The Artist's Handbook
A Guide to the Business of the Arts

Compiled and Published by the Africa Centre
2008
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In collaboration with the Visual Arts Network of South Africa (VANSA)
www.vansawesterncape.org.za

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The Africa Centre

The Africa Centre is a section 21 company dedicated to supporting and celebrating the rich history and contemporary practice of African arts and culture.

The objectives of the Africa Centre are to

- create an international arts and culture centre in Africa which documents, disseminates and celebrates the visual, literary and performing arts of Africa and its diaspora
- develop a meaningful theoretical, literal and philosophical space for artistic dialogue and engagements
- build on best practice and pursue innovation in art and cultural theory and practice
- explore the space and architecture of cultural encounter
- pursue new audiences and the means and methods of engagement
- encourage communities of the continent to engage with their heritage and histories and become entrepreneurial owners of their own creative industries
- catalyse necessary arts and culture initiatives and networks that may then take on lives of their own
- interrogate the role, identity, transience and performance of art
- use the arts and culture to enhance relationships within and between African nations, strengthening ties and promoting nation-building across the continent.

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Image from the performance of "Transports Exceptionnels" performed by Phillipe Priasso and William Defresne from the Beau Geste Dance Company, France. Held on the Grand Parade as part of the Infecting the City performance festival, 26 February 2008. Photo by Yasser Booley.

Contents

Introduction

The cliché of artists working alone in a garret to produce a masterpiece solely from their individual labour was never particularly accurate, but in contemporary art practice, it is impossible. Today artists have to be able to work with and manage their relationships with many role players both within the arts industry and in any number of fields that support it.

The aim of The Artist's Handbook is to provide artists with the administrative tools they need to administer, manage and distribute their creative work more effectively, thus maximising income, and individual and organisational sustainability.

The Artist's Handbook contains a collection of articles, interviews, extracts from presentations and original pieces of writing by people who wish to share their experiences and expertise. This first edition is both a response to a much-articulated need, and the beginning of a project that will grow in accordance with the needs expressed by those who work directly in the creative sector.

There are three sections to the book. The first presents business and administrative information relevant to all artists and art forms. Section two contains information specific to performing artists; section three highlights relevant information for visual arts practitioners. There is a cross-pollination of information between all three sections; ideally the sections should not be read in isolation.

In some instances, The Artist's Handbook presents very detailed information; in other areas broad general information, with pointers on where to find further explanations. The intention has been to present complex and often complicated information as accessibly and with as many additional resources as possible. It should be noted that especially with financial and tax information the laws change often; it is imperative that readers consult the suggested websites for updated information and more in-depth answers to their specific enquiries.

The Artist's Handbook is a tool which has to change and adapt to meet the changing needs of contemporary art practice. For this reason we urge all who use it to provide constructive and critical feedback, affirming the important sections and pointing out the gaps. Write to us at handbook@africacentre.net

Finally, this is to thank all the individuals and institutions who have generously contributed to The Artist's Handbook, in particular, Bianca Baldi and the Visual Arts Network of South Africa (VANSA) for the Visual Arts Section.

The Artist's Handbook itself is an affirmation of the Africa Centre's objective to work in partnership with others towards building a more sustainable creative sector.

Section 1:
Doing Business

Artists can conduct their business in many different ways. For example, a group doing projects together would benefit by creating a company, while artists working on their own could operate as sole proprietors or independent contractors.

The various legal structures through which artists can operate require different levels of financial accountability and reporting. These structures also determine the kinds and levels of taxation and they can influence the ability of artists to raise funds.

Operating within the parameters of good business practice is as important to an artist's growth and success as is developing and growing one's creativity.

For further details, relevant updates and tax-related application forms, it is essential to visit the South African Revenue Service's (SARS) website www.sars.gov.za. SARS also has very effective help desks in their local city centre offices, as well as a telephonic help-line 0860 12 12 18.

Please note that the information offered in this section is a summary of information generally sourced from the SARS website and should be cross-checked with details presented on the SARS website.

Image from the performance of "Waking Time" which was performed in the Adderley Street Fountains. The work was a collaboration between: Tanya Pixie Johnson, Ruth Levin, Mduduzu Nyembe and Mamela Nyamza.
From the Infecting the City performance festival, February 2008.
Photo by Yasser Booley.

1. Legal structures of organisations: options

The table on page 10 summarises the various options which exist when deciding how to create a company; an organisation which protects and manages the business interests of a group.

There are essentially four types of business entities:

Legal structures determine the kinds and levels of taxation and can influence the ability of artists to raise funds

1.1 Sole Proprietorship

A sole proprietorship is a business that is owned by one person. This is the simplest form of business organisation. The business has no existence apart from the owner who is called the proprietor. Only the proprietor has the authority to make decisions for the business. The proprietor assumes the risks of the business to the extent of all his or her assets whether used in the business or personally owned.

1.2 Partnership

A partnership is the relationship existing between two or more persons who join together to carry on a trade, business or profession. Each person contributes money, property, labour or skills, and each expects to share in the profits of the business. It is like a sole proprietorship except that a group of owners replaces the individual owner. Partnerships can be formalised as companies, associations and trusts.

1.3 Close Corporation

A close corporation is much the same as a private company. It is a legal entity with its own legal personality and perpetual succession (i.e. continuation). The owners of the close corporation are the members. Members do not hold shares but have an interest in the close corporation. The interest is expressed as a percentage.

1.4 Private Company

A company is treated by law as a single legal entity. It has a life separate and apart from its owners, with rights and duties of its own. The owners of a private company are the shareholders. The managers of a private company may or may not be shareholders.

Some Advantages and Disadvantages of the Four Types of Business Organisations:

ADVANTAGES

SOLE PROPRIETORSHIP	PARTNERSHIP	CLOSE CORPORATION	PRIVATE COMPANY
Simple to organise.	Easy to organise.	Easy to organise.	Perpetual life.
Owner free to make decisions.	Greater financial strength.	Perpetual life.	Limited to transfer ownership.
Minimum of legal requirements, skills.	Combined managerial skills.	Limited liability.	Easy to transfer ownership.
Owner receives all profits.	Definite legal status.	Easy to transfer ownership.	Maintenance of management.
Easy to discontinue.	Partners have personal interest.	Fewer legal requirements than a private company.	Adaptable to small and large businesses.

DISADVANTAGES

SOLE PROPRIETORSHIP	PARTNERSHIP	CLOSE CORPORATION	PRIVATE COMPANY
Unlimited liability of owner.	Unlimited liability of partners.	Special taxation rates.	Special taxation rates.
Limited ability to raise capital.	Authority for decisions divided.	More legal requirements than sole proprietorship or partnership.	More difficult and expensive to organise.
Limited skills.			Subject to many legal requirements.

TYPE OF COMPANY	LAWS GOVERNING THIS ENTITY	STRUCTURE AND OBLIGATIONS OF GOVERNING BOARDS
SECTION 21 NON-PROFIT COMPANY	Partnership between two or more persons. Taxation Law Revenue Law Company Law Memorandum and Articles of Association.	Board of Company Directors – must have annual AGM to report publicly and to its members.
CLOSE CORPORATION (CC)	Same as a private company but the members do not hold shares. Taxation laws Revenue Laws Company Law Company Founding Document	Members
(PTY) LIMITED	Private Company with owners who are shareholders. Taxation laws (special taxation rates) Revenue Laws Company Law Certificate of incorporation Memorandum and Articles of Association. Certificate to commence business.	Board of Company Directors – AGM to report publicly and to its members.
TRUST	Taxation Laws Revenue Laws Company Law	Board of Trustees – Annual Report.
SOLE PROPRIETORSHIP	Business owned by one person. Personal taxation laws.	

ACCESSING FUNDING (PROS & CONS)	TAX STATUS	NOTES
NPO attractive tax benefits for donors and funders.	Can be registered as an NPO (e.g. Section 18a) Can register as a VAT vendor. Register to deduct Employees Tax.	Required by law to appoint an auditor who will audit and sign financial statements. Need a consultant or attorney to assist with registration.
Pays tax at flat rate on its taxable income for the year of assessment.	Responsible for payment of taxes. Dividends received by Members are tax free. Can register as a VAT vendor. Register to deduct Employees Tax.	Required to appoint an accounting officer.
Pays tax at flat rate on its taxable income for the year of assessment.	Responsible for payment of taxes. Dividends received by shareholders are tax free. Can register as a VAT vendor. Register to deduct Employees Tax.	Required by law to appoint an auditor who will audit and sign financial statements. Need a consultant or attorney to assist with registration.
Can be registered as an NPO with attractive tax benefits for donors and funders.	Can register as a VAT vendor. Can register for PAYE.	Need a consultant or attorney to assist with registration. Requires an audit every year.
Register as a Provisional Taxpayer.	Owner receives all the profit or loss from the business; is responsible for payment of all taxes in individual capacity. Can register as a VAT vendor Can register for PAYE	

2. Financial matters: tax, invoicing, non-profit status, auditing

2.1 General tax information

In matters relating to taxation it is advisable to get assistance from SARS or your own tax advisor / practitioner.

In matters relating to taxation it is advisable to get assistance from SARS or your own tax advisor/ practitioner

Every individual pays some form of tax (for example VAT on all goods and income tax on personal earnings). Income tax is paid by those who earn more than a certain amount (check the SARS website). Currently individuals who earn below R46,000.00 in a tax year can be exempt from paying income tax if they apply for a rebate by submitting a tax return to SARS. Consult the SARS website for the most current rates of tax for the 2009 year of assessment.

Who pays what tax in the context of businesses and companies depends on the business entity. For example:

- An individual (someone employed by a company) pays personal tax.
- A Sole Proprietor pays personal tax.
- A Close Corporation requires that its members pay personal tax.
- A Section 21 Company pays Company Tax.
- An NPO applies for Tax Exemption from SARS and if successful, does not pay tax.

Tax rates (i.e. how much one pays) depend on the nature of the company and the tax exemption status granted by SARS. It is important for all individuals who are liable for tax to complete their tax return form every year. To do this, visit the SARS website www.sars.gov.za, their help desks, or call the Help-line 0860 12 12 18.

Before you actually commence with your business activities it is necessary to register with various authorities to be able to comply with all the requirements that might be set (contact SARS to get more information in this regard). Some of the requirements that might be applicable to you are mentioned below (kindly note that the list below is not comprehensive). You may have to register for one or more of the following:

Income Tax: As soon as you commence business, you are required to register with your local Receiver of Revenue office in order to obtain an income tax reference number.

Employees tax (PAYE): A system of Employees Tax collection is in force in South Africa. Under normal circumstances, amounts that you pay to employees for services rendered by them are taxable. In these cases you must deduct tax from their salaries or wages and pay such amounts over to your local Receiver of Revenue. Registration in this regard is necessary.

Value-Added Tax (VAT): VAT is a tax that must be included in the price of every taxable supply (i.e. the sale of goods and/or the supply of services).

There are no unique laws governing taxation in the entertainment industry; the arts are subject to the same tax laws as an industry that sells goods, services and products and purchases the same i.e. there is trade. As previously noted, there are different tax structures according to the type of business entity (for example if the company is registered for VAT or not, or if an individual operates as a Sole Proprietor), but essentially all the tax laws apply across all companies.

There are no unique laws governing taxation in the entertainment industry

2.2 More on VAT

Value Added Tax is a tax the Government charges on goods or services which are supplied or bought. Currently the rate of VAT is 14%.

The annual turnover of a company will determine if it should be registered to pay VAT. A company or individual whose taxable supplies i.e. what you sell / your product (for example artworks, performance skills, writing skills) exceed, or are likely to exceed R1,000 000.00 (1 million) per annum, is obliged to register for VAT at the local Receiver of Revenue.

The annual turnover of a company will determine if it should or should not be registered to pay VAT

All people pay VAT on groceries etc. but when you are registered as a VAT vendor this means you pay VAT on what you purchase, as well as charge VAT on the services / goods / products you provide; it is a two-way flow of in-coming and out-going VAT.

Companies that are registered for VAT collect VAT on behalf of SARS; the company charges VAT on its services or products (the invoice would include the 14% addition to the final total) and also pays 14% VAT on goods or services it purchases. At the end of every VAT collection period (monthly or two-monthly depending on turnover) the company submits its tax return to SARS and balances off how much VAT it has collected with how much VAT it has paid out.

To register as a VAT vendor, visit the SARS website. There are many documents which are required (for example Company Registration, Articles of Association) for this registration and it does take a bit of effort and time.

2.3 How to invoice

Invoicing for services or products is vitally important. An invoice is a document which provides proof of sale and upon payment, proof of purchase. Creating the correct invoice is imperative to ensure payment. SARS sets out basic guidelines for what should legally be contained in every invoice:

The name of your company / or your name if operating as an individual
Your address
VAT Registration number (if you are registered for VAT)
The name of the company you are invoicing
Their address
The VAT registration number of the company you are invoicing (if they are registered for VAT)
Your unique sequential invoice number (i.e. every invoice you issue must have a new number following the previous invoice you issued)
Date of your invoice
Description of services or products
Charges for these services or products
VAT charged (if VAT registered)
Final total of invoice
Your banking details for payment: Bank Name and Branch
Account Number
Branch Code

A template of an invoice is on page 15. An example of a mock invoice can be seen in section three (point 4: Finances).

2.4 Non-profit status

An organisation which is registered as a "Non-Profit Organisation" (NPO) is a trust or a company or an association of persons which is established for a public purpose; the income can't be distributed to the people who are members or office bearers of the company (except as reasonable payment for services rendered to the company). In essence, an NPO benefits society and the community without gain to the company itself.

INVOICE

Company/Individual Letterhead

Your Company/Individual Name
Your Company/Individual Billing Address
Your Company VAT NO (If Applicable)

Invoice Date	Unique Sequential Invoice No

TO: Company Name
Company Billing Address
Company VAT No (If Applicable)

Description of Services/Goods Rendered (Quantity/Hours x unit price) (Contract/Quotation/Purchase Order Reference)	Amount
VAT (If Applicable)	Amount
Total	**Amount**

Your Banking Details

Bank
Account Number
Branch Code
Branch Name

Your Name & Surname
Your Contact Details

Once a company has successfully been registered as an NPO, it is legally obliged to submit an Annual Financial Report. From this Annual Financial Report, SARS will assess if the company can retain its NPO status as it is a tax benefit which cannot be abused.

2.5 Registering as a Non-Profit Organisation (NPO)

The NPO Directorate within the Department of Social Development registers organisations under the Non-profit Organisations Act No.71 of 1997. The primary purpose of this Act is to encourage and support organisations in a wide range of work they do by creating an enabling environment for NPOs to flourish and setting and maintaining adequate standards of governance, accountability and transparency.

An NPO benefits society and the community

A Non-Profit Organisation (NPO) is defined as: a trust, company or other association of persons – (a) established for a public purpose, and (b) the income and property of which are not distributable to its members or office bearers except as reasonable compensation for services rendered.

Any organisation that is not for profit and is not part of government can apply for registration i.e. Non-Governmental Organisations (NGO), Community Based Organisations (CBO), Faith Based Organisations (FBO), organisations that have registered as Section 21 Companies under the Company Act 61 of 1973, Trusts that have registered with the Master of the Supreme Court under the Trust Property Control Act 57 of 1988 and any other Voluntary Association that is not-for-profit. Voluntary associations like sports clubs and organisations like PANSA have constitutions that form the legal basis of the organisation.

The Directorate can only register an organisation that has a constitution or any other founding document. A template of such a constitution may be obtained from the Department of Social Development (see contact details on pg 17). It would take about two months to process the entire registration. On receipt of application, an acknowledgement letter is sent to the organisation. Thereafter, a registration certificate follows if the application meets the requirements of the NPO Act.

To register a Non-Profit Organisation is free of charge. In order to register, organisations must submit to the NPO Directorate a completed Application Form (obtainable from the Department) and two copies of the organisation's founding document i.e. a Constitution or a Deed of Trust or Memorandum and Articles of Association.

The benefits of registration include an NPO number that makes the organisation eligible for funding from public funding bodies like the NAC and the Lottery.

An NPO number makes an organisation eligible for funding from public funding bodies

Enquiries:
Tel No: 012 3127500
Email: Npoenquiry@socdev.gov.za
Postal Address:
NPO Directorate
Department of Social Development
Private Bag X901
Pretoria
0001

Source of information and to obtain forms:
www.dsd.gov.za/services/non_profit.asp

2.5 Auditing

A business entity must keep a good record of income and expenditure. Once a year these financial records are checked by an "outside eye". This "outside eye", an Auditor, gives an independent evaluation of the company's business and checks that there are no financial mis-statements. Financial mis-statements can range from genuine mistakes to deliberate fraud. An Auditor needs to be qualified as a Chartered Accountant to sign off the annual financial statements.

A business entity must keep a good record of income and expenditure

A bookkeeper is the person who keeps a daily or weekly record of how money is spent and what money comes in to the company; they regularly input income and expenses into a general ledger which must be kept up-to-date. This general ledger is then passed on to the Company Accountant who makes sure that all expenses balance at the end of each month and that whoever the company should be paying (creditors) are paid; and whoever owes the company money (debtors) do pay. The Company Accountant prepares the financial books for the annual financial statements to be checked by the Auditor. Auditors will need to see all documents, paperwork and correspondence relating to the finances of a company.

Audited financial statements are not required for Close Corporations or a Sole Proprietor (although an Accountant should sign-off their books as a fair reflection that all the records and transactions are accurate). Companies (Section 21 and Pty Ltd) as well as Trusts need audited financial statements. The cost of an audit depends on the size of the company, its turnover and how much work the Auditor has to do.

3. Independent contractors and contracts

3.1 An independent contractor

Contracts are designed to protect both parties

An independent contractor is an individual who works on a freelance basis and undertakes contract work. The independent contractor charges a company for a service (for example the individual may be contracted to write a script or be commissioned to create an artwork). Once the independent contractor receives payment for the service, then it is the responsibility of that individual to pay tax. The company is not responsible; it does not deduct tax as it would for a permanent employee. An independent contractor does not hold down a permanent position with a company. This means the contracts will always be for a fixed term (a starting date and an ending date, with set deliverables) and one contract does not necessarily lead to another; there is no obligation on behalf of the company. Independent contractors are not able to claim company benefits like medical aid, a pension scheme or annual leave.

The SARS website www.sars.gov.za has a very detailed Status Test for Independent Contractors. Individual service providers can complete this test to check if they qualify to conduct their business and earn an income in this manner.

3.2 Contracts

Independent contactors require contracts before they can begin the work and receive payments. Contracts are designed to protect both parties. All contracts should contain the following information:
The obligations of both parties – what services or goods are to be delivered, by when and who is supposed to do what.
The remuneration arrangement – how much will be paid for the services or goods, the conditions of payment, for example, will there be one final payment or several payments according to progress; what expenses will be paid (for example, travel, telephone) and details of who pays what and when.
Time and deadlines and the terms of the contract. Short-term and fixed-term contracts must have starting and ending dates.
Details of invoicing – how many invoices should be submitted and when the contractor can expect payment from the date of the invoice.

Signatures of a representative of the company and signature of the contractor. It is advisable to include the signature of a witness; this gives greater credibility to a contract should there be a legal dispute.

The basic steps in contract work are:
- Quote for the work / services or goods
- Receive contract and sign to confirm the above
- Begin work and deliver
- Submit invoice
- Receive payment and contract ends

Refer to sections two and three for more information (and examples) on contracting specific to the performing arts and to the visual arts.

4. Legal matters: intellectual property

Protecting one's product is essential. What artists create is how they earn a living. Artists need to protect their unique products and brands so that no one else may copy or distribute these without the artists' prior consent.

COPYRIGHT FOR ARTISTS

by Tanya Nöckler-Golding

INTELLECTUAL PROPERTY LAW

Intellectual property law includes copyright, patents and trademarks. As copyright is the most relevant for your purposes as artists, musicians and writers the other schemes will not be discussed here.

WHAT EXACTLY IS COPYRIGHT AND WHAT IS ITS DURATION?

Copyright was first created by an Act passed in Britain in 1710, the so-called "Statute of Anne", which had as its aim "the encouragement of learning and for securing the property of copies of books to the rightful owners thereof". Put very simply, copyright is the exclusive right of the copyright holder to make copies or reproductions of his or her work and is intended to protect, largely, the holder's financial interests.

An example of copyright may be found inside books, in the phrase forbidding 'any and all reproduction, storing, transmitting or recording in any form or by any means any part of the work except with the written permission of the copyright holder'. The copyright holder is the original painter, sculptor, photographer, author, playwright or composer who created the work or the person (such as a publisher or recording company) to whom the rights in the further copies have been sold. However if an author is employed by the proprietor of a newspaper or magazine then that proprietor is the owner of the author's work for purposes of publishing it.

Work is eligible for copyright once it has been written down, recorded or otherwise reduced to a material form. Mere ideas are not eligible for copyright. Unlike patents and trademarks, copyright does not have to be registered. In South Africa, copyright is protected by the Copyright Act, Act 98 of 1978, and may be legally enforced by the copyright owner. If there is a copyright in existence over a work, one may not use the work, or any portion of it, without first obtaining permission to do so. In other words, the person who buys a book or a musical recording owns the copy he has purchased and is granted the right to read it or to listen to the music but is prohibited from reproducing it or any part of it. As regards sound recordings, one may also not broadcast or play a sound recording without paying royalties to the owner of the copyright.

Copyright comes into operation automatically upon the creation of a work and exists for the duration of the lifetime of the copyright owner plus a further 50 years past his or her death. Work that does not have copyright, such as the Bill of Rights, may be freely used, as may work which is in the public domain because copyright has already expired, such as the works of Shakespeare. One may also use work if one's use thereof is trivial or falls under fair dealing. Should you wish to use a work you are obligated to establish whether or not it is subject to copyright.

CREATIVE COMMONS LICENCES

However there is a growing global movement, particularly in the cultural, non-profit, educational and developmental sectors, away from the traditional "all rights reserved" approach to a "some rights reserved" approach. The new aim is easier access and a wider dissemination of knowledge - a fresh take if you like on "the encouragement of learning" - to a greater audience, the idea being that in many cases the benefit an author gains from this exposure is greater than what he could get by using the traditional "all rights reserved" approach. It is an approach widely used today across a spectrum of academics and artists to publishers of scientific journals.

