

ARTISTS' MEDIA KIT

A guide to getting free publicity



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Cover image credits, left to right: Turn (detail), 2013, David Hawley. *Gugel-Hobart* (detail), 2013, Nadine Kessler. *REBELLION*, 2013, Joshua Lowe (DRILL Performance Company), performer: Joshua Coleman. Shhhh (detail), 2011, Belinda Winkler, Evan Hancock and Peta Heffernan, photographer: Peter Whyte.

WHY BOTHER WITH PUBLICITY?

In a nutshell, publicity such as newspaper editorial or a radio interview is free, influential and can reach tens of thousands of people. It's invaluable if you have a tight (or no) marketing and promotional budget and lends you and your project credibility. Good publicity can build your reputation and ideally provide opportunities for growth through greater attendance at your event or show, increased awareness of what you do and higher sales of tickets, CDs, books, artworks and more.

The demand for free publicity is high and very competitive and this kit aims to maximise your chances of gaining media coverage. It provides insight into the media landscape and how best to navigate it and offers useful tips on how to make connections in the media, how to prepare your media release, ways to pitch your story and advice on interview preparation and delivery. It doesn't matter if you're a public artist, musician, writer, performer or arts event organiser, this kit offers generic advice aimed at simplifying the media process for all.

UNDERSTANDING AND CONNECTING WITH THE MEDIA

Finding out who's who in media

Before you begin considering the publicity for your project, which may be something like an album or book launch, arts event or exhibition opening, you'll need to be clear on who your audience is. Who is it that you want to reach? Who needs to know your project is happening? Is it just the general public, or were you targeting a certain demographic, such as people under 30 interested in live music or couples over 45 who enjoy theatre?

Once this is clear, it's important that you then do some research and find out which media outlets are best suited to your story and most likely to reach your audience. You'll need to match your story angle to a specific media outlet; for example, a local paper may be interested in a story that highlights the benefits of the arts to the local community or offers the community something to engage in such as a concert or exhibition, while a glossy magazine is more likely to run with a critical piece on the arts or something relevant to a national audience, such as the launch of a new product line or a major public artwork (local media will also cover this).

Advertisers packs or media kits are great ways to collect info about particular publications as they generally provide demographics, circulation and readership figures and often detail forthcoming special features. The kits are often available to download off media outlet websites, or by simply sending an email request to an advertising manager. It is also worth putting yourself on their mailing lists so you can keep abreast of what sort of features they are covering.

If you scour your local papers and listen to your local radio stations you will quickly learn which journalists and presenters have an interest in the arts. Now it's just a case of checking

the media outlet website for direct contact details or calling the main enquiry line and asking for an email address or phone number.

Another good way to connect with journalists and presenters, both local and national, is through social media. Find out who is interested in the arts and relevant to you, then follow their Twitter feeds, blogs etc. This will give you a good feel for what they are interested in and their journalistic style. Commenting on or sharing their blogs/posts is a good way to get known to them before approaching them about reviewing or reporting on your project or arts practise.

Journalists also use social media to research story leads. With this in mind, it's worthwhile creating your own social media profiles on Twitter, Facebook etc. and post about your practise, exhibition openings or gigs and book, album and public artwork launches etc. Ask your friends to retweet and share your posts to engage as large an audience as possible.

Industry news sites such as artsHub, thedwarf.com.au or ABC Arts are another great way to gain exposure for your project. Sites of this nature often seek news items from the industry and it is generally easy to submit the details of your project for consideration.

Media contact list

It's a good idea to compile a list of media contacts and resources as you undertake your research. To start you off, here's a basic contact list for local media outlets as of October 2013 (media contacts change frequently so Arts Tasmania cannot guarantee the accuracy of this information).

PRINT MEDIA

Newspapers			
The Examiner			www.examiner.com.au
General news/Editor	Martin Gilmour	(03) 6336 7350	editor@examiner.com.au
Arts reporter	Mary Machen	(03) 6336 7374	mmachen@examiner.com.au
The Mercury			www.themercury.com.au
General news/editor	Andrew Holman	(03) 6230 0728	mercury.news@dbl.newsltd.com.au
Exhibition reviews	Clyde Selby		selby9@iinet.net.au
Music/enter. reporter	Kane Young		kane.young@news.com.au
Arts/culture reporter	Rebecca Fitzgibbon		rjfitzgibbon@gmail.com
Online editor		(03) 6230 0433	mercuryonline@news.com.au
The Advocate			www.theadvocate.com.au
General news/editor	Julian O'Brien	(03) 6440 7409	news@theadvocate.com.au
Arts editor	Damita Lamont	(03) 6440 7409	damital@theadvocate.com.au

