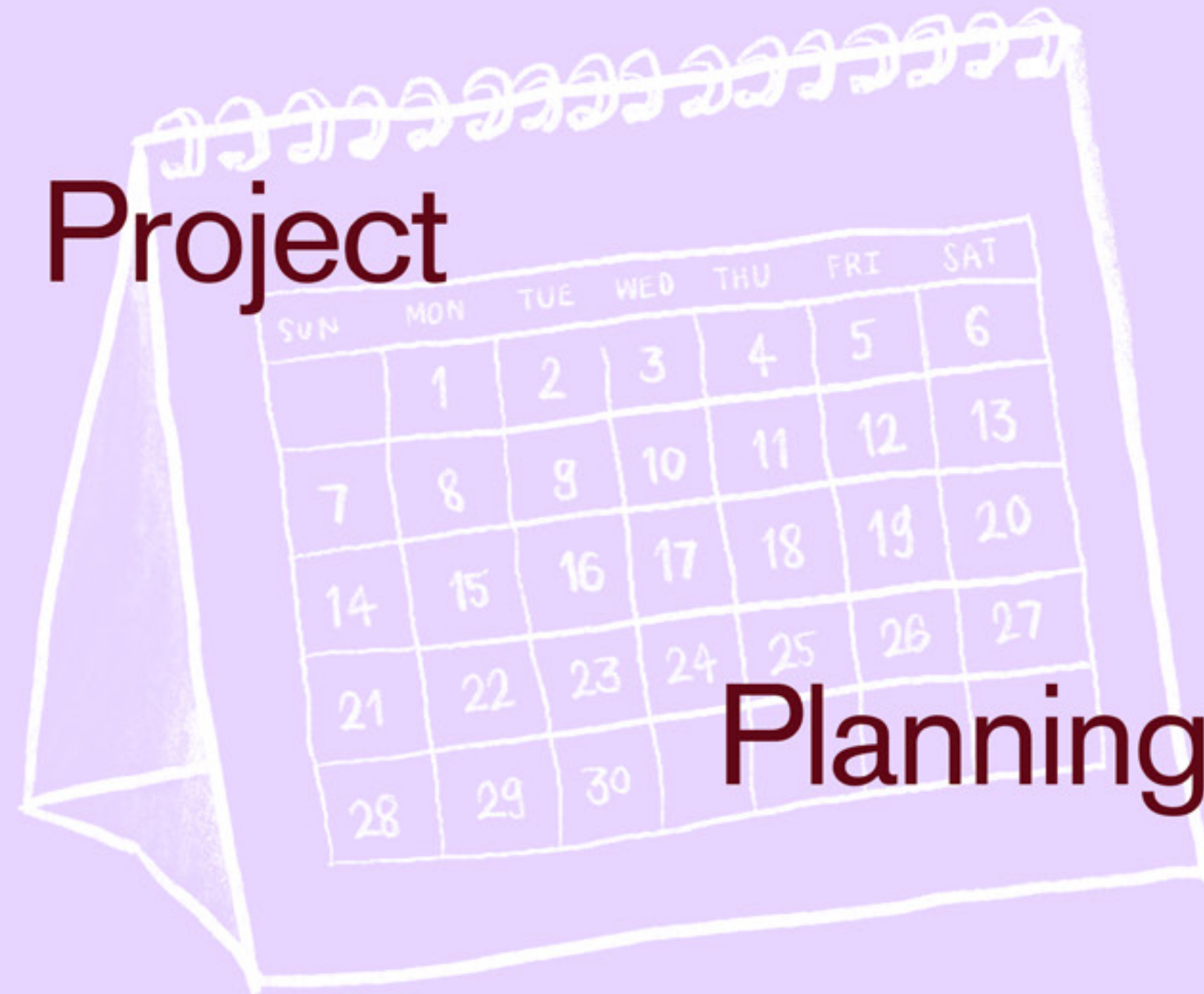Practice ~~101

Project

Planning

We acknowledge and pay respects to the Ngandowal and Minyungbal peoples of the Bundajalung region, we now know as the Tweed Valley. We also pay respects to all descendants both past, present and emerging.

Sovereignty was never ceded. Always was, always will be.

This workshop will present an array of basic fundamental tools to help understand the complexity and fascinating phenomenon of creative project planning. How can we bind these creative ideas and formalise them to make sense and produce real life outcomes. Creative ideas often come in unusual ways and when reality needs to be forced into rigid abstract categories, these steps may be used to breakthrough this process.

A little about me.

Visual Artist.
Graphic Designer.
Producer,
Curator.
Project Manager.
Surfer.
Veggie Garden Enthusiast.
Husband.
Dad+

contact me here:
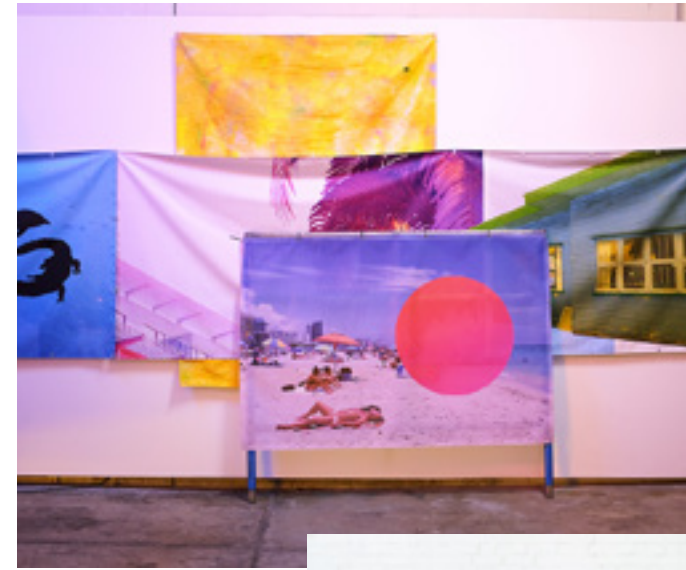
@byron_c
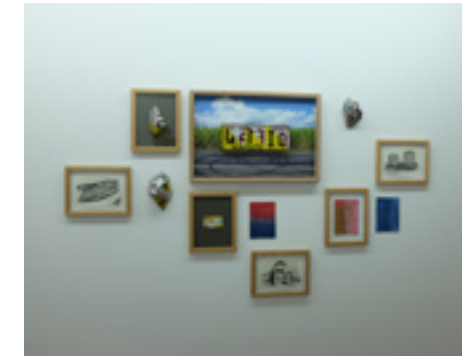studiobyronc.com

hello

welcome

Practice ~101

About
2010

About
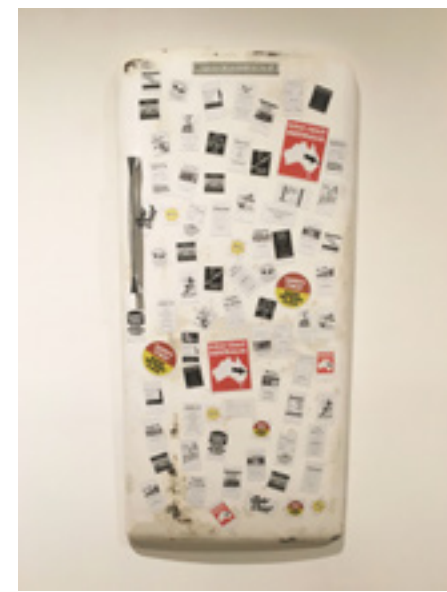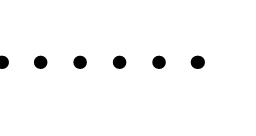NOW