In short, unlike traditional copyright, Creative Commons Licensing allows one to share, copy and distribute the original work and to remix or adapt the work under certain conditions. One must then attribute the work you have adapted in the manner specified by the author. One may also not use the work for commercial purposes, unless permitted to do so, and if one alters, transforms or builds upon the author's work, one must distribute the resulting work only under the same or a similar licence to that used by the author. Some symbols to watch out for are the following:

Attribution. This indicates that others are permitted to copy, distribute, display, and perform your copyrighted work — and derivative works based upon it — but on condition that they give credit the way you request.

Non-commercial. Others may copy, distribute, display, and perform your work — and derivative works based upon it — but for non-commercial purposes only.

No Derivative Works. Others may copy, distribute, display, and perform only verbatim copies of your work, not derivative works based upon it.

Share Alike. Others may distribute derivative works only under a license identical to the license that governs your work.

The author may specify which combination of the above she desires to govern her work. To view the types of Creative Commons licences available, please go to http://creativecommons.org.

EXAMPLES OF SUCCESSFUL STRATEGIES

In a musical sense, the now-famous case of the strategy used by the American rock band, 'Nine Inch Nails' may be one to consider. The 'Nails' released their latest album on the web, including on pirate music sites, with the announcement that anyone was welcome to download as much of it as they wanted, for free. Was this financial insanity? On the contrary, as the 'Nails' simultaneously released hard-copy albums in a range of prices, fans, within weeks, purchased several millions of dollars worth of albums and associated authentic memorabilia, with a large portion of sales being generated from the most expensively-priced, top-of-the-range set made available.

An alternative strategy is that of allowing a certain sector of people to listen to or rework one's music or to download copies of one's writing for free but then selling these rights to advertisers or hard-copy publishers. This creates great market exposure which increases the potential for interest in your work or exponentially increases your reputation, which leads to increased demand, which hopefully leads to purchasing and thus income generation.

Anyone wishing to read more comprehensively on this subject is referred to Andrew Rens's article "Managing risk and opportunity in Creative Commons enterprises" in First Monday's Peer Review Journal, available at:
http://www.uic.edu/htbin/cgiwrap/bin/ojs/index.php/fm/article/view/1336/1256.

IN CONCLUSION

Ensure that you are informed about the type of licences available to you to maximize the benefit for your own work and be aware of the copyright requirements governing the work you wish to use, if any, which will dictate what you are required to do in order to legally use the work.

Tanya Nöckler-Golding
Tel: 082 3753830
www.teapots.co.za

Note:
To apply for performing rights for the use of any production or music, you should contact Dalro or Samro. Festivals often require that you submit a clearance document once performing rights have been granted. Refer to section three for more information on agreements and contracts relating to the visual arts.

DALRO is the Dramatic, Artistic and Literary Rights Organization and SAMRO is the Southern African Music Rights Organization.

Contact details:
www.dalro.co.za
Tel: 011 4895000
Fax: 011 4035000
73 Juta Street, Johannesburg.

You can register to become a member of SAMRO through the website www.dalro.co.za and click on to the SAMRO link.

In discussion with Deborah Lazarus

Entertainment Law Consultant

1. Debbie, what work do you do in the entertainment industry?

I run an entertainment law consultancy practice that provides advice to stakeholders in the entertainment industry. My clients include actors, agents, composers, directors, models, musicians, producers, production companies, record labels and writers. Some clients come to me at the start of a project for assistance with understanding their legal rights and to assist them in drawing up and understanding the relevant agreements. Other clients consult me only once they have problems that need to be resolved.

2. *What are the laws that artists should be most aware of?*

There are many different laws that might protect or impact upon the creative individual, depending on the specific situation that the person is in. As different legal issues arise depending on the parties involved and the circumstances, each situation needs to be analyzed and reviewed separately. However, some of the legislative acts that the creative individual should be aware of are the following: Performers' Protection Act No. 11 of 1967 as amended, Copyright Act No. 98 of 1978, as amended; Designs Act No.195 of 1993 as amended; Registration of Copyright in Cinematograph Films Act No. 62 of 1977. It is also important to note that the rights that a creative individual has in the work that they create, will also depend on whether they are creating the work for themselves, whether they have been commissioned to create the work by someone else, or whether the work is created during the course of their employment.

3. *Is there a different emphasis in the law which applies to different artists – for example visual artists as opposed to performing artists?*

Performing artists have rights in their performance compared to fine artists who have rights in their work once it is reduced to a material form.

4 *What is the difference between copyright and royalties?*

The term copyright refers to a bundle of legal rights that a person might have in relation to an original creative work that has been reduced to a material form. For example in connection with literary works (e.g. novels, stories, poems, stage plays, stage directions, textbooks, letters, dictionaries and lectures) the Copyright Act grants the copyright owner the exclusive right to do or to authorize others to reproduce, publish, perform publicly, broadcast, transmit via a diffusion service and make an adaptation of that particular work irrespective of the quality of that work or how it is expressed. The owner of an original work has a limited monopoly in relation to exploiting that work. The owner may sell, assign or transfer all of the rights or some of the rights to another person. The person acquiring the rights may pay a lump sum for the rights or a recurring royalty to the owner each time a copy is sold, or both. A royalty payment might flow from the sale of the copyright in a work; however this depends on the agreement reached between the parties involved.

5. *Who would typically pay royalties? Who would receive royalties?*

A royalty is a sum of money that might be paid to the original creator or the owner of a copyrighted work by a person or entity that acquires certain rights in or to that copyrighted work.

6. *Who would typically pay for copyright?*

A copyright owner can sell, transfer, assign or license all or some of the rights in a work to another person who wants to use or exploit that work commercially. The person acquiring the rights would typically pay the copyright owner for such rights depending on the terms of the agreement reached between the parties.

7. ***What does intellectual property law actually mean and in reality how does one "protect" this property?***
Intellectual property law is a general term that encompasses the laws relating to copyright, trade mark, patents, designs, confidential know-how and indigenous knowledge. Each of these areas of law has different requirements that need to be met in order to qualify for protection. In connection with copyright law, in order to protect your idea you need to record or reduce your idea into a tangible or material form. Copyright law does not afford protection to ideas, but to the material expression of that idea. That is why people sometimes say "ideas are as free as the air".

8. ***What advice would you give artists regarding contracts? What in particular should they look out for / be aware of?***
Each deal is different and needs to be looked at separately. My advice to artists entering into agreements is to read the contract carefully before they sign it, ensure that the agreement sets out each party's obligations and expectations clearly, ask questions if they do not understand the terminology and only sign on the dotted line if they are happy with the terms of the deal. I recommend that they seek advice from a professional in order to ensure that their interests are taken care of in the deal.

9. ***Please provide details on the courses you will be running at the University of Cape Town.***
I present a course at the University of Cape Town, Faculty of Law's Professional Education Project for creative individuals; professionals who want to learn more about the business side of the entertainment industry and how to understand the deals that they are signing. For more information about these courses you can contact Irèna Wasserfall at the University of Cape Town on irena.wassserfall@uct.ac.za or phone (021) 650 5621. I have also just started up a Facebook group called The Business of Entertainment. The group is an industry network platform that is open to everyone, and contains further details regarding my courses and other industry events.

Deborah Lazarus
Email: debbie.lazarus@gmail.com
Tel: 021 6830063

5. Marketing: branding, publicity and PR, advertising and audience development

5.1 Marketing

Marketing is the process of creating and carrying out how an organization will sell or exchange its goods with its customers. This is done using what is classically called the Marketing Mix, or Four P's:

The single, most powerful driver of ticket sales is "well known-ness"

Product: What is my product going to be?
Price: How much am I going to sell this product for?
Place: Where am I going to sell this product?
Promotion: How can I best communicate to my target audience / market to buy my product?

The following are promotional means used to communicate:
Public relations
Publicity
Advertising
Direct marketing

Sometimes marketers add a Fifth "P" into this Mix - and that is **PEOPLE**. Who are the PEOPLE I want to communicate to? This will help you decide on how you plan your marketing. The five "P"s are further explored in the article "The Art of Brand-Building" on page 32.

In conversation with Deon Opperman

Playwright & Producer
www.packedhouse.co.za

1. ***Deon, your most recent research has been in the area of arts marketing. Tell us more about it.***
   The most recent research I did was a research report for my M.B.A. degree. The title was: "Market alignment and the decision making processes of the national arts festivals." The purpose of this research was to investigate the extent to which the decision making style of the selection committees of the three national South African performing arts festivals – ABSA KKNK, Aaardklop and Grahamstown - succeeded in supplying an entertainment product mix in their programme offering that satisfied the actual demand of their respective audiences.

A conjoint analysis of festival audiences was utilised to compare and contrast entertainment product demand with actual entertainment product supply as recorded in the festival programmes. Key members of the selection committees were interviewed to determine the decision-making style of the committees.

This research has led me to further study of decision support models commonly used in other industries that can be utilised to help producers in the performing arts improve ticket sales by ensuring that the products they offer are more strongly aligned with the type of products that the target audience actually would like to see. I must add that this kind of research is only useful to producers who actually care to improve attendance at their shows.

I became interested in this kind of research because over the years I had noticed that people in the performing arts all over the world tend to have a strong resistance to any form of empirical research when it comes to understanding what audiences would like to see. The emphasis tends to be on what the performing artist him/herself wants to make – i.e. self-expression for the satisfaction of the self rather than for the sake of communication with the audience. This is of course a big debate to this day, and my position is that one can maintain the integrity of one's own self-expression while also taking into account the needs of audiences.

Also, it must be noted that it is easier to do research about whether or not to put on a show when that show already exists. It is harder when you are creating an original show, but it can still be done.

2. What have been your findings?

The main findings were that the entertainment product mix supplied by all three festivals was substantially out of alignment with the entertainment product mix demanded and that the decision-making process of all three selection committees tended towards an intuitive, naturalistic style with very little reference to empirical market intelligence. Whether or not the selection committees have changed their decision-making processes and style since I did this particular research I do not know.

My findings with regard to my research around the application of decision support models commonly used in other industries in the performing arts industry were that a number of models are indeed useful. The three I use the most these days when deciding on what show to put on are: Analytic Hierarchy Process; Neural Networks; and Monte Carlo Simulations. These models enable a producer to forecast actual ticket sales in the context of a worst case/expected case/best case scenario and then use this information to inform budget decisions and so minimise the downside risk (the size of the potential loss) while exposing the show to unlimited upside returns (the potential profits). I must add here that no decision support model is 100% accurate, which is why they are called decision support models. They help producers make better decisions and are constantly updated and refined as the inputs become more accurate.

In the final analysis, what these models allow for is the combination of gut feel, instinct and experience with hardcore actual market data in the same decision model.

3. *What part does market research play in the successful creation of productions?*

I must emphasise that empirical market data is crucial. Thumb-sucking will not do. You have to get out into the market and gather as much data as you can lay your hands on. The more you have, the more accurate your decision-making tends to become, and the more aligned your products with actual demand, whether the show you are presenting already exists, or whether it is a new show.

I do an enormous amount of market research, and have a huge database that is segmented according to the RFM model (recency, frequency, monetary value). My database represents the actual ticket-buying behaviour of audiences in the sales of over 600 000 tickets in the Civic Theatre in Johannesburg and the State Theatre in Pretoria – which is where I present most of my shows.

I am able to draw down details such as the following:

a) who are all the people who bought tickets to the most recent show I presented?
b) who are all the people who have seen at least 3 of the shows I have presented in the last two years?
c) who are the top 100 buyers of tickets for my shows?

And so forth. This enables me to tailor-make offerings and marketing messages to these specific segments.

I also communicate with the customers on my database, and actually offer them options as to the shows they would like to see. In this way I am able to determine what percentage of my database would like to see what show, rather than me sitting in my office trying to guess what show to produce next, or what themes to address in my next original show.

4. *Artists can be "well known" – and this "well known-ness" could be considered to be a personal "brand". What comments do you have on personal branding?*

Personal branding is crucial. Indeed, my research has shown that the single, most powerful driver of ticket sales is "well known-ness" – either of the work itself (a previous hit show), or of the performers in the show. Take, for example, someone like an

Andrew Buckland: because he himself has, over the years, become a very well-known entertainment brand, we don't worry whether his next show (the content of which is as yet unknown to us) will be entertaining and good. The Andrew Buckland Brand guarantees that it will be good. So we are happy to risk our money on buying a ticket for a show we do not know (which is always a risk).

I will give an example of the factors that combine to either sell a show or not.

The safest show in terms of potential ticket sales to present at a festival according to my research results is one that is already known to have been a hit at other festivals; was written by a well-known playwright; is performed by well-known performers; and was directed by a well-known director.

The least safe show (in terms of potential ticket sales) to present at a festival is one that is completely unknown; was written by an unknown playwright; is performed by unknown performers; and was directed by an unknown director.

It seems obvious and logical, but I have actually measured the extent to which these two extremes actually differ and believe me, the difference in terms of ticket sales is huge.

So, by building your personal brand (or reputation if you like, which is what a brand is) as an outstanding performer or producer who always gives good value for money automatically starts to move you away from the "who-the-hell-is-that?" category towards the "must-see" category.

If your show falls into the "completely unknown on all levels" category, your only hope will be word-of-mouth. If your show is entertaining and of high quality, word will eventually get out. But this takes time…and therefore, money. It's hell, I know, but there it is.

5. ***What are some strategies artists could use to build their personal brand – or does this only happen through and as a result of their work?***

There are no shortcuts. It takes time to build a brand. Your work always has to be of the highest standard. Try and get into shows of which the director, playwright or other actors in the cast are already well-known. Your chances of exposure to wider audiences are better and you become associated with quality.

If you are an unknown actor or producer, first put on a play that the audience has heard about. In this way the "well known-ness" of the play helps to compensate for your own unknown-ness. Once you are famous you can do any work you like. Market yourself. I mean this literally. Phone producers. Send them your CV. Network – i.e. go to functions and events where you can meet well-established practitioners.

Be enthusiastic and be willing to play small parts in the beginning for greater rewards later on. Most important: be absolutely professional, which means always deliver quality, to spec, and on time. A reputation for absolute reliability is - as far as I'm concerned - one of the most important attributes of your brand.

5.2 Market Research and on-line marketing

Market-research informs your strategy of selling your product and building your personal brand. Who supports you, what your work means to them, how they value your work, why they follow you – this is all part of building the "well-knownness" of yourself and your product. A template for a market research questionnaire may be found on page 31. See page 67 for how the results of market research can inform marketing strategies.

Market-research informs your strategy of selling your product and building your personal brand

Current communication technology and the Internet affords artists with a very effective (time and cost-effective) method of on-line marketing to a database. You can develop a database by having audience members complete a database form. The slides on page 30 give a succinct summary of how you can maximise electronic marketing tools.

The slides are reproduced from a presentation delivered at the PANSA / BASA Arts and Culture Marketing Conference in 2003. The presentation was developed and presented by **Luisa Mazinter, CEO The Marketing Site www.theMarketingSite.com**

5.3 Branding

Not enough can be said about branding and building your own personal brand.

The most cost-effective and best marketing tool you have is – "You"

Your product, your identity, your creativity, your intellectual property; this is what you have to sell. Artists sometimes separate themselves from their product and believe people only buy or see their work because of the work – this may be so – but eventually the buyer will ask "Who is that actor?" "Who is the artist?" "Who is the playwright"? (Please refer to points 1 and 2 in section three; cv's, bio's, developing your personal information.)

SLIDE 1

Objectives for Arts Marketers:

- Build long-term relationships with audience / patrons
- Reduce your marketing costs
- Find new sources of income
- Enhance your image and your reach
- Educate and inform your existing audience
- Develop new audiences
- Sell tickets, products and services
- Raise awareness

SLIDE 2

Best practices for marketing the arts online:

- Build your email database
- Get permission
- Make it easy to unsubscribe or change preferences
- Offer Text / HTML options
- Send them information they want
- Segment your list and target your messages
- Include a prominent call to action
- Measure, analyse, learn and adjust
- Be realistic

SLIDE 3

The web and email as a marketing tool:

- The Web / Email are the most cost-effective mediums to deliver information and offers targeted to your customers' interests:
- Last minute ticket promotions
- Event reminders
- Up to date artist and special event information
- Subscriptions / membership drives / registration
- Confirmations / reminders
- Fundraising drives
- Newsletters
- Educational content
- Programmes and activities
- Competitions / Surveys / Opinion Polls
- Always include links to your web site so they can find more detailed information

Market Research and Database Template

1. Show you are attending: ______________________ Date: ______________
2. Surname:____________ Name: ________________ Dr/Mr/Ms/: ____________
3. Postal address: ____________________________ Code: ____________
4. Code: ____ Telephone:__________(w)__________(h) Fax: ______________
5. Mobile: ____________ E-mail: ______________________________________
6. Birthday: ___________ Occupation: _________________________________
7. Male: ☐ Female: ☐
8. Age group: below 18 ☐ 18-25 ☐ 26-35 ☐ 36-45 ☐ 46-55 ☐ 56-65 ☐ 65+ ☐
9. Home language: ____
10. Marital status: Single ☐ Divorced ☐ Married ☐ In a committed partnership ☐
11. Number of children: 0 ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ more than 5 ☐
12. Ages of any children: below 5 (number:__) 5-10 (__) 11-15 (__) 16-18 (__) 19-21 (__) older than 21 (__)
13. Hobbies/interests: ____
14. Favourite radio station/s: ____
15. Favourite newspaper/s: ____
16. What made you aware of the show you're seeing today? (Tick up to 5)
    Radio ads ☐ Word of mouth ☐ Billboards ☐ Email ☐ TV ☐
    Magazines ☐ Newspaper ads ☐ Posters ☐ Flyers ☐ SMS ☐
    Websites ☐ Radio programmes ☐ Newspaper articles/reviews ☐
    Other: ____
17. What most convinced you to see the show?
    Reputation of the play ☐ Incentives to attend ☐ Quality of cast ☐
    Review of play ☐ Reputation of writer ☐ Reputation of Director ☐
    Recommendations from others who saw it ☐
    Other: ____
18. What is the best way to communicate with you about future shows? (Tick a max of 3)
    Radio ads ☐ Word of mouth ☐ Billboards ☐ Email ☐
    Magazines ☐ Newspapers ☐ Telephone calls ☐
    Posters ☐ Flyers ☐ Newspaper articles/reviews ☐
    Website ☐ Regular newsletter ☐ SMS ☐
    Other:____
19. Any feedback to the play/show you've seen tonight:

    ____
20. General comments: ____

THE ART OF BRAND-BUILDING

By Jenny Handley

What is a brand? It is a distinctive mark, and even more so it is the emotional relationship between a product and consumer, a performer and an audience, or an artist and their client. What makes you original, gives you the edge, or makes you first choice? Do you have something special that "resonates" in the ear or eye of the beholder? Define your style and develop your own signature tune.

Once you know what makes you stand out in a crowd, what makes you memorable, then utilise this competitive edge to grow your business. As an artist or performer, you are the business, it is called "Me, Myself, I". If a business considers their competitive edge of sufficient value and potential to trademark it, then think of your uniqueness being of the equivalent value.

No business is successful by accident. It has a business plan. So too should you, and the marketing plan is a vital component of it. The most cost-effective and best marketing tool you have is – "You". There should be goals (dreams) and a budget (how much you have in the way of resources). These are your strengths – it may be that you have an unforgettable voice (then when you aren't acting use your vocal talent for voice-overs), you may write great lines – so when you aren't writing scripts then write letters to the editor! Creating your own ongoing visibility is a constant endeavor, not just done in fits and starts.

Only once you consider yourself to be offering great value, will you then start to create that perception in other people's minds by saying and doing the right thing. If you consider yourself a struggling artist, you will create that perception, and, perceptions do become reality.

A first impression should be a lasting impression. First impressions count. Sell yourself. How do you introduce yourself? How do you answer your telephone? Is your voice-mail message doing justice to your brand? Do you look the part? If you want to be considered successful, then look successful. If you dress smartly, your audience will think you are smart.

If you are an established, credible artist then be brave enough to come out and say so! Do not send a potential agent, client or producer your "CV" – that makes it sound as if you are job-hunting. If you are established, or even an ambitious emerging artist, then call it a profile. Make it fun, funky and unforgettable. If your voice is your value, then ensure that your profile has sound! Keep a professional portfolio updated alongside your electronic profile, which can be sent at the push of a button. Include testimonials from those who admire you – it is so much better when someone else boasts about your talents, rather than you! That is the pleasure of credible media coverage – it gives you credibility.

Remember the basic principles of marketing:

Product – you are the product. Think of yourself as a designer brand, a "once-off". When you are unique and special, people will pay more for your art or performance. Aim to become a familiar, aspirational brand.

Packaging – you need to allow what is inside to be projected outside. Never create an image or façade that is not authentic.

Position – put yourself where you need to be, be a key player in your industry and always make yourself available to your colleagues, peers and the industry as a whole. Don't accept work or appearances that will not enhance your brand long-term. Never think about revenue in isolation, it should be part of the big picture, the long-term planning.

Promotion/perceptions – doing "free" work or appearances for charities is a wonderful way of creating your own visibility. Leverage off it for good word-of-mouth publicity, as that creates a win-win, symbiotic situation. Volunteer your services, put your hand up, speak up and stand out. Create your own attention.

Price/profit – if you don't value your time and expertise, you cannot put a price to it. There is a rand value to having a good reputation, so the better you are, the more bargaining power you will have.

Performance – you are as good as your last job. Constantly work hard at going the extra mile, being better than you were before. Benchmark yourself against others in your industry. What do they do differently or better?

People – you are judged by the company you keep – if you are going to perform in a duo, band or group, then ensure that they are better than you! Remember that every person you meet is a potential client.

Just when you think you are getting it right, and your brand has been established, that is time to make some changes – to re-innovate. Don't follow trends – create them! Be original, and don't be afraid that others will copy you.

Dream big, and develop your brand into icon or idol.

Jenny Handley, co-author of Raise your Game with Gavin Cowley, owns a PR and marketing company. **For details of Raise your Game books, training material and courses, and personal brand strategy sessions contact info@jhpr.co.za or tel 021 6860287**

5.4 Publicity

Publicity is one element of the whole promotional plan. It is the attempt we make to get "free" or "non-paid for" exposure or coverage about our product or service in the media: newspapers, magazines, radio, television, new media (such as the Internet) or simply out in the market place. It also involves creating awareness through our actions, events or stories.

