

Arts Plus: New Models New Money

Australian Survey Appendices

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Arts Plus: Australian Survey: Appendices

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Appendix 1: Basis of Calculation of Original Creation and Creative Process for Federal and State Government

The calculations have been based on:

- the best available information; and
- the knowledge of the researchers about the arts industry.

There has been considerable difficulty in assessing the relative impact of State-based contributions to original creation and the creative process given the wide variety of programs and varying reporting formats. Alignment of this reporting with the base figures taken from the ABS 2006/7 Cultural Funding in Australia - Three Tiers of Government – is also difficult. The following assumptions have been made in putting these figures together.

Note that these figures do not include funding from Government Departments such as Foreign Affairs and Trade, and State and Regional Development Departments which support a range of arts programs. These do not appear to be included in the three tiers of Government statistics.

Federal Funding

	Original creation (\$M)		Creative Process (\$M)		Total \$
Film	112	All funding programs (FFC and Film Finance Corporation relate to original creation other than Marketing and business support National Film and archives not included in total figure). Say 80%	112	All funding programs relate to original creation other than Marketing and business support	140
Broadcasting	140	ABC: 715 hours of 2006/7 first run Australian production is arts, children's, comedy documentary drama, and indigenous (average \$150,000 per hour). SBS 120 Hours first run in these categories plus \$15m in Radio/digital production.	140	As for original creative process	1028
Admin	0		0		33.5
Australia Council	54	Portfolio budget statement (Outcome 1.1)	94	Portfolio budget statement. (Outcome 1.2)	159
Art Museums	2	Portfolio budget statement - take half of \$4,000 collection equity noted in budget figures	2	As for original creation	53
Other DEWHA Projects	24	Includes EIR, PLR, 20% of Visual arts and crafts strategy, plus other detail (see below)	31	Includes original creation plus touring community cultural centres, 80%VACS	74.57
Specialist art schools	0	Regarded as training, not individual or new work	0		0

Estimates for other DEWHA Programs

DETAILED ESTIMATES FOR OTHER DEWHA PROJECTS	BASED ON 2006/7 DCITA ANNUAL REPORT		
	ORIGINAL CREATION	CREATIVE PROCESS	ARTS INDUSTRY
Touring Projects	1.04	4.16	5.2
Playing Australia	0.4	1.6	2
Visions Australia	0.034	0.136	0.17
Contemporary Music			7.37
Regional Arts Fund	3.22	6.44	16.1
Community Heritage Grants			0.42
ABAF			1.6
Bundanon Trust	0.2	0.2	1
Indigenous Culture	3.35	3.35	6.7
Indigenous Languages			8.8
Indigenous Visual Arts	2	2	4
Shared Responsibility			1
Old Parliament House	0.5	0.5	2.9
ELR/PLR	13	13	15
Total	23.744	31.386	72.26
Percentage	33%	43%	

State funding

The methodology for assessing State funding is based on the total figures published by the ABS for 2006/7. We have then reviewed programs offered by a range of States to determine how funding for categories such as drama, dance, literature impact on original creation and the creative process. In the end it was not possible to produce a bottom up reliable correlation with the total figures provided by the SBS. We have therefore assumed a percentage of funding for each category based on our reading of State Government programs. In the future, there is room for more detailed research in this area.

State	Item	Original Creation		Creative Process		Total funding
NSW	Art Museums	2.23		4.46	10% funding	44.6
NT		0.215		0.43	10% funding	4.3
SA		0.425		0.85	10% funding	8.5
TAS		0.035		0.07	10% funding	0.7
WA		0.575		1.15	10% funding	11.5
ACT		0.09		0.18	10% funding	1.8
QLD		3.63		7.26	10% funding	72.6
VIC		2.17		4.34	10% funding	43.4
Total		Art Museums	9.37		18.74	
ACT	Arts Administration					1.7
NSW						7.8
NT						0.1
QLD						10.7
SA						2.3
TAS						1.7

State	Item	Original Creation			Creative Process		Total funding	
VIC						32		
WA						17.1		
Total	Arts Administration	0		0		73.4		
ACT	Arts education					0.1		
NSW						0.4		
NT								
QLD								
SA								
TAS								
VIC							0.1	
WA							0.4	
Total		Arts education	0		0		1	
ACT		Dance	0.3	60% funding	0.45	80% funding	0.5	
NSW	1.8		60% funding	2.4	80% funding	3		
NT	0.24		60% funding	0.32	80% funding	0.4		
QLD	1.68		60% funding	2.24	80% funding	2.8		
SA	1.08		60% funding	1.44	80% funding	1.8		
TAS	0.18		60% funding	0.24	80% funding	0.3		
VIC	1.08		60% funding	1.44	80% funding	1.8		
WA	1.62		60% funding	2.16	80% funding	2.7		
Total	Dance		7.98	60% funding	10.64	80% funding	13.3	
ACT	Drama		0.35	60% funding	0.56	80% funding	0.7	
NSW		1.29	30% funding	3.44	80% funding	4.3		
NT		0.2	50% funding	0.32	80% funding	0.4		
QLD		1.75	50% funding	2.80	80% funding	3.5		
SA		2.05	50% funding	3.28	80% funding	4.1		
TAS		0.25	50% funding	0.40	80% funding	0.5		
VIC		1.11	30% funding	2.96	80% funding	3.7		
WA		2.3	50% funding	3.68	80% funding	4.6		
Total		Drama	9.3	Varied	17.44	80% funding	21.8	
NSW		Film	8.64	80% funding	8.64	80% funding	10.8	
VIC	25.04		80% funding	25.04	80% funding	31.3		
QLD	9.44		80% funding	9.44	80% funding	11.8		
SA	4.08		80% funding	4.08	80% funding	5.1		
WA	9.04		80% funding	9.04	80% funding	11.3		
TAS	0.72		80% funding	0.72	80% funding	0.9		
NT	0.32		80% funding	0.32	80% funding	0.4		
ACT	0.16		80% funding	0.16	80% funding	0.2		
Total	Film		57.44	80% funding	57.44	80% funding	71.8	
ACT	Literature		0.15	50% funding	0.15	50% funding	0.3	
NSW		0.65	50% funding	0.65	50% funding	1.3		
NT		0.1	50% funding	0.1	50% funding	0.2		
QLD		0.5	50% funding	0.5	50% funding	1		
SA		0.25	50% funding	0.25	50% funding	0.5		
TAS		0.15	50% funding	0.15	50% funding	0.3		

State	Item	Original Creation			Creative Process		Total funding
VIC		0.25	50% funding	0.25	50% funding	0.5	
WA		1.2	50% funding	1.2	50% funding	2.4	
Total	Literature	3.25	50% funding	3.25	50% funding	6.5	
ACT	Major Multi-arts Festivals	0	80% funding	0	30% funding		
NSW		0.33	10% funding	0.99	30% funding	3.3	
NT		0.07	10% funding	0.21	30% funding	0.7	
QLD		0.49	10% funding	1.47	30% funding	4.9	
SA		0.48	10% funding	1.44	30% funding	4.8	
TAS		0.08	10% funding	0.24	30% funding	0.8	
VIC		0.81	10% funding	2.43	30% funding	8.1	
WA		0.44	10% funding	1.32	30% funding	4.4	
Total	Major Multi-arts Festivals	2.7	10% funding	8.1	30% funding	27	
ACT	Music	0.693	33% funding	1.68	80% funding	2.1	
NSW		2	33% funding	4.8	80% funding	6	
NT		0.198	33% funding	0.48	80% funding	0.6	
QLD		0.99	33% funding	2.4	80% funding	3	
SA		1.188	33% funding	2.88	80% funding	3.6	
TAS		0.528	33% funding	1.28	80% funding	1.6	
VIC		17.457	33% funding	42.32	80% funding	52.9	
WA		1.518	33% funding	3.68	80% funding	4.6	
Total	Music	24.572	33% funding	59.52	80% funding	74.4	
ACT	Music theatre and opera	0.03	30% funding	0.08	80% funding	0.1	
NSW		1.11	30% funding	0.08	80% funding	3.7	
NT		0	30% funding	2.96	80% funding		
QLD		1.83	30% funding	0	80% funding	6.1	
SA		0.39	30% funding	4.88	80% funding	1.3	
TAS		0.03	30% funding	1.04	80% funding	0.1	
VIC		1.14	30% funding	0.08	80% funding	3.8	
WA		0.42	30% funding	3.04	80% funding	1.4	
Total	Music theatre and opera	4.95	30% funding	13.2	80% funding	16.5	
ACT	Other Arts		Assume design etc			0.2	
NSW			Assume design etc			1.6	
NT			Assume design etc				
QLD			Assume design etc			6.9	
SA			Assume design etc			11.4	
TAS			Assume design etc				
VIC			Assume design etc			4	
WA			Assume design etc			0.6	
Total	Other Arts	0	Assume			24.7	

State	Item	Original Creation			Creative Process		Total funding
			design etc				
ACT	Other performing arts(circus)		60% funding	0	80% funding		
NSW		0.66	60% funding	0.88	80% funding	1.1	
NT		0	60% funding	0	80% funding		
QLD		0.42	60% funding	0.56	80% funding	0.7	
SA		1.44	60% funding	1.92	80% funding	2.4	
TAS		0	60% funding	0	80% funding		
VIC		1.08	60% funding	1.44	80% funding	1.8	
WA		0.3	60% funding	0.4	80% funding	0.5	
Total	Other performing arts	3.9	60% funding	5.2	80% funding	6.5	
NSW	Performing arts Venues					67.9	
NT						16.9	
SA						9.8	
TAS						10.2	
WA						22.8	
ACT						0.2	
QLD						1.4	
VIC						3.4	
Total	Performing arts Venues	0		0		132.6	
ACT	Visual arts and crafts	1.94	20% funding	5.82	60% funding	9.7	
NSW		0.66	20% funding	1.98	60% funding	3.3	
NT		0.14	20% funding	0.42	60% funding	0.7	
QLD		0.54	20% funding	1.62	60% funding	2.7	
SA		0.46	20% funding	1.38	60% funding	2.3	
TAS		0.08	20% funding	0.24	60% funding	0.4	
VIC		0.76	20% funding	2.28	60% funding	3.8	
WA		0.62	20% funding	1.86	60% funding	3.1	
Total	Visual arts and crafts	5.2	20% funding	15.6	60% funding	26	
ACT	Community Cultural Centres	0.25	10% funding	1	40% funding	2.5	
NSW		0.45	10% funding	1.8	40% funding	4.5	
NT		0.1	10% funding	0.4	40% funding	1	
QLD		0.3	10% funding	1.2	40% funding	3	
SA		0.08	10% funding	0.32	40% funding	0.8	
TAS		0.02	10% funding	0.08	40% funding	0.2	
VIC		0.59	10% funding	2.36	40% funding	5.9	
WA		0.19	10% funding	0.76	40% funding	1.9	
Total	Community Cultural Centres	1.98	10% funding	7.92	40% funding	19.8	
Grand Total		130.642	19%	217.05	31%	702.7	

Appendix 2: Funding Patterns by Art Form

The following information extracted from various reports provides a more detailed view of funding patterns for selected individual art forms (according to the availability of data) from Government and (where available) the private sector, including earned income.