Magazines

Warp Magazine

(Music and arts street magazine)

www.warpmagazine.com.au

Arts reporter	Andrew Harper		andrew@warpmagazine.com.au
Gig guide			gigs@warpmagazine.com.au

Island Magazine

(Literary journal)

www.islandmag.com

Submissions/editor	Matthew Lamb		matthew@islandmag.com
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Tasmanian Life

(Lifestyle magazine with arts and culture section)

www.tasmanianlife.com.au

General news/editor	Claire Andrews		Claire@tasmanianlife.com.au
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Tasmania Enjoy

(Tasmanian travel guide with arts and culture section)

www.tasmaniaenjoy.com.au

General news/editor	Jan Norton		jan@tasmaniaenjoy.com.au
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Tasmania 40® South

(Wilderness and culture magazine)

www.fortysouth.com.au

General news/editor	Warren Boyles	(03) 6243 1003	editor@fortysouth.com.au
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TELEVISION

News and current affairs

ABC Television

News - state wide	(03) 6235 3333	tasmania.news@abc.net.au
7:30 Tasmania – state wide		730tasmania@abc.net.au

Southern Cross Television

News - Hobart	(03) 6238 7863	sxnews@sca.com.au
News - Launceston	(03) 6345 7777	sxnews@sca.com.au
News - Burnie	(03) 6423 7877	sxnews@sca.com.au

WIN Television

News - Hobart	(03) 6228 8970	mottonn@wintas.com.au
News - Launceston	(03) 6341 5999	mottonn@wintas.com.au
News - Burnie	(03) 6424 9998	mottonn@wintas.com.au

RADIO

ABC Radio		
General news - state wide	(03) 6235 3333	tasmania.news@abc.net.au
Local breakfast - south		tasbreakfast@your.abc.net.au
Local breakfast - north		breakfastnorthtas@your.abc.net.au
State wide mornings		tasmornings@your.abc.net.au
state wide afternoons		yourafternoon@your.abc.net.au
Local drive - south		tasdrive@your.abc.net.au
Local drive - north		drivenorthtas@yourabc.net.au
State wide nights		tasnights@your.abc.net.au
State wide weekends		tasweekends@your.abc.net.au

Lead-in times for media outlets

One important thing to be aware of is the lead-in times for media outlets – that is the amount of time a media outlet needs to be approached about your story, prior to it going to print or air. Lead-in times vary greatly from one media type to another, the following table is an indication of time required, but it is important check with the specific outlet you are approaching.

Print	Lead in
Glossy Magazines (e.g. Australian Art Collector or Limelight)	4-6 months
Daily newspapers: News section (e.g. opening or launch announcement)	Before noon, for following day Two days prior if a media alert (further details below)
Daily newspapers: General articles and features (e.g. profile piece in Saturday Magazine or Bravo)	2-6 weeks
Radio	Lead in
News	On the hour
Talkback and general radio	1-2 weeks
Television	Lead in
Nightly news	Daily, before noon
Special interest: Feature story (e.g. 7.30 report)	4-6 weeks
Online	Lead in
Industry news sites	1-4 weeks

PREPARING YOUR MEDIA RELEASE

The basics of a media release

Before drafting your media release you need to think about your ‘news hook’ or ‘story angle’ – what is it that will capture the interest of both the media and your audience. Think about the human aspect, possible emotional connection and relevance when identifying your hook. Your hook could be the impact of a work on the artists involved and/or on the local community, themes of the work (especially if they are topical), key attributes of the artist who created it, the context of the work, a historical perspective or an announcement of a competition win, exhibition or launch. Remember that what is important to you may not be deemed newsworthy so try and put yourself in the shoes of the media and think about what will grab them.

Once you’ve identified your hook, it’s time to draft your media release. The media release is a written statement that provides information on what you’d like to be reported on, in a ready-to-publish format for sending to the media. Journalists and editors will use your media release as their essential reference document so it’s vital that it’s accurate and contains all relevant details. Often, and in a matter of moments, editors will judge the newsworthiness of your media release, so it’s essential to get it right.