Publicity is one element of the whole promotional plan

Publicity tools:

- Media releases
- Interviews that we write up or get journalists to do
- Publicity stunts
- Media events (meetings, launches, functions etc)
- Competitions to win prizes
- Photography

How do you get free publicity?
A creative brain is really what you need to get free publicity. You will have to think like a newspaper person. What is newsworthy, what is interesting, what will make a good front page photograph?

A publicist is the person who manages the publicity for a person, event, or service. The publicist's role is to connect these to the market via the media. The generic costs of publicity are:

- Salary for the publicist
- A computer and an email account
- Telephone
- Photography
- Stationery

You will need to think carefully about how you approach the media. For example, if you are publicising a serious choral music competition for adults, you would not approach a youth radio station. Get to know the media and to whom it is appealing. You can get access to newspapers and magazines in most public libraries. Read, read, read - knowing what the arts reporters or editors are focusing on and interested in - will go a long way in helping you choose your media.

For more information on the electronic media, community radio stations, community and regional newspapers and the foreign media go to the contacts directory in the Government Communication Information Service www.gcis.gov.za

GCIS maintains a database of contact information for government bodies, media organisations, journalists, and a selection of other institutions such as political parties, foreign representatives in South Africa, tertiary institutions and the private sector.

Advertising is an invitation to enjoy your product; it is short, sharp and punchy

5.5 Advertising

Advertising is exposure that you pay for. There are many types of advertising but essentially ads are all paid for as against a Public Relations press release which motivates for a journalist to write a story on your product or to place the press release as free editorial.

Advertising is an invitation to enjoy your product so it is short, sharp and punchy. An ad is a specific size and where you buy that space is also vitally important – as an artist you would want your ad placed on the arts page not the sports page so when you are looking to buy space know your publication. There are many publications that cater to the arts and it is wise to become familiar with them.

Public Relations enhances the Marketing thrust

5.6 Public Relations

ELEMENTS IN DEVELOPING COMPETITIVE MARKETING AND PUBLIC RELATIONS STRATEGIES

by Beryl Eichenberger

Public Relations and Marketing: every company practises these two vital ingredients in their recipe for survival! The strategies change from company to company but one thing is absolutely certain – without some degree of marketing a company cannot survive. Some market aggressively, others subtly, but it is a vital part of keeping a company in the public eye and satisfying (or identifying) customer needs to maximise profits.

Public Relations enhances the Marketing thrust; offering a credible platform that entices the consumer (the audience) to commit to a brand. PR helps build the company brand and is responsible for generating (amongst other things) many great stories in order to do just that – build the brand! The PR function builds the brand - advertising maintains the brand! Public Relations is the ingredient that binds the marketing pie! PR is the deliberate planned and sustained effort to establish and maintain mutual understanding between an organisation and its publics.

One key element of PR is dealing with the media. Here are some tips:
Learn the names of the media people you are going to be dealing with – know their place

in the hierarchy of the newsroom. The editor, assistant editor, deputy editor, sub editor, department editor, copy taster – style of the newsroom.
The mantra: Follow up, follow up, follow up, and on and on
Build relationships
Know what media people expect from you
Target the right media
Press releases – write good ones that will be used: Who, What, Why, Where, When are the key pieces of information in a press release.

Beryl Eichenberger
www.hippocommunications.com

5.7 Audience Development

The following is an extract from a paper entitled "An Introduction to Marketing" presented by Heather Maitland at the PANSA/BASA ARTS AND CULTURE MARKETING CONFERENCE 2003. Whilst the reference and research is UK based, the issues around audience development are common to most art forms and in most countries around the world.

WHAT IS AUDIENCE DEVELOPMENT?

By Heather Maitland

Since the first large-scale nationwide research to measure participation in the arts commissioned by the Arts Council of Great Britain in 1986, attention has been focused on the relatively low numbers of people from particular groups in society who attend the arts and the pre-dominance of white middle class and middle aged people. Audience development is seen as a way of expanding and broadening audiences for the arts. Although the term is being used widely within the arts communities in the USA, Australia and the UK, there is no shared idea of what it actually means.

This has presented difficulties for those engaged in audience development and the organisations funding it, so the following inclusive definition was developed after extensive research commissioned by the Arts Council of England (ACE):
Audience development is a planned process which involves building a relationship between an individual and the arts.[1]

1 Maitland, Heather, *A Guide to Audience Development 2nd ed.* (London: Arts Council of England, 2000), p. 5

Like marketing, the purpose of audience development is to fulfil the organisation's objectives, whether they are artistic, financial or social or a combination of one or more. Rick Rogers expands this definition and in so doing highlights the range of purposes and outcomes involved in this all-encompassing term:
Sustaining and expanding existing or regular audiences or visitors, creating new attenders and participants, and enhancing their enjoyment, understanding, skills and confidence across the art forms.[2]

Differences in approach
The ACE-commissioned research identified that there were widely differing views among those involved in audience development, usually education workers, artists and marketers.

Education workers largely focus on the development of the individual and on the art form as a whole. Their work usually involves participation, although attendance at events may also be involved. When they evaluate projects, they tend to measure the quality of the individual participant's educational experience and the development of their understanding of the arts. The results they want do not necessarily involve the worker's own organisation but may benefit other arts organisations in the long term e.g. "creating the audience of tomorrow". Many people see these long term results as unmeasurable.

Artists tend to focus on improving audiences' understanding of their work. They wish to bring more people into contact with the work but are often particularly concerned with finding "the right audience" who will best appreciate it. These projects often lack clear objectives and the results are not evaluated.

Marketers look for results that directly benefit their arts organisation. They aim to affect a change in the attitudes, understanding and behaviour of both existing audiences and non-attenders. Their aims almost always involve attendance although this may be in five or even ten years' time. Their projects tend to be carefully targeted at specific groups of people and have clear objectives. Most marketers are aware of the need to monitor and evaluate audience development projects but research shows that many do not do so because of time pressures[3].

For each of these three types of arts worker, the intention, objectives, process and practice of audience development are different, and each has a different kind of experience to offer audiences and participants. All three approaches are regarded as equally valid and are not mutually exclusive but the differences do cause problems in the planning and evaluation of audience development.

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2 Rogers, Rick, *Audience Development: collaborations between education and marketing* (London: Arts Council of England, 1998), p. 1

3 Maitland, p. 5

Different members of an organisation can have a fundamentally different understanding of what the same project is trying to achieve. The programmer of a visual arts organisation might, for example, see an audience development project as creating opportunities for developing artists to have an exhibition of their work. The marketer might take a longer term view of the organisation's work and see it as a means of creating a sustainable market for the work so that its creator can earn a reasonable living and similar exhibitions will gain a bigger audience in the future. Each is likely to define and measure the success of the project differently and will wish to prioritise the allocation of resources accordingly. This means that a formal planning process that involves all of these roles within an organisation is essential to identify and resolve these potential differences in perspective.

The relationship between marketing, education work, programming and audience development

Arts workers and funders are currently engaged in a debate about the differences between audience development and education or audience development and marketing that seem destined never to come to a resolution. Perhaps these attempts to find the perfect working definition are unhelpful. There is general agreement that programming, education and marketing each have particular experiences, techniques and processes that can make a unique contribution to audience development. Not all education work, however, is audience development and not all audience development is education work and, likewise, not all marketing is audience development and not all audience development is marketing. We can summarise the interaction between these different 'toolkits' of experiences, techniques and processes like this:

The relationship of the marketing and education toolkit can be represented as follows:[4]
The education toolkit can offer a highly personal, in-depth experience of the arts to relatively small numbers of people (an interactive process). The marketing toolkit can persuade very large numbers of people to get involved in the arts but can't usually offer that depth of experience (a communicative process). Both approaches are necessary to make a significant impact in a community.

The Arts Council of England funded research into audience development found that effective projects were always part of a long term strategy developed jointly by the artistic, education and marketing functions of an organisation even though an individual project might be run by just one of those functions.[5] This means that to develop audiences effectively, an organisation needs also to be engaged in effective marketing as the same 'toolkit' of processes

4 Roberts, Anne, *Nothing by Chance: qualitative research into attendance at new and contemporary film and theatre at Warwick Arts Centre* (Coventry: Warwick Arts Centre, 1997)

5 Maitland, p. 6

and techniques are applied to both. Similarly, the education function of an organisation needs to have an effective education 'toolkit'.

Types of audience development

Nobuko Kawashima identified four types of audience development by analysing the groups of people projects are aimed at and the kind of things they are being encouraged to do.[6] She points out that the objectives listed under 'Purpose' describe the main objectives of a project but other objectives may also be involved.

TYPE	TARGET	FORM	PURPOSE
Cultural Inclusion	People least likely to attend, e.g. low-income	Outreach	Social
Extended Marketing	Potential attender Lapsed attender	The same product but with improvement to cater for the target	Financial, Artistic
Taste Cultivation	Existing audience	Introduction to different art forms and genres	Artistic, Financial (and educational)
Audience Education	Existing audience	The same product offered with extensive education	Education (and financial)

Perhaps we would more readily label the category 'Taste Cultivation' as 'crossover' projects. These encourage the arts subject to 'cross over' from one type of arts attendance or participation to another.

This categorisation of audience development projects describes well the main types of projects currently undertaken by arts organisations and the objectives that are behind them and illustrates the multitude of intentions, objectives, processes and practices included under the catch-all banner of audience development.

It distinguishes between the two possible approaches to increasing involvement in the arts. The first type of audience development is most effective when approached via a framework in which the starting point is not the cultural product but the needs, interests, experiences

6 Kawashima, Nobuko, *Beyond the Division of Attenders vs Non-Attenders: a study into audience development in policy and practice* (Coventry: University of Warwick, 2000) p. 8

and levels of knowledge of the participants themselves. The final three are products of the desire to make culture more widely available where the product is seen as inherently good in itself.

There is a fundamental difference between these two approaches. Cultural Inclusion projects require significantly more investment of time, energy and money and have a far lower return on that investment than those that aim to develop existing audiences and those with a predisposition to attend. Their focus is the individual not the art.

The term audience development is problematic because it encourages arts organisations and funding bodies to prescribe and apply a single undifferentiated approach and a single set of benchmarks for the assessment and evaluation of audience development projects.

Deciding what audience development projects are for

Some organisations in the UK are trying to achieve a staggeringly wide range of objectives, often in response to perceived pressure from funding bodies. They are trying simultaneously to:

- tackle social inclusion by developing cultural competency in individuals from disadvantaged sections of the community and to improve employment opportunities
- increase audiences to improve their financial viability
- contribute to economic development by presenting and marketing product that attracts domestic and overseas tourists to the area.

Each of these objectives requires entirely different artistic products, processes and practices. The kind of compromise currently being made by organisations that seek to achieve multiple objectives with single projects and approaches has a significant negative impact on the outcome. This places into question the levels of money, staff time and energy invested in such activities.

It is important for the credibility of the arts in the UK that this lack of clarity is resolved. We all need to differentiate between:

1. The responsibility of arts organisations to work to attract bigger and broader audiences (to contribute to the democratisation of culture). This is a product-led process which assumes a universal benefit from experiencing that particular arts event. It is effective when targeting existing and lapsed attenders and those already pre-disposed to attend because they have achieved an appropriate level of cultural competence. This process requires a level of investment that is likely to be sustainable by the organisation without additional funding.
2. The use of culture as a tool for combating social exclusion which includes projects to develop participation and, where appropriate, attendance by individuals from sections of society that have been traditionally excluded by their lack of cultural competence. This approach must be centred on the individuals participating and not primarily on the art.

> This does not preclude arts experiences of the highest quality. It is, however, legitimate to adapt the cultural product to enable those with low levels of cultural competence to understand and appreciate it.

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6. Fundraising

This information has been produced and complied by Development Works. For further information on fundraising related to the visual arts, refer to section three.

You need to be creative in how you approach funders and sponsors; how you package your artistic 'product'

Arts and culture are regarded as wonderful expressions of creativity. Through creative expression the imagination, inspiration and unique human spirit is universally expressed. Regardless of this potential and possibility for creative expression, it is sadly difficult to source funding or sponsorship for arts and culture initiatives.

Traditional donor organizations tend not to favour arts and culture projects, rather supporting education, health, job creation, human rights, justice and social development related projects. Corporate social investment (CSI) expenditure on arts and culture initiatives and projects is also generally very small. The CSI Handbook reported 2,5% of overall CSI expenditure on arts and culture relative to total CSI funding in 2006/7. However, for artists, arts administrators and organizers in arts and culture, all hope is not lost. The funds for art exhibitions, campaigns, projects, craft initiatives, festivals and performances are out there, you just need to know how to look for them. You also need to be creative in how you approach funders and sponsors and how you package your artistic 'product'.

When fundraising, it is necessary to differentiate between donors and sponsors

When fundraising, it is necessary to differentiate between donors and sponsors. Donors are those public, private and international funders who do not require anything in return – other than a public acknowledgement – for their contribution. In the case of business or corporate donors, such funding derives from their Corporate Social Investment budgets i.e. funds made available from the annual profits precisely "to do good" within society and to respond to charitable causes.

On the other hand, sponsors – mostly the private sector – require a return on their financial contribution. Most often, sponsorship derives from the marketing or corporate communications budgets, and companies require a range of benefits in return for such sponsorship, particularly benefits that raise their profile, market their goods to particular audiences and polish their image. This is important to bear in mind when motivating for support for your project.

The purpose of this section is to provide some preliminary information on how to go about finding potential funders or sponsors and how to write a funding proposal.

Your funding proposal should be specific and detailed

6.1 Factors to Consider

Before we even begin with the details for how to find and apply for funds or sponsorship, there are some basic things that are important to know. Funding proposals that build on indigenous or cultural traditions tend to be particularly attractive to potential donors.

The arts can be used to build national identity and pride and can contribute significantly to building social cohesion in our communities.

Projects that connect to social messages, raise social issues or provide the vehicle to address social problems and challenges are also favored among potential donors. So for example, an exhibition can be used to depict a problem and possible solution to a social issue through photography or visual art.

While the primary funders for the arts are government organizations or trusts, artists or organizers seeking funds should also submit a funding proposal to corporations and business that have an interest in corporate social investment.

When creating a funding proposal, remember that you are selling yourself or your organization to the potential donor so it is important to show how your project is beneficial to the community and the donor.

Your funding proposal should be as specific and detailed as possible for it to be successful. It should also be well written and neatly presented.

It is possible that your proposal may not be successful. Do not let this deter you. It may have been rejected because the funder or sponsor has already made commitments to something else. Always keep in mind that your patience in this process will be rewarded.

With all these things in mind, we will now explain how to find a potential donor or sponsor and how to write a funding proposal.

6.2 How to write a fundraising proposal

A fundraising proposal is what you give to an individual or organization to motivate support for your project. A good fundraising proposal usually will include: a cover letter, title/name of project, the proposal, budget, and attachments.

Cover Letter

The cover letter should introduce who you are, what your organization or project is and why you need funding. It should provide strong enough motivation for supporting your artistic initiative and should inspire the reader to want to find out more. It should include:

- your organisation/project name
- a short description of your overall project
- the benefits of supporting your project
- your name
- your address
- your contact details

The Proposal

This will be a detailed description of what your plan of action will be to accomplish your proposed project. You will start by saying who you are and what you want to do. You will then explain what the goals of your project are and how to plan to reach them. Your explanation of how you are going to reach your goals should be very detailed. You should then explain why you need the funder to help you reach your goals. Then you should have a timeline for when the different parts of your project will be finished. This should be followed by a budget that will show how much money you think the project will cost. Finally, you should write a conclusion that talks about how all the parts of your proposal fit together and why your project deserves funding.

This is how your proposal should be organized:

- Introduction
- Project objective/goal
- A description of your project

- What your project needs
- How the funder can help meet your project needs
- How the funder will benefit from supporting your project
- A detailed plan of action with timeframes
- Budget
- Conclusion

The Budget

This is a very important part of your proposal because it will show the financial detail of what your funding needs are. The budget should include:

- Expected income
- Expected expenditure
- Expected shortfall
- Future funding costs and how the project will be sustainable

You will need a strategy so that you approach fundraising in a focused and strategic way

Attachments

This should include all supporting documents such as photos, data, references, etc. If a proposal is from an organization, founding documents should also be included.

There is much to learn about the fundraising and sponsorship environment. Most importantly you will need a strategy so that you approach fundraising in a focused and strategic way.

Also important is networking and relationship building in ensuring that you are contacting and building solid relationships, over time, with individuals and organizations that will be inspired to support your artistic initiative, if not now, then perhaps in the future. Never underestimate the importance of building a good relationship with potential funders. Also ensure you maintain that relationship once funding is received, through regular reporting and monitoring to ensure that you keep funders well-informed of how the project is going.

A thoroughly researched, creatively conceptualised and well presented proposal and detailed project plan will go a long way in ensuring that you have the tools to source funding. Alternatively, if you are sourcing sponsorship from a corporate you will need to package your project to clearly show the benefits of providing sponsorship for your project.

Lastly, you will also need to consider and factor in sustainability, specifically how you intend to ensure the future viability and sustained impact of your artistic initiative or project.

Fundraising is not an easy task and requires research, dedication, commitment and hard work. Your challenge is to persuade funders of the true value and potential of the arts as a vehicle for social change. The power of the arts is its potential as a tool that can be used to raise an issue, showcase an idea or project, communicate a message or campaign, channel funds for a good cause, change a negative perception, inspire a community and positively influence a society.

Information produced and compiled by DEVELOPMENT WORKS
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www.developmentworks.co.za

A thoroughly researched, creatively conceptualised and well presented proposal and detailed project plan will go a long way in ensuring that you have the tools to source funding

6.3 How to Find a Funder

The Internet is your best resource for researching organisations that might be interested in funding your project. Search engines allow you to type in text such as "arts funders in South Africa" or "funding for the arts" and a range of related sites will be shown. Useful search engines for this purpose are:
www.google.com or www.google.co.za
www.ananzi.co.za

Websites that have to do with funding specifically include:
www.fundsnetservices.com
www.thefundingsite.co.za
www.inyaletho.co.za (The South African Institute for Advancement)
www.saifundraising.org.za (Southern African Institute of Fundraising)

Some of the main arts funders in South Africa are:
National Arts Council of South Africa (NAC) - www.nac.org.za
National Lottery Distribution Trust Fund - www.nlb.org.za
Business and Arts South Africa (BASA) - www.basa.co.za
Arts and Culture Trust (ACT) - www.act.org.za

The BASA website has links to its corporate members where you may do further research into potential private sector sponsors.

A publication that gives useful information on corporate social investment:
The CSI Handbook
www.trialogue.co.za
Tel: 021 6837417

Another publication that provides detailed information on how to create a funding proposal and also provides a list of potential donors is the Donor Directory for Development. This publication was researched and compiled by DEVELOPMENT WORKS.

www.developmentworks.co.za/images/stories/newsletter/ed%202/donordirectoryempowersfundseekers/DDIR0607.pdf
Tel: 021 4839030

Know Your Funder

Before you apply for funds make sure that you are familiar with the organization or individual's guidelines for funding. Each organization has different rules to follow for how to apply for funding. You should research:

- The criteria for what sort of funding proposals are accepted
- What sort of project they fund
- What sort of projects they do not fund
- The deadline for submissions
- Any additional documents they require

Fundraising through the public sector (which includes organisations such as BASA) has its pros and cons:

Pros

- Association (positive association / your project is worth supporting)
- "Free money" (you don't have to pay it back; it's like a donation)

Cons

- Long lead times for the application and to obtain the funds once approved
- Not enough funds to go around so small amounts allocated to many projects
- Debilitating bureaucracy in some institutions
- Funding cycles are irregular or few e.g. once or twice per year
- Funding forms are difficult to complete
- Different funding criteria

Provincial government, local municipalities, provincial arts councils, National government, National Film & Video Foundation can be approached for funding as well as foreign agencies such as Embassies, international company foundations, philanthropic trusts. MMINO (adminstered within the NAC), Pro Helvetia, Ford Foundation, Kellogg Foundation, Atlantic Philanthropies, CWCI Fund and HIVOS are some examples of international donors and philanthropic trusts.

Collect as much information as you can on the donors / funders you want to approach

6.4 Useful marketing and fundraising websites

Arts and Culture
www.artslink.co.za - arts news and internet service provider
www.litnet.co.za - weekly newsletter on literature, theatre and art
www.ifacca.org - international arts news

General
www.samra.co.za - South African Marketing Research Association
www.bizcommunity.com - Daily media, marketing and advertising news
www.gcis.gov.za - Contact details of media in South Africa

In conversation with Laurent Clavel

Director of the French Institute (IFAS – Institut Français d'Afrique du Sud) and Cultural Attaché to the French Embassy in South Africa
www.ifas.org.za

As the cultural agency of the French Embassy in South Africa, IFAS-Culture promotes cultural diversity and exchanges between South Africa, France and the rest of Africa. It supports artistic events ranging from contemporary dance, theatre, puppetry and fashion shows to music, DJ nights, contemporary art exhibitions and literature. Through quality productions and exchanges of ideas, IFAS-Culture strives to introduce French and Francophone artists in South Africa, promote South African artists on the international artistic scene and develop relationships through residencies.

On the literary front, IFAS-Culture supports South African publishers for the translation and publication of French language books. The Institute also presents French and Francophone writers in literary cafés, conferences and festivals. As a promoter and diffuser of the French language and Francophone culture to the local public, IFAS-Culture works in close collaboration with the network of Alliances Françaises in South Africa.

Since its inception in 1995, the French Institute has been building strong partnerships with various festivals, artists, universities, museums and galleries, as well as government institutions and businesses.

1. ***How does the French Institute select cultural partners in South Africa – what are the criteria?***
Quality, creativity, professionalism, reliability, concept, approach...

2. ***What types of cultural events are supported by IFAS? What are the criteria for support?***
The missions of the French Institute are defined following the general missions of all the French Cultural Centres in Africa and a general agreement that has been signed in September 2006 between the South African government and the French government to promote cultural diversity, to claim the cultural dimension of economic development, to help South Africa to communicate with Francophone Africa. In this framework, the French Institute has chosen since its inception to support mainly projects around urban culture and contemporary creation. It has recently decided to have also a focus on art in public spaces like streets and public squares.

Supporting creation/formation residencies and facilitating the presence of South African artists in France and Francophone Africa, are the actions that IFAS is focusing on. An important criterion to support an event is its ability to create links , for example, between artists, artists and presenters, institutions, etc.