2013   2015   2018   2020

HOW TO DEVELOP & DELIVER
CREATIVE PROJECTS

Some of my projects...
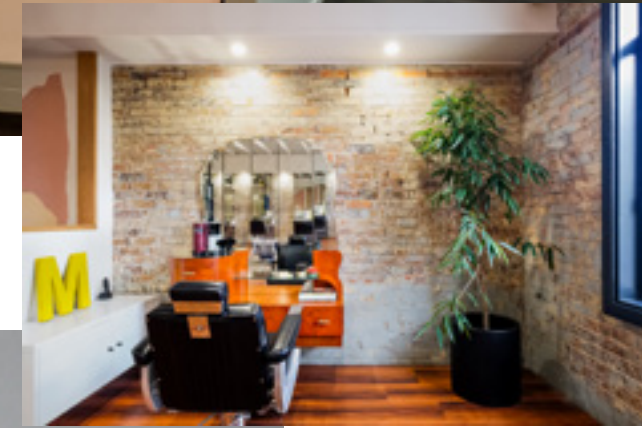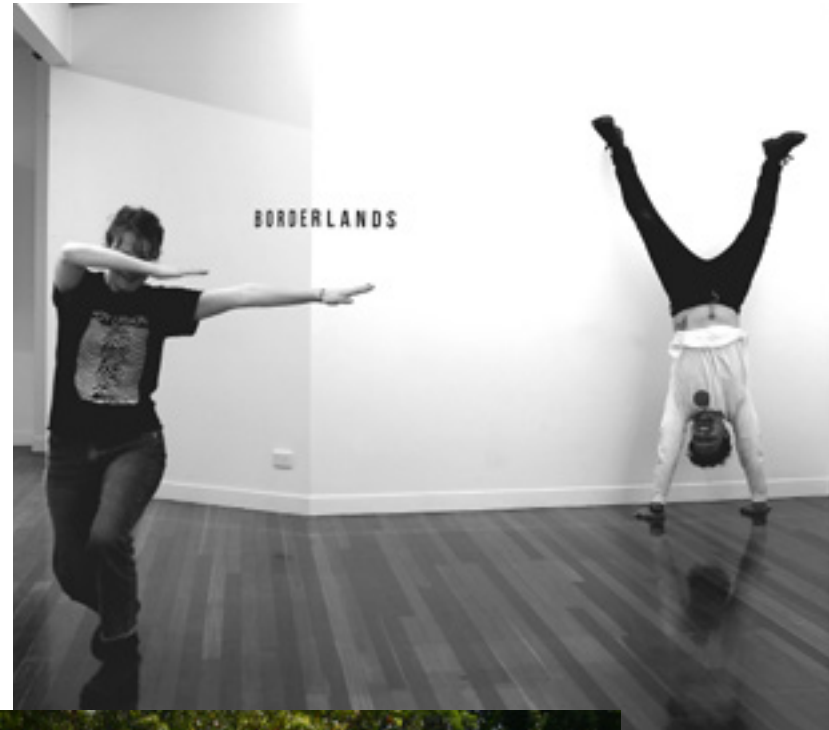
Dream ...
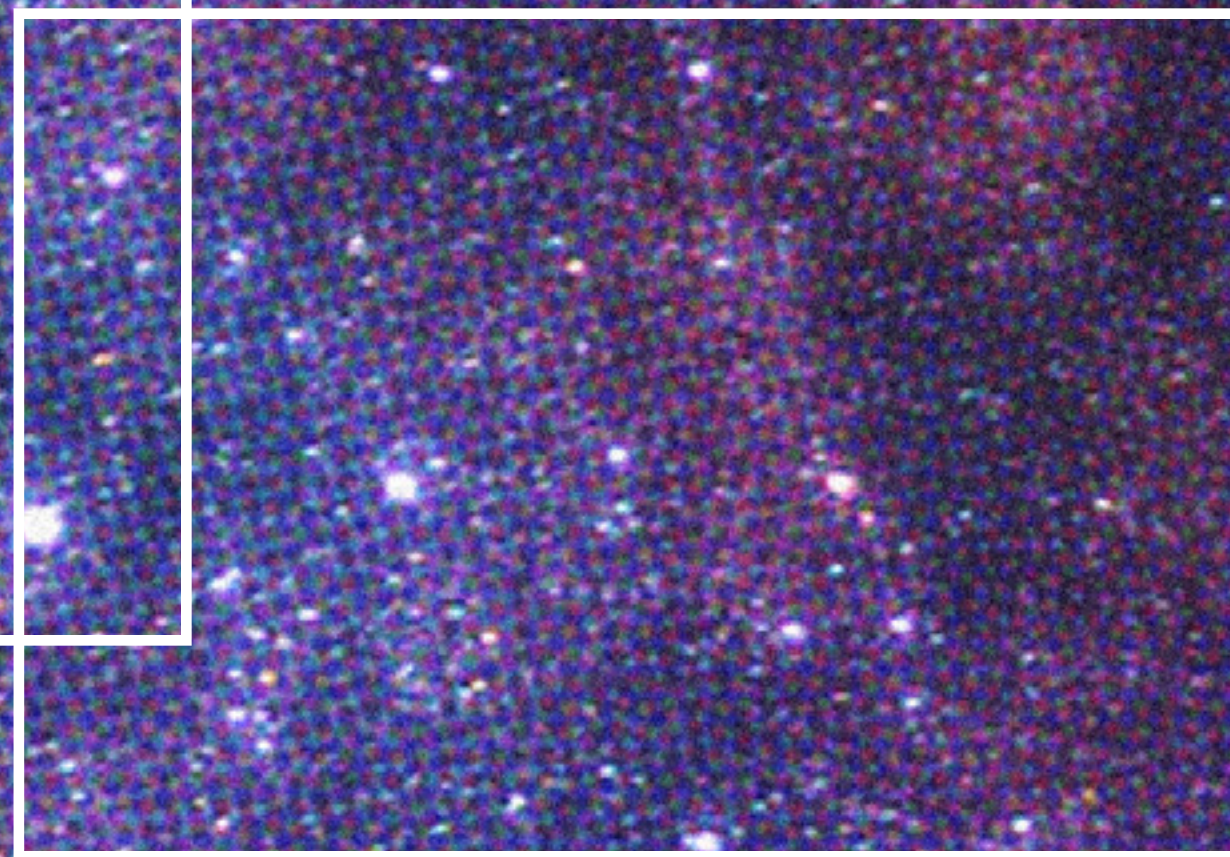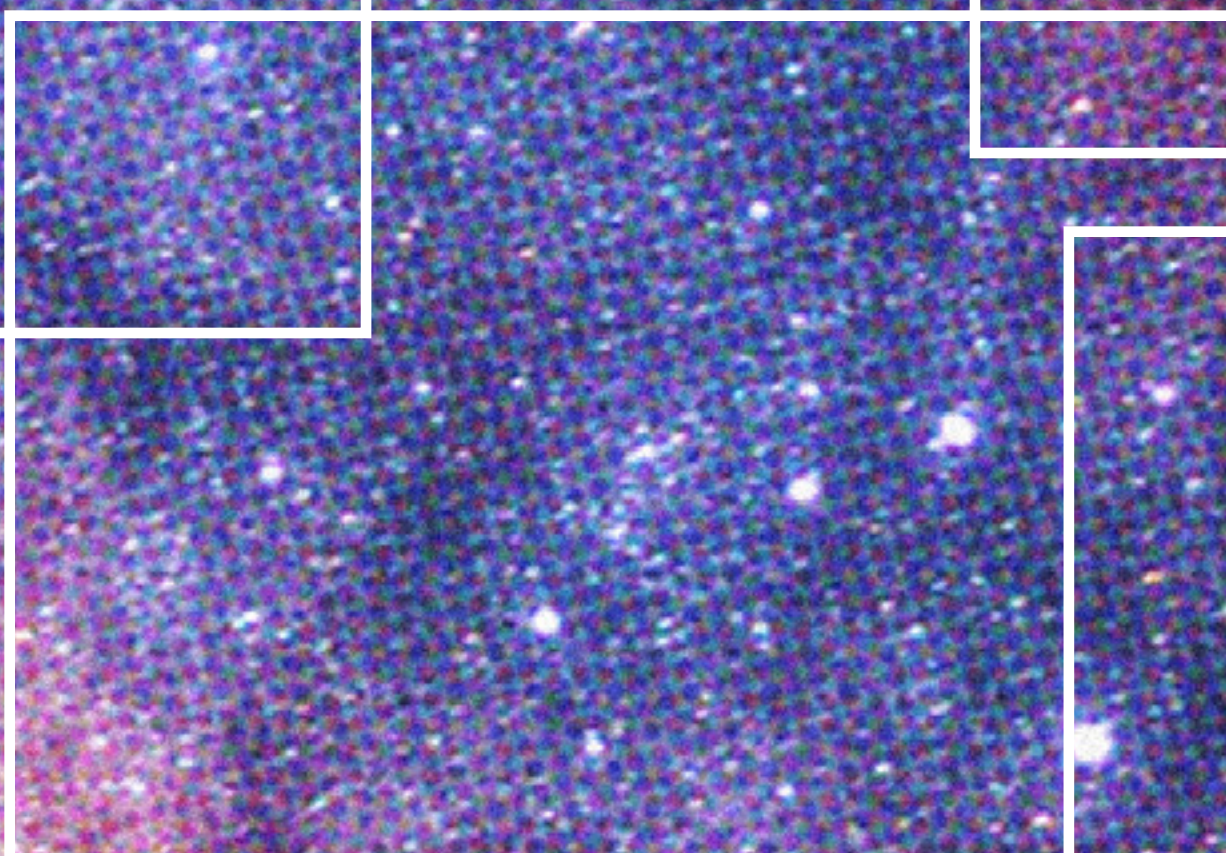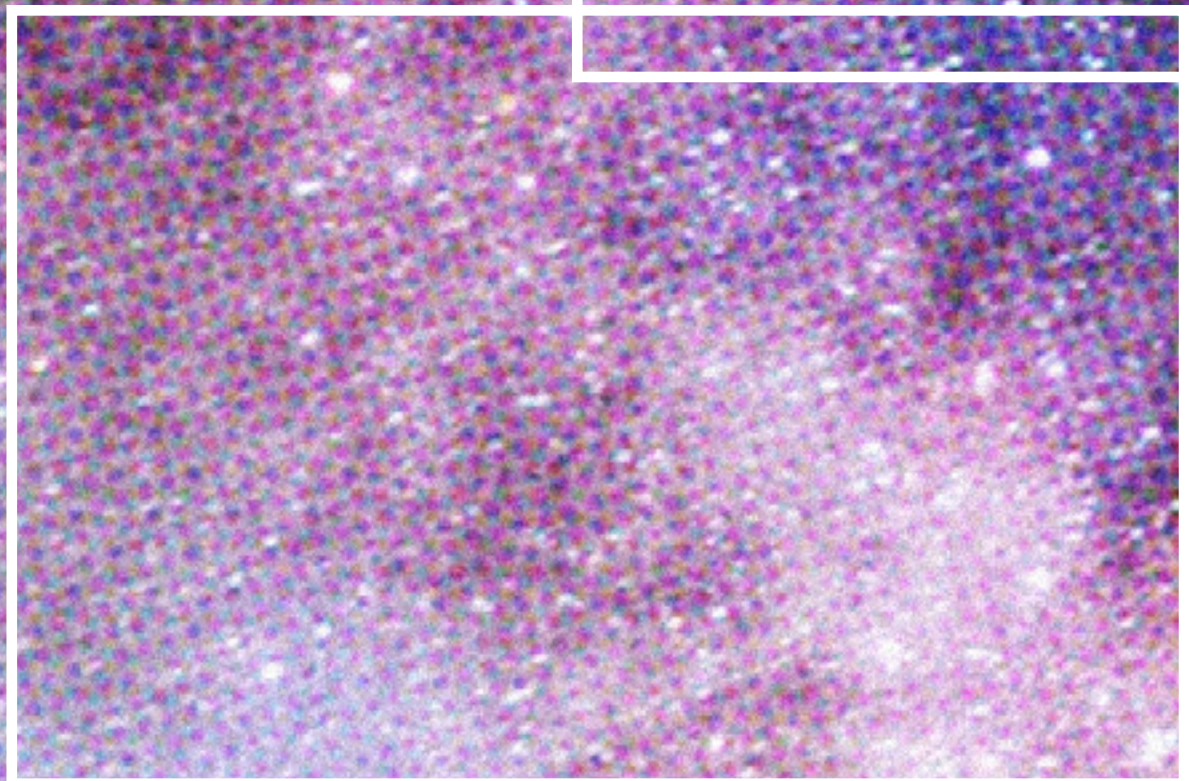