The Senate

Legal and Constitutional Affairs References Committee

Impact of the 2014 and 2015 Commonwealth Budget decisions on the Arts

December 2015

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Suite S1.61	Telephone:	(02) 6277 3560
Parliament House	Fax:	(02) 6277 5794
CANBERRA ACT 2600	Email:	legcon.sen@aph.gov.au

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Recommendations

Recommendation 1

5.8 The committee recommends that the government develop and articulate, in consultation with the arts sector, a coherent and clear arts policy, including priorities for arts funding supported by evidence-based analysis, and greater clarity about the respective roles of the Ministry for the Arts and the Australia Council, as well as the other statutory arts bodies.

Recommendation 2

5.15 The committee recommends that the Commonwealth government restore to the Australia Council the full amount of funds diverted from it in the 2014 MYEFO and 2015 Budget, ensuring it has the level of resourcing identified as necessary to implement in full its 2014 strategic plan over the current financial year and the four-year forward estimates.

Recommendation 3

5.21 The committee recommends that, should the Commonwealth government be unwilling or unable to identify new and additional funds for the arts portfolio to support the Catalyst Arts and Culture Fund, the Catalyst fund be disbanded, and the funds presently allocated to it be returned to the Australia Council.

Recommendation 4

5.22 The committee recommends that, should the Catalyst fund proceed, the Ministry for the Arts further develop and clarify how the Catalyst fund will:

- **complement (and not duplicate) the role of the Australia Council;**
- **ensure small-to-medium organisations will be prioritised, whether through a quota or some similar system; and**
- **ensure the spread of funds across the year, given that the funding program exists on a first-in-first-served basis.**

Recommendation 5

5.25 Should the Catalyst fund proceed, the committee recommends that, in order to reduce bureaucratic duplication and ensure the integrity of funding decisions, the peer review register and process presently maintained by the Australia Council also be used for assessing applications to Catalyst.

Recommendation 6

5.28 The committee recommends that the government provide emergency transition funds in 2016 to assist small-to-medium organisations and individual artists who have been immediately impacted by these changes. These funds need to come from outside the existing arts funding envelope.

Recommendation 7

5.30 The committee recommends that the Ministry for the Arts work with the Australia Council, the state and territory governments and the arts sector to develop and implement streamlined and coordinated grants processes and timelines, to the greatest extent possible, in order to minimise the administrative burden on applicants seeking funding from different bodies and programs.

Recommendation 8

5.33 The committee recommends that the Australia Council give careful consideration to how it may particularly prioritise support to individual artists in its funding programs, in recognition of their exclusion from the Catalyst fund.

Recommendation 9

5.34 The committee recommends that the Australia Council give consideration to the viability of re-launching a specific program for the development of early-career individual artists, along the lines of the highly successful ArtStart program which was abandoned following the 2015 Budget.

Recommendation 10

5.38 The committee recommends that, without compromising principles of qualitative and merit-based assessment, the Ministry for the Arts, the Australia Council and other funding bodies continue to work with the states and territories toward increased equity in arts funding between the states and territories, and between urban, regional, rural and remote communities.

Recommendation 11

5.40 The committee recommends that the government and the Council continue ensuring that support for Australia's arts takes full advantage of the spectacular diversity of our artists and audiences, and that the diversity of Australian artists and people is included and represented in decisions about arts funding, including on assessment panels.

Recommendation 12

5.42 The committee recommends that the Commonwealth government reverse the funding cuts to Screen Australia imposed in the 2014 Budget, and refrain from implementing further cuts to film and television funding over the forward estimates.

Recommendation 13

5.46 The committee recommends that the Commonwealth government restore a program for funding innovation and development in interactive gaming, whether through reinstating the Australian Interactive Games Fund previously managed by Screen Australia, or through another appropriate government entity.

Chapter 1
Introduction and background

Referral and conduct of the inquiry

1.1 On 16 June 2015 the Senate referred the following matter to the Senate Legal and Constitutional Affairs References Committee (the committee) for inquiry and report by 15 September 2015:

> (a) the impact of the 2014 and 2015 Commonwealth Budget decisions on the Arts; and
>
> (b) the suitability and appropriateness of the establishment of a National Programme for Excellence in the Arts, to be administered by the Ministry for the Arts, with particular reference to:
>
> (i) the effect on funding arrangements for:
>
> (A) small to medium arts organisations,
>
> (B) individual artists,
>
> (C) young and emerging artists,
>
> (D) the Australia Council,
>
> (E) private sector funding of the arts, and
>
> (F) state and territory programs of support to the arts,
>
> (ii) protection of freedom of artistic expression and prevention of political influence,
>
> (iii) access to a diversity of quality arts and cultural experiences,
>
> (iv) the funding criteria and implementation processes to be applied to the program,
>
> (v) implications of any duplication of administration and resourcing, and
>
> (vi) any related matter.[1]