3. ***What types of cultural organizations are supported by IFAS? What are the criteria for support?***
Any type of cultural organization.

4. ***Does IFAS support individual artists who are not aligned to events or organizations? If so, what are the criteria for support?***
Yes. Same criteria as cultural partners; we consider them as partners (cf question 1)

5. ***What advice would you give to artists and / or cultural organizations that are approaching donors and funders in general for financial support?***
I would advise them to collect as much information as they can on the donors / funders they want to approach so that they can send them a truly relevant application. It is useless to approach someone if you know in advance that your project is not fulfilling their criteria or their missions!

7. Arts Management Training

There are Arts Administration courses one can attend to improve management skills. Two examples are highlighted below:

Arts and heritage professionals are increasingly expected to fulfil a range of functions including strategic planning, marketing, fundraising, governance, development, archiving and curation

7.1 Wits School of Arts:

This programme has recognition of prior learning opportunities.

PROGRAMME DETAILS:

Arts, culture & heritage management programme

Around the world arts and heritage professionals are increasingly expected to fulfil a range of functions including strategic planning, marketing, fundraising, governance, development, archiving and curation.

The Wits School of Arts courses link to expertise and internationally bench-marked programmes taught at Wits, and articulate in flexible and dynamic ways with existing degrees.

Expanding professional horizons – who should apply?

The programme offers a range of interventions aimed at current working professionals who want to extend their practical experience and theoretical training. These courses will be of use in government cultural environments, arts not for profit and for profit sectors, corporates who wish to grow their arts sponsorship capacities and students coming from Humanities who need to develop their administration skills.

The courses are also open to potential students who might not have undergraduate degrees but through experience in the arts, culture and heritage sectors have accumulated valuable insight and practical knowledge. If you fall into this category your application will be considered in the light of criteria for the recognition of prior learning. A portfolio as proof of experience should accompany your application.

The programme includes the following qualifications:

- A post graduate diploma (PGDA) in Arts, Culture and Heritage Management (to be discontinued in 2009)
- An honours degree in Arts and Culture Management or Heritage Studies
- A masters degree by coursework and research report in Arts and Culture Management or Heritage Studies.
- MA by research only

In addition to compulsory research essays and reports (except in the case of the PGDA), the courses on offer include:
Cultural Management (Honours only)
Taught in collaboration with the Drama Department, these two units cover a wide range of topics including marketing and market research, developing a marketing plan and developing personal business skills as well as funding policy, proposal writing, business establishment and fundraising.

Arts and Culture Management (PDGA & MA only)
Policy, leadership and research which provides an overview of global and local cultural policy, leadership and governance in the sector and an introduction to policy research.
Operational skills that examine business and strategic planning for arts organisations, institutions and enterprises and provides an introduction to financial and human resource management and law.
New Paradigms for Marketing, Sponsorship and Funding which include marketing, branding and audience development in not for profit and for profit arts, culture and heritage organisations.

Heritage Studies (Honours and MA Only)
Public Culture unit explores key issues in heritage, public history and public culture.

Archives Studies (MA only) which interrogates the ideas of memory and knowledge construction the role of archives and archiving in this domain.

For more information please contact:
Jill Waterman
083 3781656
waterman.arts@pixie.co.za
www.digitalarts.wits ac.za

7.2 The North-West University:

Artéma is the Institute for Arts Management and Development (Potchefstroom campus). The institute focuses on the empowerment and training of people involved in the management and organizational side of the arts environment and all related disciplines. Artéma is the first institute of its kind in South Africa and an independent institute that forms part of the Department of Culture of the North-West University Potchefstroom

campus, serving the arts in collaboration with as many role players as possible by training managers and administrators in the arts. The Africa Centre has referred to the University's website (www.puk.ac.za/artema) in compiling the information below – with grateful acknowledgement.
Artéma offers several short courses as well as a Learnership programme in Arts Administration. The courses are:

Arts and Culture management on Community level
The content of this course includes the following:
Team-work and discipline, Taking initiative, Communication, Ethics in the workplace, Introducing the elements on arts and culture, Introducing arts management relations, Business tools in the arts, Marketing in the arts and culture, Funding community arts, Government policy and partners for the arts, People in the arts world you should know about, Other terminologies in the arts you should know about.

Entrepreneurship in the Arts
The content of this course includes the following:
The artist as entrepreneur, Arts as product , Different types of arts, Why do we need the arts?, Small business versus Entrepreneurial venture, Working from home, Business tools, Financial planning, Legal aspects, How to write a business plan, How do I manage my business?, How do I market my business?, How do I plan and organize exhibitions, concerts etc?

Project Management in the Arts
The content of this course basically includes the following:
Introduction to the Project Management environment, Critical Project Success Factors, What is project management?, Project Management vs. Strategic Project Management? Characteristics of a Project, Leading and teaming, Managing Project Finances, Project Initiation, Project Planning, Other elements of Planning, Execution Process, Control Process, Where do we look to know how we are doing?, Close out, Review / Evaluate the Project

Contact details:
Chris de Bruyn
Manager: Institute for Arts Management and Development
Tel: 018 2992844 / 018 2992850

7.3 Useful Arts Management Websites

www.kennedy-center.org/education/artsmanagement

www.books.artsmanagement.net

Arts Councils like Arts Council of England (**www.artscouncil.org.uk**) and the Australian Arts Council (**www.australiancouncil.gov.au**) have very good material on arts management

www.artsmanagement.net

Section 2:
The Business of Performing Arts

The performing arts are enjoyed and showcased through festivals and theatres; informally on the streets as busking, in the workplace, schools and in community spaces and places. Whether it be an informal or formal space it is still important to ensure the production is well executed. This does not only mean it is well rehearsed – it means all aspects of good production have been taken in to consideration: for example performers, design, technical etc. Producers have choices (presented in this section); they also have a responsibility to ensure the performance is successful on both a creative and a business level.

Image from the performance of “Dream Time” directed by Brett Bailey and Jay Pather. Part of the Infecting the City performance festival, February 2008. Photo by Yasser Booley.

Independent producers usually produce works that either they or a creative team have initiated and they carry the risk

1. Performing arts companies: options

There are three types of performing arts companies:

- *The independent producer* who puts shows together and employs performers on an ad hoc basis (example: Brian Heydenrych)
- *A company with some full time employees* and mostly ad hoc performers (example: Magnet Theatre)
- *A full-time company* with full-time performers (example: The South African Ballet Theatre)

The examples below showcase how these three types of performing arts companies work and the role they play in producing and presenting the performing arts.

In conversation with Brian Heydenrych

Independent Producer

www.maynardville.co.za

1. What is an independent theatre producer?

I guess that would be one who works outside of the normal theatre venue organisational structure. Independent producers usually produce works that either they or a creative team have initiated and they carry the risk. The alternative is the freelance Executive Producer who will run an already initiated project to completion for a 'Theatre House'. Here the Executive Producer does not carry the risk personally – the 'theatre house' that is the Producing body, carries this burden. The line between these two different work scenarios blurs often however and there aren't very many freelance executive producers as is the case with myself and Maynardville.

2. Are there particular skills or qualities one needs to be a producer – especially one that works without a full-time company?

All the skills that go along with the discipline of project management, although good inter-personal skills and marketing skills seem to be the keys to most successful producers. The rest you can learn; it's often just about finding the right template that makes sense to you. In my experience it is the team that makes it successful. Surround yourself with people who have the creative, technical and administrative expertise and make sure they all pull in the same direction. It's not important that you are an expert in everything; rather make sure you build a team that is.

3. ***You put together a company for a particular production – how does this actually work?***

In the case of Maynardville, and I guess it is the same for most productions, it loosely follows the following project cycles:

- Find the money – without it you will always be trying to save in one area or another. Often this ends up compromising the value of the production
- Find the play – in our case a Shakespeare…but which one?
- Do a budget!

Often the above three steps are done simultaneously; without something on paper it can be a little tricky finding funding.

- Find the director – probably the key element in a successful production
- Find the actors and creative team
- Redo the budget!
- Create a marketing plan and start it…
- Assemble technical team and start developing the production
- Marketing, marketing, marketing
- Rehearse, build and rehearse
- Marketing, marketing, marketing
- Perform to full houses!

In truth the life cycle is a little more complex than this but if you get Budget, Creative team and Marketing right, you will have a successful production

4. ***Does your theatre company work in performance seasons? How many productions or seasons do you do annually?***

Maynardville is only done annually, i.e. once a year. I have another company, Cockpit, which is essentially set up as an 'actors co-operative' which does productions on a project by project basis. These tend to be smaller and easier to travel – *Kissed by Brel* and *Kissed by Brel Too* are cases in point and we would tend to travel them rather than getting too many new works up.

5. ***What is your fund-raising strategy?***

Start 2 years in advance.

6. ***How do you operate as a business entity? (for example are you a sole proprietor or cc or a section 21?). Why did you choose to operate in this way?***

Maynardville is run by a Trust as well as Artscape which is a Cultural Institution. Cockpit is an actor's co-operative which runs like a sole proprietor. There has been no need for any limited liability which would govern the choice for a CC or Pty Ltd and Cockpit has never grown large enough for us to consider the next step of a Section 21. With each of these organisational entities comes administration and cost in maintaining them. We have not reached a stage yet that it makes sense to bear these costs.

7. ***What are the pros and cons of running an "ad hoc" company?***
   Pros: flexibility, lower long term risk.
   Cons: lack of stability for yourself and the creative team; difficult to do long term planning

8. ***What advice would you give to people wishing to become producers?***
   As a Producer, you have to 'make it happen'. Creative people want to create, and so they should. It is our responsibility to see they have the space and resources to create the best. If an aspiring producer has a mantra of 'make it happen', they will do well.

MAGNET THEATRE

Magnet Theatre Company, based in Cape Town and established in 1987 is an example of a production company which employs only two full-time people and several part-time ad hoc people. Fund raising is project driven and this structure dictates that the company can only offer performers or production personnel short term contracts (i.e. employment per project); hence fewer full-time employees and a greater number of ad hoc part-time employees. Very few companies have all employees as full time personnel; most often this applies to dance companies (see profile on The South African Ballet Theatre Company), very seldom to theatre companies.

Magnet Theatre Company is managed by the Magnet Theatre Educational Trust – this is the business structure through which the production company reports on its activities and accounts for its funding.

When selecting a legal business structure for a company, there are several choices to be made.

Firstly: when deciding on a legal business structure it is necessary to know if it will be structured to create a profit or be structured not for profit (not-for-profit companies can make profit; they just cannot distribute the profit. In other words profits made need to be re-invested in further activity. On dissolution any surplus must be given to an organisation with similar goals or objectives).

A Non-Profit Organisation is one that can access funding – this is an important consideration for a production company. A Non-Profit Organisation is attractive to funders as it proves the company is not making money for itself and its shareholders, but rather for the benefit of its beneficiaries. There are attractive tax benefits for the donor or funder as well as the company; it can apply to be exempt from paying tax. This application can only be made after

NPO status has been granted. Audited statements of a Trust may often show a profit – but the Trust must then be able to prove the profit is re-invested with further activities in line with the business plan of the organisation.

Secondly: there are certain reporting criteria with each legal entity – one must decide how much reporting the company wishes to do. For example a Section 21 Company requires that the Board of Directors conduct an Annual General Meeting to report publicly to the Members of the Company on progress and finances. At this AGM the Audited Financial Report and the Annual Report are presented. This is also the case with a Trust (an AGM, Annual Report and Financial Statements); once a Trust becomes an NPO then reporting becomes similar to that of a Section 21 Company.

Thirdly: the cost of registering and establishing a company. A Trust for example is cheaper to register than a Section 21 Company.

A Trust serves the needs of particular beneficiaries (i.e. people who gain from the work of the Trust). Beneficiaries can be a very wide range or group of people – for example the people of a particular community or the people of a particular project. A Trust is established for the good of others. The Magnet Theatre Educational Trust has formalized the theatre company's training and development projects; the beneficiaries of these projects are people who wish to train and develop their skills in the performing arts particularly in physical theatre. A Trust therefore is not ideal if the theatre company is solely a production company as there are no real beneficiaries (the audience is not a beneficiary. Whilst an audience may gain – in terms of experience and entertainment from a theatre production - they have to pay).

Magnet Theatre accounts to its Board of Trustees, as well as its funders (details on the website). Funders require interim reports (for example half way through a project) and final reports; they want to know how their money is being spent and if the beneficiaries are really gaining from the work of the project. This will require project monitoring, as well as project evaluation. Magnet Theatre has developed a very sound and on-going reporting structure that combines the business perspective (i.e. how money is being spent) with the production perspective (i.e. the creative project). Magnet Theatre has a good system which tracks the project from the starting point of creating a budget and presenting a quotation, through the actual development and presentation of the production (how the money is spent), to the final reporting stage.

The advice is – create a good and ongoing accounting and reporting structure. Always know where the company is at financially and in terms of its projects – always be able to report.

Visit the website for more information and contact details: www.magnettheatre.co.za

THE SOUTH AFRICAN BALLET THEATRE

The country's largest professional ballet company

Established in 2001, The South African Ballet Theatre is the country's largest professional ballet company aiming to bring the glamour, escapism and magic of ballet to all. The independent South African Ballet Theatre Company was formed in February 2001 and consists of 35 dancers, mainly former members of the State Theatre Ballet and dance companies who were retrenched in June 2000 following the closure of the State Theatre, Pretoria. The dancers who returned to the studio in January 2001 had no prospect of funding but were determined to dance and to continue with the struggle to keep dance alive in South Africa. The SA Ballet Theatre has established itself as a major player in the performing arts sector with productions of the classical ballets, new works by South African choreographers and collaborations across international boundaries.

In line with its aim to bring ballet to all communities, The South African Ballet Theatre has undertaken successful tours to all provinces in South Africa a well as internationally. The SABT's Outreach programme also teaches over 300 learners the art of ballet in Eesterus, Mamelodi, Katlehong, Soweto and Alexandra. Talented dancers progress to the South African Ballet Theatre School, Academy and Graduate programme.

The Company is based at the Johannesburg Civic Theatre in Braamfontein and presents four full – length seasons per year as well as shorter seasons in between these.

As a full – time Company, The SABT is one of the few dance companies in South Africa able to offer dancers long-term contracts. Ad –hoc performers are contracted if and when needed.

The SABT is a Section 21 / not-for profit organisation structured as follows:

SABT BOARD
SABT executive committee (who manage the day-to-day running of the company)
Artistic Director
Director: Operations, HR & Publicity
Director: Fundraising & Development

SA BALLET THEATRE (Professional Company)
Artistic Staff (who produce the ballets, teach, coach and plan the schedule)
35 Dancers
2 Wardrobe Staff
Accountant
Fundraiser

Administrative Assistant (who takes the bookings for performances amongst other tasks)
Company Manager
Publicity & Publications Officer
PA to the Directors
Drivers

SABT ACADEMY (supplementing the training of dancers wanting to make ballet their career)
Head of the academy

SABT SCHOOLS (in Johannesburg and Pretoria for school children)
Principal of the schools
Ballet mistress Pretoria
Ballet mistress Johannesburg

SABT outreach programmes
Outreach coordinator
Five outreach teachers

Salaries for the professional dancers in the company are based on their rankings ie:
Principal
Senior soloist
Soloist
Senior corps de ballet
Corps de ballet
A principal dancer will earn more than a member of the Corps de Ballet as s/he performs solo roles and 'carries' the production. The salaries increase as a dancer is promoted along the ranks to Principal.
The Technical requirements for each production are outsourced to a production company, as are the SABT's legal and web requirements.

For further information, please visit www.saballettheatre.co.za or call 011 877 6898.

2. The Theatre Producer

2.1 What is a Theatre Producer?

Often the Producer is confused with the Director. Sometimes, people refer to writers as "creative producers", adding to the confusion. In theatre – as in dance and film – the Producer is the organization, company or individual who takes care of the business side of a production.

The Producer is the organization, company or individual who takes care of the business side of a production

The Writer creates a script, either at risk or on commission. The Director interprets and translates the script into a theatrical production, combining all the creative elements of acting, design, lighting, sound, etc. The Producer makes the theatrical production possible primarily by raising and investing the necessary finance, and taking care of the logistical aspects of the production. The Producer pays the writer for his or her work (through a one-off fee or as a percentage of box office – typically 10% of gross income – or a combination of a fee and a percentage of box office. Refer to the example provided of a contract with a writer on page 78).

The Producer can be one of these:
- a theatre or a festival (typically raising funds from the private sector or public funding agencies to invest in productions)
- a theatre company (typically one that is created to produce the works of a particular writer or that creates its own work)
- an individual (typically a freelancer or a business person)

By investing in the production, it is the Producer that carries the financial risk. This is the primary reason that Producers – rather than writers or directors – stand to gain most from the production should it become a box-office success.

To recoup their costs and perhaps generate a profit, theatres often buy the rights to a play for at least a year, but typically, for two years. A production rarely earns back its costs through its first season of 4-6 weeks, and holding the exclusive rights to the play for a period of time, allows the theatre to sell the production to other theatres and festivals locally and abroad, and so generate additional income.

By investing in the production, it is the Producer that carries the financial risk

Increasingly, writers are becoming Producers in order to maintain greater control and ownership of their intellectual property, and through this, to increase their earning potential.

2.2 Roles of the Producer

The tasks of the Producer include, but are not limited to:
- commissioning or selecting a play to stage
- devising a budget to stage, market and tour the play
- appointing the Director

- in consultation with the Director, arranging auditions and selecting actors
- generally, in consultation with the Director, contracting creative staff such as lighting, set and costume designers
- devising and signing contracts with all relevant staff and service providers, including publicists, programme designers, technical crew, etc.
- raising funds for the production
- arranging all logistical aspects of the production including rehearsal and performance venues, technical equipment, accommodation, transport, per diems, etc.
- paying the actors on a weekly basis and service providers on presentation of their invoices
- overseeing the marketing and publicity plan and implementation
- invoicing sponsors/investors
- providing narrative and financial reports to investors, sponsors and donors

The Producer makes the theatrical production possible

The greater the box-office success of the production, the greater the financial rewards for the Producer.

2.3 Generic Technical Rider

A technical rider is a form detailing a production's technical requirements. Festivals usually have technical rider forms for applicants to complete. The form on page 62 has been adapted from Die Burger Suidoosterfees' Technical Rider.

GENERIC TECHNICAL RIDER

NAME OF PRODUCTION			
VENUE			
COMPANY CONTACT PERSON AND DETAILS			
STAGE MANAGER AND CONTACT DETAILS			
MOVE-IN AND REHEARSAL DATE			
PERFORMANCE DATES			
Duration of production (minutes)			
Intervals: number and length			
Minimum stage dimensions in metres	Width:	Depth:	Height:
Set design (please attach a detailed stage plan)			
Flying pieces			
Props/furniture			
Technical crew (your own, if any)			
Technical crew required, if any			
Lighting design (please attach a detailed lighting plan) Equipment required			
Sound equipment required e.g. CD player, radio mics, etc			
Cast	Number of women:	Number of men:	
Rehearsal space required			
Audio-visuals and special effects – equipment required:			
Use of fire, live animals, etc?			

3. Budgeting

Without a budget for a production – you cannot begin to do business! A budget is a detailed break-down of what money you will need to spend, in order to make your production happen. It is a projection of what you need – but also a means by which you can control the spending once you have the money. In other words, if you project (estimate) you will need R5000.00 for costumes, then you need to stay within the limit of R5000.00 when purchasing the costumes. Ideally you should not go over your budget amount.

Without a budget for a production – you cannot begin to do business!

The anticipated costs (what you estimate you will spend) should be compared with the anticipated income (what you estimate you will earn through ticket sales, programmes and merchandise for example). The difference between your anticipated or potential income and your anticipated costs, is the amount you will require through sponsorship, funding, donations etc. This information is demonstrated in actual numbers in the generic budgets for producing a one-person show and a four-person show in South Africa on page 65 (rehearsed and performed in one city and with actors from that city).

A budget is generally calculated for two phases in the production cycle: pre-production (getting the show written and rehearsed for example) and production (performing)

At the end of the commissioned production application form for the Aardklop National Arts Festival (see point 8.3 page 99), there is an example of items to include when compiling a budget. That information is reproduced on page 64, courtesy of the Aardklop National Arts Festival.

ITEMS TO INCLUDE IN A FESTIVAL BUDGET:

PRE-PRODUCTION COSTS

- Hire of rehearsal venue
- Set
- Lighting and set design
- Stage props
- Costume designer
- Costumes
- Sound
- Music

COMPANY

- Producer / production manager
- Director
- Stage manager
- Senior actors
- Junior actors

ACCOMMODATION & TRANSPORT

(Applicable to out-of-town members)

PRODUCTION COSTS

COMPANY (SALARIES DURING FESTIVAL)

- Producer / production manager
- Director
- Stage manager
- Senior actors
- Junior actors

ACCOMMODATION & TRANSPORT

- S&T during Aardklop (Aardklop pays a set rate of R90 per person)
- Accommodation (Work on an approximate amount of between R300 to R400 pppn).
- Productions consisting of 4 or more persons are advised to budget for vehicle rental during festival.

SET TRANSPORT

ADMINISTRATION FEE

UNFORESEEN EXPENSES

PUBLICITY

- Posters
- Publicity photographs (Do not under-estimate the value of good photographs. Not only do newspapers use them more often – they sometimes also have greater impact than a story.)