Film and Broadcasting

- In 2006, total Government funding for film and broadcasting was reported to be 1,167 million. The Federal Government has a substantial role in the sector as a public broadcaster, through the Australian Broadcasting Corporation (ABC) and the Special Broadcasting Service (SBS). The Federal Government is also involved through providing a similar support mechanism for television production as it does for film production, regulating the amount of Australian content that is required to be broadcast on both free-to-air and subscription television and its role as an advertiser.¹
- The value of the screen production industry in Australia was \$2,264 million in 2008. Just over 30% (\$704m) of this value can clearly be attributable to “creative content” (film, tv drama). The remainder relates to other TV, commercials and electronic games²
- The comprehensive data available for the revenue of television stations is not available for the revenue of content developers, the key creative component of the sector. From the IBIS Report Film and Video Production in Australia: P9111 it is estimated that the size of the content sector in 2006-07 was around \$1 billion.³

Literature

- In 2006/7, total Federal and State Government funding for literature and print media was reported to be 31.5 million. This excludes expenditure on libraries, which accounts for an average of 33% of all cultural funding (including Local Government). Just 0.03% of all cultural funding is spent on other funding for literature and print media.⁴
- More detailed data on the sale of printed books, from the Australia Council’s economic analysis of literary publishing, indicates that educational and non-fiction books comprise around 80 per cent of the market, with just under two-thirds of such books Australian titles. Around half of all children’s books are Australian titles and around 40 per cent of all fiction books. ‘Non-literary’ publications account for the majority of publication sales revenue. Of the survey respondents, 26 publishers gave information about their income. When aggregated, these publishers generated an income of around \$153 million from sales of Australian publications in 2006 (the year of assessment). Of this total revenue, \$27.8 million (22%) was generated from Australian literary publications.⁵
- The Australian literary publishers within the sample published a total of 1,204 authors (in the 2006 calendar year) of which 644 (53%) were authors of literary titles.⁶
- In 2007/8, the Public Lending Right paid a rate per copy of a book of \$1.57 for creators and 39.25 cents for publishers, a rate increase on the previous year. Total payments of \$7,646 million to 8575 creators for \$6.2 million and 363 publishers for \$1.4 million.⁷

¹ NSW Department of State and Regional Development (2008) NSW Creative Industry: Economic Fundamentals p. 84

² The Nous Group (2008) Victorian Screen Industry Review p. 41

³ NSW Department of State and Regional Development (2008) NSW Creative Industry: Economic Fundamentals p. 76

⁴ ABS (2007/8) Three Tiers of Funding for Cultural Activities

⁵ SGS Economics and Planning (2008) Economic Analysis of Literary Publishing in Australia p. 5

⁶ SGS Economics and Planning (2008) Economic Analysis of Literary Publishing in Australia p. 27

⁷ PLR Annual Report 2007/8

- In 2007/8, the Education Lending right made total payments \$10.469 million to 10 275 creators and 383 publishers – no breakdown of payments available.⁸

Performing Arts

- In 2006/7, State and Federal Government spent \$132 million on performing arts venues and \$256 million on other performing arts programs.⁹
- In 2006-07 the Australia Council provided grants of more than \$11.8 million to dance and \$15.2 million to theatre (out of total grants of \$156 million), which included grants to individual artists, financial and operational support to arts organisations, and strategic initiatives to build capacity across the art form.¹⁰
- In 2006-07, the Australia Council provided grants of more than \$90.7 million to music (out of a total \$156 million in grants). However the contemporary music organisations in music comprise only 2% of total music funding from the Australia Council. Government funding is vastly weighted towards classical music and opera.¹¹
- Government funding provides half of all income for symphony and choral performances, and a large share of income for opera, dance, and drama. Around 40% of Government support for the performing arts sector goes to symphony and choral performance and around 20% to drama production.¹²
- Government also provides significant support through the provision of venues, with state and local government-owned arts venues making up 80% of all performing arts venues in Australia. However, an only of 6% of State expenditure is spent on performing arts venues – with local Councils bearing much of the burden.¹³
- Funding in this sector is dominated by the Major Performing Arts companies. Commonwealth and State Governments support for the 29 Major Performing Arts Companies absorb the following percentages of the total arts funding budget:

○ Victoria 18%	M\$ 6.9
○ New South Wales 25%	M\$ 7.4
○ Australia Council 55%	M\$81.5 ¹⁴
- State Governments spend an average of 8.4% of their cultural budgets on operational funding for performing arts.¹⁵
- Corporate sponsorship income for major performing arts organisations has increased \$4.3 million since 2002, or 19.7%. Most of this increase was recorded in 2003 and 2004.¹⁶
- Total donations income for major performing arts organisations increased 71.2% from 2002 to 2006, with more than half of this increase being achieved in 2005. It is important to note that marked increases in income for individual companies have a major impact on year-to-year results in private giving. 2005 results were affected by the exceptional results of The Australian Ballet.¹⁷

⁸ PLR Annual Report 2007/8

⁹ ABS (2007/8) Three Tiers of Funding for Cultural Activities

¹⁰ NSW Department of State and Regional Development (2008) (2008) NSW Creative Industry: Economic Fundamentals p 57

¹¹ Analysis of 2006/ Australia Council Annual Report

¹² NSW Department of State and Regional Development (2008) NSW Creative Industry: Economic Fundamentals p.50

¹³ NSW Department of State and Regional Development NSW Creative Industry: Economic Fundamentals p.57

¹⁴ Analysis of annual reports of various grant funding bodies

¹⁵ NSW Department of State and Regional Development)NSW Creative Industry: Economic Fundamentals p. 57

¹⁶ AMPAG (2007)Tracking Changes in Corporate Sponsorship and Private Donations P. 4

¹⁷ AMPAG (2007)Tracking Changes in Corporate Sponsorship and Private Donations P. 4

- Although net income from fundraising events for major performing arts organisations fell slightly from 2005 to 2006, the proportion of this income to sponsorship and donation income rose by five percent from 2002 to 2006. This was mainly due to a marked increase in 2004.¹⁸
- No single art form dominated the major performing arts sector in deriving income from corporate sponsorship and private giving. While music companies reported more revenue from both of these sources, this was due to the number of companies belonging to this category.¹⁹
- Dance companies reported fluctuating income from corporate sponsorship income over the five-year period—between \$4.3m and \$5.3m. In 2006, earnings from this source fell 14% to \$4.5 million, having reported a 22 per cent increase in 2005. While donation income fell 37% in 2006, due to the previously reported Australian Ballet result, dance companies continued to receive the highest average income per company of the sector. In 2006, dance companies reported an average of \$567k per company compared to \$497k for opera companies, \$474 for music companies and \$310k for theatre companies.²⁰
- In 2006, music companies reported a 7% increase in corporate sponsorship. Since 2002, these companies have reported a total increase of 59% in earnings from this source. Analysis of the underlying data however reveals that this result is driven by three companies only. Three companies reported declining earnings, while four companies reported either static or modest growth only. Increases in 2006 donations – 8 % up on 2005 results and 97% compared to 2002 results – are the result of more widespread increases. While four companies have reported very strong growth from this area, no company has reported sustained decreases in earnings from this source since 2002.²⁰
- Theatre companies have, in general, reported steady growth in corporate sponsorship over the review period. However, closer analysis of the data reveals that this is due to the success of just two of the nine companies. Four companies reported a collective decrease in corporate sponsorship earnings of almost \$1 million when comparing 2006 results with 2002. A similar pattern exists with reported donation income with three companies driving the reported 138% increase since 2002. As opera results are dominated by the results of Opera Australia, the largest performing arts company in Australia, separate analysis of this art form has not been prepared.²⁰

Visual Arts

- In 2006/7 State and Federal Governments reportedly spent a total of \$235 million on art museums and \$55 million on other visual arts and crafts programs.²¹
- Visual arts institutions are subsidised by governments and have been funded for their traditional role as custodians of valuable collections of significant value to the whole of Australia – this is particularly true for NSW where the core of Australia’s cultural heritage is located in Sydney, in institutions such as the State Library, Art Gallery of NSW, and Powerhouse Museum.²² (Note that we have not included funding for the State Library and the Powerhouse Museum in our total figure for the arts industry in the report)
- The Federal Government provides direct financial support to visual arts and design through grants from the Australian Council. In 2006-07, grants totaled more than \$16.8 million, and included grants to artists, residencies and touring, support for galleries and organisations, and strategic initiatives to build capacity across the sector.²³

¹⁸ AMPAG (2007) Tracking Changes in Corporate Sponsorship and Private Donations P. 4

¹⁹ AMPAG: Tracking Changes in Corporate Sponsorship and Private Donations 2007 P. 6

²⁰ AMPAG (2007) Tracking Changes in Corporate Sponsorship and Private Donations p. 6

²⁰ AMPAG (2007) Tracking Changes in Corporate Sponsorship and Private Donations p. 6

²¹ NSW Department of State and Regional Development (2008) NSW Creative Industry: Economic Fundamentals p.44

²² NSW Department of State and Regional Development (2008) NSW Creative Industry: Economic Fundamentals p.44

²³ NSW Department of State and Regional Development (2008) NSW Creative Industry: Economic Fundamentals p.44