1.2 In August 2015 the Senate twice agreed to extend the reporting date for the inquiry, initially to 14 October 2015,[2] and then to 26 November 2015.[3] On 10 November 2015 the Senate agreed to further extend the reporting date to 2 December 2015.[4]

1.3 In accordance with usual practice the committee advertised the inquiry in *The Australian* newspaper on 8 July 2015, and on the committee's website. The committee also wrote to various organisations and individuals inviting written submissions by

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1 *Journals of the Senate* No. 96, 16 June 2015, pp 2664-2665.

2 *Journals of the Senate*, No. 103, 10 August 2015, p. 2880.

3 *Journals of the Senate* No. 108, 18 August 2015, p. 2972.

4 *Journals of the Senate* No. 124, 10 November 2015, p. 3334.

17 July 2015. The committee received 2719 submissions. A list of submissions received is at Appendix 1.

1.4 The committee held ten public hearings between August and November 2015, in Melbourne, Perth, Hobart, Brisbane, Adelaide, Cairns, Darwin, Sydney and Canberra. A list of the witnesses who appeared at the public hearings is at Appendix 2. A list of additional information and responses to questions on notice received by the committee during and after the public hearings is at Appendix 3.

1.5 The committee thanks all those who contributed to the inquiry by making submissions, appearing as witnesses at the public hearings, and providing additional information and answers to questions taken on notice.

Structure of the report

1.6 The committee's report is in five chapters. Following this introductory chapter:

- chapter 2 examines the response of submitters and witnesses to the key changes to arts funding arrangements made in the 2014 and 2015 Budgets, principally the cuts to the Australia Council and Screen Australia, and the creation of the National Program for Excellence in the Arts (NPEA) and the Book Council of Australia;
- chapter 3 discusses evidence received by the committee about the impact of the arts funding changes on the arts sector itself and on the broader community, including the concept of the arts 'ecosystem' as well as the particular impact on regional and remote communities, indigenous and multicultural Australians, and people with disability;
- chapter 4 contains a brief discussion of the revision of arts funding arrangements which was announced by the government on 20 November 2015, shortly before the conclusion of the inquiry; and
- chapter 5 sets out the committee's conclusions and recommendations.

A note on references

1.7 References to the committee Hansard in this report may be to the proof Hansard. Page numbers may vary between the proof and the official Hansard transcripts.

Background

Arts governance and the Australia Council

1.8 At the commencement of this inquiry, responsibility for arts and culture in the Commonwealth government fell within the portfolio of the Attorney-General and Minister for the Arts, Senator the Hon George Brandis QC. The Ministry for the Arts (the ministry) sat within the Attorney-General's Department.

1.9 As part of changes to cabinet and administrative arrangements in September 2015, responsibility for the arts portfolio was moved to the new

Minister for Communications and the Arts, Senator the Hon Mitch Fifield. The ministry now falls under the Department of Communications and the Arts.

1.10 The Australian government has provided financial support to the development of the arts since 1908. Throughout the 20th century, a number of organisations played a role in distributing federal funding, including the Australia Elizabethan Theatre Trust and the Arts Council of Australia.[5] In 1973, the Australia Council for the Arts was established on an interim basis, then replaced in 1975 with an independent statutory authority, generally known as the Australia Council.[6]

1.11 The Australia Council describes itself as 'the Australian Government's arts funding and advisory body', whose purpose is to 'champion and invest in Australian arts…by supporting excellence across all art forms and leveraging our investment in the arts to support and build a vibrant arts ecology'.[7]

1.12 The Australia Council is overseen by its Board, with a Chief Executive Officer (CEO) responsible to the Board for the day-to day administration of the Council.[8] The Council is accountable to the Australian Parliament and to the government through the Minister for the Arts.[9] The CEO liaises with the minister and the ministry, in conjunction with the Chair of the Board, in relation to the government's arts policies and the Council's statutory functions and operations.[10]

1.13 Some Commonwealth arts programs are managed directly by the ministry, while funding for others is determined and distributed by the Australia Council. The Australia Council also administers certain arts programs on behalf of the ministry.