OTHER: Royalties, Translation rights and Performing rights

TOTAL COST

Reproduced from the Aardklop National Arts Festival website

EXAMPLE OF A GENERIC BUDGET

BUDGET ITEM	ONE-PERSON	FOUR PERSONS	COMMENTS
PRE-PRODUCTION			
Writing Fees	25 000	25 000	This is for original works.
Script development	3 000	6 000	Readings, feedback sessions, etc
SUBTOTAL	28 000	31 000	
PRODUCTION COSTS			
1. Salaries in performance			
Rehearsals: R4000 pwk x 4 weeks	16 000	64 000	Some producers pay 50% or 66% for rehearsals. Not recommended here.
Performance period: 4000 pwk x 5 weeks	20 000	80 000	In Cape Town, seasons are generally 3-4 weeks; Jhb: 4-6 wks
2. Director	25 000	25 000	Sometimes, a 5%-7% of income for a certain or indefinite period is added to the fee.
3. Designer: set, props	7 500	15 000	More experienced designers would charge more.
4. Designer: lights	5 000	5 000	These rates vary.
5. Designer: costumes	3 500	10 000	Depending on the show, it could require a costume buyer more than a designer as such.
6. Set construction	5 000	25 000	For one-person shows, the set is generally more portable.
7. Costumes	3 000	12 000	
8. Dry cleaning	500	1 200	Laundry costs
9. Props	2 500	5 000	Hire and creation of props
10. Equipment hire	4 000	5 000	Data projectors, screen, etc
11. Stage Manager: R3000 pwk x 9 weeks	27 000	27 000	
12. Sound track/music	12 500	12 500	Costs are for design and creation of original soundtrack
13. Subsistence & Travel: R90 /day if actor/s or director are/is out of town			None budgeted for here, as assumption is all based in same city.
14. Rehearsal venue: R200 pday x 24 days	4 800	4 800	Cheaper venues may be available at universities during holiday periods.
SUBTOTAL	106 800	291 500	

MARKETING AND PUBLICITY			
1. Publicist	22 500	22 500	Contracted person to get newspaper, radio, television coverage: 6-8 week contracted period
2. Posters	7 200	7 200	
a. design: R1 200			No Joburg design necessary
b. printing: R2 000			Approximately 300 posters
c. distribution: R4 000			Street poles mainly
3. Photography	3 000	3 000	
4. Programme	2 500	4 500	Design and printing costs, full colour
5. Marketer and direct marketing strategies	20 000	20 000	This is to contract someone to develop and directly target databases.
6. Flyers and banners	3 500	3 500	
7. Advertising R5000 pwk x 6 weeks	30 000	30 000	Newspaper ads
8. Stationery and printing	1 000	2 000	Scripts, marketing info
9. Administration	2 000	3 000	Telephone, email, etc
SUBTOTAL	91 700	95 700	
MISCELLANEOUS			
1. Contingencies	3 500	5 000	
2. Producer's fees R4000 pwk x 9 weeks	36 000	36 000	Planning, fundraising, logistical arrangements, etc. Alternatively, earned as a percentage of income.
SUBTOTAL	39 500	41 000	
TOTAL	263 500	461 700	

Not included in costs: Theatre hire (normally 20% of income), Computicket costs, VAT, etc.

Potential income (150-seater theatre)
100% attendance x 5 weeks x 6 performances: 150 seats x 30 performances x average ticket price of R60 = R270 000
Budgeted attendance: 50% of potential income: R135 000

Balance required through sponsorship, etc:
One person show: R128 000
Four person show: R331 700

Note: the rates in this example are Cape Town rates.
Johannesburg actor rates may be 25%-40% higher and general costs 10% higher.

4. Performing arts marketing: researching, planning, budgeting

4.1 Market Research

Marketing is crucial to the success of your production, your personal brand and achieving your goals of audience attendance. The following case study provides data and observations as a result of a targeted market research exercise undertaken at the National Arts Festival. This information and analysis will inform the producer's choice of future productions and marketing strategies for the Fringe of the National Arts Festival.

Marketing is crucial to the success of your production, your personal brand and achieving your goals of audience attendance

STRATEGIES FOR FRINGE THEATRE PRODUCTIONS AT THE NATIONAL ARTS FESTIVAL: CONCLUSIONS FROM A CASE STUDY OF *BAFANA REPUBLIC*, JULY 2007

by Mike van Graan

At the National Arts Festival in 2007, and as part of the Cape Town Edge collective, questionnaires were distributed to audience members who attended *Bafana Republic*. These questionnaires approximated the template included on page 28.

The responses were analysed and the conclusions are listed below, with useful pointers for fringe performing artists.

1. *Provincial markets*

The primary provincial markets of the Festival are Eastern Cape, Gauteng (a very significant market across all age groups) and the Western Cape, with Kwazulu Natal a distant fourth. There is very little representation from Mpumalanga, Northern Cape, Free State, North West and Limpopo. For Fringe artists, it is important then to market their work and build their brands particularly in these provinces (Gauteng, Western Cape, Eastern Cape and to a lesser extent, Kwazulu Natal) prior to the Festival.

2. *Number of festivals attended*

Interestingly, there are almost as many first-time festival attendees as there are people who have attended 5 festivals or more. A similar number have attended 2-4 festivals. On the one hand it reveals a high level of loyalty to the festival and "repeat business", and on the other hand, it reflects a good level of interest in the Festival still. From a branding and marketing perspective, it is imperative that Fringe artists return over a sustained period and build an audience for themselves, particularly among the loyal band of returning attendees.

3. *When did attendees hear about the show?*
Unlike many shows that premiere at the Festival (this is something encouraged by the Festival), *Bafana Republic* had a short outing at the Franschhoek Literary Festival and then a season at On Broadway just prior to the Festival. The show had coverage in a number of national media channels and this accounts for the high number of people who knew about the show at least one week before the Festival.

However, 60% of the people who attended the show only heard about it at the Festival itself. This indicates that word-of-mouth is the most important form of advertising at the Festival and that a show can catch the attention of the paying public at the Festival without any prior publicity (but it needs effective marketing in addition to being a good product that the audience wants at that time and at that price).

4. *How did people hear about the show?*
The four most popular means for hearing about the show were the Festival Booking Kit, word-of-mouth and then quite substantially down the order, were posters and Cue. The Festival Booking Kit is thus an important means of selling a show, quite often underestimated by Fringe artists, or not used as effectively as it should be. It is here that audiences first find out about the title, content, artists, style, price, venue, etc of the play.

Word-of-mouth sells the show particularly on the Fringe, so it is necessary to get as many people to the first few shows as possible to have a critical mass of word-of-mouth (provided, of course, the show is "good" not only itself, but also relative to what else is available for attendees to see at the Festival).

Almost as many people found out about the show in the Festival Booking Kit when attending the latter half of the Festival as those attending the first half. Cue also plays a role in the first half of the Festival if one is fortunate enough to get a substantial and positive review within the first 2 days of opening. Thereafter, it is mainly word-of-mouth that drives sales.
Interestingly, new technologies play very little role in informing people about shows at the Festival.

Websites, sms's and email are not significant (certainly not during the period of the Festival itself) and do not appear to play a major, informing role before the Festival either.

The challenge – and opportunity – for Fringe artists is how to use new technologies, for example, mobile phones, to sell their shows since the vast majority of people at the Festival use mobile phones.

5. *What convinced attendees to purchase tickets?*
For the Fringe artist, hearing about their show is one thing, but how does this translate into people buying tickets i.e. what convinces them to purchase tickets for the show? For younger age groups (under 18), it was the teachers who made decisions for them. So, for Fringe artists, marketing one's work to school drama teachers prior to the Festival (they book weeks in advance), is imperative.

The reputation of the show – either through reviews gained before or at the Festival or through word-of-mouth – is what sells it.

The marketing blurbs (again, in the Festival kits) help but it would appear that the reputation of the show – either through reviews gained before or at the Festival or through word-of-mouth – is what sells it. Most people indicated that they bought tickets because of what the reviews said (reviews from runs prior to the Festival as well as Cue reviews), or because of what others told them about it.

Interestingly, a substantial number of people (the third largest factor after reviews and word-of-mouth) indicated that they bought tickets because of the writer of the show, again confirming the importance of "brand building" over a period of time at the Festival and generally.

6. *When did attendees buy tickets?*
Notwithstanding the importance of the Festival kit for pre-bookings, advance word-of-mouth and knowledge of, or even affinity for brands, the vast majority of tickets for *Bafana Republic* were bought within 24 hours before each show. *Bafana Republic* had 6 sold-out performances and played to 85% paying capacity overall, and yet, except for two shows, by 10:30 the day before a show, less than half the tickets had been sold.

This indicates
a) again, the importance of word-of-mouth in that attendees wait to hear what they should be attending on the Fringe before committing to buying tickets
b) even then, attendees keep their options open for as long as possible, with many buying – or attempting to buy – tickets at the door (more than 10% of our tickets were sold at the door overall, going up to nearly 20% for the last 5 performances, and this despite three of the first five being sold out).
c) there is a large pool of undecided ticket-buyers on a daily basis that can and should be hustled i.e. it's not true that everyone has arrived having made up their minds already
d) even when a show has relative success, one cannot rely on the success of the previous shows' attendance to carry through for the whole festival; rather, audiences need to be constantly told of your show

There would appear to be three distinct audience phases at the National Arts Festival
i) the opening Thursday to early Monday
ii) late Monday to the second Thursday and then
iii) the final Friday and Saturday

After five full houses till Wednesday (sustained largely on the word-of-mouth of the weekend and with one pre-sold full house on Monday having a knock-on effect of people having to buy for the next day), we experienced a decline on the second Thursday and Friday before ending with a capacity house on the Saturday.

Audiences arriving in the latter half of the Festival haven't had the benefit of earlier reviews and the critical mass of word-of-mouth has somewhat dissipated after the traditional crowds of the first weekend leave, hence the need to do constant marketing bearing these "three audiences" in mind.

7. *What are audiences' theatre-going patterns outside of the Festival?*
Most festival-going audiences attend theatre less than 6 times per year so probably get their "theatre fill" at the Festival. A substantial number though goes to the theatre more than 12 times per year, particularly in the 46-year-old and upwards age categories and Fringe artists would do well to develop relationships with this market.

8. *What do audiences want?*
The desire for comedy and drama is surprisingly similar (most believe that audiences want comedy more). Musicals, satire and stand-up comedy follow about half-way down, with political theatre not too far behind. Classical theatre would appear to be a preference of the older age categories.

Drama does well on the Main at the Festival as audiences can trust that it's generally been through some kind of selection process and that respected institutions are generally producing these works. So, audiences at the Festival will attend drama on the Fringe too if it is well done. Similarly, simply because something is a comedy doesn't mean it will attract entertainment-seeking audiences if the word-of-mouth about it is that it is not a "good piece of theatre".

9. *How do people want to get their information about theatre?*
Unsurprisingly, most people prefer email, but, surprisingly, many – particularly in the older categories – also like to read about theatre in the newspapers. Also, it shows the need to develop databases of audiences with email addresses to which future shows could be marketed at the Festival and around the country.

4.2 Planning and Budgeting

Whilst devising and developing one's marketing plan it is essential to unpack your actual needs and what these will all cost. In the case of a theatre production, defining the requirements of your marketing and publicity plan is essential if you participate in festivals or at a theatre complex – both these structures have their own marketing departments with whom you would interact. Costing the marketing plan is necessary to the overall production budget. See page 79 for a template of how you could cost and track the practical requirements of your marketing plan. The marketing plan sets up the big vision, the requirements and costs.

Defining the requirements of your marketing and publicity plan is essential

Marketing one's work is planned and strategic; you need to ensure what you spend on your marketing (effort and money - outputs) reflects a positive return on investment (the inputs – what comes back to you by way of paying audiences). A well designed marketing plan provides you with a clear and practical strategy of what you want to achieve; **how**, **what** and **when** you will go about achieving your marketing outcomes, is the essence of a marketing plan. No work sells itself – it needs to be "put out there" to be sold. Below is an actual marketing plan of the production *Mirror Mirror.*

DEVISING A MARKETING PLAN: *MIRROR, MIRROR* AS A CASE STUDY

by Mike van Graan

A. SET OUT BASIC DETAILS OF THE PRODUCTION

Venue:	Baxter, Sanlam Studio
Dates:	8 January-9 February
Performances:	29
Maximum tickets:	172 X 29 = 4 988
Ticket prices:	Previews: R55, Mon-Sat: R65. Discounts: R55 Dinner/show packages: R120 Average ticket price: R60

B. SET ATTENDANCE AND INCOME GOALS

Attendance goal:	45% i.e. 2245
Income goal:	2245 X R60 = R134 700

C. UNDERTAKE A SWOT ANALYSIS TO INFORM MARKETING STRATEGIES

Strengths/ Key Selling points

1. Writer has a relatively good brand in Cape Town.
2. Director is very highly regarded.
3. It is satire and has audience appeal as attested to by Pieter Dirk Uys.
4. It brims with young talent, energy and appeal, and audiences can be called upon to support new actors.
5. Good past reviews for the show.
6. It has young actors who would appeal to a youth market.
7. It has a diverse cast that reflects post-1994 South Africa.
8. The cast includes individuals with family members with high political profiles or connections.
9. It is potentially controversial, which could provoke debate and attract attention.
10. The cast is available and keen to help market the play to their own networks.

Weaknesses

1. Timing
   a. it is the beginning of the year, so everyone's on holiday and difficult to market institutionally
   b. it is post-Christmas, and before pay day, so people have less disposable income
   c. it is summer and the sun sets late, so people might not want to come to theatre
   d. a key constituency – schools - only return 16 January
2. Unknown actors, and a perception of it as a "student production"

Opportunities

1. To build and appeal to young audiences 18-30
2. To sell a new generation of actors, new talent to the public
3. Post-ANC's leadership conference and the play could be the first to comment on the outcomes.
4. Fleur du Cap Theatre Awards nominations and/or event, coincides with run
5. Political profiles/connections of some of the actors
6. Play's content is potentially controversial; controversy attracts/sells.
7. Die Suidoosterfees coincides with last week of run; we can cross-sell to audiences
8. Cape Town schools that saw the play in Grahamstown could be approached to buy houses.
9. There will be a large tourist market from Johannesburg
10. There will be a large tourist market from abroad to whom to sell this piece of contemporary SA theatre.

Threats

1. The Maynardville Shakespeare production runs at the same time, consuming our potential school market.
2. Die Suidoosterfees runs from 29 January to 9 February and could consume some of the audience for *Mirror, Mirror*.
3. High profile cricket and other sporting events at that time
4. Given their number of productions during the last year, the media and theatre market could suffer from fatigue of the writer and director.

D. IDENTIFY AND SEGMENT THE POTENTIAL MARKETS FOR THE PLAY

Market segmentation is about clearly defining potential target markets for the play so that the most appropriate and effective strategies (publicity and marketing) to reach those markets may be devised and implemented.

There are four broad market segments:
Geographic: markets that may be determined in terms of their geographical location in relation to the theatre venue or the themes of the play/product.
Demographic: markets that may be defined in terms of age, gender, language, income, etc
Psychographic: markets defined by their common interests, opinions, activities, behaviour and
Benefit: markets that may derive a direct benefit from the product being sold, or from an added-value item that they can have access to by purchasing the product itself

CATEGORY/SEGMENT	TARGET/S	STRATEGIES
1. GEOGRAPHIC		
a. Rondebosch, Mowbray, Observatory, Newlands, Rosebank, Claremont	Residents	Flyers, Incentives on particular nights e.g. families (pay for 3 get 4th ticket free, etc)
	Shops	Posters, flyers
	Restaurants / bars	Posters, flyers for restaurant patrons to get ticket discounts
	Guest houses / hotels	Flyers aimed at tourist market
	Gym	Flyers/posters – target particular night
b. Areas where actors live	Fellow residents	Flyers featuring actors' faces Posters

c. Youth hostels / backpacker lodges		Flyers featuring actors' faces Posters
d. Popular holiday places eg beaches		Guerrilla performances/extracts from play, with actors in sandwich boards and flyers
e. Newlands: cricket match/es		Flyer cars/guerrilla performances
2. DEMOGRAPHIC		
a. Youth	Radio listeners	Radio sponsor that appeals to youth Radio youth personality to be patron of show
	Print media readers	Newspaper/magazine with youth appeal to sponsor Print media personality to be patron
	Youth blogs / websites	Target these for interviews, stories about show
	Facebook users	Target 15-20 people with up to 2000 "friends" in total to market the show
	Youth hangouts	Buy ticket for the show on a particular night and get discounted entry to event/club
	Youth leagues of political parties: ID/ANC/DA	Invite on a particular night, and have a debate afterwards
	Schools with drama	Target 40 schools, focus Wednesday nights on schools; offer cast members/writer/director to speak to learners at school or after show
	Youth icons	Get youth icons to attend particular nights as "hosts" of show, get pics taken with them e.g. Idols, cricketers, rugby players, media stars, stand up comics

b. Tourists	International	Buy tickets for top five destinations, and get meal and show at Baxter i.e. Cable Car, Kirstenbosch, Spier
		Link with 20 tour operators to bring clients to the show
	Hotels / guest houses	Particular flyer to target tourists with show that is about contemporary SA; offer packages of meal and show: R120
c. International student tours from USA/ elsewhere	UCT/UWC	Target these to see shows on particular nights
d. Young women	18-25	Target 50 young women to get at least 5 others to attend on a particular night
e. Afrikaans youth	As segmented	Afrikaans schools/Afrikaans icons on particular night
3. PSYCHOGRAPHIC: INTERESTS COMMON		
a. UCT alumni	Recent graduates	Alumni office: support UCT alumni at show
b. Black professionals	Black Management Forum	Host one performance for BMF with speaker
c. Politically aware people	NGOs	Focus on a particular performance for NGOs in the city e.g. ILRIG and networks
d. Readers of particular newspapers	The Weekender subscribers and/or Sunday Times	Link with newspaper to have subscribers attend on a particular night
e. Lovers of satire	Attendees of PDU shows at Baxter	Distribute flyers after show, sell PDU as premise of Mirror, Mirror, offer discounts to first shows
f. Writer / director supporters	People who like the work of the writer and/or director	Target databases of each, offer incentives for first performances

4. BENEFIT SEGMENT		
a. School fundraisers	Target 4 schools to host events to raise funds	Southern suburbs schools: e.g. R200 per ticket; R120 for show and 2 course meal, R80 to school X 170 seats: R13600
b. Charities	Target 4 charities to host fundraisers	AIDS orphanage, Tik rehab centre, CANSA, Dreamfields sports project, TAC
c. Bursary	UCT drama school	UCT drama school to have fundraiser from show to fund bursary for a student in 2008
d. Prize nights	Obtain great prizes for people to win as lucky draws on particular nights	Weekends away, books, lunch with cast member/s, boxes of wine, etc
e. Companies	Companies with clients to entertain	Particular night for companies, include dinner package and meeting cast afterwards

E. IDENTIFY FURTHER RESEARCH TO BE DONE

1. Youth events/clubs happening during the run of the play.
2. Sport and other major events in the city during the run of the play.
3. International student visits to the city at that time.
4. Other plays in city/at Baxter from Nov to Jan at which we could market MM.
5. Ten youth-oriented companies e.g. Red Bull, Levis, etc that could be sponsors.
6. Schools that saw the play in Grahamstown.
7. Schools/causes in need of fundraising.

F. APPROACH POTENTIAL SPONSORS FOR THE WHOLE RUN OR FOR PARTICULAR NIGHTS TO TARGET PARTICULAR MARKETS.

G. GENERATE AND IMPLEMENT GENERAL STRATEGIES FOR THE PERFORMANCES

1. Fill up first week: cheap ticket incentives (post-Christmas), get word of mouth out.
2. First week: also focus on international tourists and international student groups: they have money to spend.
3. Second week: allocate each night to a charity to sell on our behalf.

4. Friday nights: have incentives like personalities to host, great prize giveaways, after show events, etc.
5. Monday nights: cheap tickets with pasta and show.
6. Third week: focus on schools.
7. Fourth week: post-pay day (25 Jan), general focus.
8. Cast and "ambassadors" to sell tickets directly for first week: ambassadors to get 2 free tickets for every 6 they sell.

H. TARGET PARTICULAR MARKETS AND IMPLEMENT APPROPRIATE STRATEGIES FOR THE FIRST TEN PERFORMANCES

DATE	TARGET	STRATEGY/IES
T 8 Jan (Preview)	Writer/director and cast databases	Email, direct sales, discounts for people who've seen previous work by writer/director
W 9 Jan (Opens)	Representatives of target markets	Invite people with networks to tell others. Incentivise them to spread the word
T 10 Jan	International student groups	UCT and UWC international liaison offices
F 11 Jan	Youth market	Stand-up comic after show, discounts to club, 3 X prize giveaways
S 12 Jan	International tourists	Packages: R160 for meal and show (check with Baxter and target tour groups, guest houses)
M 14 Jan	Young women	Cheap tickets and pasta meal
T 15 Jan	TIK charity	Tik rehab supporters to sell tickets
W 16 Jan	AIDS orphanage	Facebook marketing to "play with conscience"
T 17 Jan	CANSA charity	CANSA to use as fundraiser
F 18 Jan	UCT alumni	Liaise with UCT alumni office; contributions to go to bursary at UCT Drama school
S 19 Jan	Newspaper subscribers	The Weekender, The Sunday Times subscribers get a deal
M 21 Jan	Political youth leagues	Cheap meal and tickets, debate afterwards
T 22 Jan	School fundraiser	Grove Primary
W 23 Jan 11:00	Pensioners	University of the Third Age database

W 23 Jan	Schools	Northern Suburbs (Bellville High, etc)
T 24 Jan	Schools	Southern Suburbs (Herschel, Rondebosch, Westerford, etc)
F 25 Jan	Dreamfields charity	John Perlman's charity: he hosts evening
S 26 Jan	BMF members	Have whisky tasting beforehand, invite top entrepreneur to host the evening
M 28 Jan	Youth market	Cheap tickets inclusive of pasta meal
T 29 Jan	Companies	Ten companies with ten guests

I. EVALUATE PLAN AND ITS IMPLEMENTATION AFTER THE RUN TO DETERMINE WHETHER TARGETS HAVE BEEN MET AND HOW TO IMPROVE FUTURE PLANS.