- In 2003/4 the Government invested an additional \$39 million over four years, delivered jointly by the Australian Government and all state and territory governments, in response to the Report of the Contemporary Visual Arts and Craft inquiry, with a view to increasing the viability and vitality of Australia's contemporary visual arts sector.²⁴
- While contemporary arts organisations have documented the value of this funding, there has been concern that less 17% of the initiative has been directed to individual artists.²⁵ The initiative was renewed until 2011. However no extra funding was made available despite calls for more funding for individual artists and a fund to support housing the visual arts.²⁶
- Despite the increase in funding through the Visual Arts and Crafts Strategy, it appears that funding for art galleries and museums has grown at a much faster rate than funding for other programs. The 2002 Myer Report estimated total funding for the visual arts at \$58 million, just under half of which was directed to art galleries.²⁷ Current statistics from the Three Tiers of Government Report indicates that funding for art museums and galleries is four times higher than for other visual arts and crafts program. While funding for galleries has increased eight times over the period, funding for other programs has only doubled. (We have not been able to normalize the base for this comparison, so these results are tentative.)²⁸
- On average, State Governments spend 20% of their budgets for creative industry on art galleries. If other museums are included the figure rises to 35%. On the other hand, the States spend around 1.6% on operational funding for visual arts and crafts

²⁴ Summarised from various Federal and State Government press releases

²⁵ Tamara Winnikoff Director Nava March 2006 Article in Craft Australia

²⁶ Tamara Winnikoff Director Nava March 2006 Article in Craft Australia

²⁷ NSW Department of State and Regional Development (2008) NSW Creative Industry: Economic Fundamentals various sections

²⁸ Department of Communications, Information Technology and the Arts, Report of the Contemporary Visual Arts and Crafts Inquiry, 2002 p.38

Appendix 3: Detailed information on the health of the arts industry

The following information extracts information gleaned from a range of reports surveyed. It points to economic sector which, despite the recent boom economy, increases in patronage and improved tax concessions, is at the very most achieving minimal growth.

Data collated by the NSW Creative Industry: Economic Fundamentals Report suggests that in 2002 just under 3 per cent of total household expenditure was directed to creative industry products. Expenditure on publishing is by far the largest category (with expenditure on books making up half of this category), followed by film and then television (which is subscription TV fees).²⁹

Although the same report documents a real growth rate of 2.7% across all creative industries, the growth rate is attributable almost entirely to applied creative industries such as design, advertising and architecture. Only music showed a substantial growth (2%), in all probability reflecting the success of the commercial music market.³⁰

This evidence points to difficulties in developing a sustainable funding model for the arts - it is a primary issue for the individual artist and the creation of new work. Some further indications of the health of the arts economy are recorded below.

Film and Broadcasting

- Australian feature films' share of the box office peaked at 10 per cent in 1994 (with several standout films like *Muriel's Wedding* and *Priscilla Queen of the Desert*), and fell to 4 per cent in 2007. (The opposite trend is evident in comparable overseas countries). Real consumer expenditure on Australian films has been trending downwards for the last 20 years (and fell by 5% over the past decade).³¹
- The Australian feature film industry has expanded at a moderate rate in recent years, with expenditure on producing Australian films increasing by around 2% per annum in real terms from 1998-99 to 2006-07, and total expenditure of \$333m in 2006-07. However, if the production of *Happy Feet* in 2003 and *Australia* in 2007 is removed, there is a noticeable decline in production.³²
- Over the five years to June 2007, 52% of the average \$160m yearly expenditure on Australian and co-production feature film production came from foreign investors. Funding from Australian government sources (federal and state) made up 24% of total funding, with only 15% from Australian industry sources, and 9% from Australian investors. Of particular note is the extent to which the industry contracts when foreign investment dries up in any given period, as was the case in 2004/05 and 2005/06. In 2005/06, government investment accounted for 47% of the national investment in film production.³³
- It is possible to track the performance of the production (not delivery or program purchases) of television over time (Figure 40 and Figure 41). The industry contracted substantially over the past decade, with declines of around 40% in the three big states and by 37% overall in Australia.³⁴

²⁹ NSW Department of State and Regional Development (2008) NSW Creative Industry: Economic Fundamentals p.24

³⁰ NSW Department of State and Regional Development (2008) NSW Creative Industry: Economic Fundamentals p.11

³¹ NSW Department of State and Regional Development (2008) NSW Creative Industry: Economic Fundamentals : various sections

³² NSW Department of State and Regional Development (2008) Victorian Screen Industry Review p. 34

³³ The Nous Group (2008) Victorian Screen Industry Review p. 49

³⁴ NSW Department of State and Regional Development (2008) NSW Creative Industry: Economic Fundamentals: p.81

Performing Arts (includes music, theatre and dance)

- The performing arts sector has experienced a difficult period over the past decade. Revenue for music and theatre productions fell sharply through to 2002-03 and has recovered only slightly since, while revenue for performing arts venues increased only marginally over the period. Total revenue \$606 million. Total attendances of Major Performing Arts (MPA) companies declined slightly in recent years.³⁵
- The most comprehensive data for music sales in Australia is ARIA's wholesale sales data which shows sales of all artists (Australian and international) by Australian record companies. The table illustrates that total revenue has declined by 18% over the past two years, with a decline in sales of physical product (24%), against a rise in sales of digital product (375%). On the other hand, Australian music is holding a steady 34% of sales.³⁶
- The annual rate of growth in expenditure in Australian recorded music is just 0.5% between 2002 and 2006.³⁷
- At 3%, there has been considerable growth in revenue for sound recording studios, contrasting with a decline in revenue for mastering and authoring since 2001-02, and a gradual recovery in revenue musical composition since 2002-03 (although revenue in 2006-07 was only slightly higher than in 1996-97).³⁸
- For the major performing arts organisations, the overall picture is not particularly healthy, with declines in the number of new and existing productions for the five years to 2006. The overall decline is reflected in opera and especially dance, with strong growth in theatre productions.³⁹
- The number of touring MPA companies visiting Sydney has declined in recent years, from 6 in 2001 to 2 in 2006, a trend repeated elsewhere in Australia.⁴⁰

Visual Arts

- Revenue from visual arts and crafts has increased marginally over the decade, while revenue from photographic studios has declined sharply since peaking in 2003-04. Revenue for museums has increased solidly over the period, with government funding the key source.⁴¹

³⁵ NSW Department of State and Regional Development (2008) NSW Creative Industry: Economic Fundamentals: pp52,53

³⁷ NSW Department of State and Regional Development (2008) NSW Creative Industry: Economic Fundamentals: p46

³⁸ NSW Department of State and Regional Development (2008) NSW Creative Industry: Economic Fundamentals: p.47

³⁹ NSW Department of State and Regional Development (2008) NSW Creative Industry: Economic Fundamentals: p 54,55

⁴⁰ NSW Department of State and Regional Development (2008) NSW Creative Industry: Economic Fundamentals: p.53

⁴¹ NSW Department of State and Regional Development (2008) NSW Creative Industry: Economic Fundamentals: p 42

Appendix 4: Detailed information on the incidence of Australian content in various art forms

Broadcasting

- Only a small number of scripted drama and comedy productions have made it into the top 20 rating programs over the past decade. While there was no Australian comedy program in OzTAM's top 20 comedy series shown on television in 2006, Kath and Kim (series 2) topped the combined drama and comedy list in 2003. In drama, Victoria's Blue Heelers was been in OzTAM's top 20 drama series and serials from 1998 until 2006. In 2006, Blue Heelers (the final) was the only Victorian production (of four Australian productions) that was in OzTAM's top 20 drama series and serials. Interestingly, those few projects that have done well internationally, or have at least signed lucrative deals internationally, have almost always achieved big audiences at home first.⁴²
- It is significantly less expensive for broadcasters to license US or UK programming than to commission or license Australian productions, meaning that free-to-air commercial networks commission or license the minimum hours required to comply with the quota. Pay TV operators have not met their quota in recent years.⁴³
- The high cost of producing Australian television shows compared to buying overseas content continues to present a challenge for television stations. The cost of producing an Australian drama series has been estimated at \$450,000 an episode, substantially higher than the cost of an hour-long episode of a US-made drama that can be acquired for as little as \$50,000⁴⁴

Film

- In 2007 the total Australian box office was \$895m with Australian films earning \$36m or 4% of the total.⁴⁵
- Box office takings illustrate the dominance of foreign films in the Australian market. Over the 30 years to 2007, box office receipts of Australian films have moved little (Figure 39), although there have been repeated spikes in response to the release of extremely successful Australian-made films (e.g. Crocodile Dundee in 1986). With total box office takings increasing by around 2.4 times in real terms (from \$367m to \$895m), the Australian share of box office receipts has trended down. Similar to box office takings, in 2006, 3.3% of all videos and DVDs released in Australia were Australian feature films.⁴⁶
- Australian distributors are running the most successful businesses in the industry, but much of their revenue is reliant upon the distribution of imported – rather than Australian – content. For example, Paul Weigard, Managing Director of Madman Entertainment (which was recently sold to Funtastic Ltd for \$34.5 m) confirmed that Australian products account for negligible portion of their overall revenues. Indeed, there is considerably less cost and risk in distributing proven foreign films than banking on the possibility of an Australian produced film becoming a hit⁴⁷

⁴² The Nous Group (2008) Victorian Screen Industry Review p.34

⁴³ The Nous Group (2008) Victorian Screen Industry Review p.35

⁴⁴ NSW Department of State and Regional Development (2008) NSW Creative Industry: Economic Fundamentals P.84

⁴⁵ The Nous Group (2008) Victorian Screen Industry Review p.52

⁴⁶ NSW Department of State and Regional Development (2008) NSW Creative Industry: Economic Fundamentals p. 77