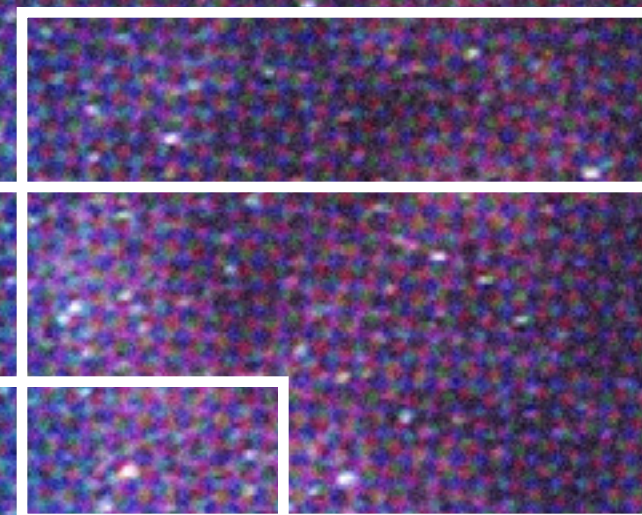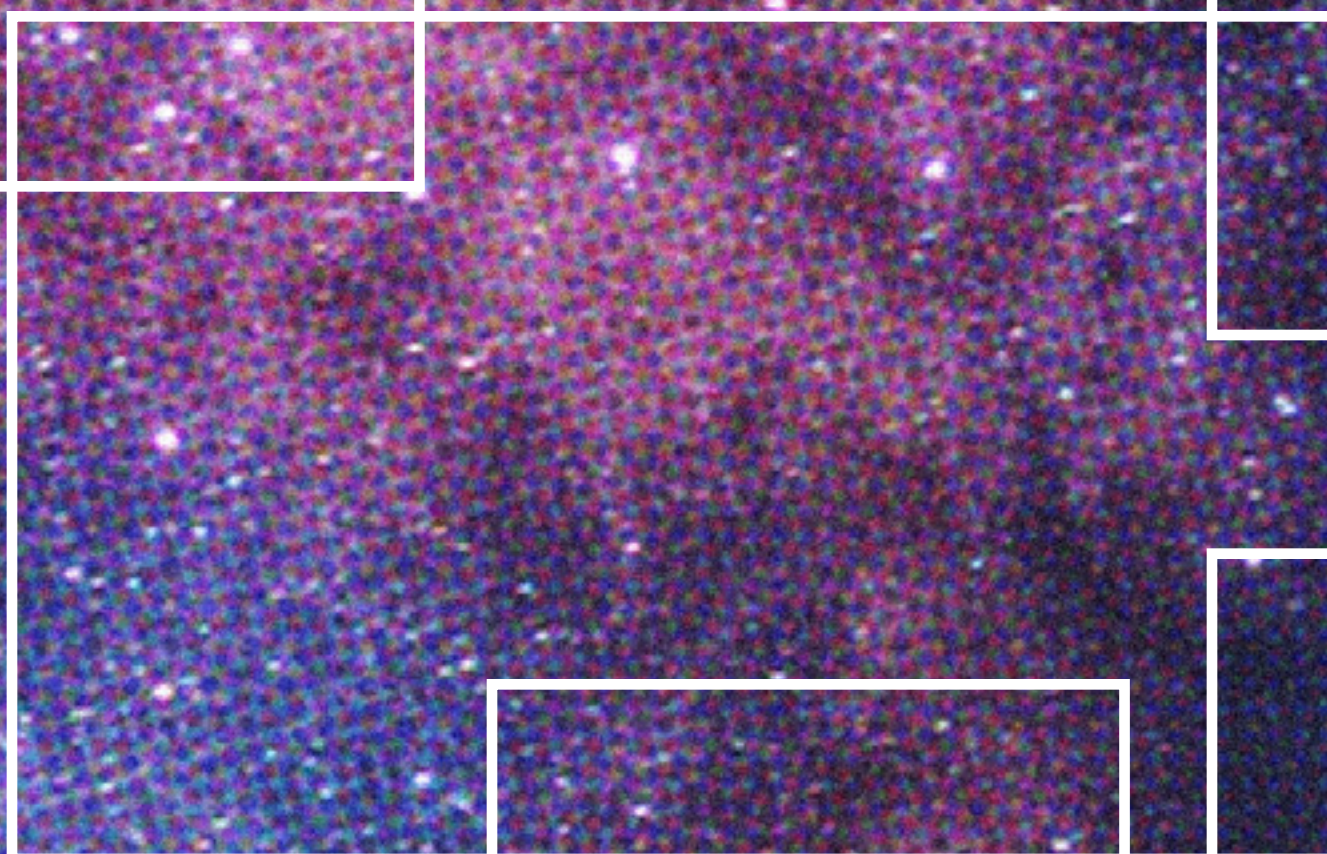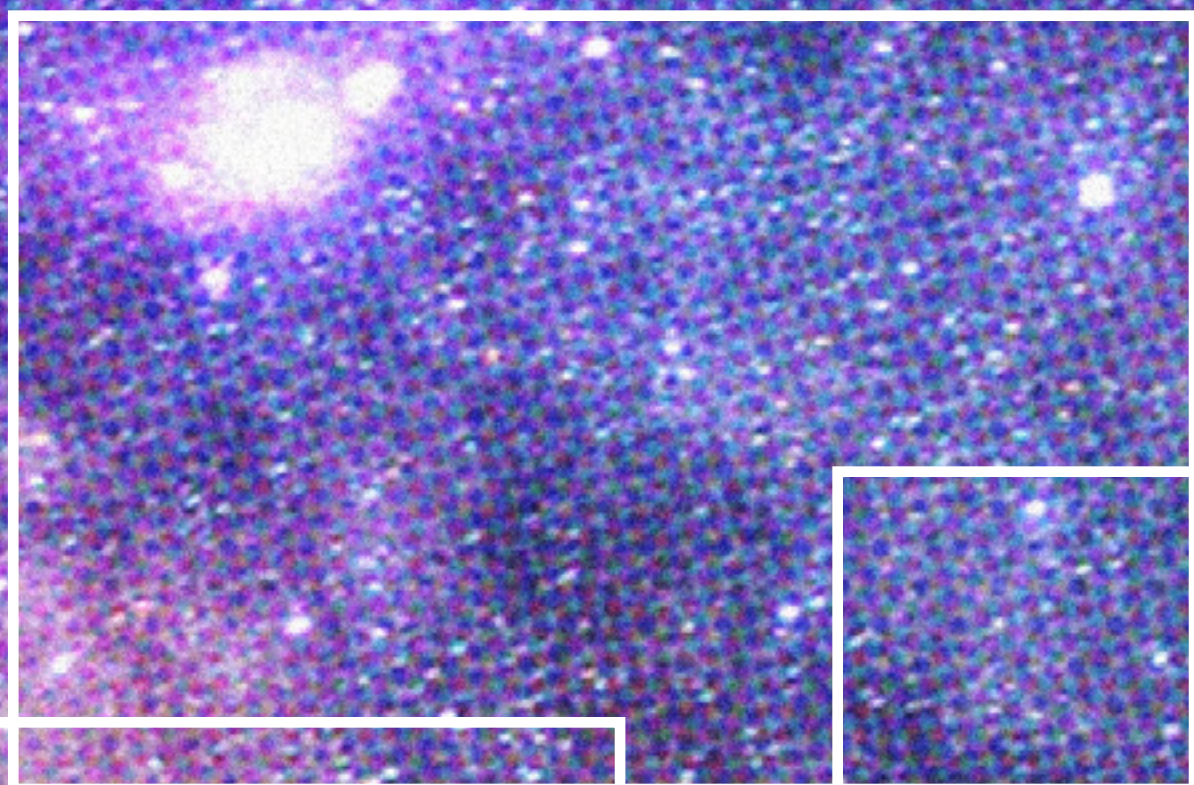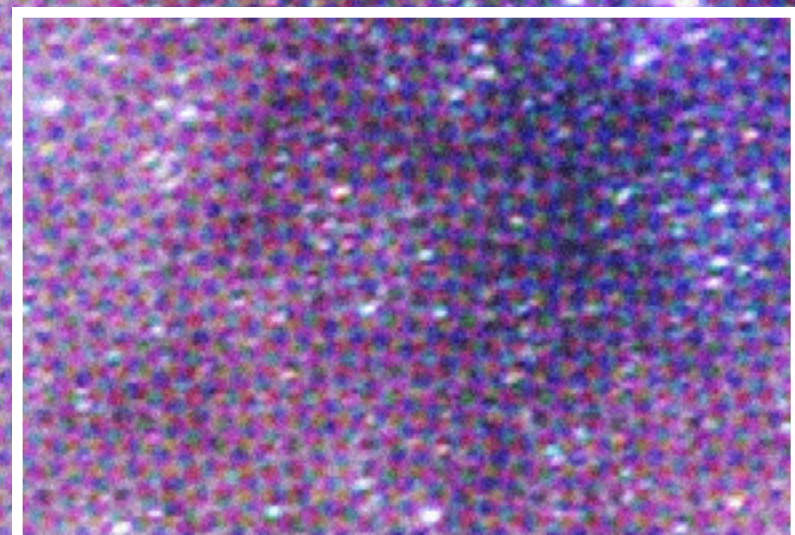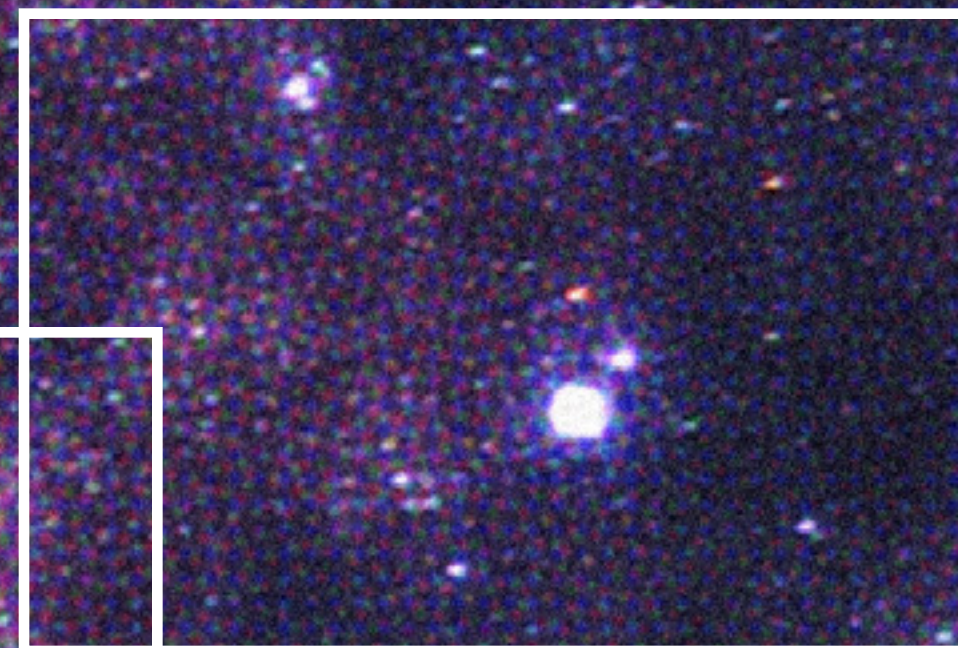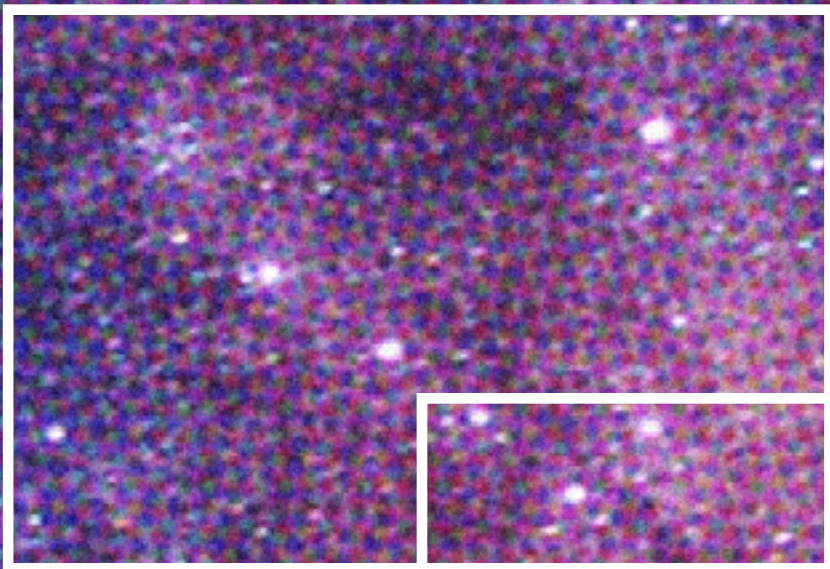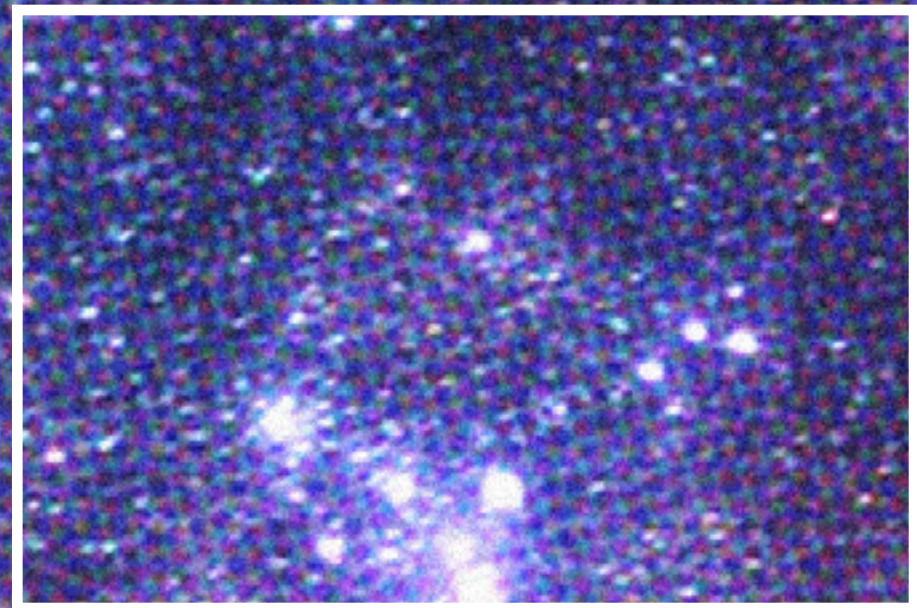
Step 1 First Steps in Project Planning