The basics

- Keep your media release to one A4 page, typed in a minimum 12 point font
- Facts up front – the first two paragraphs should summarise the essential information and attract attention
- Get to the point – keep your sentences short and avoid waffling
- Try and use clear and simple language, only use specific terminology if essential to the story
- Avoid jargon, fancy or fluffy language or lots of adjectives
- Try and put facts in context, making connections rather than just giving a description
- Write in third person, i.e., the “he-she” form as in: “he said”
- Include quotes from relevant people where possible
- Check, re-check and triple-check spelling, titles, dates, venues, contact details and facts.

The structure of a media release

The table below provides an outline of how a media release is structured. Examples of media releases using this structure are available at the end of this media kit.

	Media Release
	Date If not for immediate release, add ‘embargoed until x time on x date’, you may do this if you wanted to notify the media of a launch a few days prior, but don’t want the information released to the public until launch day.
	Heading
Paragraph 1	This is the most important part of the media release and should include key information. Imagine that it’s the only paragraph that the journalist might read and you must have all details in it. A good way to make sure you have included all of the essentials upfront is to consider the following five W’s: who, what, when, where and (if relevant) why.
Paragraph 2	The second paragraph expands on the first and is a summary of the story in a couple of sentences – a bit of detail about your project/event or its key messages.
Body of the release	Include background information and use this section to build your profile, or that of the event, band, artist etc. Try and add context to the story, this is best done by using quotes from relevant people if possible
Sign off	Note all relevant details for your project such as dates, venue details, URLs, price, time, booking details etc. Finally note your contact details, or those of the person who will be responsible for liaising with the media

Collating a media kit

When writing a story, a journalist will contact you if they require any further information than that detailed in your media release, or would like an interview. It may pay to collate a media kit for this purpose prior to sending out your media release. Your media kit should include further background information about the event, launch, exhibition etc. as well as artist biographies, artist statements, image sheets and any other relevant information. A link to a great worksheet on how to draft an artist’s statement can be found in the “Resources” section of this kit, page 13.

Organising a media call and media alert

In some instances, your project may benefit from organising a formal media call. Media calls are an opportunity for the media to preview your project, interview key people and get some photographs or film of your project. Instances where a media call may be appropriate include the launch of a new album where the band may hold a short performance or an upcoming theatre show where performers may act-out part of a scene during rehearsal – the key is to give the media something to photograph/film that is going to make your story stand out. Think about what will take place other than an interview to camera. If the media can get great images there's a better chance of your story being picked up.

Media outlets prefer media calls to occur before noon and it's best to distribute your media alert with your media release, at least two days prior. This is when you would add an embargoed date to your media release so they know they are receiving it early and it is not to be made public until the date specified on the release. It's recommended that you give a quick courtesy call to media outlets the morning of the call to remind them that it's on.

You will need to have a media kit to distribute at your media call and have nominated a spokesperson or two to answer any questions the journalists may have. They will need to be fully briefed on the project and capable of keeping the conversation on topic, rather than where the journalist wants to lead it. See the "Being interviewed by the media" section on page 12 for tips on how best to manage an interview.

The table below provides an outline of how a media alert is structured. An example of a media alert using this structure is available at the end of this media kit.

	Media Alert
	Date
	Heading
Paragraph 1	A short summary of your project to give context to the media alert – distil the first two paragraphs of your media release
Paragraph 2	What: Outline the opportunity offered to the media, such as to attend and document a launch or view a performance. Make note of which key people will be available to interview on the day and what activity may be taking place, for example, the band will play a song from their new album.
Body of the alert	When: Where: Include notes about how to enter venue or where to park if this could be seen as a barrier to the media attending
Sign off	Contact details for further information

PREPARING YOUR PITCH AND GETTING YOUR MEDIA RELEASE OUT

Pitching the story

A pitch involves presenting your story idea to the media. While you should only have to write one media release, your pitch may need to be tailored for each journalist/producer you approach, suggesting why they and their audience might be interested in your story. Present them with the facts, tell them why the story is great and provide enough ammunition to spark their interest.

There are a few ways you can approach the media to pitch your story, you can contact a journalist, editor or producer directly via email or phone, or you can send through your media release to a generic email address and hope that it will be forwarded onto the right person. The latter is not the best approach as your release may be overlooked. There is nothing to fear in the more direct approach, particularly if you've done your research and know which person is best to target, start with a direct email if you're unsure about speaking with them on the phone.

Whether you choose to pitch by email or phone, it's best to get organised beforehand. Make sure you have a clear understanding of your key points and the five W's (who, what, when, where and why) and know the availability of other members of your collaboration/band etc. in case you are asked to nominate a time for an interview or picture opportunity.