⁴⁷ The Nous Group (2008) Victorian Screen Industry Review p.51

Literature

- The most informative overview of book publishing is provided by a 2004 ABS publication (as reported by the NSW Creative Industry report in 2008). Over the period under review, the number of books sold declined by around 9%, although in real terms the value of the books sold increased by around 30% (indicating that book prices increased by much more than the CPI). This increase in value has been driven by sales of Australian titles, and especially exports, which have doubled over the period (with the proportion of Australian titles exported increasing from 17% to 24%). Australian titles have become slightly more popular relative to imported titles, comprising close to two-thirds of all sales in 2002-03. There is some evidence that sales have increased more recently. Confidential data from the Australia Publishers' Association (based on a survey of publishers) indicates that from 2003 to 2006 sales of trade publishers increased strongly, with a modest increase for tertiary publishers and a marginal increase for school publishers.⁴⁸
- More detailed data on the sale of printed books indicates that educational and non-fiction books comprise around 80% of the market, with just under two-thirds of such books Australian titles. Around half of all children's books are Australian titles and around 40% of all fiction books.⁴⁹
- Australian literary publications account for less than a quarter of total sales income for Australian books. Of the survey respondents, 26 publishers gave information about their income. When aggregated, these publishers generated an income of around \$153 million from sales of Australian publications in 2006 (the year of assessment). Of this total income, \$27.8 million (22%) was generated from Australian literary publications.⁵⁰
- In terms of the literary genre, most of the authors produced literary non-fiction (175 or 28% of total literary authors) or children's and young adult fiction/non-fiction (173 or 28%). A high number of poetry authors were also published by the survey respondents (168 or 27%). The number of poetry authors published was far higher than the number of poetry titles published in 2006. Poetry and literary essays were the main types of literature published by the smaller publishers.⁵¹

Music

- Of the top 100 selling albums in Australia in 2007, Australian repertoire represented 34% of sales by volume, with 36 Australian albums in the top 100, compared to 33 in 2006 and 30 in 2005. In addition, 10 Australian hits made the 50 top-selling digital tracks chart for 2007.⁵²
- Contemporary music organisations comprise only 2% of total music funding from the Australia Council, although 8/9 of the Key Organisations funded play contemporary music. Add to this the new work grants etc. support for contemporary music appears to be in need of a focus in any new arts funding initiatives.⁵³
- A Music Council of Australia report into new music found that the States and Commonwealth shared no basic view of even a definition of what this is although in some places support was forthcoming.⁵⁴

⁴⁸ NSW Department of State and Regional Development (2008) NSW Creative Industry: Economic Fundamentals p. 67200

⁴⁹ Australia Council (2008): Economic Analysis of Literary Publishing p.67

⁵⁰ Australia Council (2008): Economic Analysis of Literary Publishing p. 46

⁵¹ Economic Analysis of Literary Publishing in Australia. Australia Council 2008 p.29

⁵² NSW Department of State and Regional Development (2008) NSW Creative Industry: Economic Fundamentals p 36

⁵³ Analysis of Australia Council Grants 2007/8

⁵⁴ Jon Gray (2006) New Music Mapping Project A study of new music funding in Australia 2002-2004 (various sections)

Performing Arts

- The average number of new Australian works presented by the Major Performing Arts companies in 2006 is⁵⁵:

Chamber Music	2
Opera	0.25
Ballet	11
Contemporary Dance	1
Theatre	2.4
Orchestras	not able to assess

- Total Australian works by artform⁵⁶

	2004	2005	2006	2007
Theatre	45	36	46	38
Ballet	43	46	44	37
Contemporary Dance	21	8	5	16
Chamber Music	32	47	33	60
Opera	5	4	6	3
Symphony Orchestras	50	62	60	55

- Of the 15 new Australian main-stage works presented by the nine Major Performing Arts (theatre) companies in 2006, six were co-productions or in some way originated from the small to medium sector. MPA companies regularly presented existing Australian works in their education and main stage programs which had originated in the small to medium sector.⁵⁷
- Evidence indicates that despite the economic boom, increases in public and private patronage, and improved tax concessions for the arts, many art forms are not flourishing economically and Australian content levels are declining in film, broadcasting and in some areas of the performing arts. The total number of main stage Australian works presented by MPA companies across all art forms declined from 143 in 2005 to 134 in 2006. This represented a continuation of the decline in Australian works over the past five years, from a high of 175 in 2001 (Centenary of Federation year).⁵⁸

Visual Arts

- Of the estimated 218 million of arts sold through commercial galleries in 2001, 106 million or approximately 50% was first sales sold on commission⁵⁹

⁵⁵ Analysis of Australia Council survey of major performing arts companies 2007

⁵⁶ Analysis of Australia Council survey of major performing arts companies 2007

⁵⁷ Analysis from a review the interconnections or otherwise of large and medium to small theatre companies Major Performing Arts Board

Australia Council (2007): Securing the Future 2001-2006

⁵⁸ Major Performing Arts Board Australia Council (2007): Securing the Future 2001-2006 p.5

⁵⁹ Report of the Contemporary Visual Arts and Craft Inquiry 2001 p 239

Appendix 5: Information extracts re artists' income

For writers

- There are limited barriers for both writers and publishers entering the industry, with the key barrier being the need to earn a viable income. Few authors make a living from full-time writing, and for authors of children and young adult fiction, school visits are a critical source of income. The value of advances per unit sale shows that, on average, authors receive \$2.24 per book sold. However, there is wide variation across the literary publishing categories, with averages of \$3.04 per unit for literary fiction, \$3.02 for literary non-fiction, \$1.69 for children's and young adult fiction/non-fiction and just \$0.75 for poetry.⁶⁰ Organisations that support artists are not necessarily taking a disproportionate share of the cake. Publishers surveyed by the Australia Council in 2007 spent more than 25% of their budget on royalties, 44% on printing and marketing and 18% on staff salaries.⁶¹
- While all responding publishers paid advances to authors, the total value of advances paid to authors varies significantly by genre. The highest monetary values for advances were paid to authors of children's and young adult fiction/non-fiction' followed by literary non-fiction, with a total of \$2.6 million and \$2.1 million paid to authors in these categories respectively. Authors of literary fiction received \$1.2 million. In comparison, authors of poetry received just \$15,055 (0.3%) in advance payments, despite the relatively high number of published poetry authors in the year of assessment (2006).
- By far the largest number of claimants for the Public Lending Right received under \$300. Half of the 5,111 received between \$100 - \$200. Only 18 claimants received over \$20,000. The majority of these are children's authors.⁶²

For visual artists

- According to NAVA, while government support is undoubtedly important, artists' earning capacity would improve if their work was subject to the same conditions that apply to other areas of the economy: if they were paid loan fees when their work was displayed, licensing fees when their images were used, and royalties when their work was sold or on-sold. The problem for artists is not necessarily that they are not able to achieve commercial returns for their work, but that their work is not remunerated in the same ways as other innovators.⁶³
- In a survey of publicly funded galleries, NAVA recorded the fee payments made to exhibiting artists. Of the 116 Visual artists who had had an exhibition in a publicly funded venue since 2000, 63.6% had an exhibition in 2005. The most frequently listed type of venue was a regional gallery, with 38.3% of respondents. The second largest 'type of gallery' category was 'other' and the predominant 'other' was a university, TAFE or art school gallery. 74.8% of respondents had been part of a group show.

73% said they did NOT receive an artists' fee. However, of those who did receive a fee, the majority (78.8%) received less than \$1,000. Comments indicated that when a fee was received it was most likely to be between \$100 and \$500. One artist received a fee of \$4,000.⁶⁴

⁶⁰ NSW Department of State and Regional Development (2008) NSW Creative Industry: Economic Fundamentals p.66,7

⁶¹ SGS Economics and Planning (2008) Economic Analysis of Literary Publishing in Australia p31

⁶² Public Lending Right Annual Report 2007/08

⁶³ National Association for the Visual Arts (2007) Submission to the review of the national innovation system p.6

⁶⁴ Cultural Ministers' Council (2002) Report to the Minister of an Examination of the Small to Medium Performing Arts Sector

72.1% of artists estimated they spent less than \$1,000 on presentation costs for their exhibition. 16.2% spent \$1000-\$1,999, 8.1% spent \$2,000-\$5,000 and 3.6% spent more than \$5,000.

With a response rate of 73% never having been paid a fee, and of those who did get a fee nearly 79% getting less than \$1,000, there were many negative comments about the relationship between artists and PFG galleries and artists' capacity to produce work and survive as an artist. This is backed up by more thorough and rigorous research done by agencies such as the ABS and the Australia Council.⁶⁵

For performing artists

In a report to the Australia Council on the interconnection between small and medium performing arts companies, the researchers found that companies hired freelance directors for approximately 60 shows per year. They reasoned that if one director were to direct four productions, would fully occupy 15 directors a year.

- A director will typically receive around \$10,000 for a production and sometimes a small % age of box office takings (about 2%).
- Four shows per year are considered too many but are done in order to sustain a living.
- Hence, most theatre directors, including established directors cannot sustain a full-time theatre directing career.

Experienced directors leave the theatre around the age of 35-45 as mortgages and families begin to take precedence. One influence besides income has to move around the country.⁶⁶

For emerging, established and masters

Without further available research, it is difficult to reach any conclusion to the question of what interventions work, particularly for those key transitions where artists' careers are elevated to a new platform.

One of the popular focuses of funding programs for individual artists is on 'the emerging artist'. For a variety of reasons, there is attraction in a larger number of small loans to new and experimental work. Federal Government initiatives for individual artists over the past two years have singled out 'the emerging artist' – the *Opportunities for Young and Emerging Artists (OYEA)* is a new government initiative that provides \$6.6m over four years (2008-09 to 2010-11) to build skills and experience for young and emerging artists. The *Art Start Program*, announced in the 2009/10 budget, will support young and emerging artists through t \$9.6 million in one-off grants to help graduates start a business as professional artists.

"Emerging" is a frequent category to be found in funding programs from major philanthropic organisations. Mid-career is not.

Yet the full development of an artist will in most cases take many years. Throsby/ Hollier found that the mean age that artists nominated for achieving the status of 'established' was 30 years, with the majority (70%) reaching this point before the age of 35. 5% of respondents did not become established until after the age of 55

⁶⁵ NAVA (2006) Report on research into artists payments by publicly funded galleries P 7

⁶⁶ Cultural Ministers' Council (2002) Report to the Minister of an Examination of the Small to Medium Performing Arts Sector

Appendix 6: State and Local Governments

Reporting in this section is primarily concerning State Governments which has been collated from available publications and responses to a questionnaire sent to each State Arts Department.

The shorter final section on Local Government outlines the activities of three very different councils, in the absence of any national or state overview material. This material has been gathered from available publications and discussions with arts and cultural officers in each Council.