Dream it up!

All good things begin with and from an idea. This is the integral 'Starting Point' for your next creative journey.

Draw or Write it down. Then keep adding to it.

You will use this piece of information for the sole creation, pitch document and very likely evaluate the success of the project with this piece of information.

Explore possibilities:
What, Who, Where, When, Why, How, Why?

Things to try

Try using post-it notes you can move around and stick anywhere to gain new connections. Going analog and writing down your ideas, plans, or dreams is extremely helpful because they become more tangible when they are out of your head.

- Write your upcoming projects down in a journal
- Use post-it notes to spark new ideas
- Write down your weekly and monthly plans
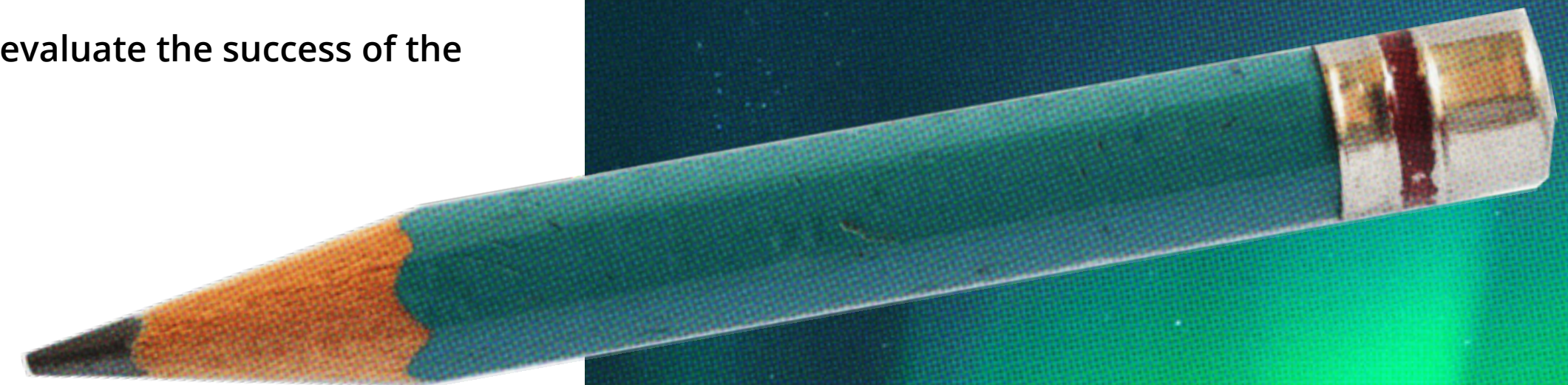
Step 2

Research, Research, Research

What you are thinking may have been done before. Don't worry, ideas are just made up of 1's and 0's. Your idea is likely to have its very own combination and will be presented in your own way.

It is your idea and it's up to you how you wish to present it.

Research is a key part of project planning your ideas. It will help you build from others triumphs and their mistakes.

Options:

Search for different types of research; locally, Nationally and Globally.

- Word of mouth
- Intenet based
- #hashtag investigation (Global Shared Knowledge)
- Socials (instgram, Facebook, Tik Tok, Linkedin, etc)
- Image Searching (Google Images, Pinterest, etc)
- Local (Online, Council Databases, Museums and Library archives)
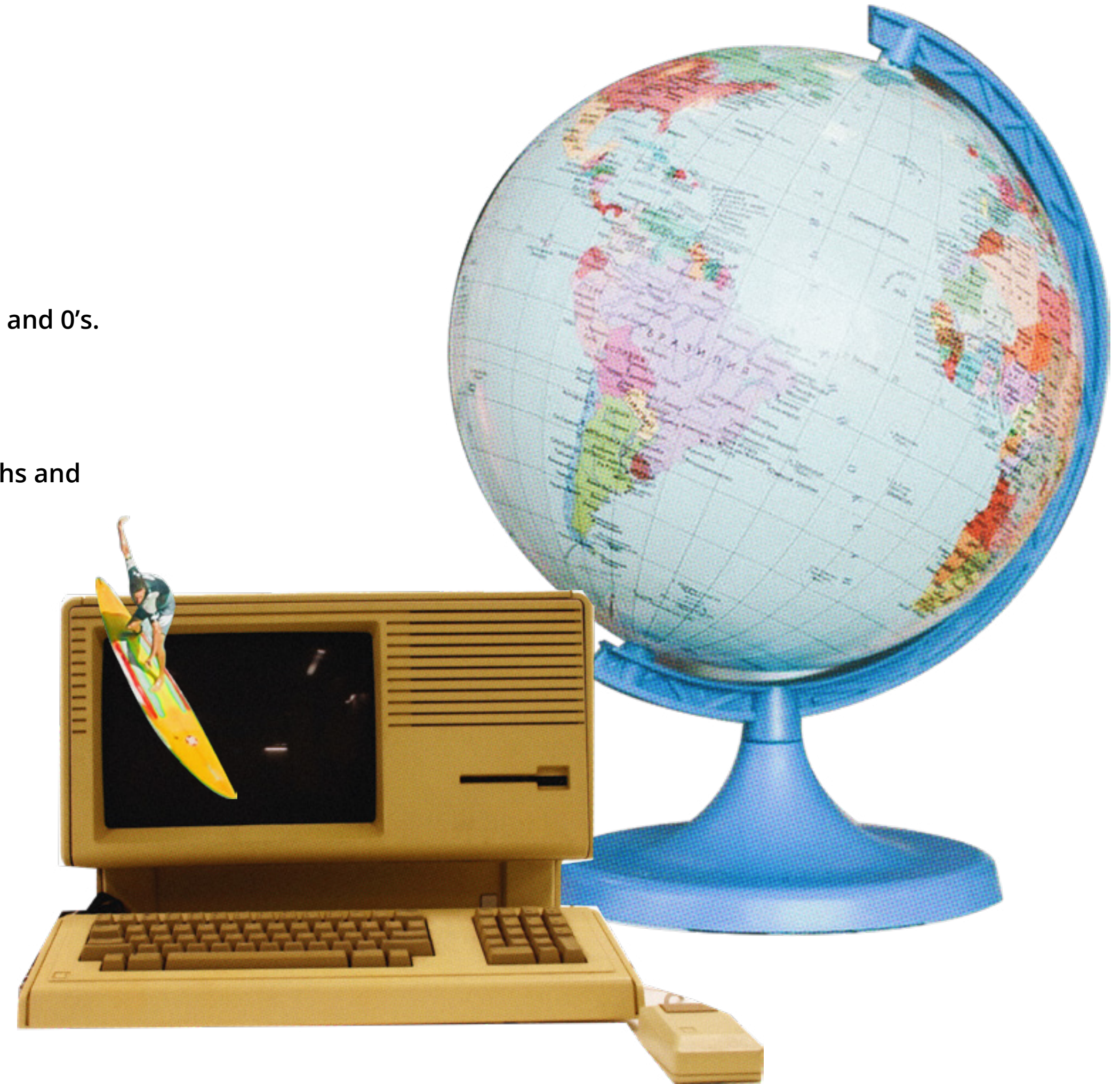
Fun Fact:

Your past experiences & skills lay as the foundations for your future projects

...but thats not to say you can't learn new ones along the way.

Step 3

Identify your own domain.

Be the master of your domain.

Your domain determines the specific rules and practices to depart from. These rules must be learned and incorporated to be able to bend them or break them in a creative way.

- Identify your domain and what your intentions are for yourself and the project outcomes

- Use your experiences from the past to make critical decisions

- Remember that you are worthy of any opportunity. Be part of it and let your ideas flourish

- At first, its likely you will be the only one who understands your idea and its impact

- How does this benefit my practice? What impact will this journey have at personal and professional levels?

Step 4 Development Stage

Case Study: Super Souvenir (2018)

Before I began my project by developing my idea through a series of other small projects that brough light and clarity to the 'Bigger Picture'.

The bigger picture will often reflect your past experiences and skills.

Projects take time, research, hard work and patience.

Its also sometimes good to see if your ideas differently. There may be potential for you to break up your larger project into smaller and more manageable potentials .

It's not always about getting there faster. The creative process needs time to unfold and present new ideas that build on one another.