TEMPLATE FOR DEFINING MARKETING AND PUBLICITY REQUIREMENTS AND COSTS

PRODUCTION: ____________________

PUBLICIST/PUBLICITY COMPANY: ____________ TEL: ____________

PRODUCTION CONTACT PERSON: ____________________

CONTACT DETAILS: TEL: __________ CELL: __________ E-MAIL: __________

BASIC PUBLICITY MATERIAL REQUIRED:

ITEM	PROVIDED (TICK)	TO PROVIDE (TICK)	DATE
Production photographs			
Description of work			
List of key artists			
CVs of key artists			
Previous crits			
Key selling points			
Sponsors and logos			
Opening invitation list			

Publicity and related requirements: (indicate by placing a tick in the relevant quote column)

GENERATING PUBLIC AWARENESS:

ITEMS	STIPULATIONS: SIZE, COLOUR, QUANTITIES, ETC	QUOTE *
1. Advertising (paid): newspapers		
State which newspapers:		
Other: Community newspapers		
Production of ads		
2. Advertising (paid): radio		
State radio stations		
Other:		
Cost of producing ad/s		
3. Advertising (paid): television		
State stations		
4. Publicist (fee, inclusive of items below)		
a. media releases (3-7)		
b. radio, print, tv interviews with artists		
c. coordinating television shoots		

d. coordinating photographic shoots		
e. placing ads: electronic signage		
f. placing ads: websites		
g. coordinating copy for programme		
h. coordinating flyer and poster copy		
i. coordinating guest lists for opening		
j. coordinating production of banners		
k. coordination of opening event		
l. coordination of production of ads		
m. coordinating advertising schedule		
n. internal theatre publicity (electronic signs, brochure, displays, etc)		
o. coordinating cinema ads		
p. coordinating promotions: malls, etc		
q. coordinating displays, exhibitions		
r. dealing with all publicity queries		
s. monitoring publicity plan		
5. Posters		
a. design, reproduction, printing		
b. distribution: street lamps (mounting, council permission, etc)		
c. distribution: shops, restaurants		
6. Flyers		
a. design, reproduction, printing		
b. distribution		
7. Electronic signage		
a. gyms		
b. street		
8. Cinema advertising		
a. on screen		
Cost of production of ad		
b. in-line poster advertising		
9. Banners		
a. outdoor		
b. stand alone, indoor		
10. Websites		
a. production of ads		
b. location of ads		
11. Billboards		
12. Promotions: malls, public spaces		
13. Vehicle with loudhailer		
14. Programme		
15. Opening night event		
a. catering		
b. entertainment		
c. other		

16. Photography		
a. production		
b. social		
17. Miscellaneous		

* These figures may change from time to time depending on the rates available from the service provider. Each production will require a specific plan related to its projected target markets. These quotes are to provide the client with a perspective on possible costs.

MARKETING

Translating awareness into purchasing tickets, and generating additional, non-box office income

ITEM	STIPULATIONS (QUANTITIES, ETC)	QUOTE/ BUDGET
1. Database: direct marketing		
a. create new database		Per 100
b. e-mail relevant database		Per 100
c. fax relevant database		Per 100
d. telephone relevant d/base		Per 100
e. letters to relevant d/base		Per 100
2. Selling block bookings		
3. Obtaining sponsorship		
4. Obtaining advertisement revenue		
5. Organising added-value evenings:		
a. lucky draw prizes		
b. post-performance parties/ events		
c. pre-performance ambience		
Other:		
6. Merchandising		
a. caps, T-shirts		
b. videos / CDs / Books		
c. autographed items		
Other:		
7. Implementing strategies for key target markets		
a. corporates		
b. neighbour companies/ worker		
c. schools		
d. youth		
e. women		
f. etc:		

5. Contracting

5.1 Guidelines and templates on contracting.

Contracts are very important and should always be viewed as "mutually beneficial"

Information on contracts has already been presented in section one; there is further information in this regard in section three. Contracts are very important documents and should always be viewed as "mutually beneficial" – contracts protect both parties. Most contracts have certain standard categories of information (for example period of contract, description of work and fee). Some contracts have specific terms – for example a writer's contract will not only detail a fee but may also offer an additional "fee" of income derived from box-office taking (see example on page 89). Permanent position contracts will differ from ad hoc contracts in the benefits (similar to an independent contractor – see section one). Because of these differences and adaptations, it is essential to read the contract carefully. Just because you have seen one contract – you have NOT seen them all!

Tips for contracts:

- Always read your contract from beginning to end;
- Don't be afraid to ask questions;
- If you are going on tour, ensure that you are happy with the arrangements made for accommodation and catering - if you are unwilling to share a room or have specific dietary requirements ensure that these are stated in the contract;
- Even if there is no payment involved, make sure that you sign a contract. This document still states who is involved in the show and is important if you want to do the show again in the future, list it on your CV etc;
- Once the contract is signed make sure you have a copy to keep, and keep it in a safe place.

An example of a permanent contract is on page 85. An example of a project/ad hoc contract is on page 87. An example of a writer's contract is on page 89.

If you have questions regarding contracts please contact the **Performing Arts Network of South Africa (PANSA) in the Western Cape on 021 4483513 or email westerncape@pansa.org.za**

5.2 Guidelines for actors' salaries

What should actors be paid? This is an ongoing question in an industry with fluctuating resources and uncertain income. These guidelines are simply that – guidelines, based mostly on what Producers (Festivals, Theatres and Companies) are currently paying actors.

Variables

There are numerous factors that impact on what actors may earn. These include:

- experience: the more experienced, the more they may get paid
- their role within the production: the more important the role, the more they may get paid
- the size of the theatre: a 150-seater will generate less income than a 500-seater, so the same actor may get paid less when performing in the smaller venue than when s/he performs the same role in a larger venue
- the star quality of the performer: if they have a television profile or an excellent brand within theatre, actors may increase their weekly wage
- whether the actor has an agent or not: sometimes an agent can negotiate a higher fee; on the other hand, Producers sometimes contract actors directly so that in place of an agent's commission, the actor gets a higher fee
- the city in which the production takes place: actors are generally paid more in Johannesburg and Pretoria than in Cape Town with actors generally earning less in Durban
- size of the cast: the smaller the cast, the greater the possibility of higher weekly wages
- whether it is a musical or a straight play; actors – particularly the leads - generally earn more in musicals than in plays
- the Producer: if it's a theatre or festival, actors will generally be offered a weekly fee that is guaranteed; if it is produced by the company of actors, there may be an agreement simply to share box-office income

Some Producers pay actors half-salaries or two-thirds salaries for rehearsals and full fees for performance seasons. Some actors accept this, others do not.

Some Agents charge commission as part of an actor's weekly wage, some do not as these weekly wages are generally significantly lower than what the actor may earn for a role in a film or television series.

Actors are generally paid weekly.

Rates (Cape Town)

These are gross weekly salaries i.e. what the actor is paid before any deductions are made for tax or other purposes:

- New entrant, limited experience R850-R1200
- 2-5 years experience R1500-R2500
- More than 5 years experience, excellent theatre profile R2500-R4500
- More than 10 years experience, excellent theatre brand R5000+

These rates are guidelines and are negotiated depending on the range of variables listed above. For further information or advice, contact actors' agents, the Performing Arts Network of South Africa and the **Creative Workers Union.** The Union is updating its recommended remuneration scales for June 2008 – June 2009. This information is available from the **Union on tel: 011 3391676.**

EXAMPLE OF A PERMANENT CONTRACT

(Courtesy of Magnet Theatre)

MEMORANDUM OF AGREEMENT

entered into between

THE COMPANY

(hereinafter referred to as THE TRUST/COMPANY)

of

ADDRESS____

and

THE EMPLOYEE

(hereinafter referred to as the EMPLOYEE)

of

ADDRESS____

This Memorandum of Agreement will constitute the contract and will be the sole and complete basis of the contract notwithstanding any prior written or oral communications, discussions or agreements, and notwithstanding any other representations that may have been made.

The requirements of this job and the hours of work are attached.
THE TRUST/THE COMPANY reserves the right to change your duties after consultation with you, should circumstances change.

THE TRUST engages the services of the EMPLOYEE as follows:

1.Capacity:	
2.Venue:	
3.Period of Engagement:	
4.Remuneration:	RXXXX paid out as twelve (12) monthly payments of RXXXX per month, and a bonus of RXXXX payable at the end of the 11th month of the contract, less applicable statutory deductions.
5.Deductions:	As the EMPLOYEE will be employed for more than twenty five (25) hours per week, tax will be deducted according to SARS tables. UIF will be deducted at the rate of 1%.
6.Benefits:	No benefits, other than the remuneration referred to in point 4. above, are offered with this contract. The EMPLOYEE is expected to cover herself for medical costs, other risks and retirement funding.

7.Transport:	The EMPLOYEE shall provide her own transport, at her own cost, from her place of residence in Cape Town to and from the office of THE TRUST/THE COMPANY. The cost of all additional transport while on official business for THE TRUST/THE COMPANY will be paid for by THE TRUST/THE COMPANY on condition that appropriate records are kept.
8.Notice period:	This appointment may be terminated by one month's written notice from either side.
9.Sick Leave:	The EMPLOYEE is eligible for one days sick leave for each month of the contract on full pay (i.e. 12 days). Sick leave taken beyond this will be without pay. If sick leave is taken for more than two (2) consecutive days the EMPLOYEE must produce a medical certificate.
10.Special Conditions:	
11.The EMPLOYEE shall not commit herself to undertake any other work during the period of this contract without the prior knowledge of THE TRUST/THE COMPANY.	
12.It is further recorded that, in the event of unforeseen circumstances including "force majeure", and any act of God which may render it impossible to fulfil the obligations herein agreed, the agreement shall be of no further force or effect.	
13.This agreement is subject to the laws of the Republic of South Africa.	
14.It is a suspensive condition of this agreement that a copy of this contract must be returned, duly signed and witnessed, to THE TRUST/THE COMPANY, ADDRESS two weeks prior to the commencement of employment.	

____

(CAPACITY for and on behalf of THE TRUST/THE COMPANY)

Place:______________________________ Date:____________________

WITNESSES: 1. ____________________________________

2. ____________________________________

____

EMPLOYEE

Place:______________________________ Date:____________________

WITNESSES: 1. ____________________________________

2. ____________________________________

EXAMPLE OF A PROJECT / AD HOC CONTRACT

(Courtesy of Magnet Theatre)

MEMORANDUM OF AGREEMENT

entered into between

THE TRUST/THE COMPANY

of

ADDRESS____

(hereinafter referred to as THE TRUST/COMPANY)

and

EMPLOYEE'S NAME

of

ADDRESS____

(hereinafter referred to as the EMPLOYEE)

This Memorandum of Agreement will constitute the contract and will be the sole and complete basis of the contract notwithstanding any prior written or oral communications, discussions or agreements, and notwithstanding any other representations that may have been made.

The requirements of this job and the hours of work are attached. THE TRUST/THE COMPANY reserves the right to change your duties after consultation with you, should circumstances change.

THE TRUST/THE COMPANY engages the services of the EMPLOYEE as follows:

1.Capacity:	
2.Venue:	
3.Period of Engagement:	
4.Remuneration:	RXXXX per week, less applicable statutory deductions.
5.Deductions:	Tax will be deducted at 25% unless a tax directive is supplied. UIF will be deducted at the statutory rate (1%).
6.Benefits:	No benefits, other than the remuneration referred to in point 4. above, are offered with this contract nor is the EMPLOYEE eligible for a bonus. The EMPLOYEE is expected to cover himself for medical costs, other risks and retirement funding.

7.Transport:	The EMPLOYEE shall provide his own transport, at his own cost, from his place of residence in Cape Town to and from the office of THE TRUST. The cost of all additional transport while on official business for THE TRUST will be paid for by THE TRUST.
8.Notice period:	This appointment may be terminated by one month's written notice from either side.
9.The EMPLOYEE shall not commit himself to undertake any other work during the period of this contract without the prior knowledge of THE TRUST.	
10.It is further recorded that, in the event of unforseen circumstances including "force majeure", and any act of God which may render it impossible to fulfil the obligations herein agreed, the agreement shall be of no further force or effect.	
11.This agreement is subject to the laws of the Republic of South Africa.	
12.It is a suspensive condition of this agreement that a copy of this contract must be returned, duly signed and witnessed, to the MAGNET THEATRE EDUCATIONAL TRUST, 2 Morley Road, Observatory, 7925 before commencement of employment.	

____

(CAPACITY for and on behalf of THE TRUST/THE COMPANY)

Place:______________________________ Date:____________________

WITNESSES: 1. ____________________________________

2. ____________________________________

____

EMPLOYEE

Place:______________________________ Date:____________________

WITNESSES: 1. ____________________________________

2. ____________________________________

EXAMPLE OF A WRITER'S CONTRACT

(Courtesy of The Market Theatre)

MEMORANDUM OF AGREEMENT

entered into on this ______ day of ____________________ 2004

between

____

(hereinafter referred to as "the Author")

and

THE MARKET THEATRE FOUNDATION

(hereinafter referred to as "the Licensee")

Cnr. Bree & Wolhuter Sts., Newtown 2001

WHEREAS

the Author/s is empowered to transact all matters in relation to the performance rights in a play entitled ____

(hereinafter referred to as "the Work").

The Licensee wishes to secure a licence to produce and present the Work in live performance on the professional stage,

NOW THEREFORE THE PARTIES HERETO AGREE AS FOLLOWS:

1. The Author hereby grants to the Licensee the right to present and Perform the Work on the professional stage in Johannesburg from

____

2. The Author affirms that he is the sole Author of the Work and that the work constitutes no infringement of the copyright of any other person.

3. The Author hereby authorises the Licensee to institute proceedings of claim by way of summons, action or petition and generally to perform all other acts necessary according to law to protect the rights herein granted. The Author undertakes to afford the Licensee all reasonable assistance in proving and defending the rights herein granted.

4. The Work shall be produced and presented only on stage with living actors in the immediate presence of an audience.

5. The Work shall be presented in a first-class manner (as the term is understood theatrically), with a first-class cast, first-class director and first-class scenic and costume designers.

6. The Licensee shall ensure that the production is a faithful representation of the spirit and content of the Work. No changes of any kind shall be made to the Work without the Author's consent.

7. No recording shall be made of the stage production and the Licensee is expressly prohibited from reproducing the stage production or any portion thereof on audio or videotape, other than for archival purposes.

8. The Licensee shall neither permit nor cause any portion of the stage production to be broadcast or televised, except non-substantial excerpts for publicity purposes only.

9. The rights of merchandising are strictly reserved and the Licensee shall not have the right to create or authorise the creation of any item of merchandise in connection with the Work, including, but not limited to, souvenir brochures, T-shirts, sweatshirts, ceramic ware, glassware, buttons or key rings, without the prior permission of the Author.

10. In consideration of the performance rights herein granted, the Licensee shall pay to The Author the following fees:
    1) A non-refundable VAT exclusive advance of R ______________________ on signing hereof, which amount shall be set off against the fees payable in terms of Sub-Clause (2) here below;
    2) 10%(ten percent) of the gross box office and admission receipts from all performances of the Work within the licensed period. For purposes of this agreement "gross box office and admissions receipts" shall mean the Licensee's gross income from ticket sales and other admissions (VAT exclusive) before the deduction of Computicket or other booking agents commission.

11. The payment of the fees referred to in Clause 10(2) above shall be made within thirty (30) days of the date of final performance of the Work. This payment shall be accompanied by a statement giving full particulars of the figures on which the payment was calculated and such particulars shall be duly certified as correct by the Licensee's internal auditor or chief accountant.

12. The Licensee shall keep a full and regular set of books and records wherein shall be recorded all items and transactions in connection with the production and presentation of the Work. Such books and records shall be open during all regular business hours for inspection by a representative of The Author, who shall have the right to make copies thereof and take extracts therefrom.

13. The Licensee shall not cede any of its rights or benefits hereunder to any firm or company without The Author's prior written consent.

14. In all programmes and advertisement and on posters, flyers and house boards, and in all publicity issued in connection with the Work, the Work shall be billed as follows: The Author's name shall be at least 25% of the size of the title of the Work and in equal boldness.

15. A copy of the programme and poster of the production shall be given to The Author within three days following the date of the first performance.

16. If the Licensee shall commit any breach of the provisions or conditions hereof, or fail to make any payment herein provided, or to comply with any other of the terms of this Agreement on the day herein named, The Author may, notwithstanding anything herein before expressed to the contrary, forthwith terminate this agreement by written notice sent by Registered post to the Licensee at the address given herein, and thereuponThis Agreement shall terminate, save as to The Author's right to recover any monies previously due hereunder.

17. The Market Theatre shall retain the exclusive and sole performance rights in the play for a period of one year from the date of the first performances at The Market Theatre. Should any other Theatre Management propose presenting the work within this period of one year, permission must be sought in writing from The Market Theatre. Such permission would not be unreasonably withheld on such terms and conditions that The Market Theatre would negotiate with the interested party. However, the copyright of the play remains with the Author.

18. Should any other Theatre Management present the play, either within or outside the one-year period referred to in Clause17, The Author shall cause the credit "First Professional Season Performed at The Market Theatre Johannesburg" to be mentioned in programmes of the play or published script.

THE MARKET THEATRE	THE AUTHOR

6. Actors' agents

An actor's agent is part booking mechanism, part manager and part negotiator on behalf of the actor. In general their major function is to place the actor in immediate work. However, a good agent will also function as a career manager and an advice centre for industry queries.

Their fee structure is commission based and ranges from 10% - 20% depending on the work; in the case of theatre it would be at the lower range of this and for commercials at the top.

An actor's agent is part booking mechanism, part manager and part negotiator on behalf of the actor

Some contact details for agents are:

Artistes Personal Management
Janet du Plessis and Clive Vanderwagen
Woodstock, Cape Town
Tel: 021 4488055
Fax: 021 4485585
E-mail: janet@apmcape.co.za
www.apm.co.za

Artists One
Patti Dwyer and Pierre Neethling
Woodstock, Cape Town
Tel: 021 4482144
Fax: 021 4482149
E-mail: patti@artistsone.co.za; pierre@artistsone.co.za
www.artistsone.co.za

Cape Artists Agency
Zuki Nkuhlu and Rosa Louw
Observatory, Cape Town
Tel: 021 4483099
Fax: 021 4487172
E-mail: info@capeartists.co.za
www.capeartists.co.za

Class Act Productions
Michele Brandenburger
East London, Eastern Cape
Tel: 043 7352511
Fax: 043 7354155
www.classactproductions.co.za

Contractors Artists
Carlynn de Waal and Tarryn Edwards
Westdene, Johannesburg
Tel: 011 726 6076
Fax: 011 726 6079
E-mail: carlynn@contractors.org.za
www.contractors.co.za

E R M - Emma Ress Management cc
Emma Ress and Suzi Howes
Vredehoek, Cape Town
Tel: 021 465 1000
Fax: 021 465 1011
E-mail: info@ermstars.co.za

Jaffit Management
Lorraine Jaffit-Conidaris, David Meyer and Jenny Correia
Highlands North, Johannesburg
Tel: 011 885 2828
Fax: 011 885 1222
E-mail: jaffitmanage@iafrica.com

Leads Artists Agency cc
Elise Long, Tolisa Mpofu, Raymond Theart, Dorothy Victor
Roosevelt Park, Johannesburg
Tel: 011 782 1162/3
Fax: 011 782 1129
E-mail: info@leadsartists.co.za
www.leadsartists.co.za

Lillian Dube Casting Agency
Lillian Dube
Windsor East, Johannesburg
Tel: 011 678 8242
Fax: 011 476 8890
E-mail: lillian09@telkomsa.net

Moonyeenn Lee Associates
Rosebank, Johannesburg
Tel: 011 788 4873
Fax: 011 880 2342
E-mail: info@mlasa.com
www.mlasa.com

Sybil Sands Artists Agent
Sybil Sands
Camps Bay, Cape Town
Tel: 021 438 8648
Fax: 021 438 8034
E-mail: sybil@sybilsands.com
www.sybilsands.com

Thespians and Penny Charteris
Elize, Marius, Penny and Leigh
Roosevelt Park, Johannesburg
Tel: 011 782 0219
Fax: 011 782 6319
E-mail: actor@thespians.co.za; penny@thespians.co.za
www.thespians.co.za; www.actors-sa.com

PMA - Personal Managers' Association
Tel: 011 782 0219
Fax: 011 782 6319
E-mail: elize@thespians.co.za
www.pmatalent.co.za

You should also consult www.limelight.co.za and obtain a copy of the Limelight Handbook.

The Africa Centre has referred to this publication in compiling the above contact details – with grateful acknowledgement.

7. Theatres

Nationally-subsidised theatres:

Artscape Theatre:
www.artscape.co.za
Tel: 021 4109800

Market Theatre:
www.markettheatre.co.za
Tel: 011 8321641

Performing Arts Centre of the Free State (PACOFS):
www.pacofs.co.za
Tel: 051 4477771

Playhouse Company:
www.playhousecompany.com
Tel: 031 3699555

State Theatre:
www.statetheatre.co.za
Tel: 012 3924000

Windybrow Theatre:
www.windybrowarts.co.za
Tel: 011 7200003

Other theatres producing new South African work:

Baxter Theatre:
www.baxter.co.za
Tel: 021 6857880

Old Mutual Theatre on the Square:
www.theatreonthesquare.co.za
Tel: 011 8838606

For a full list of theatres in South Africa, see "The Theatre Guide" published by the **Theatre Managements of South Africa: www.tmsa.org.za**

8. Festivals

"The role of festivals is to either produce or commission work; to stimulate new directions in creative expression, acknowledge successful & accomplished artists and create opportunities for collaboration."
(Ismail Mahomed)

Arts Festivals provide opportunities for artists to create work and for audiences to consume art

There are four main arts festivals:

- The National Arts Festival
- The Absa KKNK (Klein Karoo National Arts Festival)
- The Aardklop National Arts Festival
- The Witness Hilton Arts Festival

Information on each festival follows, including contact details and how to apply to participate in the festival.

8.1 The National Arts Festival

To apply to participate in the National Arts Festival, either on the Main Programme or the Fringe Festival artists should go to the website (which also contains all contact details) **www.nationalartsfestival.co.za**

In conversation with Ismail Mahomed

Festival Director, National Arts Festival

1. What is the purpose of having arts festivals in South Africa?

Arts Festivals provide opportunities for artists to create work and for audiences to consume art. At another level, art festivals are a cultural barometer of a nation. The diverse content at Festivals and how they are supported reflect the well-being of a nation's soul. A nation's vibrancy is judged by the intensity and passion of its cultural soul; and by the many different ways in which the nation expresses its cultural soul.

2. What role does an arts festival play in the development of new art forms and new artists?

Festivals by their very nature stimulate new thinking and new art forms. Festivals are a catalyst for artists to break and challenge boundaries. Festivals provide platforms for collaborations, new commissions and new initiatives. Festivals bring together diverse groups of artists and thus allow a diverse group of artists to grow alongside each other through shared experiences.

