their own snare and cymbals.

Time and set-up consideration is also needed if the line-up includes both left and right-handed drummers. A conversation should also be had between organisers and equipment providers about what happens if equipment is damaged. If artists wish to use their own gear, allow for more time in the changeover between acts.

front of house

Front of House [FOH] includes the box office and bar area. It is important to have a supervisory person dedicated to these areas [more than one person if the event is big or in a large venue or running for a long time].

People working in these areas need to know who to report to and call on if assistance is required. Will box office staff need to reconcile ticket sales and money collected? What happens to the money? Clear the till regularly throughout busy nights and have a secure system in place to do this.

Documentation about admission should include:

- ⊗ Ticket prices, including what is deemed a 'Concession'
- ⊗ A current complimentary tickets and invitees list [and details about being 'hard core' if people are not on the list; the FOH Manager may be required to authorise admittance on such occasions]



Ticketing systems:

The Darwin Entertainment Centre, music stores and/or other interested local businesses will sell tickets at a minimal fee per ticket.

- ⊗ Any passes e.g. staff, media etc.
- ⊗ Any giveaways [e.g. radio/press competition]
- ⊗ Releasing Comp holds on a sold out performance - is this an option?
- ⊗ Running order of events, including interval, performance schedule, finishing time etc.
- ⊗ Warnings [smoke, nudity, strobe lighting, noise, profanity]; is there a rating? If so, what are the restrictions?
- ⊗ Refund policy
- ⊗ Emergency contact numbers
- ⊗ Venue capacity - does your ticketing system inform you when venue capacity has been reached?
- ⊗ What sort of recording needs to happen with regard to ticket sales?
- ⊗ Can pass-outs be issued? Can latecomers be admitted? If so, when?

🍷 alcohol & other refreshments

If you are going to sell alcohol at your event, you need to apply for a Special Liquor Licence [at least seven days prior].

You also should consider your event and whether it is appropriate to serve glass or to pour alcohol into plastic cups for purchase. Also think about whether glass empties can be collected throughout the event.

Consider having an 'alcohol free zone' and a bar area if it is an all ages or family event. Ensure you have water and soft drinks available as an option for patrons. You can engage community service organisations such as The Lions Club to operate a bar or soft drink stall at your event.

Usual conditions of licence include:

- ⊗ The Licensee shall ensure there are sufficient quantities of low alcohol beverage available to meet customer requirements.
- ⊗ The Licensee shall discourage any action which may lead to irresponsible and excessive consumption of liquor.
- ⊗ All liquor must be served in open containers.
- ⊗ No more than six alcoholic drinks shall be sold to any one person at any one time.
- ⊗ Sales of liquor shall be restricted to those persons attending at the invitation of the organising body.
- ⊗ Persons under the age of 18 years shall not be used in the sale or supply of liquor.
- ⊗ Liquor shall not be sold or supplied to persons under the age of 18 years.

Promoters must be familiar with the Industry Code of Practice and Liquor Licence provisions especially regarding inappropriate promotion of alcohol, refusal to serve intoxicated patrons etc.



The Racing, Gaming and Licensing website has some useful links to the required application form to be submitted and some informative fact sheets.

Check it out!

www.nt.gov.au/ntt/licensing

promotion

the plan

How will you publicise and promote your event?

The following list is not exhaustive and the appeal of respective elements will be influenced by available budget, lead time, target audience.

Think creatively about how to attract attention to your event. The audience profile and composition will determine your promotional strategy.

Think laterally about how to engage with media.

For example, if your event involves providing skills to young people, try to get some coverage through the education section of the newspaper.

press releases	posters
fliers	postcards
print media	radio adverting
email lists	text messaging
website	internet event listings
office noticeboards	newspaper editorial
tv advertising	tv interviews
magazine calendars	merchandise
your team's networks	programs

When considering printed material, allow for the cost of designing, producing and distribution. Have a schedule for production and design [allow plenty of time as a rushed job will always cost more].

Have final proofreading done by someone [a] known to be good at it, and [b] who has not been involved with preparation of the copy. Check phone numbers and dates repeatedly.

Distribute flyers at other events, particularly those known to attract members of your potential audience, or seek out a 'piggyback' arrangement with someone who is doing a mail-out to your target audience.