These smaller projects can allow you to see other elements that may need to be considered for the delivery of your larger idea.
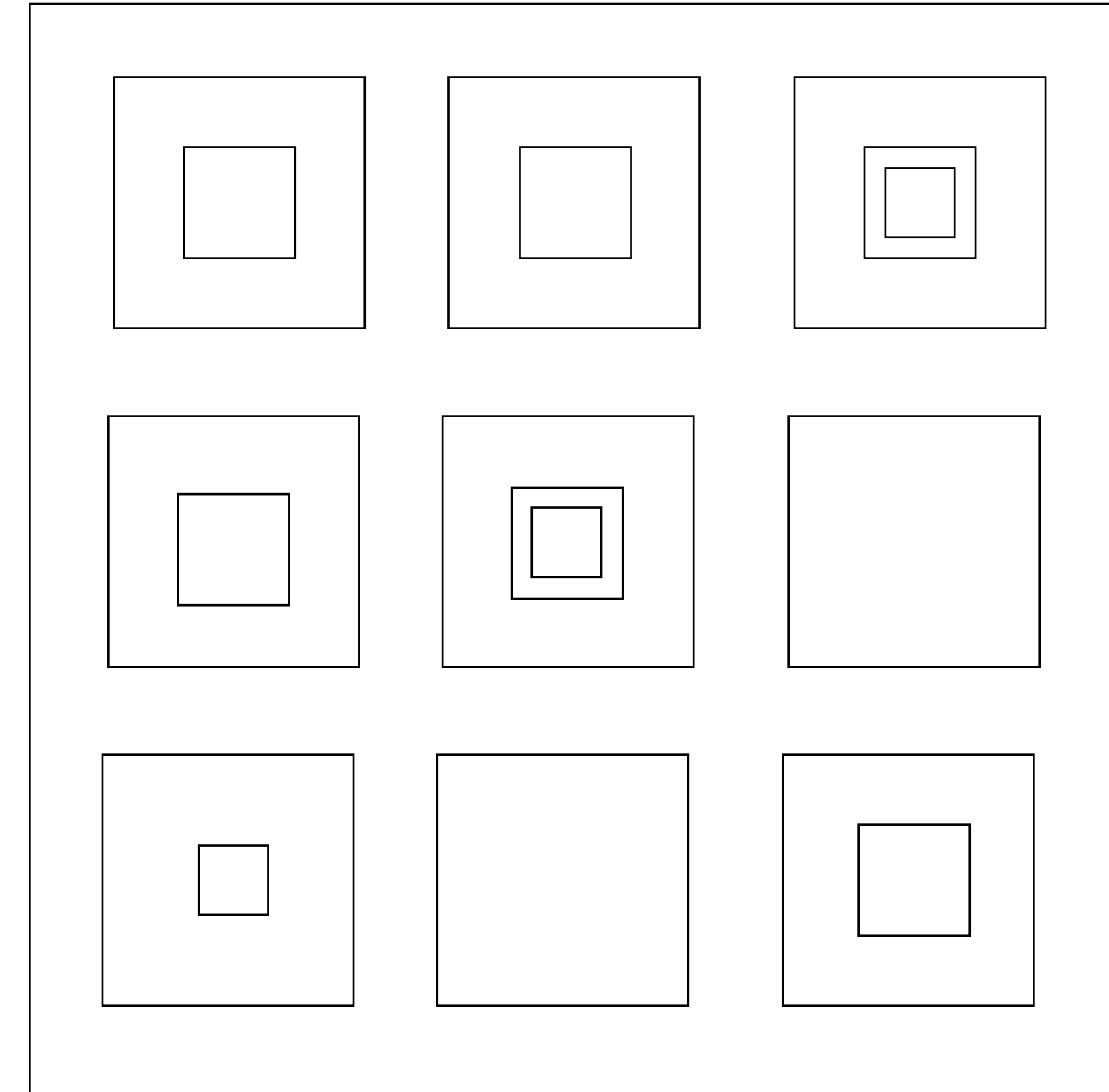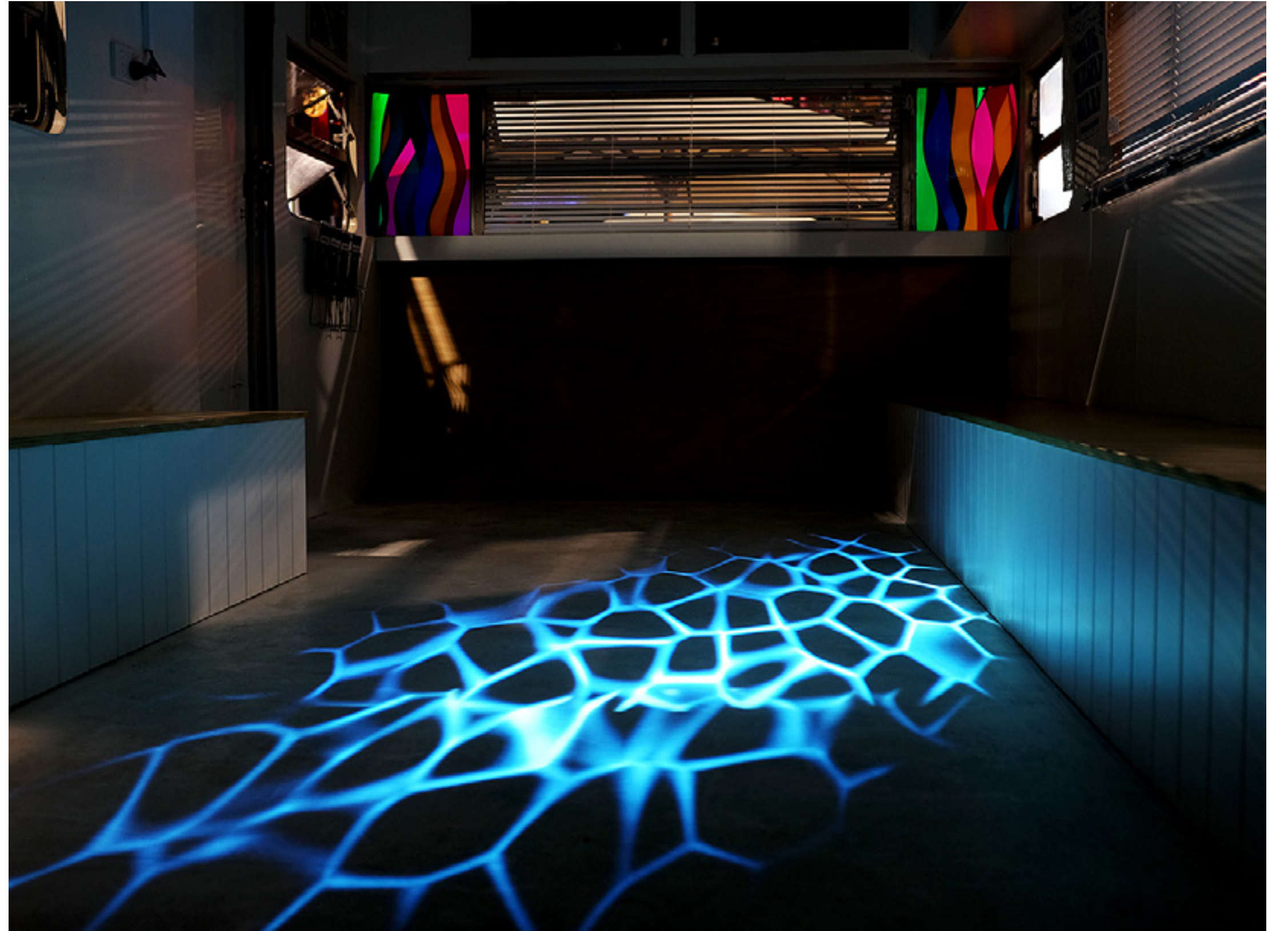
SUPER
SOUVENIR

[Link to Video](#)

Case Study: Super Souvenir (2018)

Evaluation:

Total Presentations:	**3**
Total of Curatorial Revisions:	3

- Bleach Festival/Festival 2018 (Gold Coast Commonwealth Games)
- Edge: 2018 National Architecture Conference, Broadbeach. QLD
- 2018 Horizons Festival, Coolum, Sunshine Coast. QLD

Total number of days programming:	15 x days
Total Artists Comissioned :	16 x Artists
Total Local Collectors:	8 x Collectors
Total Children Workshops:	10 x Children Workshops
Total number of Artist/Collector Talks:	12 x Artist Talks
Total Kilometres Travelled:	1,031 Kilometres
Website Presenting Project Content:	1 x Website
Estimated Audience Participation:	350 - 800 (per day)
Estimated Total Participants:	12,000 >

Step 5

Define the what:

Focus on research, exploration and possibilities.
It may include your artistic idea, possible venue/location for site-specific projects.

- What is your starting point?
- What do you want to achieve?
- Why do you want to do that?
- What are your objectives and aims?
- What are the motives and motivation?
- What does it look like?
- What might be a good venue and location?
- Draw Concept Designs (Artwork)
- Create a Moodboard.

Step 6

Define the who:

Build your audience. Excite your artists. Develop a network.

Think early about who will be seeing your work and who you would like to communicate with through your work? Who may potentially be interested in your work?

- Develop an artist brief/response for inviting artist

- Seek the materials, building blocks for the artwork (fabricators, manufacturers)

- Is it an event, workshop or exhibition? Define 'who' may be involved.

Identify your Gatekeepers:

The gatekeepers and the experts will very likely judge and determine in very specific way what is creative and what is not. They often hold the keys to your ideas. Identify your gatekeepers early will allow you to guide the What And Who motives early. These might include;
- Teachers,
- Gallery owners,
- Art collectors,
- Funding organisations,
- Institutions
- Cultural agents.

Step 7

Developing a Pitch:

Add the 'Who' + 'What' - Now write about 300 words or/ 1page to outline your creative idea.

Your idea now needs a personality. It needs to be accepted and selected by the experts of the field.
It will likely present new conversations, impact for your designated domain and tolerance of ambiguity.

In the next stage we will begin defining the where, how and when.

Fun Fact:

The creative process can take time and it is not always linear nor direct process. The level of difficulty to come up with a new and appropriate idea's depend on a lot of different factors.   Sometimes the production of a creative idea can come up more easily and many other times it can take much longer for the idea to appear.

It is always a complex process.

Hold tight.

Step 8

Redefine the where, how and when:

- When is the best time to carry the idea out?

- How will it be presented and at what size?

- Whats the best format to expereince this idea? Is it random or structured?

- Is there audience interaction?

- Is this idea Inclusive for all partential participants?

- How will it be Presented?

- How will it be marketed to the public?
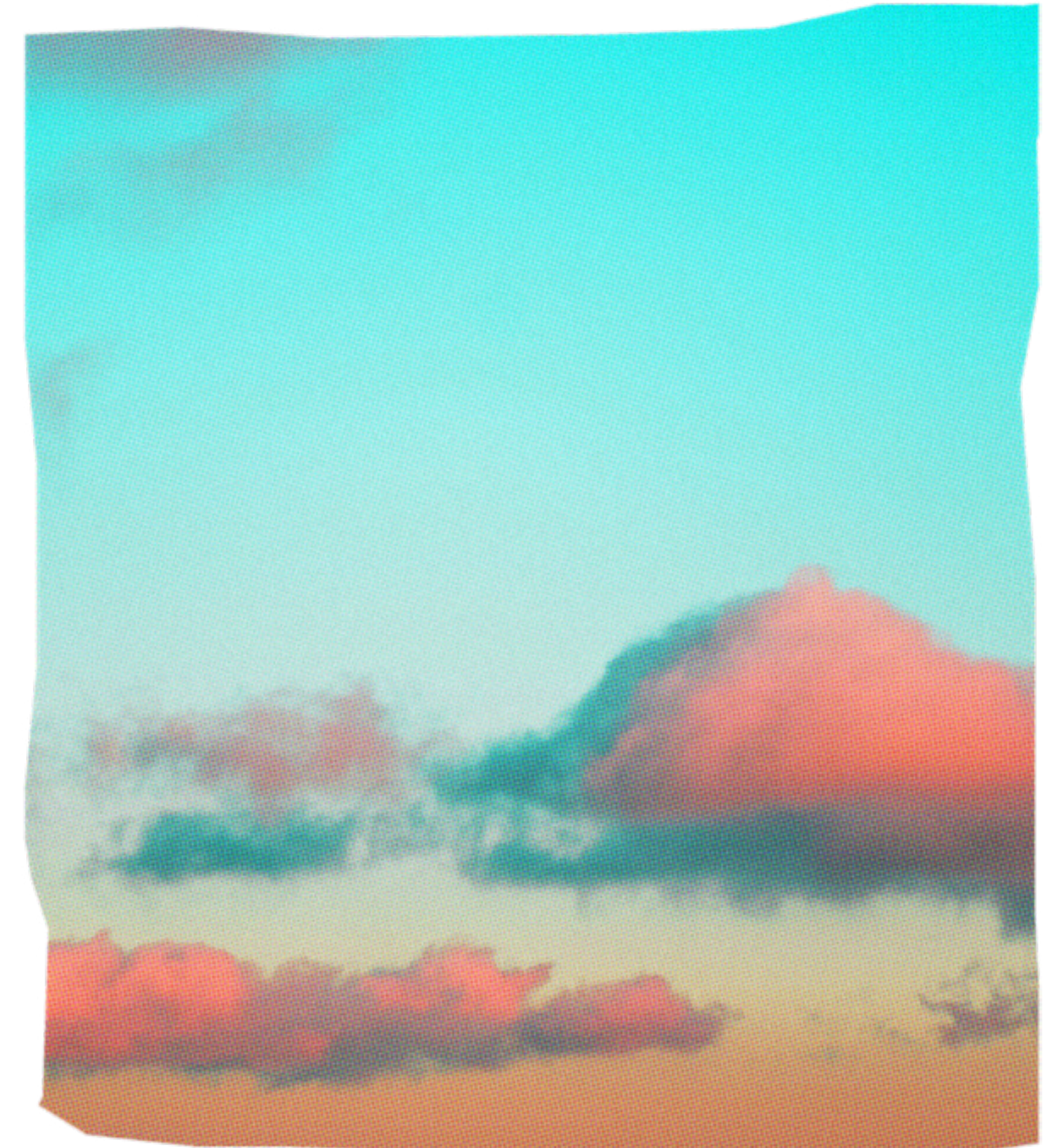
Step 9

Define Why:

Question all of the above.