There are large variations in the support for artists and the creation of new work and not necessarily defined by the level of government. Notable is that the arts grants distributed by the City of Melbourne is an equivalent or larger amount than the Northern Territory and Tasmanian state governments grants.

State Governments

Population

- Arts Agencies, many within larger government departments
- Film Agencies in some States separate to arts
- Other State Government agencies in some States such as the Victorian Health Foundation

Key Facts

State Government reporting is primarily concerned with social impact: arts participation and arts reach both socially and geographically. Although some reports may indicate benefits to artists in general terms, there is little analysis of funding outcomes for artists.

The vast majority of State arts budgets are absorbed by government institutions such as museums, galleries and capital city performing arts centres.

A significant amount of the remaining arts funding comprises co-investment in arts organisations by the State and Commonwealth Government, in particular the major performing arts companies and some key organisations (except the territories, where there are no major companies).

Of the remaining arts budget State Governments spend a significant amount providing support to local government facilities such as galleries and performing arts centres and arts officers within local councils and their facilities.

Although these figures are no longer available, in the 1990s it could be seen that the total States/Territory grants to individual artists was equal to the amount of grants to individuals distributed by the Australia Council.

The geographic, demographic and historical differences between the States have produced unique programs. States are generally concerned with:

- supporting major cultural institutions both state owned such as museums and major performing arts organisations, and a major festival;
- providing the infrastructure through which the arts can operate, such as venues;
- enabling arts access, participation and education;
- encouraging business development, including the idea of creative industries; and
- promoting artists and the arts.

Support for New Work Creation

There are three distinct groupings of arts creation evident in the States funding programs.

- Funding for organisations to make work including performing arts companies, some of the writers centres, major commissions through major festivals or programs such as art in public building schemes.
- Funding for arts projects within community settings in suburban and regional centres through regional arts organisations, local council facilities, community organisations etc.
- Awards and Prizes recognising artists and Fellowships and project grants to individuals to make work.

Notable is that the grant programs of the largest State, NSW, are almost totally consumed by annual/triennial grants to major and key organisations, and supporting the infrastructure of venues and arts facilitators throughout the State. By contrast most other States offer project grants to make work and a variety of programs to assist artist careers.

NEW SOUTH WALES

Population

- Arts NSW, a division of the Department of Arts Sport & Recreation
- NSW Film and Television Office
- Department of State and Regional Development

Key Features

- \$224 million was spent by the seven State Cultural Institutions in 2007-2008
- Total Arts NSW budget (excluding State owned cultural institutions and capital works) was \$36.5 million
- 25% was allocated to major performing arts companies (\$7.4 million paid in 2007-08)
- \$570,000 was allocated to awards (11), fellowships (5) and scholarships
- Marketing and management assistance and small grants for this purpose were administered by a range of peak bodies although this does not include financial assistance to make work.
- No grants programs were offered for individual artists.

A number of properties are made available to arts organisations within the inner city areas at reduced rental for rehearsal space, studios, office and performance spaces (The Wharf, Carriageworks, The Gunnery, Lillyfield)

Figures for 2007-2008 in \$ million

Major Performing Arts Companies	\$7.35
Literature & History 17 grants, mainly writers centre salaries and costs throughout NSW. Where funds for programs in \$2,000 - \$6,000 range. Includes 1 or 2 grants for professional workshops and publishing.	\$0.710
Music Annual grants to music organisations that make and perform work, peak bodies Small grants for concert series	\$1.602
Theatre 94% annual grants to small to medium theatre companies and related bodies such as PlayWright Australia.	\$2.793
Visual Arts & Crafts Mainly annual programs of regional arts centres and the contemporary arts spaces such as ACP, ArtSpace	\$4.086
Museum of Contemporary Art Plus m\$10 for new education center and cafe	\$3.5
Festivals (Sydney \$4.33 Writers \$240k) Included m\$1 for Sydney Festival opening night.	\$4.57
Premiers Literature Awards 11 awards ranging from \$15k to \$50k	\$0.310
Fellowships (between \$10k - \$30k) 2 literature, 1 dance, 1 history, 1 contribution to Asialink residencies.	\$0.110
Indigenous Strategic Projects Travel to Pacific arts fest, scriptwriting scheme, music video production	\$0.130
Community Cultural Development 23 grants, mainly \$85,000 annual grants for regional arts officers and their program costs. Small project grants program for regional arts projects – max \$3,000	\$2.855
Performing Arts Touring within NSW	\$1.017
Connect Education Arts Ticket subsidy for schools to access shows Some funds to tour and 2 or 3 workshops	\$0.390
Western Sydney Arts Strategy Some artists fees e.g. for conducting workshops, few obvious for making new work. Majority on arts admin – curators, directors, arts development officers, infrastructure development.	\$1.78
Arts Development Initiative Mainly travel to Performing Arts Market, some capital and venue costs, one small arts project costs	\$3.01

The NSW Government has recently reasserted emphasis on audience development and participation as the major priority, including requirements on grant-recipients to implement activity in this regard.

The head of Arts NSW emphatically states priorities are to support the infrastructure of the arts in the state which includes suburban and regional arts centres, staffing and regional arts officers and programs. Although it is possible to identify some projects, there appears to be little that supports artists to make new work.

- The regional galleries (including some university and city galleries) do not have funds to commission work from artists, they may assist artists by hiring them to run community workshops or producing a catalogue of their show, or paying a small fee to show work. When artists are invited to show they are stimulated to make new work but are not financially rewarded.
- Community and regional arts officers gain funding from a wide variety of sources including education, regional money, health and local councils. A regional arts officer advised that in many projects the arts funding is by far the smallest component – ten to twenty%.
- The one field in which work is being created is public art and this movement continues to grow within councils and through arts officers although there is no overview of the extent.

Department of State and Regional Development

This Department provides grants to regional areas for business development and as mentioned above these are used by regional arts organisations.

Also the Department has begun cultural industry work in close cooperation with the NSW Office of Film and Television, has identified film, television and digital media as a target area and begun to work on issues such as encouraging film production within the State. It also has launched a program for young entrepreneurs for creative industry companies.

Events NSW, a part of this Department, encourage and supports events which will provide economic stimulus to the economy, and also Australia Day and similar events. The music festival Livid at the Sydney Opera House mid 2009 is one arts project supported by Events NSW.

VICTORIA

Population

- Arts Victoria
- Film Victoria
- Department of Planning and Community Development
- The Victorian Health Foundation (Vic Health)
- Department of Innovation, Industry and Regional Development: Innovation Economy Advisory Board (Creative Industries)

Key Features

- Arts Victoria funding to the non-government arts sector in 2008-2009:
 - Recurrent funding \$30.518 million
 - Project funding \$8.65 million
- Arts Victoria has not provided exact figures for major institutions and advises it is over \$280 million per year. The UNESCO City of Literature has generated \$20 million of State Government funding over two years (2007 – 2009), around \$12 million of which is capital works to refurbish venues at the State Library to accommodate 5-6 peak literary bodies.
- Arts Victoria administers funding of \$5 million from the Community Support Fund of the Department of Planning and Community Development (gambling levy) which contributes to a number of the funding programs.
- Vic Health funds arts projects mainly under its mental health program and in 2008 approximately \$1.37 million in funding for community arts projects, festivals, and youth oriented radio and internet projects. A tobacco tax was established in Victoria in the late 1980s (and in WA) and this foundation was established to use the funds for advocacy, education and research into health issues. The Foundation carefully measures performance and if projects or programs are not seen to deliver the relevant health outcomes are changed or abolished.
- The Innovation Economy Advisory Board does not have up to date information available.

Arts Victoria

The latest grant details from Arts Victoria are available for 2006-2007 and will not tally with the above figures.

In this box the grant categories are grouped to identify where they are supporting new work.

- The Arts Development program supports individuals and groups to create new work and Innovations program of \$250,000 for artists to work with partners in other fields – much in science. \$1.49m
- Three programs of artists residencies and projects in communities for individuals and groups \$1.1m
- Major Performing Arts & small to medium annual funding \$15.4m
- Grants to public galleries and performing arts centres for operations mainly in regions, arts development officers and touring \$6.25m

Victorian Grants 2006-2007 in \$ million

Arts Development	1.24
Arts Presentation	600,000
Arts Development for Communities	457,320
Arts innovation (artists and partners in other fields such as science)	248,000
Artists in Schools (mainly \$5,000 grants)	150,000
Arts Programming	622,000
Celebrate Victoria (1 grant public art project)	210,000
Community Liaison Officers & Professionals in Residence (for galleries, museums, performing arts centers and community groups to increase local participation in cultural activities)	520,000
Creating Place & Space (Loc. Gov. & NGOs equipment to have professional facilities)	222,000
Artists in Residencies (outer Melbourne. or rural Vic.) Grants range \$22K to \$102K	493,000
Organisations:	
Major Performing Arts	6.888m
Small to medium annual grants (including projects \$137k)	5.430m
Major Organisations (Vic. Opera, 2 contemporary art spaces and 2 peak coordinating bodies)	3.101m
Festivals (Melbourne International \$5.779)	7.850m
Public galleries annual operations (outer Melbourne and regions)	450,000
Touring Victoria (including \$347k for guarantee against loss)	1.475m
Local Partnerships (3 year grants for 15 LG regional art galleries and performing arts centres) 1 year	2.972m
Other	32,800
International	853,000

A review of the Arts Development Program, which is a typical grants program for individual artists and organisations to make work, provides an excellent view of outcomes for artists which is indicative of this kind of program at State and Federal level in other agencies.

Arts Development funding program

An evaluation of the Arts Development funding program, which is the main mechanism for supporting individual artists and the creation of new work, was undertaken in 2007. Previous funding recipients were interviewed and data from 1998 – 2006 collated.

- Projects are funded up to \$30,000 for groups and \$20,000 for individuals. (Until 2004 the cap was \$50,000 and \$25,000).
- The \$1.2 million budget in 2006 funded 99 projects and the average grant was \$12,500 (which has remained relatively stable since the program began in 1998)
- 44% of all grant applications to Arts Victoria were for this program in 2006, the most heavily subscribed and the applicant success rate of around 20% is the lowest of the application based funding programs.
- 86% of individual artist applications to Arts Victoria in 2006 were for this program.