The 2012 review of the Australia Council

1.14 In 2011-2012, the Australia Council was subjected to an independent review, commissioned by the then government as part of its development of a National Cultural Policy. The report of the review was released in May 2012.[11]

1.15 The report made 18 recommendations across six key areas for major reform of the Australia Council, including a recalibration of its purpose, and significant revision of its governance structure and peer review process, as well as identifying a number of issues for future action. The review recommended an increase in funding to the

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5 Professor M Seares AO and Dr Gardiner-Garden, *Cultural Policies in Australia*, Australia Council, June 2011,pp 7-10, http://www.cdc-ccd.org/IMG/pdf/Australian_policies_on_culture.pdf (accessed 29 July 2015).

6 The Australia Council was established under the *Australia Council Act 1975*.

7 Australia Council for the Arts, *Annual Report 2014-15*, 26 August 2015, p. 3.

8 Australia Council for the Arts, *Annual Report 2014-15*, 26 August 2015, p. 19.

9 Australia Council for the Arts, *Annual Report 2014-15*, 26 August 2015, p. 3.

10 Australia Council for the Arts, *Annual Report*, *2014-15*, 26 August 2015, p. 19.

11 Gabrielle Trainor & Angus James, *Review of the Australia Council*, May 2012, at http://creativeaustralia.arts.gov.au/assets/australia-council-review-report-survey-outcomes-20130419.pdf (accessed 9 October 2015).

Australia Council of $21.25 million per annum, to enable the Council to fulfil its revised purpose and functions.

1.16 The then government accepted most of the recommendations of the review, and its response included the introduction of a bill for a new *Australia Council Act 2013*, which was passed by the parliament and commenced on 1 July 2013.[12] The government also committed to increase funding to the Australia Council by $75.4 million over four years, commencing from 2013-14.[13]

The 2014 Budget

1.17 Following the election of the coalition government in September 2013, the 2014-15 Budget measure *Arts programmes – reduced funding* applied savings of $87.1 million over four years by reducing funding to the ministry, Screen Australia and the Australia Council.

1.18 The Australia Council's funding was reduced by $9.6 million in 2014-15, and approximately $6 million per year for the three following years. The government stated that the savings achieved would be redirected 'to repair the Budget and fund policy priorities'.[14]

1.19 Funding to Screen Australia was reduced by $38 million over four years. This included the termination of the Australian Interactive Games Fund, a $20 million initiative which at that point had $10 million and one year of operation remaining.[15]

2014 MYEFO: Book Council of Australia

1.20 In its December 2014 Mid-year Economic and Fiscal Outlook (MYEFO) the government announced a further $6 million reduction in funds to the Australia Council over three years, to fund the establishment of a new Book Council of Australia.[16]

The 2015 Budget

1.21 The 2015 Budget contained significant further changes to arrangements for arts funding. These comprised additional efficiency measures imposed on each of the

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12 M Coombs, *Australia Council Bill 2013*, Bills Digest, Parliamentary Library, 19 June 2013, http://parlinfo.aph.gov.au/parlInfo/search/display/display.w3p;query=Id%3A%22legislation%2Fbillsdgs%2F2531601%22 (accessed 29 July 2015).

13 *Review of the Australia Council: Australian Government response*, at http://creativeaustralia.arts.gov.au/archived/module/appendix-b/ (accessed 11 October 2015).

14 Australian Government, *Budget Measures 2014-15—Part 2: Expense Measures*, at http://budget.gov.au/2014-15/content/bp2/html/bp2_expense-05.htm (accessed 9 October 2015).

15 Don Groves, '$38 million funding hit for Screen Australia', 14 May 2014, at http://if.com.au/2014/05/13/article/38-million-funding-hit-for-Screen-Australia/JKNEQQFVRR.html (accessed 20 October 2015).

16 Australian Government, *Mid-Year Economic and Fiscal Outlook*, December 2014, Appendix A, at http://www.budget.gov.au/2014-15/content/myefo/html/11_appendix_a_expense.htm (accessed 20 November 2015).

ministry (then part of the Attorney-General's Department), the Australia Council, and Screen Australia, as well as the redirection of more funds from the Australia Council into the ministry and Creative Partnerships Australia, for new and re-housed initiatives.

Efficiencies

1.22 The efficiency measures imposed on arts agencies in the 2015 Budget are set out in Figure 1.

Arts and Cultural Programmes—efficiencies				
Expense ($m)	2015-16	2016-17	2017-18	2018-19
Attorney-General's Department	-0.7	-0.5	-0.5	-0.5
Screen Australia	-0.9	-0.9	-0.9	-0.9
Australia Council	-1.8	-1.8	-1.8	-1.8
Total Expense	-3.4	-3.3	-3.3	-3.3

Figure 1: 2015-16 Budget efficiency measures, arts portfolio[17]

Further redirection of funds from the Australia Council

1.23 In addition to the efficiency measures described above, a further $110 million over the four-year forward estimates was redirected from the Australia Council to provide for:

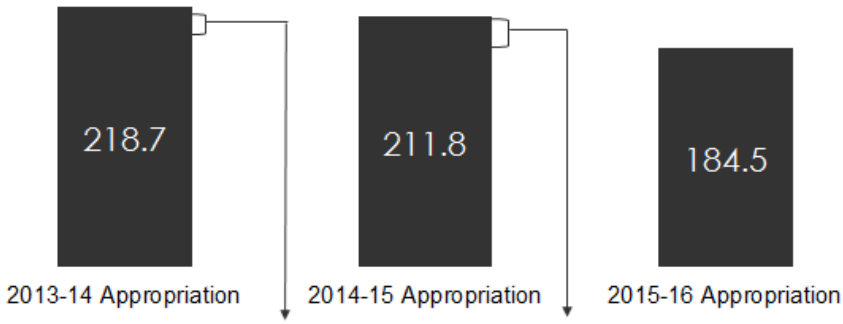
- the establishment of the National Programme for Excellence in the Arts (NPEA), to be managed by the Ministry for the Arts;
- the transfer to the ministry of three programs previously managed by the Australia Council (Visions Australia, Festivals Australia and the Major Festivals Initiatve); and
- a $5.3 million redirection of funds to Creative Partnerships Australia's (CPA) matched funding program.[18]

17 Australian Government, *Budget Measures 2015-16 — Part 2: Expense Measures*, http://www.budget.gov.au/2015-16/content/bp2/download/BP2_Expense.pdf, p. 59.

18 Australian Government, *Portfolio Budget Statements 2015-16, Budget Related Paper No.1.2: Attorney-General's Portfolio*, p. 78.

Resulting changes to the Australia Council's programs and activities

1.24 In its submission the Australia Council described the cumulative impact of the 2014 and 2015 decisions as representing a total reduction in its appropriation of approximately $34.2 million including indexation, or $41 million excluding indexation, for the 2015-16 financial year.[19] The impact of the changes by 2015-16 was demonstrated in the diagram at Figure 2, submitted by the Council.



	2014-15 $m	2015-16 $m	Total 2 years $m
Total impact	**-6.9**	**-27.3**	**-34.2**
National Program for Excellence in the Arts - establishment	-	-27.7	-27.7
Arts programmes – reduced funding	-9.6	3.6	-6.0
Art & Cultural programs - efficiencies	-	-1.8	-1.8
Establishment of Book Council of Australia	-	-2.0	-2.0
Temporary increase in Efficiency Dividend	-1.2	-2.7	-3.9
Indexation	3.9	3.3	7.2

Figure 2: adjustments in Australia Council funding, 2013-14 to 2015-16[20]

1.25 Over the period of 2012-13 to 2015-16 the Australia Council had four main categories of expenditure: 'Support for Major Performing Arts companies'; 'Government Initiatives'; 'Operating and Program Delivery Expenses'; and 'Remaining Funds'. In its submission the Council outlined the impact of the budget changes on each area of its work.

19 Australia Council for the Arts, *Submission 188*, p. 3.

20 Australia Council for the Arts, *Submission 188*, p. 6.

Support for major performing arts companies

1.26 Since 2001, the Australia Council, in partnership with state governments, has supported major performing arts companies via the National Framework for Governments' Support of the Major Performing Arts Sector (the MPA Framework):

> Under the [MPA Framework], the Australia Council administers annual core funding to 28 MPA companies on behalf of the Australian Government and state governments, at levels they set and agree to. The MPA companies receive funding to develop and present excellent artistic works and foster a vibrant and sustainable performing arts sector. Funding agreements with the MPA companies emphasise the importance of artistic vibrancy and engaging with diverse audiences. In addition to core grants, a small allocation of funding supports the sector through strategic initiatives, company reviews and artistic development.[21]

1.27 In a press release detailing the Attorney-General's portfolio budget measures 2015–16 the Attorney-General stated that 'there will be no reduction in the Australia Council's funding to the 28 major performing arts companies as a result of this initiative'.[22] The forecast Australia Council expenditure on the Major Performing Arts program in 2015-16 was $107.7 million.[23]

Government initiatives

1.28 The Australia Council administers a number of 'government initiatives' on behalf of the ministry. The 2015-16 Budget measures anticipated that three government initiatives would continue to be administered by the Australia Council, and three programs would be transferred from the Council to the ministry.