Asking why, allows us to contemplate and decide the existence of the project and its effect on others.

- Why should anyone care about your project or idea?

- Why are you doing this?

- Why is this so important to you and others?

- Why does it need to be presented in this way?

- Whats the narrative/story here? Why?

Talk about it:

Seek support through friends and family. Talking about your ideas will help you to make sense of it. This will also allow you to see where you may need to improve the delivery. What makes sense to you may not make much sense to others. Its best to talk about your ideas so that you can experience how they might be accepted by others. This is also a great way to seek further collaboration. Sharing your thoughts with others is part of the process.

Step 10

Be real, use Logic:

Begin by redefining each individual piece of the puzzle.

How are you going to communicate your idea and set goals not only yfor ourself, but for others?

This question will help you communicate your idea to others and help them (gatekeepers) to understand what your intention is on delivery.

. How realistic is your idea?

. Can it be achieved in the framework outlined?

. Is it affordable?

. Can you commit to this idea for the length of time it deserves?

Left Brain*
Logical
Sequential
Rational
Analytical
Objective
Looks at parts

Right Brain
Random
Intuitive
Holistic
Synthesizing
Subjective
Looks at wholes
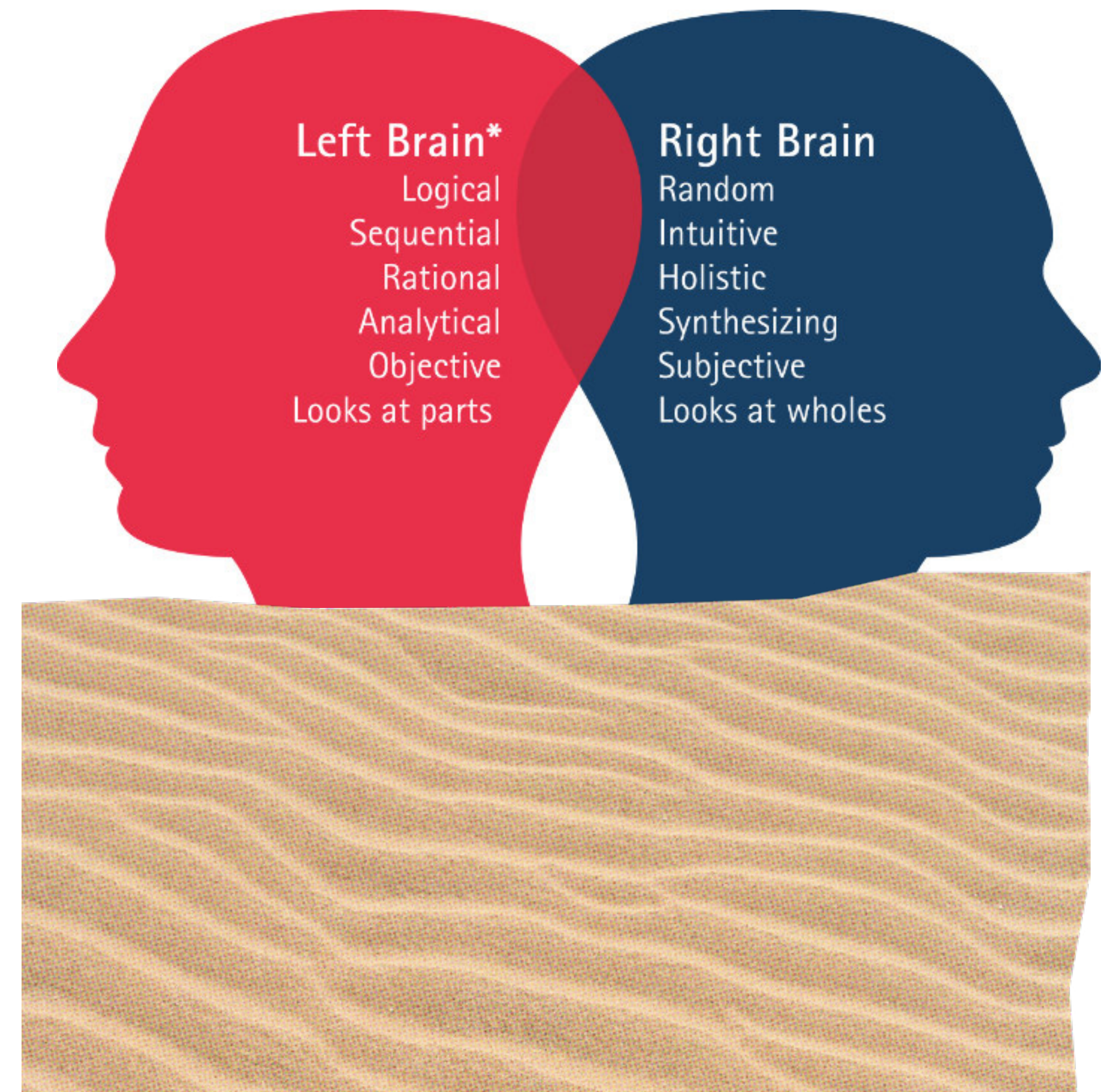
Time Out

See the Bigger Picture

When applying this 'zoom out' procedure we facilitate the possibility to contextualize the phase, level or component where the project is at, within the frame of a broader perspective. This zoom-out to bird's eye view procedure is of great help and very useful to find and show potential points of development and creative maturation.

- **The phase of preparation;** implies gaining new knowledge, facts and impression, as well as defining the problem. Exploring concepts andtrying to work out a reasonable solution.

- **The phase of incubation;** deals with the somewhat passive processing of the information or the "problem". Only after having spent a time away from the problem, normally when one is having a "pause" from the problem, rather than being actively engaged in it. This "pause" can consist of only a few minutes, a good nights sleep or sometimes years. Planning for incubation to be part of your work process is important.

- **The phase of illumination;** is when insights are gained, new ideas are born and strategies for further work are clarified. By resting the mind doing other activities (incubation) that creative ideas are born (illumination). Moments of illumination happen, but not without a lot of work first.

- Graham Wallas (1858-1932) The Art of Thought. (1926). New York: Harcourt, Brace & Company.

Next Steps   Using Logic

- **Budget** (Expenditure, Income, Assets - (How much does this idea cost? Is there funding or Grants availabe?)
- **Outline a Timeline with Tasks, Dates + Goals**
- **Key Roles** (Curator, Workshop Assistats, Fabricator, Marketing, Funding, Book keeping, etc)
- **Audience** (Target, Inclusive, Interpretation, Accessability)
- **Content + Learning Approaches** (Programming, Workshops; static, interactive and multimedia)
- **Community Consultation** (cultural relevance and sensativity)

- **Floor Layouts + Design**
- **Supporter Acknowledgements** (Design)
- **Contingency Plan**
- **Risks** (what are there risks? Can i control these hazards? What if...?)
- **Logistics** (eg. transport, capacity,)
- **Evaluation + Documentation**

The list above will likely dictated the following questions;

Size, Format, Interaction, Inclusion, Presentation, Capability

Budget

A Must. It must be worth your time and others.

Big ideas need a budget. Before you carry work out, consider the cost involved in presenting your ideas. How realistic is your idea? Is it affordable?

Follow up with quotes and formal letters of recommendation when others are willing to provide In-Kind support.

You will need to develop a budget according to your project idea constraints.

This will take time to develop and not always easy. Once you have a clear outline of your project expenses, you can use this information to adjust your ideas according to available funds and/or seek 'gatekeepers' who could assist in providing funds, grants or In-Kind support.

The Budget will communicate your idea to others and help them (gatekeepers) to understand the true potential and value of your idea.

Helpful Hint:

Break up your project idea accordinging to your budget and capabiliy.

Rule of thumb; (30% + 30% + 30% + 10%) = 100% Total Project Costs

Stage 1 - Project Development

These activities may include:

- Research activities - Entrance fees, photocopies, subscriptions
- Meeting collaborators - refreshments Course fee - skill development Materials for testing - Paper and pens Phone calls
- Website - hosting/domain name (To create a profile for fundraising, communication with partners, demonstrating your credibility and experiences)
- Business cards/ Flyers/Posters
- Attending conferences and seminars, networking

Stage 2 - Project Presentation

These activities may include:

- Artist fee/s
- Production cost
- Marketing and engagement activities
- Costs associated with the venue, venue hire, health and safety, signage

Budget

Super Souvenir (Festival 2018)
Example:

EXPENDITURE	TOTAL COST of each expenditure item.	RADF GENERATE request	INCOME Income includes in-kind contributions and the total RADF (GENERATE) grant you are seeking.	TOTAL COST of each income item.
Salaries, Fees and Allowances			**Earned Income[3]**	
Byron Coathup - Creative Direction - Design - Project Management	6000	X	6000 (IN KIND Byron Coathup)	$
Virginia Rigney -Guest Curator -Mentoring -Public Program Facilitation -Podcast script and hosting -Catalogue Essay	5000	$5000		$
Jordan McKenzie - Website Designer/Updates	2000	$2000		$
Rebecca Ross -Commissioned artist - Participant 2x - Public Program	2000	$2000		
Aaron Chapman -Commissioned artist -Participant 2x Public Program	2000	$2000		
Jay Jermyn -Commissioned artist -Participant 2 x Public Program	2000	$2000		
Leonie Rhodes -Commissioned artist - Participant 2 x Public Program	2000	$2000		
Podcast Editor - Supplier TBA	500	500		
TOTAL:	**$21,500**	**$15,500**		