- Between 1998 and 2006 the art-form break down of funded projects was visual arts 29%, theatre 27%, and literature 18%, music 11%, dance 8%, multimedia 5%, other 2%.
- One half of survey respondents indicated that the Arts Development grant was the only source of funds for the project. Organisations were more likely to receive multiple sources of funds.
- The proportion of project costs supported has declined from the start of the program in 1998 when it was 56% of the total cost of a project to 44% of total costs.
- Survey results showed artists/organisations contribute to the projects:
 - 90% contributed their own funds to the project (average of \$5,300)
 - 25% contributed \$10,000 or more of their own funds
 - 75% had unpaid wages (average of \$5,000)
 - Organisations were a little less likely than individuals to contribute their own money.
- Receiving the full amount of funding applied for:
 - 69% received the full amount
 - Some artists believed by applying for a small amount than required they had a greater chance of receiving funding
 - It is therefore not necessarily the case that they received the amount of money they considered necessary for the project.
- Artists not receiving the full amount applied for:
 - Reduced the scope of the project, or
 - Worked for nothing
 - Put in their own money
 - Took a job to support them while working on the project, or
 - Took longer to realise the project
 - Found it more difficult to achieve the project
- The escalating cost of projects has required artists to obtain funding for their work to be achievable and some were involved in an almost continuous process of applications for funding – on “a continuous treadmill”. Some individual artists daunted by this process indicated they had reduced the scope of their ideas or given up on applying for assistance.

The program is seen by grant recipients as unique in supporting the development and creation of new work rather than solely on the presentation of work. They felt without this support for innovation it would not survive because commercially viable projects generally did not allow for real creativity. (They also recognised the contribution to community life and related concepts.)

Subsequent to support through this program many works received work to reach further markets. Outcomes included:

- The work led to other paying projects and artworks (67%)
- The work developed had been sold (39%)
- National touring (35%)
- International touring (29%)
- Regional touring (25%)

The length of time to gain a funding decision for about one third of grant recipients was such that they lost opportunities such as the chance to work with people they had planned to work with or lost a venue booking.

Over 2/3rds of the artists surveyed were over 35 years old and the majority had been working in their art form for more than 10 years. 20% were over 45, 10% over 55. An important element was seen as the program supporting artists at different stages of their careers.

Outcomes

The 143 grant recipients surveyed indicated the following benefits of the grants:

- Improved professional reputation (89%)
- The work would not otherwise have been created (77%)
- Other people (media, organisations, buyers and artists) taking the work more seriously (73%)
- The work developed leading to other paying projects (67%)
- Skills improvement (64%)
- Work being sold (39%)
- Work touring
- Indirect Support

Arts Victoria, RMIT and the City of Melbourne have established a *Creative Spaces* web site which shows artists spaces in which to work throughout Victoria and allows building owners to promote available space.

AUSTRALIAN CAPITAL TERRITORY

Population

- Arts ACT (ACT Chief Ministers Department)
- Public Art Fund
- ACT Department of Education & Training
- Australian National University

Key Facts

The ACT contains the national cultural institutions which are managed by the Commonwealth but of benefit to the local population (which is 350,000).

- 75% of arts funding directed to organisations, \$3.5 million
- 25% of arts funding directed to individuals, \$900,000
- A total of 57 artists individual artists were assisted through project grants in 2007-2008 including 2 fellowships, 1 book of the year prize and 4 small poetry prizes.
- Screen ACT distributes \$55,000 for individual development.

ACT Government buildings which house arts organisations, rehearsal and performance spaces, artist studio space etc. are rent free. This is regarded as a support mechanism.

Recently instituted five year funding for the 22 key organisations which enables greater employment certainty and better opportunities to work with sponsors (with the usual annual reviews and caveats).

Funds the Australian National University \$1.6 million to schools of art and music to run: Music education programs in schools, plus general public and elite teachers programs. Open access programs for the public.

Public Art Fund in 2007-2008 expenditure \$3.2 million for 17 commission/acquisition projects including 14 works of sculpture acquired. After two years the scheme is reverting to a flat budget allocation of \$1.2 million per year for public buildings – a cost cutting measure.

The Education Department runs Artist In Schools program and spent \$230,000 in 2008 mainly on professional development for teachers in dance and working with Shakespeare, small support for Musica Viva and dance projects in schools: no support for artists making new work.

Arts activity is supported by the ACT Office for Multicultural Affairs (multicultural grants program) and ACT Health (health promotion) and the ACT Chief Minister's Festivals Fund (local festival activity). Although no figures are available for these funds it does not appear they are a major source for artists and the creation of new work.

Non-Government Arts Funding

The Capital Arts Patrons Organisation is a volunteer non-profit organisation which raises funds and has disbursed over \$1.7 million over the past 25 years for arts fellowships and grants.

SOUTH AUSTRALIA

Population

- Arts SA
- Department of Planning and Local Government (art & design in developments)
- SA Premier's Arts Partnership Fund in partnership with Australian Business Arts Funding

Key Facts

- Arts SA is the umbrella for nearly all State Government arts activity. As part of the Premier's Department the annual reporting is not a detailed account of expenditure (also typical of some other States.)
- Total Arts SA expenditure (not capital grants) 2007-2008 was \$105,222,126
- Arts industry assistance is \$7.244m
- Arts project grants \$2.651m
- Above includes direct grants to individual artists \$1,497,643
- In addition to the \$10m per year distributed as industry assistance and project grants (above), about \$75m to major organisations and institutions including major performing arts companies, the state gallery, museum and libraries,
- Funds are devolved for regional, childrens and film projects through agencies comprising about \$2.2m of which 14% is grants to emerging artists.
- One exceptional program appears to be the Adelaide Film Festival Investment Fund which provides equity investment in Australian screen product, and a number of highly successful films have premiered at the Adelaide Film Festival in recent years. Of note in this program is the high quality artistic work rather than a general industry funding. This appears to be unique in Australian film support.
- A total of 50 organisations funded in the small to medium sector, categorised as makers, presenters and service organisation.

Grants programs address the situation of individual artists and the creation of new work in a more comprehensive and detailed way than other states although the actual amounts paid to individual artists was rather limited in 2007-2008 with grants ranging from \$1,000 to \$16,000 - with many under \$5,000. As can be seen in the list below, some significant size grants offered, in some cases only one per year.

2009 grant programs are listed below.

- Major commission grant, 1 available up to \$100,000 for a major new work by a leading SA artist(s) for presentation in a high profile setting in SA.
- Project grants up to \$50,000 over 3 years for performing arts to develop a new work. This allows artists time to create the work and also to attract other partners. By the third year of this program, 2010, \$150,000 is anticipated to be available - or 3 grants.
- Project development and presentation grants to support new work, and also for touring and expansion of markets. Approximately \$800,000 available per year.
- Artists in residence grants up to \$20,000 to host an outstanding artist (local, national or international) to share skills and knowledge with professional artists.
- Building pathways grants up to \$10,000 to assist artists develop connections nationally and internationally with galleries, agents, publishers, producers and presenters. Approximately \$180,000 available per year.
- Fellowships of \$50,000 for established artists. 1 grant per year.
- Indigenous emerging artists grants up to \$3,000.
- Music residencies up to \$15,000, broadcast up to \$10,000, special initiatives up to \$20,000
- Programs for “contemporary” musicians.
- Public art grants for design development, commissioning of work and major commission up to \$100,000.
- Writers Prizes ranging from \$10,000 to \$15,000, 10 announced at the Adelaide Festival Writers Week every 2 years.

Arts SA Grants 2008	m\$
Arts Industry Assistance	7.244
Arts Project Assistance	2.651
Total Grants Programs	9.895
Country Arts SA	6.452
SA Youth Arts Board	2.806
SA Film Corp.	4.485
History Trust of SA	4.250
Art Gallery of SA	6.197
Tandanya (Aboriginal gallery & centre)	0.748
State Theatre of SA *	1.976
Adelaide Symphony Orchestra *	3.665
State Opera *	0.957
Australian Dance Theatre	1.465
Windmill Performing Arts (childrens)	1.050
Jam Factory (contemp. craft & design)	0.937
Adelaide Festival Corporation	4.036
Adelaide Fringe	1.157
Carrick Hill Trust (Heritage Property)	0.739
Total Institutions	40.92

Total	50.815
Not Included in this list are some Statutory Authorities: SA Museum, Adelaide Festival Centre, Libraries Board of SA which are assumed to account for the balance	54.407
Note: Shaded list, amongst other things, distribute funding. Major Performing Arts Company *	

South Australia is characterised by isolation from the larger cities of Australia and, like WA and Tasmania, supports artists to travel and engage with larger centres for career development purposes.

South Australia is also disadvantaged in corporate sponsorship by having few head offices of companies in Adelaide.

Some successful business models have also developed in Adelaide. The Festival Centre set building workshop services projects in Australia and internationally and has been established for many years. Also Arts Projects Australia is a management company which runs several major projects such as Womadelaide and the Performing Arts Market in Adelaide and projects in other states.

South Australia promotes artists particularly through an annual artists week (other States similarly promote artists often through their web sites).

Although South Australia has consistently been a leader in the arts, in some areas such as festivals has been eclipsed in recent years by other States. More recently they were the first to develop an Ideas Festival, and the Film Festival Investment Fund is another relatively recent innovation.

Of all the States, South Australia appears to have the greatest focus on artists as beneficiaries of grants programs, and also the creation of new work. The community benefit and social cohesion approach is acknowledged but does not dominate the expression of arts policy.

TASMANIA

Population

- Arts Tasmania (Department of Environment, Parks, Heritage and the Arts)
- Department of Economic Development and Tourism (Screen Tasmania)

Key Facts

- A population of just under one half million people with 200,000 in the capital Hobart, 150,000 Launceston, and an arts grants budget significantly smaller than that of the City of Melbourne.
- The ABS identifies cultural spending as Heritage (excluding parks) \$46.4m and Arts \$8.2m.