Who is your target audience? Whilst you want to gain as much media coverage as possible, be selective about where you promote your event. Concentrate your efforts on those areas most relevant to your target audience.



Don't forget to include acknowledgement of funding bodies & sponsors on promotional material.

Create a list of media contacts followed by a media release containing all essential information - who, what, where, when, why. Assemble support material including images, artist bios and background information.

Maximise publicity opportunities by responding quickly to requests from the media and having people ready to participate in interviews and photo shoots.

free listings

- ⊗ Top End Arts Marketing
- ⊗ Arts NT eBulletin
- ⊗ Arts organisations via their email lists and newsletters
- ⊗ Community Announcement on local radio
- ⊗ Southern Cross Television Community Billboard
- ⊗ D.Life magazine

merchandising

If your budget stretches to merchandise think about what is appropriate. Think about whether your target audience will respond to merchandise and how much they will want to spend. Merchandise can also be used as giveaways in the lead up to the event. Also consider how many people will attend your event when considering how many stickers, pens, hats to produce.



handy contacts



- ✪ **APRA** - not-for-profit organisation that collects royalties on behalf of songwriters **t:** 02 9935 7900 **e:** apra@apra.com.au **i:** www.apra.com.au
- ✪ **Arts NT** - the Territory Government's arts funding body **t:** 1800 678 237; 08 8999 8981; 08 8951 1190 **e:** arts.office@arts.nt.gov.au
i: www.arts.nt.gov.au
- ✪ **ATO** - Australian Taxation Office information, publications and forms are all available on the internet **i:** www.ato.gov.au
- ✪ **Australia Council for the Arts** - the Federal Government's arts funding body **t:** 1800 226 912 **e:** mail@ozco.gov.au **i:** www.ozco.gov.au
- ✪ **Brown's Mart Community Arts** - facilitating arts & cultural development **t:** 08 8981 5522 **e:** mail@brownsmart.com.au
i: www.brownsmart.com.au
- ✪ **Copyright Council of Australia** - independent, non-profit organisation that delivers free legal advice & info
t: 02 9318 1788 **e:** info@copyright.org.au **i:** www.copyright.org.au
- ✪ **Corrugated Iron Youth Arts** - supporting and producing work by young artists establishing creative careers **t:** 08 8948 3200 **e:** info@corrugatediron.org.au
i: www.corrugatediron.org.au
- ✪ **Darwin City Council** - **t:** 08 8930 0300 **e:** dcc@darwin.nt.gov.au
i: www.darcity.nt.gov.au/business.html
- ✪ **Darwin Entertainment Centre** - **t:** 08 8980 3366 **e:** admin@darwinentertainment.com.au
i: www.darwinentertainment.com.au
- ✪ **Media Entertainment & Arts Alliance (MEAA)** - the 'union for people who inform and entertain Australia'
t: 1300 656 513 **e:** members@alliance.org.au **i:** www.alliance.org.au
- ✪ **Music NT** - contemporary music office for the NT
t: 08 8981 1995 **e:** manager@musicnt.com.au **i:** www.musicnt.com.au

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- ☉ **Musicians Union of Australia (MUA)** ~ supports all musicians and offers advice on all aspects of the music industry t: 03 9388 8992
e: federal.secretary@musicians.asn.au i: www.musicians.asn.au

 - ☉ **National Association for the Visual Arts (NAVA)** ~ peak body representing the visual arts and craft sector through advocacy, representation and service provision
t: 02 9368 1900 e: nava@visualarts.net.au i: www.visualarts.net.au

 - ☉ **Racing, Gaming & Licensing** ~ i: www.nt.gov.au/ntt/licensing
Darwin t: 08 8999 1800; Alice Springs t: 08 8951 8452

 - ☉ **RedHOT Arts** ~ audience & market development for the arts in Central Australia t: 08 8952 2392 e: info@redhotarts.com.au
i: www.redhotarts.com.au

 - ☉ **Rocktown Music** ~ specialist music shop offering hire; modifications; sales & repairs
t: 08 8948 1855 e: info@rocktown.com.au i: www.rocktown.com.au

 - ☉ **St John Ambulance** ~ Australia's largest first aid trainer
t: 08 8922 6200 i: www.stjohnnt.com.au i: www.stjohn.org.au