Materials + Consumables	4800	4800		$
Caravan Registration	210	X	210 (In Kind Byron Coathup)	
Caravan Insurance	350	X	350 (In Kind Byron Coathup)	
Electrical (Interior + Exterior) Supplier : Monster Electrical	250	X	250 (In Kind Byron Coathup)	
Signage Supplier : Outdoor Info Signs	1500	1500		
Internal Fit Out -Materials - fixings Supply + labour: Byron Coathup	2500 1000	3500	1000 Byron Coathup (Labour)	
Internal technical fit out for community engagement program - Podcast equipment Hire - Micro Data Projectors	500 600	500	600 Recording Microphone	$
Souvenir Loan Fees to collectors	400	400		
External Lighting	250	250		
PUBLIC PROGRAM COSTS				
Sunday Markets (Pilot Projects)	250	250		
BLEACH* GC 2018				
Justins Park / Burleigh 1-2 April 10am- till late				
- Speaker/artist Fees - Workshop costs - Setup and incidentals - Volunteers	300 200 XX XX	500	Xxxx Bleach XXX In Kind Bleach Volunteers	
Palm Beach Parklands 7-8 April 10am – 5pm				
- Speaker Fees - Workshop costs - Setup and incidentals - Volunteers	300 200 XX XX	500	Xxxx Bleach XXX Bleach Volunteers	
Southport Student Hub 43 Nerang Street Southport 12,13,14 April 12- 7pm				
- Speaker Fees - Workshop Costs - Set Up and Incidentals - Vlounteers	300 200 XXX XXX	500	400 Griffith University / Bond University Academics speakers XXX Gold Coast Student Hub XXXX Bleach Volunteers	
TOTAL PROGRAMING COSTS:	**$13,210**	**$12,700**		

Promotion, Documentation and Marketing			Other Grants[5]	
Staff Uniforms/Outfits T-Shirts and Hats	$500	$500		$
Promotional Flyers/Poster	250	250		$
Catalogue / (Legacy) Print Photography Design	$ 1500	$1500		$
Documentation - Still Photography - Video Supplier TBA	$1000	X	XXX Bleach* XXX GC 2018	
TOTAL:	**$3250**	**$2250**		
Administration[2]			Sponsorship, fundraising and donations (Please note where this is in- kind)	
Mobile/Internet	$ 200	$100	$100 Byron Coathup	$
Public Liability Insurance	$ 200	$200		$
Contingency	500	500		$
RADF (GENERATE) GRANT (total from column 3)			**RADF (GENERATE) GRANT** (total from column 3)	$
TOTAL EXPENDITURE			**TOTAL INCOME**	$

OVERVIEW:

Salaries, Fees and Allowances = $15,500
Production/Programming Costs = $12,700
Promotion, Documentation and Marketing = $2250
Administration = $800

TOTAL: $31,250

- Total received for project stage delivery = $19,600
- Difference = $11,650

* The budget here delivers over 10 days of programing. Supporting 6 local artists commissioned artworks, alongside community public programs in the lead up and during the 2018 Commonwealth Games. This project seeks to deliver a further legacy program after its delivery.

Budget

**Excel Spreadsheet
Standard Event Budget
Example:**

	A	B	C	D	E	F	G	H	I
1	EVENT BUDGET (INCLUDE INKIND)								
2	INCOME	Budget	Actual	Variation	Notes/Comments		INKIND DETAILS		
3	ENTRY RELATED INCOME						INKIND-WHO	Budget	Actual
4	Box Office (Ticket Sales)	$0.00	$0.00	$0.00			Own	$ -	$ -
5	Entry Fees/Workshop Fees	$0.00	$0.00	$0.00			Partner	$ -	$ -
6	Other	$0.00	$0.00	$0.00				$ -	$ -
7	Retail income	$0.00	$0.00	$0.00				$ -	$ -
8	OWN/PARTNER CONTRIBUTION							$ -	$ -
9	Own Contribution (cash)	$0.00	$0.00	$0.00			TOTAL	$ -	$ -
10	Own Contribution (inkind)	$0.00	$0.00	$0.00					
11	Volunteers (inkind @$20 per hour)	$0.00	$0.00	$0.00					
12	Partner Organisation(s) Contribution (cash)	$0.00	$0.00	$0.00			INKIND SUPPORT - WHAT	Budget	Actual
13	Partner Organisation(s) Contribution (inkind)	$0.00	$0.00	$0.00			Insurance?	$ -	$ -
14	SPONSORSHIPS/DONATIONS						Venue Hire?	$ -	$ -
15	Foundations/Donations	$0.00	$0.00	$0.00			Staffing?	$ -	$ -
16	Sponsorship	$0.00	$0.00	$0.00			Volunteers	$ -	$ -
17	GOVERNMENT GRANTS						Administration?	$ -	$ -
18	Federal (eg Australia Council)	$0.00	$0.00	$0.00			TOTAL	$ -	$ -
19	State (eg Arts NSW)	$0.00	$0.00	$0.00					
20	Local Government	$0.00	$0.00	$0.00			THIS GRANT (if applic)	$ -	
21	This grant	$0.00	$0.00	$0.00					
22	GRAND TOTAL	$0.00	$0.00	$0.00					
23									
24	EXPENSES	Budget	Actual	Variation	Notes/Comments				
25	PROGRAM								
26	Artist Fees/Workshop Provider Fees	$0.00	$0.00	$0.00					
27	Allowances and On costs	$0.00	$0.00	$0.00					
28	Art materials	$0.00	$0.00	$0.00					
29	Travel costs @.66c per km	$0.00	$0.00	$0.00					
30	Accommodation @$132 per night	$0.00	$0.00	$0.00					
31	Per diems @$100 per day	$0.00	$0.00	$0.00					
32	Welcome to Country	$0.00	$0.00	$0.00					
33	VENUE								
34	Venue hire	$0.00	$0.00	$0.00					
35	Equipment hire	$0.00	$0.00	$0.00					
36	Signage	$0.00	$0.00	$0.00					
37	Catering	$0.00	$0.00	$0.00					
38	PROMOTION								
39	Paid advertising	$0.00	$0.00	$0.00					
40	Comms/PR	$0.00	$0.00	$0.00					
41	Web development/social media	$0.00	$0.00	$0.00					
42	Graphic Design	$0.00	$0.00	$0.00					
43	Promotional material, printing	$0.00	$0.00	$0.00					
44	ADMINISTRATION								
45	Project Management	$0.00	$0.00	$0.00					
46	Volunteers ($20 per hour)	$0.00	$0.00	$0.00					
47	Documentation	$0.00	$0.00	$0.00					
48	Insurance	$0.00	$0.00	$0.00					
49	Admin/Auspicing Fee	$0.00	$0.00	$0.00					
50	Other	$0.00	$0.00	$0.00					
51	GRAND TOTAL	$0.00	$0.00	$0.00					
52	PROFIT/LOSS	$0.00	$0.00	$0.00					

Budget

**Planning an Exhibition
Budget Breakdown Expenses
Example:**

		Budget	Estimate	Quotes/ Committed	Actuals (ex GST)	Variance (Budget to Actual) (quotes to actual in the light green)
18	Curator/ Guest Programming fees	$0.00	$0.00	$0.00	$0.00	$0.00
29	Artist Fees	$0.00	$0.00	$0.00	$0.00	$0.00
38	Travel Expenses	$0.00	$0.00	$0.00	$0.00	$0.00
49	Evaluation	$0.00	$0.00	$0.00	$0.00	$0.00
60	Exhibition Hire Fees	$0.00	$0.00	$0.00	$0.00	$0.00
71	Exhibition Hire Fees (contractual - couriers etc	$0.00	$0.00	$0.00	$0.00	$0.00
82	Legal Fees	$0.00	$0.00	$0.00	$0.00	$0.00
93	Catering	$0.00	$0.00	$0.00	$0.00	$0.00
104	Insurance top ups	$0.00	$0.00	$0.00	$0.00	$0.00
115	**Content Development**	$0.00	$0.00	$0.00	$0.00	$0.00
116	3D Designer Fees	$0.00	$0.00	$0.00	$0.00	$0.00
127	Graphic Designer Fees	$0.00	$0.00	$0.00	$0.00	$0.00
136	Lighting Designer Fees	$0.00	$0.00	$0.00	$0.00	$0.00
147	Editor	$0.00	$0.00	$0.00	$0.00	$0.00
158	Consultants (Engineers, BCA, Fire, Electrical, Structural)	$0.00	$0.00	$0.00	$0.00	$0.00
169	Guest Travel expenses (flights, accom, per diem, taxi)	$0.00	$0.00	$0.00	$0.00	$0.00
180	Loan fees	$0.00	$0.00	$0.00	$0.00	$0.00
191	Loan Freight - National	$0.00	$0.00	$0.00	$0.00	$0.00
202	Loan Freight - International	$0.00	$0.00	$0.00	$0.00	$0.00
213	Misc. freight fees, handling charges	$0.00	$0.00	$0.00	$0.00	$0.00
224	Crating and Packing	$0.00	$0.00	$0.00	$0.00	$0.00
235	Courier Fees	$0.00	$0.00	$0.00	$0.00	$0.00
246	Licensing and permissions	$0.00	$0.00	$0.00	$0.00	$0.00
257	Special costs/Conservation	$0.00	$0.00	$0.00	$0.00	$0.00
268	Merchandise Development -	$0.00	$0.00	$0.00	$0.00	$0.00
279	Publicattion Development	$0.00	$0.00	$0.00	$0.00	$0.00
290	Publication Printing	$0.00	$0.00	$0.00	$0.00	$0.00

301	**Production**					
302	**Preparation, Design and Construction**	$0.00	$0.00	$0.00	$0.00	$0.00
303	Labour Hire - gallery preparation	$0.00	$0.00	$0.00	$0.00	$0.00
314	Lighting infrastructure (unistrut, materials)	$0.00	$0.00	$0.00	$0.00	$0.00
325	Light fittings for fit out	$0.00	$0.00	$0.00	$0.00	$0.00
336	Production Costs - Artworks etc	$0.00	$0.00	$0.00	$0.00	$0.00
347	Construction	$0.00	$0.00	$0.00	$0.00	$0.00
358	Showcases	$0.00	$0.00	$0.00	$0.00	$0.00
369	Painting	$0.00	$0.00	$0.00	$0.00	$0.00
380	Flooring	$0.00	$0.00	$0.00	$0.00	$0.00
391	Object supports/mounts	$0.00	$0.00	$0.00	$0.00	$0.00
402	Graphic production	$0.00	$0.00	$0.00	$0.00	$0.00
413	Security (alarms, camera movement)	$0.00	$0.00	$0.00	$0.00	$0.00
424	Building services (move sensors, sprinklers, etc.)	$0.00	$0.00	$0.00	$0.00	$0.00
435	**Digital**	$0.00	$0.00	$0.00	$0.00	$0.00
436	Licensing and permissions	$0.00	$0.00	$0.00	$0.00	$0.00
447	Production fees (including subtitles)	$0.00	$0.00	$0.00	$0.00	$0.00
458	Specialist fees preparation and installation)	$0.00	$0.00	$0.00	$0.00	$0.00
469	Hardware and equipment	$0.00	$0.00	$0.00	$0.00	$0.00
480	**Installation**	$0.00	$0.00	$0.00	$0.00	$0.00
481	Labour -installation	$0.00	$0.00	$0.00	$0.00	$0.00
492	Equipment hire	$0.00	$0.00	$0.00	$0.00	$0.00
503	Traffic Management	$0.00	$0.00	$0.00	$0.00	$0.00
514	**Launch Events**	$0.00	$0.00	$0.00	$0.00	$0.00
515	Media Event	$0.00	$0.00	$0.00	$0.00	$0.00
526	Opening Event	$0.00	$0.00	$0.00	$0.00	$0.00
537	**Operational**					
538	**Visitor Services**	$0.00	$0.00	$0.00	$0.00	$0.00
539	Additional Staffing	$0.00	$0.00	$0.00	$0.00	$0.00
550	Additional Security	$0.00	$0.00	$0.00	$0.00	$0.00
561	Uniforms (specific shirts etc)	$0.00	$0.00	$0.00	$0.00	$0.00
572	**Storage and Maintenance**	$0.00	$0.00	$0.00	$0.00	$0.00
573	Storage	$0.00	$0.00	$0.00	$0.00	$0.00
584	**Communications**	$0.00	$0.00	$0.00	$0.00	$0.00
585	Advertising	$0.00	$0.00	$0.00	$0.00	$0.00
596	Marketing	$0.00	$0.00	$0.00	$0.00	$0.00
607	Media Events (besides opening)	$0.00	$0.00	$0.00	$0.00	$0.00
618	Documentation	$0.00	$0.00	$0.00	$0.00	$0.00
629	Evaluation	$0.00	$0.00	$0.00	$0.00	$0.00
640	**Programs/Children's Activities (in space)**	$0.00	$0.00	$0.00	$0.00	$0.00
641	Staffing - casual	$0.00	$0.00	$0.00	$0.00	$0.00
652	Artist fees	$0.00	$0.00	$0.00	$0.00	$0.00
663	Hire Fees	$0.00	$0.00	$0.00	$0.00	$0.00
674	Consumables	$0.00	$0.00	$0.00	$0.00	$0.00
685	Labour	$0.00	$0.00	$0.00	$0.00	$0.00
696	Equipment	$0.00	$0.00	$0.00	$0.00	$0.00
707	Construction costs	$0.00	$0.00	$0.00	$0.00	$0.00
718	**Dismantle**	$0.00	$0.00	$0.00	$0.00	$0.00
719	Demolition (walls and fit out, equipment hire)	$0.00	$0.00	$0.00	$0.00	$0.00
730	Labour dismantle	$0.00	$0.00	$0.00	$0.00	$0.00