A written pitch generally comprises of:

- A short paragraph introducing yourself
- A statement encapsulating the reason for your project/event
- A short description of it
- Your proposed story angle
- Possible people to interview in relation to the story and any photo/film opportunities you can offer
- A conclusion summarising the key points of your pitch and your contact details.

If you choose to pitch over the phone, when making the call:

- Check if this is a good time to talk up front
- Put forward your idea for a story as something that you thought might be of interest
- Be concise and get to the point, but try to summarise the 5 w's and your key points as naturally as possible
- Know who is available for interviews and when photo/film opportunities may occur
- Know how your story is relevant to the audience of that particular media outlet
- Be enthusiastic but not over-the-top
- Don't over-promise, exaggerate or fudge the truth to make the idea sound better
- Summarise what's been agreed
- Take a 'no' gracefully.

Timing also plays a part in the success of a pitch. It's important to keep an eye on what is going on in the arts in your area. If you try and pitch your story or send through a media release in the middle of a large scale arts event or festival such as Ten Days on the Island, then it is likely to get overlooked or spark little interest as the media has a lot of high profile arts content.

Images and the media

Although most media outlets prefer to use images taken by their own photographers, it may be worth supplying an image or two to support your pitch and media release. However these images must add value to your proposal otherwise they are more of a distraction and timewaster than an asset to your pitch.

Image checklist:

- Does it tell a story?
- Does it convey the key selling points of the product/event?
- Does it suit the audience of the specific media outlet?
- If it's colour, will it produce well in black and white?
- Will it produce well at a small or large size?
- Is it high enough resolution to be reproduced at a large scale or can you supply a hi-res version if requested?
- Have you supplied image credits? (These can be included in file title e.g "Bounding Home_2013_Becky Reid_Photographer Josh Dern.jpg".)

Sound and movie files may also be used to support a pitch, but they need to be short, relevant and exceptional to be of any value.

DEALING WITH ENQUIRIES FROM THE MEDIA

Media enquiries

Always follow up media enquiries promptly; if you're lax then you may well miss the boat on the current opportunity as well as any future ones. Media outlets thrive on efficiency, so being able to deliver accurate information quickly is of benefit to both you and them.

Key points when dealing with media enquires:

- If a journalist/producer phones or emails you, try to respond to them as soon as possible, even if it is to acknowledge that you have received their request and will deal with it as soon as you can
- if you have promised to send material to a journalist/producer, ask them how soon they need the information and make sure that you send it when you say you will
- If it is taking longer than you expected to get the information they need, let them know
- While it is not always possible to be immediately available to take media calls, being responsive and calling them back on time will enhance your relationship with the media.

Key points when answering a phone enquiry from a journalist:

- Keep a note of the enquiry
- Establish exactly what the journalist needs, e.g., a quote or comment, background info, copy of brochures, or photographs, and be specific so you can deliver what they want
- Check their deadline and how they want the information delivered, e.g. verbally, emailed or faxed
- There is really no such thing as an “off-the-record” comment, so be careful and only talk about what you want to see in print or broadcast
- Think about how you can use the enquiry to positively promote your messages.

BEING INTERVIEWED BY THE MEDIA

If you are approached to do an interview, that's great, you've succeeded in sparking interest in your story. Here are some tips to help you make the most of the opportunity and get what you want out of the interview.

Interview preparation

- If you can, do a bit of homework about to find out about the journalist who will be interviewing you, ask them what their story angle is so that you can be prepared come interview time. However, you need to remember to craft your messages to appeal to the readers, viewers, listeners as they are your audience, not the reporter
- If you are part of a group of artists/musicians/performs, figure out which person is the most articulate and personable and put them forward for the interview
- Put together a list of three to five key messages you'd like to convey during the interview. Keep them to less than ten words if you can. Write them down and familiarise yourself with them, you may not get a chance to cover off on them all but its good practice to have them in your mind
- Be prepared to back up your key points with support material – facts, statistics, anecdotes etc.
- For major interviews, particularly if your project is complicated or controversial, think about possible curly questions you may be asked and develop some responses in advance. It may also be worth doing a practice run through with a friend or colleague. Focus on how you can turn a negative into a positive
- Remember your passion will show through, so even if you're not the most articulate person, be passionate and animated about what it is you're creating/presenting etc. but don't go to over the top
- Be mindful not to reveal too much personal or confidential information to the journalist before or during the interview, as this may come back to haunt you later.