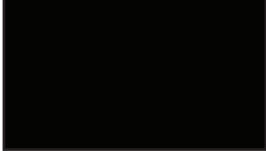
 - ☉ **Top End Arts Marketing** ~ arts marketing & audience development in the Top End t: 08 8924 4418
e: communications@topendarts.com.au i: www.topendarts.com.au

 - ☉ **Top End Sounds** ~ the Top End's largest supplier of sound, lighting, audio-visual equipment and services for the events and entertainment industries Darwin t: 08 8980 8228 e: info@tes.com.au;
hires@tes.com.au i: www.topendsounds.com.au
Alice Springs t: 08 8952 2806 e: alicesprings@topendsounds.com.au

 - ☉ **Volunteering Australia Inc** ~ Darwin t: 08 81 2755
e: vol.aust@bigpond.com i: www.volunteeringaustralia.org



sample budget



Please note this budget may include items not relevant for your event and you may need to include additional items.

INCOME

Sourced income

- Funding & Grants
- Philanthropic support
- Corporate support

Project generated income

- Box office
- Bar & food sales
- Merchandise
- Producer contribution

- Cash you are putting toward the event
- In-kind support via time for which you are not paid
- [this will be reflected in the expenses as well]*

EXPENDITURE

Salaries & Fees

- Producer
- Artists
- Production Manager
- Stage Manager
- Technicians
- Front of House Manager
- Promotions

Production Costs

- Venue hire
- Equipment hire
- Insurance
- Security
- Liquor Licence
- APRA Fees
- Bar Stock
- Materials
- Cleaning

Promotion Costs

- Design fee
- Poster & other collateral printing
- Distribution
- Advertising

sample float

- ⊗ For an event operating a box office and a bar
- ⊗ Admission price \$10 and \$8
- ⊗ When determining prices for tickets, snacks and drinks keep in mind the type of change required. Round it off i.e. \$2.00 is preferable to \$1.50, which is preferable to \$1.20

Denominations \$	Total \$	Bar \$	Box Office \$	Change \$
20	120	60	60	-
10	110	60	50	-
5	140	80	60	-
2	200	100	50	50
1	180	80	60	40
0.50	40	30	-	10
0.20	7	7	-	-
0.10	3	3	-	-

This form should be completed by the person who is reporting the incident.

Date & Time of the incident

Where did the incident occur?

Describe what happened as accurately as possible:

Was anyone injured in this incident? YES NO If YES, what is their name?

What type of injury was suffered and to what part of their body?

What level of care was given? First Aid Medical

Did the injured person have to cease work? YES NO

Was any property damaged in the incident? YES NO

If so describe the nature of the damage:

Have repairs/ replacements been requested? YES NO

Were there any witnesses to the incident? YES NO

If so what are their names:

Name of person lodging this report:

Signature:

Date of Report:

Response (Insert Details and date of remedial action):

Date remedial action confirmed effective:

Signature:



Australian Government
Australian Taxation Office

Statement by a supplier

Reason for not quoting an Australian business number (ABN) to an enterprise

Name of supplier	<input type="text"/>
Address of supplier	<input type="text"/>

Under the pay as you go legislation and guidelines produced by the Tax Office I provide you with a written statement that explains why I have not quoted an ABN for the current and future supply of goods and services to you.

Tick the appropriate box

The supply is made to you in my capacity as an individual, and the supply is made in the course of an activity that is a **private recreational pursuit or hobby**

The supply is made to you in my capacity as an individual, and the supply is wholly of a **private or domestic nature for me**

I (or the supplier that I represent) am/is a **non-resident who is not carrying on an enterprise in Australia**

The whole of the payment that I (or the supplier that I represent) will receive for the supply is **exempt from income tax**

I (or the partnership that I represent) have **no reasonable expectation of profit or gain** from the activity undertaken and consider that I (or the partnership that I represent) do not meet the definition of enterprise for tax purposes

For this reason I am not quoting you an ABN. You should not withhold an amount from the payment you make to me for the supply. I agree to advise you in writing if circumstances change to the extent that this statement becomes invalid.

Name of authorised person (if not the supplier)	<input type="text"/>
Signature of supplier or authorised person	<input type="text"/>
Date	<input type="text"/>
Daytime contact phone number	<input type="text"/>

It is an offence to make a false or misleading statement

The person or entity to whom this statement is made should retain the statement for 5 years

NAT3346-2.2004

NOTES