Arts Tasmania	\$m
Literature and print media	0.2
Performing arts	3.2
Performing arts venues	0.1
Visual arts and crafts	0.3
Broadcasting and film	0.8
Community cultural centres and activities	0.2
Other arts	1.5
Total arts	6.2

- Total Arts Grants distributed by Arts Tasmania in 2007-2008 over \$3 million.
- The Tasmanian Symphony Orchestra is the largest arts organisation and receives approximately \$1.5 million of the performing arts allocation, or around one half. The Orchestra also receives \$500,000 through the Department of Economic Development and Tourism.
- Although the amounts are small for a range of funding programs there are some innovative approaches in Tasmania including:
 - Collect Art Purchase Scheme launched late 2008: a no-interest scheme to encourage people to buy the work of Tasmanian artists.
 - Low interest loans for artists to assist them become self sufficient. At June 2008 there were 50 current loans to the total value of \$280,000.
 - Roving curators scheme. Two part-time curators work with museums and galleries for up to five weeks on all aspects of curatorial work and train volunteers in this work.
 - International commercial exhibitions of Tasmanian jewellery in Singapore which generated sales and secured ongoing relationships with commercial outlets in Singapore.
 - Design Island is a series of activities to promote the work of designers, connect designers with national and international opportunities, creates opportunity for private sector partnerships and audience development, and a relationship with design workshops in France has been established.
 - Corporate Art Scheme provides consultancy services to the private sector. Established March 2008 in response to increasing requests to the Art for Public Buildings scheme.
 - Partnership between Arts Tasmania and the Parks and Wildlife Service which has run for 11 years to provide natural and cultural residencies for individuals or collaborations of practising artists to develop work in response to the natural environment of Tasmania.
 - The Art for Public Buildings Scheme which has run for 20 years is the largest single support for visual artists, craft and designers. In 2007-2008 \$700,000 worth of commissions approved.

Tasmania and South Australia have a number of similar programs to promote artists.

- Living Artists Week
- The annual publication of an artists monograph to provide a high quality promotional tool for recognised artists and a publication available for purchase and use in an educational context.
- The Premier's Arts Fund \$100,000 in partnership with the Australian Business Arts Foundation and Veolia Environmental Services. A matching fund for small sponsorships from the private and community sector. In the first four months four partnerships to the total value of \$50,500 achieved.

Arts Tasmania also provides annual grants to a small amount of organisations, supports touring within the State, cultural exchanges, small aboriginal arts projects, artists awards, and small grants for equipment, computers etc.

WESTERN AUSTRALIA

Population

- Department of Culture and the Arts (DCA)
- Screen West
- Lotterywest
- Healthway
- Partnerships between DCA & other State Departments
- Percent for Art Scheme with Department of Housing and Works
- Creative Connections - with Department of Education and Training
- Cultural Tourism with Tourism WA
- Disability Arts Inclusion Initiative – with the Disabilities Services Commission

Key Facts

- Unique is the Lotterywest allocation of \$12m per year to the arts via DCA, a system in place since 1992. Lotterywest provides \$4.6m to Screenwest.
- DCA has not provided financial information on the partnerships, or whether the Creative Connections or Cultural Tourism funding includes support for individual artists or the creation of new work, nor any information on the value of Healthway funding (which is primarily concerned with promoting health.)
- Total value of DCA arts grants approved in 2007-2008 was \$22.2m including funding for 49 key organisations

DCA states that project funding is mainly to individuals and artists collectives.

Total Grants Approved 2007 - 2008	
Disability Services	64,753
Arts Development	1,769,017
Young People	393,550
Indigenous	343,953
Contemporary Music	742,323
Fashion	174,764
Strategic Initiatives	1,509,319
CCAFF	765,436
Artflight	187,015
MAMAS projects	27,400
Other triennial funding	601,088
Ignite – Fashion	650,000
Ignite - Premier's Arts Partnerships	150,000
Ignite - Independent Theatre Initiative	30,000
Total Grants Programs	7,408,618
Multiyear funded organisations	1,644,003
Triennially funded organisations	13,144,703
Total Key Organisations	14,788,706
Total Funding	22,197,324

In addition the Department of Culture and the Arts devolves funding through the following:

Organisation	Devolved Program
Art on the Move	Touring Exhibition Fund
Community Arts Network WA	Catalyst Community Arts Fund Community Culture Fund
Country Arts WA	Country community projects Regional arts organisations Touring programs for performing arts, writers Contemporary music and school touring
Writing WA	Literature Touring Program
Western Australian Music Industry Association	Regional and Metropolitan Music Program

WA's approach to Cultural Industries is concentrating on fashion and contemporary music. Reports on these programs and also the Artists in Schools program and the % for Art Scheme do not provide specific information on the benefit to individual artists.

Screen West

Screen West is an incorporated association with a board, which reports to the Arts Minister. In 2007-2008 State Government funding was \$3.6m with an additional \$4.58m from Lotterywest.

In 2008 the total production budget for projects supported by Screen West was \$42m, a record year with the main driver being a 26 part TV drama series co-funded with Canada and Singapore.

Screenwest has a comprehensive funding program supporting project development, production, loans, writers and film practitioner development, career development through attachments and mentorships, support for digital work, indigenous screen projects and also community education.

A digital content partnership is established with DCA and the ABC entitled *iArts* which is designed to create collaboration between WA artists and digital content providers to develop new audiences and interactive opportunities.

Lotterywest funding has also assisted the development of a digital content policy framework and also the completion of a pilot of indigenous community stories. This initiative develops production and editorial skills for capturing, digitally storing and preserving traditional stories in the Kimberley, the Pilbara, the Southwest and the Goldfields.

Philanthropy

The DCA promotes philanthropy through two programs.

- The Arts Partnership Fund, mirrors SA and Tasmanian schemes. A partnership with Mirvac WA and the Australia Business Arts Foundation to provide matching funds for new cash partnerships between small to medium businesses and the arts. A total of \$300,000 is available over three years and will enable not for profit arts organisations to double any new cash partnership for an amount up to \$10,000. For individual artists cash contributions will be doubled for amounts up to \$5,000.
- The Philanthropy Incentive Program encourages individuals, groups and businesses to establish prescribed private funds, foundations or other charitable trusts in order to boost philanthropy to the arts. The DCA can make a contribution of up to 7.5% of the initial capital amount of an eligible fund to an arts organisation of the fund's choice. This contribution is capped at \$50,000 and will give due recognition to the fund.

New funds must comply with certain criteria, which include the requirement that a fund be established with an initial capital contribution of \$500,000 or more. Expressions of interest are sought on an ongoing basis from individuals, groups or businesses who wish to establish new funds to participate in this Program.

The Program has been established with administrative assistance from the Australia Council for the Arts through Artsupport Australia.

NORTHERN TERRITORY

Population

- Arts NT
- Information provided indicates that a small %age of the total \$5.327 of grants distributed in 2007-2008 is directed to individuals, in total around \$300,000.
- No other agencies involved although small projects do occur such as a song competition of making a play for drug awareness campaign.
- ArtSupport has established an officer in the NT to help organisations gain non-government support.

QUEENSLAND

Population

Arts Queensland

Key Facts

Arts Queensland writes as follows:

The State Government allocations in 2007-2008 were

- Controlled Grant Funding \$38m
- Administered Grant Funding \$170m

Support available for individual artists is within grant programs, including:

Grant Program	\$,000
Development and Presentation Grants	1,600
Career Development	100
Creative Fellowships	80
Awards	310
Visual Arts & Craft Strategy	1,133
Indigenous Arts	806
Total	4,029

State Government supports the career development of artists and the creation, presentation and promotion of quality creative content through a broad range of interventions and approaches: providing employment, infrastructure, grants, subsidised accommodation, training and professional development opportunities, in-house residencies, festival programs, support for touring circuits, participation in trade shows, industry and market events, and in social infrastructure such as small to medium organisations, and the public programs of large institutions which commission and the build the profile of artists.

The Pacific Film and Television Commission, Arts Statutory Authorities, Festivals and signature events directly commission, and provide employment, to Queensland artists.

Exemplar: Backing Indigenous Arts Initiative is a \$10.73m program over four years which contains four distinct programs:

- Indigenous Art Centre Network of 15 centres in far north Queensland.(FNQ)
- Building Skills and Opportunities across the state
- KickArts Fine Art Printmaking for FNQ artists to generate income, create new work and skill share.
- Cairns Indigenous Art Fair, annual from 2009.

Building business capability projects include:

- BoardConnect, a year-long pilot program for Queensland arts organisations board development.
- Creative Business Toolbox, a web tool designed to provide people with the skills, knowledge and resources to build sustainable and viable businesses.

- grant programs to build artists and organisations capability including career development grants and industry development initiatives to support marketing and business development.
- Test Drive the Arts is a pilot to grow new audiences for performing arts using unsold tickets.

New programs include:

- a strategy for performing arts touring
- a design strategy
- a contemporary music strategy.

In 2002 the Queensland Government launched *Creative Queensland*, a whole of government policy approach which aspired to encourage greater co-ordination and effectiveness of cultural programs across Government, particularly to achieve employment outcomes, community benefits, innovation and excellence.

The *Investing in Cultural Enterprises Memorandum of Understanding* established a partnership between Arts Queensland and the Department of Employment and Training as a mechanism to support for artists training and professional development needs.

Philanthropy:

Arts Queensland and the Australia Council are co-funding a position of Queensland manager of Arts support to work with the arts building fundraising skills assist with relationship development with trusts and foundations, and to develop a donor program. (Similarly in other States such as the Northern Territory)

Local Governments

Local Government has been a growth area in recent years in the number of arts activities and geographic spread of work taking place. Unfortunately through ABS statistics it is not possible to make a wild guess of the scale. In earlier years the ABS cultural figures identified spending on public halls and civic centres, libraries, other cultural facilities and a much smaller category of everything else (where artists might be found). Today we can only see that in 2007 libraries and capital projects comprised 70% of local government cultural spending, details of other categories are not available. It is also possible that the scattering of arts projects through planning and development processes (public art) and community services might cause difficulty for collecting cultural statistics.

The rate based income of local councils provides a highly variable capacity at the local level to support the arts and much of the activity is dependent on State arts authority co-funding of, for example, personnel and to some extent programs in performing arts centres, galleries, writers centres etc. The Commonwealth and State grants programs for touring performing and visual arts are essential ingredients in the programming of these venues.

If there were available studies on these developments it is unlikely the impact on artists and the creation of work would be addressed.

- Some artist residencies occur which allow time and space to develop work although there is no way to gauge the extent
- Artists working with community groups is prevalent
- Artists earn income conducting workshops at the centres: writers, visual art and crafts etc.
- Performing artists touring the centres or performing at festivals earn income.