Interview tips

- Listen well to the questions that you are asked and try to answer them succinctly and use them as springboards to convey your own points and get your key messages across
- If you can't answer a question, admit it, don't try and fudge it "I don't know that, but what I do know is..." If it is a print interview, you may be able check the facts and relay them to the reporter later
- Be truthful and remember that everything is on the record
- Avoid the 'no comment' reply, do your best to explain why you can't answer a specific question
- Try and repeat the name of your product/performance/event as much as you can
- Try and keep your sentences short, don't ramble and avoid verbal tics like 'cool' and 'umm'
- Try to use plain language, not complex or industry specific terms that may alienate your audience
- If a reporter asks you a negative question, try and rephrase in the positive "On the contrary, I'm very excited by..." Or "Before I get to that question, let me briefly outline..." avoid arguments
- Try not be drawn into commenting on hypothetical situations or how people may react "you will have to wait and see..."
- Highlight the benefits/achievements/positives of your project
- If time permits, recap at the end

FURTHER RESOURCES

MEDIA AND MARKETING RESOURCES

Further information about media relations, developing a communication strategy, a marketing plan and more can be found at:

Australia Council for the Arts

<http://www.australiacouncil.gov.au/resources/subject/marketing>

Ourcommunity.com.au

http://www.ourcommunity.com.au/marketing/marketing_main.jsp

Arts Tasmania's arts business and artform resources

http://www.arts.tas.gov.au/resources/arts_resources

DRAFTING AN ARTIST STATEMENT

A great worksheet on how to draft an artist's statement, written by Deb Malor for Sawtooth Gallery, can be found here:

http://media.virbcdn.com/files/09/6c4fd514db0a094d-Thinker_ArtistStatementWorkshop.pdf

MEDIA RELEASE

Example:
media release for
an album launch

Wednesday 5 June, 2013

Punk to dominate Hobart with the rise of The Skulks

After a productive stint in the shadows, subversive punk band The Skulks rise from Hobart's underground to unveil their second album *Sedated Crisis*. The Skulks will kick off their album launch with a hardcore performance at The Brisbane Hotel in Hobart on Saturday 15 June.

Sedated Crisis represents the journey The Skulks have undergone since their first album the *Victory Untold* took them around Australia and to many festivals including the State of Punk Festival and the Big Bomb Festival.

The Skulks combine raw lyrics, distorted guitar and unpredictable tempo shifts to create an album that is distinctly punk. The Skulks play hard and their influence of the Ramones and Blag Flag can be heard in their sound. Their anti-authoritarian and non-conformist messaging lay bare the attitude of today's punk subculture.

The Skulks are giving fans the chance to hear tracks from the album ahead of the release with streams of their new songs going up on the band's website from 8 June at: www.theskulks.com.au

The four band members Henry Ball (singer), Rory Strong (guitar), Manny Snow (bass) and Glenn Don (drums) are based in Hobart and formed The Skulks straight out of college in 2009. They embrace the punk way of life and their music is widely accepted and respected within the subculture and beyond.

The Skulks won the ASM Award's Best New Punk Act Award in 2011 and Song of the Year for *Round the wrong way*. They play frequent gigs around Tasmania and tour interstate regularly.

The production of *Sedated Crisis* was assisted through Arts Tasmania by the Minister for the Arts.

Be there and witness the launch of The Skulks new album *Sedated Crisis*. It will be hard, unrestrained and above all, punk. Tickets are \$20/\$15 concession and are available at the door or online at www.theskulks.com.au

The Skulks album launch

Sedated Crisis

The Brisbane Hotel

Doors open at 8pm

Tickets 20/\$15 concession and are available at the door or online at

www.theskulks.com.au

For further information contact:

Sneaky Tomms

Mobile: 0401 568 741

email: Sneaky@theskulks.com.au

MEDIA ALERT

Wednesday 5 June, 2013

Example:
media alert for
an album launch

Media opportunity to document the rise of The Skulks

Hobart's subversive punk band, The Skulks, will launch their new album *Sedated Crisis* at The Brisbane Hotel in Hobart on Saturday 15 June. *Sedated Crisis* is the Skulks second album and combines raw lyrics, distorted guitar and unpredictable tempo shifts to create an album that is distinctly punk. The Skulks play hard and their anti-authoritarian and non-conformist messaging lay bare the attitude of today's punk subculture. The Skulks won the ASM Award's Best New Punk Act Award in 2011 and Song of the Year for *Round the wrong way*.