3. *What advice would you give to artists wishing to showcase their work at an arts festival?*

I'd offer the ABC to Festival participation:

Acquire skills!
Break Barriers!
Channel your energy!
Don't copy-cat!
Economise! Sell yourself & your product!
Find your market!
Go and see other work too!
Hold the fort! Be responsible & accountable!
Invite the media & potential sponsors to your work!
Juggle your time between rest & work!
Keep your comments about fellow artists work to yourself! If you publicly denigrate an artist, you denigrate the industry!
Learn from seeing & participating!
Manage your production professionally!
Network with relevant stakeholders!
Operate like a businessperson! The arts are a business!
Put your ear to the ground! Find out what's the buzz in the industry!
Quietly walk away if people say your work is crap! They're entitled to say it if they've paid to see it!
Resourcefulness is a key to survival!
Space & Sponsors are a premium! Use it well when you get it!
Take a stand as an artist! You have rights!
U! U are the most important! Put the focus on U!
Vision! Plan where you want to be!
Work towards your goals!
Xerox pamphlets if you don't have money for colourful posters
Yield results for you & for the industry!
Zero tolerance - don't tolerate being pushed around. Assert yourself.

8.2 The ABSA KKNK

The ABSA Klein Karoo National Arts Festival is a South African arts festival for the performing and visual arts, presented annually in the March/April school holidays. The primary target market of the festival is Afrikaans-speaking lovers of the arts. Since its inception in 1994, it has become South Africa's most popular arts festival, measured by attendance.

The ABSA KKNK was the country's first arts festival aimed at an inclusive, non-racial Afrikaans audience. Due to the festival's policy of remaining independent in terms of religion, culture and politics, it has become a friendly and unique platform for bringing the different users of Afrikaans together. The festival has, in the past 13 years, received recognition from various key political figures, including President Thabo Mbeki, former president Nelson Mandela and former Western Cape Premier Ebrahim Rasool.

The ABSA KKNK is a trendsetting celebration and extension of the arts, mainly by means of Afrikaans

VISION

To establish the arts as an indispensable cornerstone of our South African nation.

MISSION

The ABSA KKNK is a trendsetting celebration and extension of the arts, mainly by means of Afrikaans.

HOW TO BE PART OF THE FESTIVAL PROGRAMME:

The ABSA KKNK annually compiles an exciting festival program within a variety of genres. Participation is by invitation but, in order to ensure broad participation, proposals are also considered and assessed by an independent advisory panel. If you want to be considered for an invitation to perform at the ABSA KKNK, the required application form must be submitted by the end of August. The ABSA KKNK aims to offer a balanced programme where aspects such as originality, innovation, the profile of the performers amongst the festival goers, supply and demand within the different art forms, artistic merit, target groups, reach, integration, affordability and language play a role.

Proposals received by the closing date are circulated to the ABSA KKNK's artistic advisory board, for judgment of artistic merit. This process runs on a uniform point system and takes place without influence between members. The advisory board's recommendations are considered by the Programme team, with representation from the Board of Directors, Management and the artistic advisory committee. The Programme team focuses on reconciling artistic merit with festival policy and the available budget. The Programme team reserves the right to initiate new projects to address any voids in the programme. The decisions made by the ABSA KKNK's artistic advisory board, Directors and Programme team are final.

For more information, please visit our website at www.absakknk.co.za
Tel: 044 203 8600
Fax: 044 272 7773
Email: info@kknk.co.za

8.3 Aardklop National Arts Festival

Two different types of productions are considered for Aardklop: commissioned and box-office. All the information is contained on the application forms.

Where productions are concerned, Aardklop's "face" to the public is a unified one: everything is launched simultaneously, and when the bookings open, seats can be booked for all productions. However, there are differences where the administration is concerned. Productions can either be box-office productions, or commissioned productions. The latter receive a set contract fee (the festival covers the costs and pockets the earnings from ticket sales). Box-office productions are responsible for their own costs and receive a percentage of the ticket sales. Commissioned productions are compiled from applications, as well as productions approached by Aardklop to partake in the festival, or productions created on commission.

The number of Box-office productions accepted will be limited to approximately 45. The number of commissioned productions accepted will be limited to approximately 30.

The festival programme has to include a broad spectrum of good quality arts, therefore several factors are taken into consideration: artistic merit; the requirements of the public; new, innovative and original work; well-established productions; balance among the different genres; length and amplitude.

For more information and application forms:
Aardklop National Arts Festival
P.O. Box 20313
Noordbrug, 2522
Tel: 018 294 7509
Email: produksies@aardklop.co.za
www.aardklop.co.za

Festivals provide platforms for artists, especially at a time when theatre in conventional theatres, having conventional seasons, is becoming rare

8.4 The Witness Hilton Arts Festival

The Witness Hilton Arts Festival (WHAF) is not generally in a financial position to produce or commission work; it cannot provide financial backing for a production from the moment of its conception, through the creation, writing, rehearsal stages. What the WHAF does is two-fold:

- it purchases performances of already existing productions - the price is negotiated, based on a budget provided by the artist / production house;
- it runs a fringe festival where productions are at their own risk and pay the festival a rental & a percentage of their door takings.

Participation in the Witness Hilton Arts Festival, both the main and fringe events, are by invitation. Artists and production houses are welcome to submit proposals to be considered. These must be received no later than the end of May each year. Criteria on which productions are chosen are:

- the quality of the production
- how it fits into an artistically balanced programme
- how it fits into the festival budget
- its suitability for the target market

The festival aims to bring top quality South African productions to Kwa-Zulu Natal and to promote South African writing. The festival is primarily a theatre/drama festival; there is also music and dance, as well as a quality craft market, visual art and arts related workshops and lectures.

The Witness Hilton Arts Festival is held over 3 days in September.

Contact details:
theatre@hiltoncollege.com
Tel: 033 383 0126
Fax: 033 383 0127
www.artslink.co.za/hilton

In conversation with Sue Clarence

Director of the Witness Hilton Arts Festival

1. What is the purpose of having this festival?

The aims of the Witness Hilton Arts Festival (WHAF) are:

- to bring quality performance art to KZN;

- to present these performances in the best possible conditions for the artists and the audiences;
- to provide the target market with the type of theatre it enjoys, but, at the same time, to challenge the minds of audience members to provoke debate;
- to be in a position, throughout the year, to offer developmental projects which will ultimately increase the audience base and enhance skills in the area;
- to keep the cost of the festival to the public as low as possible by containing ticket prices. This can only be achieved by using funding to subsidise the tickets as is done by the two major SA festivals, namely the National Arts Festival and Absa KKNK;
- to provide a platform for artists wishing to get as much exposure as possible

2. *What role does an arts festival play in the development of new art forms and new artists?*

Festivals provide platforms for artists, especially at a time when theatre in conventional theatres, having conventional seasons, is becoming rare. Fewer and fewer production houses produce in the real sense of the word; there are hardly any, if any, companies offering permanent employment to performers. A circuit of well scheduled festivals would go a long way to providing more regular income to performers whilst also taking theatre to the people as most people are apparently too scared to go to the theatre. Depending on the degree of sponsorship, festivals ought always to fund new work in all spheres of creative art. For the first time this year, I am thrilled to be able to say that the WHAF is in a position to commission new work.

3. *How has the Hilton Festival developed – what changes have taken place?*

The first festival happened almost by default. It was an idea born during a visit to the National Arts Festival in Grahamstown and brought to fruition a mere six weeks later, thanks to the support of Hilton College and the (then) Natal Witness. From the start the support of the Witness has been invaluable, not only as a media sponsor, but also as the costs of printing have been covered by them. They have never been a cash sponsor, but the value of their contribution in 2007 was R600 000.

The success of the first festival was due to:

- The extraordinarily high quality of the productions;
- The fact that the event was contained, both geographically and time-wise;
- The fact that all six productions, each performing twice, sold out, thus creating a successful "vibe" and resulting in very positive word of mouth thereafter.

These reasons for success still hold firm. The festival is now far larger but still only lasts three days and remains within the grounds of Hilton College. There are now nine performance venues, several exhibition venues, an extensive craft market, a formal restaurant, a beer tent and numerous other food outlets. In 2007 there were 54 productions including drama, comedy, children's theatre, music, workshops and lectures giving a total of 91 performances.

4. ***What are the audience trends? How have these changed? What do audiences like to see at a festival? What do audiences consider to be "value for money"?***

   Audiences do not tolerate junk. A person might not enjoy a performance for a number of reasons (not their particular genre, the story may not appeal). However, people only ever complain if a production is under rehearsed, badly conceived or thrown together without any care or thought. It is a hard fact of life that comedy is the seller.

5. ***What advice would you give to artists wishing to showcase their work at an arts festival?***

   Be well prepared and rehearsed.
   Do not over extend yourself by being in too many productions at the same time.
   Remember that your voice and your body are the tools of your trade. Try to remember this as you party from midnight to dawn at the festival where you are hoping to be a professional success. Do your sums carefully – being part of a fringe festival may be excellent exposure but a financial disaster. Make sure what you are letting yourself in for financially. No ticket EVER sells itself. Publicity, marketing and advertising are vital.

9. Useful performing arts websites

www.artslink.co.za
- daily arts news and distributor of arts information

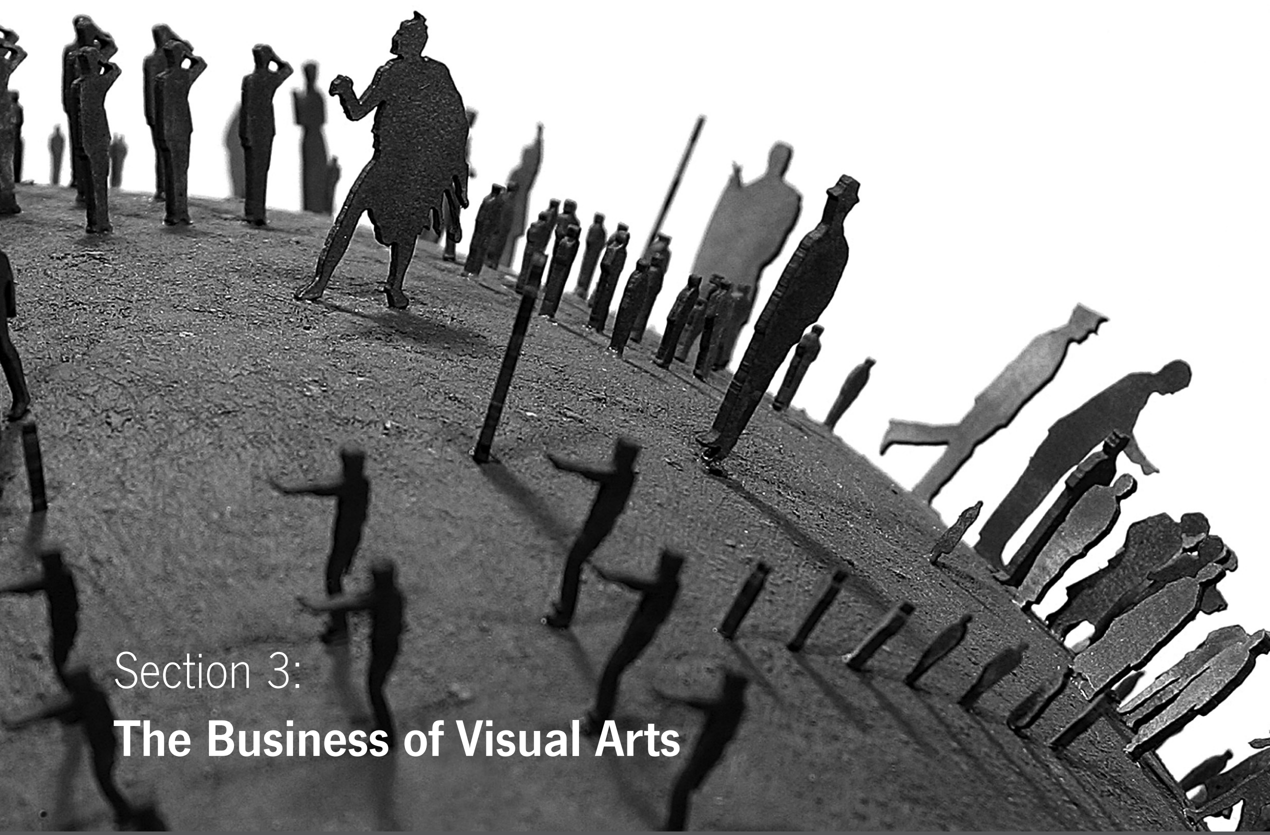
www.litnet.co.za
- weekly newsletter, debates and articles on arts-related matters

www.fdcawards.co.za
- up-to-date information on theatre in the Western Cape

www.dance.co.za
- platform for South African dance

www.pansa.org.za
- Performing Arts Network of South Africa

www.tmsa.org.za
- Theatre Managements of South Africa



Section 3:
The Business of Visual Arts

Unlike performing artists who very often work in collectives and form companies, visual artists most often work on their own. The individual may indeed contribute to a collective, but essentially the visual artist's product is his or her creativity; the individual practitioner is dependent solely on him or herself. Section one explored information on personal brand building and marketing of oneself and one's product.

Detail of the work by Marco Cianfanelli entitled "Vessel (microbial)". Exhibited as part of the Spier Contemporary 2007 exhibition, at the Spier Estate, Stellenbosch. Photo by Michael Hall.

1. Personal Information

1.1 CV

It is important that you keep an up to date artist's CV/resume. This differs from a standard CV you might use to apply for another kind of job. Do not inflate your CV. Blatant self-promotion is frowned upon. Keep your CV short and to the point. Only include experience in the artistic field and/or field of application.

Do not inflate your CV. Blatant self-promotion is frowned upon

When writing a CV, most recent experience goes at the top of the page, in descending order, with older experiences at the bottom of the page. It is important in the CV to differentiate between a bibliography, which includes what has been written about you, and publications, or published articles, which includes texts that you have written.

An artist's CV includes, where relevant:

- Artist's name
- Contact details
- Date of birth and ID number
- Education
- Solo exhibitions: note that you should indicate exhibitions with a catalogue for both solo and group exhibitions.
- Group exhibitions: where these are curated shows the curators name should be given. You should also indicate which shows have a catalogue
- Any other works that may not fit into these categories (performances, public pieces etc)
- Artists' residencies
- Collections in which your work is represented
- Conferences and panel discussions where you have presented
- Bibliography
- Selected published articles
- Any other experience relating to the art field or field of application (teaching, curating, administrating etc.)
- Awards, scholarships and prizes

Though the order in which you list your experiences can vary, an example, listing all the required sections and correct formatting, is on page 107.

You may also be asked to provide a brief, or a one to two page CV. In this case, include only exhibitions, awards, bibliography and current employment; cut out less important group shows. It is important to keep a short CV at hand if you are a more experienced artist as no one is interested in trawling through a twenty page CV! (Unless you are applying for a job that requires one).

Biography - A one-paragraph text that briefly describes your art production and experience

1.2 Biography

A CV is very rarely published in a catalogue or promotional material, thus an artist's bio is also vital. This is a one-paragraph text that briefly describes your art production and experience, particularly highlighting your recent history. It is standard practice to write a bio in third person. Remember to keep the bio descriptive and avoid value judgments of your work or practice. An example follows:

BIOGRAPHY

JO LEAN

Jo Lean was born in Nelspruit, South Africa in 1978. After a BA in Sculpture and Studiowork, Lean completed an MFA with distinction at the Michaelis School of Fine Art in CapeTown. She has had numerous solo shows in Cape Town at Blank Projects, Bell-Roberts Gallery and South African National Gallery, the KZNSA in Durban as well as Locust Projects in Miami. She is represented in numerous collections including the South African National Gallery. Her work has been included in over fifty group shows, including most recently Hollywood Remix, Hayward Gallery, London (2008); The Art of Failure, Kunsthaus Baselland, Basel (2007); Animus/Wilderness, Barbes, New York (2007); HELL YEAH, Museum of Contemporary Art, Cape Town (2007); Unimovie 2006, Pescara, Città SantíAngelo (2006); America. How Contemporary Videoartists See the USA (Part 1), Figge von Rosen Galerie, Cologne (2006); T1 - The Pantagruel Syndrome, Castello di Rivoli d'arte Contemporanea di Torino, Turin (2005).

She lives and works in Cape Town.

1.3 Portfolio

Make sure to document all of your work thoroughly and professionally and always save/scan as a high resolution, print-ready image. When scanning this means scan at 300dpi (or dots per inch) this can be set on scanning programmes, under file size/resolution.

You should also have email-ready images of your works available to send to interested parties as necessary. These should not exceed 500K in file size. Keep a digital format A4 printable portfolio at the ready. This should include images of your work, full title and short and concise explanation of each piece to print as and when you need it. This should also be formatted as an email-ready low res PDF, not exceeding 1.5Mb. It is also useful to have a digital and up to date presentation of your work of up to twenty slides. This is easy to construct in Microsoft Power Point.

Make sure to document all of your work thoroughly and professionally

In the case of audio-visual work, it is recommended that you keep a dvd of a few recent works (not exceeding five) and that this is properly labeled with your name and the titles of the works. Remember, if you don't have the resources, skills or knowledge to use digital equipment or computer programs, ask someone within your community to help, or **contact community centres or bodies like VANSA for advice.**
Tel: 021 4657895
www.vansawesterncape.org.za

1.4 Personal Profile

Get a Gmail Account with a simple mail address, preferably your name or something that sounds professional or art related. Go to www.gmail.com Check this regularly, at least weekly and daily if possible.

Once you have set up a Gmail account, you will have access to Google Alerts. This allows you to keep track of new Internet resources relating to any word, sentence or phrase. The most useful thing this allows you to do as an artist is keep track of your own media spend – remembering that a lot of art commentary is published on websites and blogs that you might not find otherwise. If you have a name likely to be shared by countless others throughout the world, you need to change your search according to each new project.

Get a Skype address. Skype is an affordable international instant messaging and calling system, it can be downloaded for free: www.skype.com

CURRICULUM VITAE: Jo Mary Lean

E-MAIL: jolean@gmail.com
MOBILE: +27 83 485 5555

ADDRESS: P.O. Box 16333
Vlaeberg
8018
South Africa

BORN: 1978 in Nelspruit, South Africa.

I.D. NUMBER: 7810155035681

EDUCATION

2005	MFA with distinction, Michaelis School of Fine Art, UCT, Cape Town.
2001	BA (FA), distinction in Sculpture and Studiowork, Michaelis School of Fine Art, UCT, Cape Town.
1996	Matriculated, St. Andrews, Bloemfontein.

SOLO EXHIBITIONS

* indicates catalogue/publication

2007	I Love New Perk. Locust Projects. Miami. [solo project]
2006	It Was Only A Job. Blank Projects. Cape Town.

SELECTED GROUP EXHIBITIONS

2008	Upstairs/Downstairs. AVA. Cape Town. Curated by Betty Milcomess. *
2007	The Second Cape Town Biennale. Blank Projects. Cape Town. Curated by Andrew Pamprecht and Kathy Coates.

PERFORMANCES

2006	The Last Cry. In collaboration with Christian Smurf. L/B's Lounge. Cape Town.

RESIDENCIES

2006	Very Meal Time. Cape Town. Facilitated by Gregg Siff.

COLLECTIONS

South African National Gallery, Cape Town.

CONFERENCES/PANEL DISCUSSIONS

2007 AICA CONFERENCE. Michaelis School of Fine Art. Cape Town.

BIBLIOGRAPHY

Roberts, R. S. Fit To Govern: The Native Intelligence of Thabo Mbeki. Johannesburg: STE. p. 271 ff.

Smith, K. 2007. One Million and Forty-Four Years (and sixty three days). Stellenbosch: SMAC.

Bonami, F. Carolyn Christov-Bakargiev eds. 2005. The Pantagruel Syndrome: T1 Turin Triennial Threemuseums. Milan: Skira.

Ronald Suresh Roberts, ‘Can African Americans Be Choosers’, The Daily ArtHeat. Saturday, March 15, 2008. [Online] Available: http://artheat.blogspot.com/2008/03/can-niggers-be-choosers.html

Carl Coliison, ‘Art Attack.’ City Press [Pulse]. January 27, 2008. p16-17. [Online] Available: http://www.news24.com/City_Press/Entertainment/0,,186-1698_2258038,00.html

PUBLISHED ARTICLES

Lean, J. Show Me The Avant-Garde and I’ll Show You A Good Time. In Smith, K. 2007. One Million and Forty-Four Years (and sixty three days). Stellenbosch: SMAC.

Lean, J. Perfection. Catalogue essay for exhibition Take Me To Your Leader by Anne Halter, João Ferreira Gallery, Cape Town. 2006.

EXHIBITION PRODUCTION

2002 Production Manager, The World Wide Video Festival, Michaelis Galleries, Cape Town.

TEACHING RECORD/LECTURES

2008 Lecturer, Discourse of Art. AAA School of Design, Cape Town.

PRIZES/SUBSIDIES

2005 Top Ten Finalist in the ABSA l’atelier award.

It is useful to have a simple and elegant business card with all of the above contact details as well as a phone number with international dial code so this information can be immediately available at all times. Don't, however, give out your business card unless this information is requested.

Make your presence known in the arts community

In addition to your profile you can set up a website or blog (www.blogger.com) so that you have an easily accessible artist's profile. If you are reluctant to maintain your own website, you can set up an artist's profile through **VANSA at www.vansawesterncape.org.za.**

2. Make Friends And Influence People

As well as keeping a professional profile and consistent work ethic, it is important to make your presence known in the arts community. There should be constant research allowing you to keep up to date with current exhibitions, trends and controversies.

You can find useful information and gallery listings in both print and online media, specifically:
Art South Africa published quarterly by Bell Roberts
ArtThrob updated monthly (www.artthrob.co.za)
ArtHeat updated daily (http://artheat.blogspot.com)

Your personal presence in the art world is necessary, particularly as an emerging artist!

Subscribe to gallery and institutional mailing lists (this can be done on gallery websites or at the gallery) to receive update exhibition information. Subscribe to VANSA's mailing list at www.vansawesterncape.org.za

Visit galleries regularly to see the work and attend exhibition openings and art related events (conferences, meetings, parties) so as to meet practitioners within the art field and stay informed of current art and cultural dialogues.

Look out for opportunities as an unknown artist – enter competitions, respond to open calls, even to uncurated 'members' shows and get your work into the public domain.

Look at ArtThrob's 'Exchange' section, keep a look out on gallery, school, university and community notice boards and read the VANSA newsletter.

Remember your personal presence in the art world is necessary, particularly as an emerging artist!

3. Dealing With Galleries

Within the gallery structure there are several contemporary models which function in a particular way in South Africa:

Familiarize yourself with a gallery's submissions policy before approaching them

The Commercial Gallery is a financially based space that usually works on a process of building their own stable of artists who they represent, and will show on a regular basis in both group and solo shows; establishing an ongoing relationship with their artists e.g. Goodman Gallery, Michael Stevenson Contemporary, Bell-Roberts, Joao Ferreira and Whatiftheworld Gallery.