Practice —101

Timeline

Timeline Example:

Setting up a project schedule will help you identify each stage of the process.

Setting up the document in chronological order (Date of importance) will allow you to see what needs atttention each week. Setting smaller goals will help you keep on track and feel like your project is moving foraward.

When it comes to installtion week, you know you have everything prepared because you have taken the smaller steps in advance.

This will also help you to identify things you might not have considered. What usually might take 2-3 weeks may take longer - so always put contingency on top of your designated timeframes.

Always check in! It doesn't harm contacting artists early to see how they are going. A simple coffee catch up or email will go long way.

Keep your tasks achievable withinj the set dates.

Update your schedule weekly according to your checklist.

Helpful Hint:

Theres great templates avaible online through google docs.
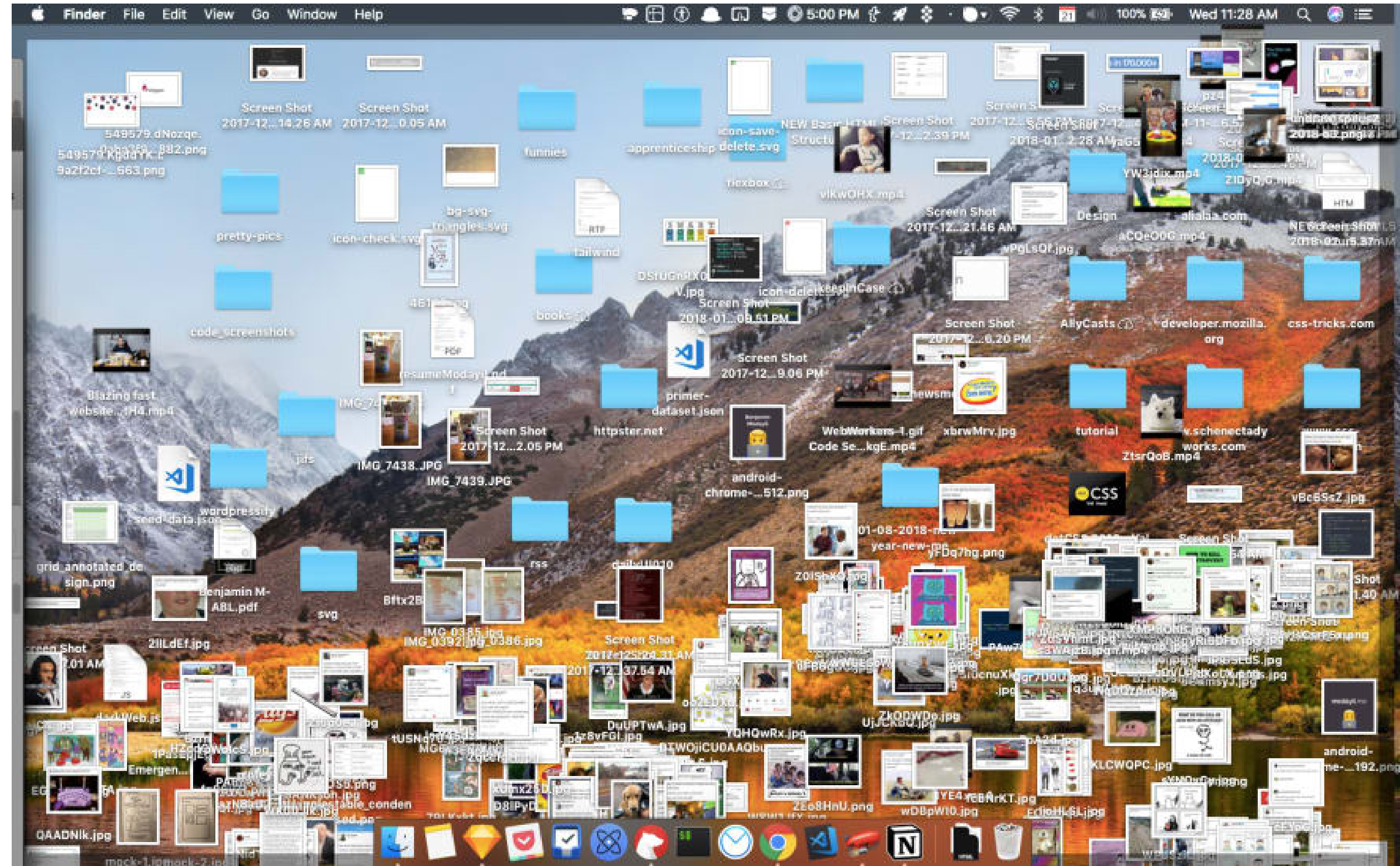/or sign up to the many availalbe project management applicaitions .

	Event Checklist				
	When	**Task**	**Notes**	**Who?**	**Status**
3	Start of project	ADMIN: Develop a Project Brief (Basics/Scope/Promotion Overview*)			
4	Start of project	ADMIN: Identify resources required and Develop Budget			
5	Start of project, Ongoing	ADMIN: Start budget spreadsheet and update throughout event			
6	Start of project, ongoing	PROMOTION AND MARKETING: Develop Communication plan for event	Fill out a communications plan with list of dates and publications in which you wish to advertise or promote. Include website, social media, press releases, e-news. Appoint media liaison.		
7	Start of project, ongoing	ADMIN: Contact list – listing all relevant stakeholders, roles and contact details			
8	Start of project	ADMIN: Ensure that all involved have public liability insurance			
9	Start of project	ADMIN: Complete Risk Assessment Checklist			
10	Start of project	COMMUNITY ENGAGEMENT: Arrange schedule for regular team meetings with relevant stakeholders and provide regular status reports	meeting regularly with all stakeholders to confirm their tasks and activities, make clear your expectations of their contribution (speakers, performers, caterers, cleaners, printers, venue managers, govt authorities, police, emergency services, community reps etc)		
11	Start of project	ADMIN: Set up online booking (if required)	Trybooking.com. Ensure that it contains photo consent form.		
12	Start of project, Ongoing	ADMIN: Checklist – ensure this checklist is up to date and includes appropriate timelines.			
13	Prior to 12 weeks out	VENUE: Conduct site visit and identify infrastructure, power and lighting requirements			
14	12 weeks out	COMMUNITY ENGAGEMENT: Contact local businesses and community groups to become involved in the event			
15	12 weeks out	VENUE: Book venue and fill out appropriate application / paperwork ensuring you get quotes and book any external service providers			
16	12 weeks out	EVENT PROGRAM: Develop activities list/agenda/programming/schedule including artist register			
17	11 weeks out with ongoing updates	VENUE: Prepare hire equipment list (tables, chairs, marquees/tents, AV equipment etc), booking any required for external service providers			
18	11 weeks out	PROMOTION AND DOCUMENTATION: Graphic Design	Ensure message and design is consistent and accurate Flyer/Poster/Tickets/Invitations/Ads/Feedback Forms		
19	10 weeks out	PROMOTION AND DOCUMENTATION: Determine if photographer required or if officer photography is sufficient, book photographer if necessary			
20	10 weeks out	EVENT PROGRAM: Organise a Welcome to Country (if applicable)			

HOW TO DEVELOP & DELIVER
CREATIVE PROJECTS

File Mangement

Yes - its a thing.

Get better at managing your ideas so you can access them quickly and effienciently.

Use folders to layout out all of the foundations to project managing your ideas.

File Mangement

**Good File Management
Example:**

Research

Curatorial

Workshops + Programs

Marketing + Assets

Invoices

My Idea

The Pitch

Budget

Schedule

Contracts

Venue + Events

Grants + Funding

Risk + OHS

Artist Contracts

Artist CVs + Bios

Quotes

Team Roles

Insurances

Other things to consider

Managing A Project Team

Setting up a project budget and schedule will help you identify who you may assist you to produce and present your project.   These key personnel may be friends, family, invited artists or mentors, its up to you!

Use NAVA Code of Practice (2023) to consider fees for each individual person's rate according to their experience and tasks carried out.

Audience Interaction:

Ensure that spatial, learning and interpretive approaches in the project are appropriate for the various audiences, including special needs and accessibility

Content + Learning Approach:

Become familiar with how learning takes place in informal environments, and with this in mind, pay attention to the content and interpretive approaches of the project.

Display + Layout:

Design and develop potential display options. Consider the floor layout of the project and all participating artists. Will it all fit? Is there need for AV/technical assistance?

Tell a Story. Develop a visual language with that story through images and text.

Is there alternate lighting option?

Draw and design your project. Consider sightlines, audience interaction and pathways.

Community Consultation:

Does the project need to seek consultation from community or a First Nation elder?

Risks + OHS

Projects presented in public space will most likely need to consider eliminating risk. Especially should you be presenting work with another organisation, controlling hazards while your work is being presented will be of great importance.

Develop and use a basic SWMS (Safe Working Method Statement) template.

Logistics + Install

How are you going to move it? What do I need? Consider the costs? Gain quotes and implement those steps into a project schedule.

Launch (Opening Event)

Catering options? Are there options to seek sponsorship? What do they want in return? Acknowledgements of marketing collateral and links (social media)

Documentation + Evaluation

It is very important that you document the whole process. Its not always about the end product. How you got there is often the most interesting part.
Beautiful images will help you to gain funding in the future.