There will be an opportunity for the media to attend a rehearsal of *Sedated Crisis*, to document the performance and interview band members prior to the pre-release of selected new tracks on The Skulks website on 8 June at: www.theskulks.com.au

The two members of The Skulks that will be available to interview are singer Henry Ball and guitarist Rory Strong.

When: 11.00 – 11.30am, Friday 7 June

Where: The Brisbane Hotel, Brisbane Street, Hobart

Please enter through the bar

For further information contact:

Sneaky Tomms

Mobile: 0401 568 741

Email: Sneaky@theskulks.com.au

MEDIA RELEASE

Example:
media release for
a public artwork

Wednesday 3 October, 2013

Public artwork lays roots to bind family and community

An impressive new contemporary public artwork by local artists Sam Wellington and Gina Right has been warmly embraced by locals at the recently opened Child and Family Centre in Brighton.

The artwork titled *My family and I* is an interactive tree-form sculpture crafted from laser cut coloured acrylic and giclee prints. It represents the connection between the child and parent and the rituals that bind families to their kin, past and present.

“With the assistance of the local council newspaper, Gina and I worked with the Brighton community to collate images of families undertaking activities that binds them together, from attending a wedding of a loved one, to a family gathering for a Sunday roast” said artist Sam Wellington.

“We then incorporated select images into the artwork, viewed through a series of doors and shutters that represent the journey we take together as a family” he said.

The manager of the Child and Family Centre in Brighton, Ms Kelly Stop, says the reception the artwork has received has been outstanding.

“Not only does the artwork created a sense of civic pride, binding together our community, it also engages our young visitors who enjoy exploring its many portals to family life” said Ms Stop.

The artists said they have enjoyed the challenge of working on such a large scale project and felt that undertaking the commission had definitely extended their practice into new areas.

“We were commissioned to create the artwork by Arts Tasmania through the Tasmanian Government Art Site Scheme,” said artist Gina Right. “The scheme is great and recognises the important role public art plays in nurturing our sense of place and community”.

Sam Wellington graduated with a PhD from the University of Tasmania in 2008. He is a multidisciplinary artist crossing graphic design, animation and installation and currently tutors in graphic design at the Tasmanian School of Art.

Gina Right graduated with a BFA from the University of Tasmania in 2007, with a major in sculpture. Gina has held numerous solo exhibitions and has work in many public and private collections including the Museum of Old and New (MONA), Artbank and the Tasmanian Museum and Art Gallery.

For further information: Sam Wellington, 0420 457 755, sam_w@gmail.com

MEDIA RELEASE

Example:
media release for
an exhibition

Wednesday 5 June, 2013

The sound of art and the art of sound

Hearing Lines, a new exhibition that examines the intersection between sound and the visual arts by local painter Mel Ray and musician Jax Young, will open tonight at the Petticoat Gallery in Launceston.

The exhibition is the result of a two year collaboration in which both contributors exchanged artworks and sound clips for each to compose or paint a response too. The resulting exhibition is a wondrous cacophony of sounds, including songs, speeches, experimental works, spoken word and environmental recordings all paired with Mel's distinctive expressionist style paintings with their bold colours and strong lines.

"Jax and I have been friends for a long time and the way we had chosen to express our creativity as individuals was often a topic of conversation between us", said Ms Ray. "Ultimately one of these conversations led us to the idea of collaboration and the experience has been extraordinary and taken our practice in completely new areas."

"I hope people respond well to the combination of sound and art and think about the choices that have been made, perhaps even think about what sound they may have paired with the artwork themselves, or which colour they may have chosen in response to a sound", said Mr Young.

Gallery Director, Molly Underwood said she has been looking forward to this show all year and is delighted by how it has come together.

"I'm really excited about how the sound and art go together in the gallery space", said Ms Underwood. "I'm very interested to see how the audience interact with and engage with this exhibition and am sure it will attract new people into the gallery."

Mel Ray graduated with a BFA from the University of Tasmania in 2007, with a major in painting. Mel has held several solo exhibitions and was the recipient of the MONA scholarship in 2011.

Jax Young is currently undertaking his PhD in composition at the University of Tasmania and tutors in composition at the Conservatorium of Music.

Hearing Lines was assisted through Arts Tasmania by the Minister for the Arts.

Hearing Lines will be exhibited from 3-30 October at the Petticoat Gallery in Launceston.

Hearing Lines Exhibition

Mel Ray and Jax Young
Petticoat Gallery, 15 King St, Launceston
3-30 October, 2013

For further information contact:

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