The Association is a committee-based, non-profit organization. They are often open to community-based projects and they work on a submission basis as opposed to keeping a stable of artists e.g. Association of Visual Arts, KZN Society of Arts.

Institutional Gallery is linked to an institution, often a university or educational centre. They usually work on a submissions basis and are not-for-profit, though they do sell work and take commission e.g. The Michaelis Gallery, UCT Irma Stern, UNISA Gallery, US Gallery.

The Project Space is a not-for-profit, submission-based space that encourages young artists and experimental, less sellable work e.g. blank projects space.

The Museum is usually a state-funded cultural institution that functions to display, collect and preserve important works. It often displays works from its own collection or curated group shows. It is a non-commercial space and works are never exhibited for sale e.g. South African National Gallery, Johannesburg Art Gallery, Durban Art Gallery.

Some galleries are open to submissions from artists and curators, but it is vital to familiarize yourself with the gallery's submissions policy before approaching them. Never submit unsolicited portfolios to commercial galleries, they will end up in the trash!

3.1 Planning Your First Exhibition

Solo shows are an integral part of establishing yourself as an artist and can range from a one-work exhibition in a project space to a large-scale collection of work in a bigger gallery. Curating a group show with your peers is also a good way to provide status for yourself and them within the arts community.

Solo shows are an integral part of establishing yourself as an artist

Identify the gallery most appropriate for your practice. Familiarise yourself with the types of work shown at different galleries so that you pick a space that is conceptually appropriate to your work. Also make sure to familiarize yourself with the physical space of the gallery, as well as structural policies: for example national heritage sites will not allow you to put nails in the wall.

Be aware of the fact that many galleries are booked up to a year in advance, so don't expect to propose a show and have the exhibition straight away. In most cases you will be required to write an **exhibition proposal**; this also applies to group shows you want to curate.

Identify the gallery most appropriate for your practice

The proposal must include:

- Provisional title
- List of works and description of media and form (What)
- The conceptual framework of the show (Why)
- Budget, time frame and logistical plan (How)
- Images of existing work or sketches for proposed work

Once you have set a date for your show, you need to discuss an exhibition budget, deciding what the gallery will cover, and what will be your responsibility. This budget plan will include **sale and commission** (if your artwork is for sale), **press and publicity, invitation printing and costs, transport and hanging** costs, details of the **opening event** (refreshments etc).

It is standard that the gallery is responsible for sending out invitations to their list, though you are encouraged to supplement this list with your own. The gallery should also provide refreshments for the opening event at their own cost, as well as installation costs and the cost of printing invitations. That said, in the case of project spaces and smaller galleries or associations, these costs will often have to be covered by the artist. Make sure to be aware of all these costs at the very beginning. You should also discuss what you are allowed to do in the gallery in terms of installation and possible damage to their space.

See the **Exhibition Agreement** section on page 116, and make sure to go through this contract with your gallerist well in advance of your show.

4. Finances

4.1 Pricing Your Work

Be aware of your peer group's pricing

Pricing your work is difficult and is very much affected by your status as an artist, the type of gallery you are exhibiting in, the type of work etc. These are some basic guidelines to keep in mind:

Be aware of your peer group's pricing. This is the most important factor when establishing the market value of your work.

Be aware of your market and your gallery's market when deciding what is a reasonable price.

When considering your price it is ideal, though not always possible, to at least make back your costs. The following formula is useful:

Direct Costs + Indirect Costs + Profit (Artist's Fee) = Cost of the work

Direct Costs: these are the costs that are incurred directly to produce the works eg. material costs

Indirect Costs: these are overheads such as studio rent, electricity, asset depreciation, travel, etc

Profit: is the fee that you add on which pays for your time and skill.

4.2 Contracts And Invoices

An **invoice** is a commercial document issued by the seller to the buyer indicating the price of a work or service agreed upon between the two parties. An invoice must include:

- The word 'INVOICE'.
- An invoice number. This can be any number at all, though if it is accompanied by a delivery note these numbers must be the same
- Name and contact details of the seller or service provider
- Tax or company registration details of seller (if relevant)
- Name and contact details of the buyer
- Date that the artwork was sent or in the case of writing, assisting etc. the date the service was completed
- Description of the work, product or service
- Unit price(s) of the product(s), this can be a number of artworks, hours worked etc.

INVOICE

NO. JL 08.003 20.05.2008

Jo Mary Lean
P.O. Box 16310
Vlaeberg
8018
Cape Town

Pam Warne
Iziko National Gallery
Government Avenue
Company's Garden
Cape Town
8001
VAT Registration # : 4888776542

Untitled (Pub), 2003
Acrylic on Canvas
140 x 130cm

TOTAL: 1 697.00

Bank:
Standard Bank
Branch:
Cape Town
Branch Code:
02000900
Account Number:
141686958387

Payable by: 20.06.2008

- Total amount charged
- The seller's bank details
- The term **'Payable By'** and a date which dictates the latest date on which the seller (you) can be paid. This date should be agreed upon beforehand with the buyer. As a rule payment should be made between thirty and ninety days after the invoice is delivered (see the example of an invoice on page 113).

A **contract** is an agreement between two parties that is legally binding. In dealing with galleries, buyers and institutions, contracts are vital to protect your work and yourself.
Intellectual Property Rights (please also refer to section one, point 4: Legal Matters) should be written into any contract (lease, commission or sale) where the artist's work leaves his/her hands. This means that you will retain rights over your work even after it has been sold, so that you never see your painting in the background of a bad TV advert!

As a guide, Intellectual Property Rights are written into all contracts where appropriate as follows:

- the artist retains ownership of copyright in the work
- the artist asserts his/her moral right always to be identified as author of the work whenever it is exhibited to public viewing and whenever the work is reproduced for public distribution
- the artist asserts higher moral right not to have the work or a reproduction of it exposed to public viewing with any addition, deletion, amendment or alteration to it
- the buyer is authorised to make or have made reproductions of the work for publications, but the artist must be informed of such publications and if possible sent at least one copy free of charge.

4.3 Types of Legal Documents

Delivery Note (DN):
This is a note that accompanies artwork and equipment or any physical documents when being handed over, posted or shipped to another party (curator, gallery assistant etc.) and is vital to protect yourself in the event of damage, loss etc. once your artwork is out of your hands. This is signed by the person receiving your work and is a contractual agreement to prove delivery (see example on page 118). This includes:

- A number that is the same as the invoice number if also sending an invoice

- Name and address of sender
- Name and address of receiver
- Location, date, sender
- Delivered item (work, detailed physical description)
- A declaration stating the condition of the work (ie: I have received the work in perfect condition)
- Location date (receiver)
- Signature of the receiver

Sales Agreement:
This is an artist's contract of sale. This proves authenticity of the work, is a record of sale and also determines an artist's rights over the work once it has been sold, including conditions of display, further sales and maintenance of the work. This contract can also serve as a Certificate of Authenticity, though the artist may choose to write this separately to the Sales Contract. This must include:

This proves authenticity of the work, is a record of sale and also determines an artist's rights over the work once it has been sold

- Name of Artist
- Full title of the work
- Edition Number
- Place of Sale
- Description of Work: medium/dimensions/size of edition
- Buyer: Name and address
- Price
- Terms of payment

In addition to this, it is important to include conditions regarding the future existence of the work and the responsibilities of both the buyer and seller in this regard:

- The artist will state that the work is an **original** piece and will not make replicas of the piece and if the work is one of an edition, the artist may not exceed the edition number.
- The artist should specify that the **maintenance** of the work is the responsibility of the buyer. In the case of restoration the artist or their estate must be consulted as they may want to supervise this process.
- The buyer does not have the right to damage, alter or destroy the work at any time.
- The artist must specify **conditions of display**. This includes framing, hanging, positioning, dimensions in the case of installation or audio visual work and any other specifications as to how the work may be displayed. These conditions should be discussed with the buyer while drawing up the contract.
- The artist generally specifies **conditions of resale and future**

exhibitions. Here you should specify if you would like to be informed of future sales and/or loans

- and whether you need be consulted regarding exhibitions of the work. This should also include conditions of loaning the work back to you if you may want to borrow it for further exhibition. These are all issues that need to be negotiated with the buyer during the sale.
- It is also useful to include a synopsis of the work, for the buyer's publishing purposes.

Consignment Form:
This is an agreement between an artist and dealer (either a gallerist or independent dealer) when the artist leaves work for sale by the gallery/dealer as artist's agent. This should include:

- The artist's name and the name of the gallery agent responsible for the work, as well as the name of the gallery where relevant
- The full title of the work(s) being left on consignment
- The retail price (remembering that the price may vary according to the edition number where rarity dictates price)
- The amount that the artist will receive on sale of the artwork(s)
- The time that the dealer has to pay you, the artist, once they have received payment for your work
- The gallery commission
- The right of the artist to retrieve their work as and when they need
- The gallery/dealers rights regarding exhibiting the work. A statement that, at least, the artist must be consulted in the event of their work being shown on exhibition
- A statement that should the work be damaged or destroyed, the gallerist is obliged to pay the artist the retail price of the work minus gallery commission
- Intellectual Property Rights.
- An example of a Consignment Form is on page 122.

Exhibition Agreement:
This is an agreement drawn up between the artist or curator and the gallerist when organizing a show in their gallery. This agreement makes sure that there will be no hidden costs that appear while working on, or after, your show and protects both the artist and gallerist's rights.
This includes:

- The artist's name
- The name of the gallery and the gallerist
- Dates of the exhibition, and the date by which the artist is expected to

deliver/install their work

- Description of the work, both existing and projected
- The agreed Gallery fee (this could be rental paid by the artist for the use of the space or, if you're really lucky, a fee paid to the artist for exhibiting)
- The sales commission that the gallery will be taking in event of sale. The standard in South Africa is 40%
- The gallery's right of sale of the artworks during and after the exhibition and the artist's assertion that they will not sell their work either privately or through another dealer during this time
- The artist and the gallery's obligations regarding press and publicity
- The artist and gallery's obligations regarding the opening event (refreshments, logistics etc)
- Any other costs the artist need incur regarding the exhibition

A template of an Exhibition Agreement is on page 123.

DELIVERY NOTE

RECIPIENT: Iliara Giani
Flat 9
21 Collingham Gardens
SW5 0HL
London UK

ilaria_gianni@yahoo.it

SENDER: Jo Lean
P.O. Box 163330
Vlaeberg
8018
South Africa

Tel.: +27 83 383 5555

jolean@gmail.com

Cape Town
05.06.2008

Untitled (Pub), 2003
Acrylic on Canvas
140 x 130cm

Cloud, 2002
Installation – Wood and Fabrics
Dimensions Variable

City________________________

Date________________________ ________________________

Signature Recipient

SALES AGREEMENT
Certificate Of Authenticity

This document certifies that

It's Not Sleezy, 2004
3min41sec
video/ sound on DVD, NTSC
single channel projection
colour/sound
dimensions variable
3/5

is an original work of art by Jo Lean.

This video exists in an edition of 5 + 2 a.p.
This is the edition 3/5

It's Not Sleezy comprises :
1 DVD, 1 DVD player, 1 video beam, 2 loudspeakers and amplifier.
* equipment and construction costs are not included in the sale but required to complete the installation.

The work has to be installed according to the artist's specifications, which are detailed in the instructions prepared by the artist. The work shall not be reproduced, exhibited or published other than stated in the specifications without the written consent of the artist.

The work (or any part of the work) cannot be broadcast or transmitted in any form without the written consent of the artist.

The artist keeps the original masters as well as 2 artist proofs of the work. The artist has the right to present the work at any time and any place without the approval of the purchaser.

Date_______________

_____________________________ _____________________________

Jo Lean

Freymond-Guth &Co.
Fine Arts
Langstrasse 84
Postfach 2708
8021 Zürich
Switzerland

It's Not Sleezy
Jo Lean

SALES AGREEMENT

The purchaser of the artwork mentioned above is acquiring this work with the following understanding:

1. The certificate of authenticity is part of the work. These instructions have to be followed as stated.

2. The artist does not wish the work to be offered at auctions and would like to be consulted in the event of sale.

3. The artwork must be installed according to the artist's instructions given in the certificate. Otherwise the work will not be considered as an original artwork by the artist.

4. Whenever possible, the artist should be consulted each time the artwork gets installed. Due to the site specific nature of the work, the artist may develop an installation concept for each space situation.

5. Any site specific installation costs and/or costs for adapting the work to its environment are not the artist's responsibility.

6. Submaster tapes may only be duplicated for the archival purposes of the owner. Their primary purpose is to press a disc should one be lost or damaged.

7. The purchaser is asked to maintain the work in order to guarantee a perfect condition. All costs incurred in connection with the maintenance of the work are in charge of the collection.

I, Jo Lean, retain ownership of copyright in the work
It is my moral right always to be identified as author of the work whenever it is exhibited to public viewing and whenever the work is reproduced for public distribution
I assert the higher moral right not to have the work or a reproduction of it exposed to public viewing with any addition, deletion, amendment or alteration to it.

Date____________________ __________________________

Pam Warne
Iziko National Gallery
Government Avenue
Cape Town

It's Not Sleazy
Jo Lean

INSTRUCTION NOTES

The technical equipment required to show the video installation **It's Not Sleazy** are the following:
1 DVD player
1 video beam
1 Amplifier
2 loudspeakers

The video beam has to be placed as high as possible or directly on the floor. It should be placed on the wall, or hanging from the ceiling, but must never be placed on a base in the exhibition space.
The dimension of the projection can vary according to the exhibition space. The size of the projection varies between 2 meters and 5 meters long. The video is projected directly onto a white wall in a white space. When shown in a white cube, it should be projected wall-to-wall.
The 2 loudspeakers should be placed left and right, forward of the projection, facing the viewer at floor level if presented in a white cube / or left and right of the top of the projection if presented in an open space. The level of the sound has to be bright and present. The sound comes from the DVD. The colour / brightness / contrast / and sharpness have to be adjusted at their best. This can change according to the used equipment.

Jo Lean

It's Not Sleazy
Jo Lean

Single channel video projection.

It's Not Sleazy, comprises a series of re-edited scenes from Superman films showing the hero wracked by the very un-super and familiar human emotions of anger, despair and self-doubt. The Superhero is reduced to a drunken shadow of his former self. The film plays to a soundtrack of the same title by American band Five for Fighting, whose song became a hit anthem in the US following the terrorist attacks of September 2001.

CONSIGNMENT FORM

RECIPIENT: Iliara Giani

Flat 9
21 Collingham Gardens
SW5 0HL
London UK

ilaria_gianni@yahoo.it

SENDER: Jo Lean

P.O. Box 163330
Vlaeberg
8018
South Africa

jolean@gmail.com
Tel.: +27 83 383 5555

Cape Town. 05.06.2008

Untitled (Pub), 2003
Acrylic on Canvas
140 x 130cm

Retail Price: R 2000
Commission: 40%
Artist's Revenue: R 1 200

Payable Within Two Weeks of Sale
The Gallery must consult the artist in the event of exhibition of the work. The artist retains the right to deny the exhibition of the work.
If a work is lost, damaged or destroyed during the exhibition period, the Gallery shall notify the Artist immediately and shall be liable to pay to the Artist the agreed selling price less the agreed commission
I, Jo Lean, retain ownership of copyright in the work
It is my moral right always to be identified as author of the work whenever it is exhibited to public viewing and whenever the work is reproduced for public distribution
I assert the higher moral right not to have the work or a reproduction of it exposed to public viewing with any addition, deletion, amendment or alteration to it.

City, Date

Signature of Recipient

EXHIBITION AGREEMENT

This is an agreement between

____________________________of ____

(the Artist)

and

____________________________of ____

(the Gallery)

by which we agree:

1. Exhibition. The Artist shall provide the Gallery with work to be exhibited by the Gallery; in consideration of which the Gallery shall provide the Artist with an exhibition of the work and shall pay the Artist an Exhibition Fee of ___________ on collection of all unsold work after the exhibition.

2. Venue. The Gallery shall exhibit the work between ___________________________ _______________ and, at____ in the following space: ____.

3. Work. The Artist shall provide the following work to be exhibited from which the Gallery Director shall select the exhibition:
a. existing work:
type of work ____
number of pieces ______________________________

b. projected work:
the artist shall provide work to be created specially for the exhibition and shall submit by ____________________________to the Gallery Director detailed plans, requirements and proposals which shall be subject to the Gallery Director's approval, which shall be given to the Artist in writing; if, upon sight of the completed work, the Gallery Director does not consider the work to fulfil the outlined proposal, the Gallery reserves the right to refuse to exhibit the work.

4. Delivery. The Artist shall deliver the work to be selected for exhibition to the Gallery between ______________ and ______________between the hours of______________ and ______________; and on delivery shall be paid _______________ by the Gallery to cover transport costs.

5. Hanging. The Artist shall hang the work selected for exhibition on __________ between the hours of __________ and _____________; in the event of disagreement over hanging the work, the Gallery Director reserves the right to make the final decision.

6. Collection. The Artist shall collect all work on the Gallery premises by _________ on the _____________, and after this time the Gallery shall not be responsible for any damage to/loss or destruction of the work from any cause including negligence by the Gallery, its servants or agents, or by any other person; the Gallery reserves the right in its own discretion to dispose of any work on the premises uncollected after the agreed collection time.

7. Damages. If a work is lost, damaged or destroyed during the exhibition period, the Gallery shall notify the Artist immediately and shall be liable to pay to the Artist the agreed selling price less the agreed commission; and for this purpose the Gallery shall insure each work up to a maximum of _________________ per piece.

8. Opening hours and invigilation. The Gallery shall be open to the public during the exhibition period between ____________ and _____________ day to day, and the Gallery shall provide invigilation for the exhibition during that time which shall not include the operation of machines or the special attention to any particular exhibit, except by prior written agreement with the Gallery.

9. Publicity. The Gallery shall carry out all publicity for the exhibition, shall be responsible for its design, layout, content, printing and distribution and shall meet the costs thereof; the Artist shall provide the Gallery by ____________with the following publicity material: a. a biography; b. a list of works to be exhibited, including size, date and details of materials used; c. an Artist's statement; d. at least two black and white photographs of a quality suitable for reproduction showing pieces of work to be exhibited.

10. Sale of Work. All works exhibited shall be for sale, except where the Gallery agrees to exhibit work 'Not For Sale', which shall be stated in the exhibition catalogue or elsewhere in the exhibition.
The Gallery shall advise on pricing the work, but the Artist reserves the right to make the final decision.
Exhibited work shall be sold only through the Gallery during the exhibition period, and the Gallery shall take commission on any sales at the rate of _______%; the purchase prices less commission shall be paid to the Artist by cash/cheque on collection of all unsold work after the exhibition.
Sales shall be carried out using the Artists Bill/Contract of Sale, copies of which are attached.

11. Private View. A private view shall be held on __________ between the hours of and __________; the Gallery shall provide wine to be sold and staff to serve it, at its own expense.

Dated the ____________ day of 200__ .
Signed: __________________ (the Artist) and ______________________ Gallery Director for and on behalf of _______________________________Gallery.

5. Fundraising

(Please also refer to the fundraising information presented in section one, point 6)
As an individual artist you may often need funding for specific projects, exhibitions, artworks or events.

Always make sure that your project is in line with your potential donors' stated values (do research!)

5.1 Types of Funding

CORPORATE SPONSORSHIP:
Many corporates or service providers are willing to make sponsorships in the form of money or goods to artists in exchange for some form of branding. It is important as an artist that you speak to such service providers (printers, paint companies and any products you might use) about full or partial sponsorships of goods. Always make sure that your project is in line with your potential donors' stated values (do research!)

TRUSTS AND FOUNDATIONS:
Foundations are non-governmental, non-profit organisations who aid charitable, educational and other projects e.g. Ford Foundation, MTN Arts Trust, Arts and Culture Trust, Nedcore

CORPORATE SOCIAL INVESTMENT (CSI):
All corporations in South Africa are required to spend a percentage on their budget on social development e.g. Standard Bank, ABSA, Sasol, etc

INTERNATIONAL FUNDING BODIES:
Government organisations, international funders and trusts often have open calls for proposals. You should keep up to date on these deadlines. Most of these organisations have downloadable application forms on their websites e.g. Pro Helvetia, Africalia, etc

In the case of individuals or businesses where there is no open call for proposals NEVER send a funding proposal unsolicited

In the case of individuals or businesses where there is no open call for proposals NEVER send a funding proposal unsolicited; rather, set up a meeting with the appropriate person. Make sure that at the meeting you are fully prepared, with knowledge of the company's or individual's ethos and previous funding of projects as well as a solid understanding of:

- What you are asking for
- What exactly you are producing
- How you will benefit both the community and your potential donor.

5.2 Funding Proposal

A funding proposal includes:

STATEMENT OF NEED: This establishes the central need that your project will somehow fulfill. It should include key facts and statistics if appropriate, and how you plan to meet this need (in the case of a community project, large scale exhibition etc.). If asking for funding for your own exhibition or artwork, you should emphasise why your project is important in terms of your own personal practice and a broader art context, as well as establishing how your project is unique and worthwhile.

PROJECT DESCRIPTION

AIMS AND OBJECTIVES: Here you establish what your project sets out to do. The aims define the overarching goals of your project. These are often abstract or conceptual. For example: growing an art audience, challenging discourses, making an audience aware of a specific issue etc. In the case of an exhibition or artwork you might establish some sort of conceptual framework here. The objectives on the other hand are measurable and specific. These are concrete tasks achievable within a given time frame.

IMPACT: What effect/impact will your project have for yourself and the greater community (arts and other)?

PROJECT METHODS: How, practically, will you implement your project?

TIME FRAME

PROJECT SUSTAINABILITY PLAN (where relevant)

REQUEST TO DONOR: This establishes exactly what you are asking for i.e. the exact amount of money, goods or services that you are requesting. Importantly, you should also include what the donor will get from the project in terms of branding, acknowledgements, artwork, etc.

BASIC PROPOSAL BUDGET

APPENDICES

The following should also be included in the appendices:

- Full project budget
- Letters of support
- CV
- Selected portfolio (where applicable)
- List of other Donors (where applicable)
- Sketches of the proposed project (where applicable)

For a template for corporate funding, see the BASA website www.basa.co.za

NOTES