The three examples of Local Government activity, below, show the variations. The wealthy Melbourne has some innovative approaches to supporting artists and new work, the developing Parramatta is

active supporting artists and the smaller, less wealthy Blue Mountains Council is at the opposite end of the spectrum.

City of Melbourne

The Arts and Culture Branch total expenditure is \$10.6m. In addition is significant capital works on venues, and Events Unit supporting or managing a range of festivals such as Queer Film, and Community Services which involve arts projects.

- ArtPlay is a creative arts centre for children to 13 years.
- Arts House is a contemporary arts initiative based at the North Melbourne Town Hall which has been refurbished as an arts venue.
- Creative Spaces is a web site listing spaces available for arts projects and events (established in partnership with Arts Victoria and RMIT).
- Public Art: annual laneway commissions program and major art works in the public domain.
- Community Cultural Development Programs which encourage communities to participate in and influence the life of the city.
- Various activities including public conversations, town hall organ concerts, the city gallery which draws on the Council's art and heritage collection.

Grant Programs

Current programs are as follows:

	\$
Artists Grants	47,380
Arts Project Grants	1,388,000
Indigenous Arts Grants	305,000
History	31,890
Grants to Major Arts Organisations	2,292,000

Grants to Majors are triennial grants ranging from MSO \$300,000 per year to City Museum \$10,000. Others funding include a range of Major or Key organisations, local organisations such as The Boite, Festivals including Next Wave, Melbourne Fringe, Writers, Jazz and organisations such as Multicultural Arts Victoria.

Supporting Artists and New Work

A Arts House

In addition to the grants, Arts House is an umbrella for a range of initiatives to support artists, the creation, production and presentation of new work.

Special Projects: Works conceived and mounted by Arts House have performed at every major festival, travelled regionally, interstate and overseas. Arts House has been commissioned by the Melbourne International Arts Festival to produce a work for 2009. The Black Arm Band is an example of Arts House productions: a music event featuring about 15 indigenous musicians and singers with a similar number of musicians in contemporary jazz big band backing the concert. The big names in this event include Archie Roach and a few non-indigenous guests including Paul Kelly. In addition to appearing at international arts festivals in Australia and overseas they will tour in 2009 to Thursday Island and places north. Their second appearance at the Melbourne Festival was with the Melbourne Symphony Orchestra.

Artist Support: In addition to the work spaces available at North Melbourne Town Hall and other venues (see below) Arts House offers artist residencies and accompanying grants to assist making work, and

makes available in-house expertise such as producers, marketing and technical staff, provides mentoring opportunities.

Melbourne Town Hall, Arts House is also a member of Mobile States, the network of venues interested in contemporary performance which includes the Performance Space in Sydney, Brisbane Powerhouse Arts Centre, Perth Institute of Contemporary Arts, Salamanca Arts Centre. This network is supported by the Australia Council.

B Housing the Arts Strategy

This is an on-going development which is gradually engaging commercial property interests on its committee and in discussion about use of space.

- North Melbourne Town Hall refurbished in the late 1990s to provide a theatre, performance spaces, workshop and rehearsal spaces and office space for a number of arts organisations, and studios.
- The Meat Market (formerly a craft venue) is now managed by Arts House as a hot house for creative development. It hosts 25 organisations and artists, including writers in some of the smaller office areas, and offers casual use of exhibition, presentation and preparation spaces and is home to a series of subsidised residential creative development projects.
- Boyd High School a heritage item purchased by City of Melbourne. While longer term plans for the building are developed, there has been a fast and cost effective upgrade of some buildings in late 2008 and over 40 artists are now working in the studios and expect a 2-3 year tenure before development of the site.
- Forthcoming arts studio space developments: Empty spaces above North Melbourne Post Office, also working with two other organisations to develop spaces.
- Working with commercial property owners: Negotiating to take over the management of a number of buildings for temporary artist spaces. (Some large development plans take a number of years to realise and the idea is to use the space in the interim.)

The Council has recognised that the presence of artists working in and around the city adds a positive element to the mix of people and life in the city. Also, that the now high price of realty makes artists working space prohibitive.

Parramatta City Council

At the geographic centre of urban Sydney, with an identifiable CBD dotted with some of Australia's oldest buildings and modern office towers, Parramatta is expanding significantly as a centre of State public service departments, regional business offices and industries and also as a transport hub. Arts activities:

- developed a 10 year Arts Plan
- established the Parramatta Cultural Trust as a separate entity to create an investment fund, act as an incentive to increase philanthropy for arts and culture in Parramatta, create a stewardship of civic, business and cultural leaders. This year the Council committed \$200,000 as the first principle investment.

As part of the Arts Plan, the City Animation Program works across different sections of the Council to include arts into new city planning and innovative programs to bring the city to life. The main streams are listed below.

- Public Art Commissioning and integration in Council's capital works programs. A number of permanent works have been completed and major temporary works presented. A public art walking guide for Parramatta published.

- City Live Music Program presents a variety of music and performance throughout the city and includes regular lunch time music in the CBD.
- Visiting Speaker Program with the University of Western Sydney
- Arts Plans required by major development applications in the city centre has so far achieved art projects in two major developments and plans for two other parts of the city are in progress.
- Grants Program: a small number of artist grants now being established.
- Riverside Theatre Complex contains large theatre and two smaller spaces and presents over 600 performances per year including touring productions in music, theatre, dance, comedy, children's shows, some local and regional work and presents part of the Sydney Festival program.
- Connect Studios is an incubator and education centre for contemporary performance practice. Five subsidised workshop and production spaces available on a casual and project basis to contemporary performance and digital artists for rehearsals, workshops, classes, forums, residencies. Principally for professional and career development.
- Annual Festival *Riverbeats* since 2006 features various arts including sound and light projects, film and music in special outdoor venues, sculpture etc.
- Parramatta Artists Studios: One residential and 14 non-residential studios used by artists in all artforms. Arts NSW assisted the development of the studios. Under this umbrella other programs are:
 - ArtSMART for creative industries: A professional development program in partnership with AusIndustry to deliver business skills through a program of workshops.
 - Creative Broker: To be appointed in 2009 to seek out business and industry partners for artist led projects and source in-kind support of skills, technology, materials and site usage. The first project is an artist/industry/schools partnership program with Coca Cola Amatil.
 - International Artist in Residence Program: One artist exchange program with a UK arts organisation at Notting Hill and a fellowship grant of \$20,000. One urban indigenous exchange of Darug artists with an indigenous Canadian artist.
 - New Generation Centre and Gallery, slated for completion by 2012: A convergence of a new library, technology centre and gallery as a major focal point of five linked public spaces within Civic Place which also includes a proposed \$5 million public art program and an independent cinema. Primary focus of the gallery will be on new media and the art/technology interface.

City of Blue Mountains

This region of 100,000 people has no significant industry beyond tourism and the provision of community services and a council budget which reflects the lack of industry. Resident include a good number of established professional musicians, writers, film and TV producers, visual artists and actors whose output is mainly within the industry rather than the local community. A one to two hour trip to Sydney provides the motivated with access to the Sydney arts scene.

The national writers centre Varuna is the major arts institution in the mountains and receives a very small grant from the Council for a program for local residents. In addition to residencies and mentoring writers Varuna hosts sessions of Sydney Writers Week. The annual music festival (folk, blues etc.) gains some funding from Events NSW and attracts 3,800 people, half visitors. Among the art galleries are a small number showing quality work.

The Blue Mountains City Council arts activities are set out below.

- Cultural Partnerships: a small grants program with the total budget of \$50,000 of which one half is Arts NSW funding (cut by 50% in recent years).
- Braemar Gallery, a Council owned property which houses amateur and some professional work.
- On line artists' register to promote local artists, cultural organisations and art galleries within the region.
- Blue Mountains Cultural Centre proposed to open in 2011. A public private partnership between the Council, State and Commonwealth Governments and the Coles (supermarket) Group. The centre will house a regional gallery and world heritage Interpretive Centre and link to the adjacent library.
- In-kind assistance in the form of accommodation for the Blue Mountains World Heritage Institute which, when funds available runs a cultural program and employs a community cultural development specialist.

Appendix 7: Comparison between 2006/7 and 2007/8 ABS Cultural Funding in Australia Statistics

Appendix 7: Comparison between 2006/7 and 2007/8 ABS Cultural Funding in Australian Statistic							
	2006/7			2007/8			
	Federal	State	Total	Federal	State	Total	Local
art museums	47.2	187.4	234.6	58.2	178.2	236.4	51
Literature and print	25	6.5	31.5	27.2	8.2	35.4	
Music Performance	91.9	74.4	166.3	35.3	103.1	138.4	
Drama	15.6	21.8	37.4	31.9	23.3	55.2	
Dance	10.9	13.2	24.1	36.8	14.4	51.2	
Music Theatre and Opera	0	16.5	16.5	8.7	16.8	25.5	
Other performing arts	5.5	6.5	12	8.4	35.1	43.5	38.1
Performing arts Venues	0	132	132	0	235.2	235.2	
Music Composition and Publishing	0	0	0	1.8	1.1	2.9	
Visual arts and craft	29.3	26.1	55.4	32.5	28.2	60.7	
Design	0	0	0	0.1	3.4	3.5	
Radio and Television	1027.8	0.2	1028	1352.7	2.3	1355	
Film and Video	140.1	71.8	211.9	115.5	91.8	207.3	
Multimedia	0.4	1.5	1.9	13.5	6.3	19.8	
Other Arts	2.4	24.7	27.1	133.5	116.8	250.3	224.8
Community cultural centres	15.7	19.9	35.6				
Administration	33.5	73.5	107				
Arts Education	34.2	0.9	35.1				
Major Festivals	0	27	27				
Total	1479.5	703.9	2183	1856	864.2	2720.3	314
Excluding Radio Film and TV	311.6	631.9	943.5	387.9	770.1	1158	314
Difference 2006/7 - 2007/8			536.9				
Major factors	Amount	Increase	Capital in	Operational increase			
Radio and TV	327	26%	70	257	20%		
Venues	103.2	78%	25	78.2	59%		
Other artis	106.7	23%	41	65.7	16.00%		