1.29 The Australia Council would continue to administer the Visual Art and Craft Strategy and Sound Australia, and would retain control over some of the National Regional Programs, with other programs under this category moving back to the ministry. The Australia Council would continue to administer the Playing Australia-Regional Performing Arts Touring Fund, the Contemporary Music Touring Program, and the Contemporary Touring Initiative.[24]

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21 Cultural Ministers Council (CMC), A National Framework for Governments' Support of the Major Performing Arts Sector, 12 August 2011, http://www.australiacouncil.gov.au/symphony/extension/richtext_redactor/getfile/?name=c2da6fb09dc09b1bff708a93fa8e0a82.pdf (accessed 29 July 2015).

22 Senator the Hon George Brandis QC, Attorney General for Australia and Minister for the Arts, *Attorney-General's Portfolio Budget measures 2015–16*, 12 May 2015, http://www.attorneygeneral.gov.au/Mediareleases/Pages/2015/SecondQuarter/12-May-2015-Attorney-General's-Portfolio-Budget-measures-2015-16.aspx (accessed 29 July 2015).

23 Australia Council for the Arts, *Submission 188*, p. 3.

24 Australia Council for the Arts, *Submission 188*, p. 10.

1.30 Two programs under the National Regional Programs, Festivals Australia and Visions Australia, would now be administered by the ministry. The Major Festivals Initiative would also be transferred to the ministry.[25]

1.31 The Australia Council advised that following the 2015-16 Budget measures, five other government initiatives had been discontinued or would cease:

- ***ArtStart*** which provided small start-up grants for services, resources, skills development and equipment to help graduates build an income-generated career in the art form they studied. The 2015-16 Budget applied a 50% reduction to *ArtStart* which, combined with a significant overall reduction in the Council's 2015-16 appropriation, impacted on the viability of *ArtStart*. The Australia Council announced that it would cease to offer the *ArtStart* program during 2015-16. Early career artists would remain eligible to apply for funding from the Council's general grants program.
- ***Creative Community Partnerships Initiative*** (CCPI) provided funding for innovative, large-scale, multi-year projects delivered through partnerships between arts and non-arts organisations (such as local councils, universities, not-for-profit organisations and corporations) to increase access to arts and cultural activities in Australian communities. Partners contributed at least 50% of the budget for projects. Following the 2015-16 Budget, the Australia Council announced that the CCPI would not be accepting applications in the 2015-16 financial year or beyond. Applicants would be eligible to apply for funding for this type of activity through the general grants program.
- The ***Artists in Residence*** program placed professional artists in residence in schools to enhance the education of students through arts engagement projects. The Australia Council's Memoranda of Understanding (MoUs) with state and territory arts agencies and education departments for the delivery of Artists in Residence will expire on 31 December 2015. The 2015-16 Budget applied a reduction to Artists in Residence, and the Australia Council announced that it would cease to deliver the program after 2015.
- The ***Australian Fellowships, New Work and Presentation*** program supported the creation and presentation of new Australian work across all art forms (previously referred to as 'Creative Australia Artist Grants'). This five year program was scheduled for completion during 2015-16. The limited remaining funds under this program would be repurposed for allocation through the Australia Council's core grants programs in 2015-16.
- ***Get Reading!*** involved a national marketing campaign that focused on raising public awareness about the value of reading in the community, and a national author touring program. The cessation of funding for *Get Reading!* was announced in the 2014-15 Federal Budget.[26]

25 Australia Council for the Arts, *Submission 188*, p. 11.

26 Australia Council for the Arts, *Submission 188*, p. 12.

'Remaining funds', including the general grants program and core funding for organisations

1.32 The 'remaining funds' category includes the Australia Council's general grants program; multi-year core funding for organisations; national and international development; capacity building; and the 'Research, Data, and Analysis' program. The forecast expenditure on remaining funds for 2015-16 was $40.8 million.[27]

1.33 The Australia Council grants program 'supports individual artists, groups of artists and arts organisations through a peer-assessed, streamlined and accessible grants model'.[28] In January 2015, the Australia Council commenced a new grants model.[29] As a result of the 2015-16 Budget announcements, the Australia Council announced further changes to that grants model.[30] Figure 3 sets out how the changes would operate.

1.34 The Australia Council also changed the arrangements for multi-year core funding to organisations. Previously, in line with its 2014 Strategic Plan, the Council had announced a program of six-year operational funding for organisations. Applications for funding under the six-year program were due in June 2015, with funding for successful applicants to commence in 2016. Following the 2015 Budget, that program and the application process then underway were cancelled. The Australia Council advised that:

> The Six-Year Funding for Organisations program will be replaced with a Four-Year funding model. Organisations will only need to submit one application by 1 December 2015 deadline. Decisions will be announced in April 2016, with funding to commence in January 2017.[31]

1.35 The Australia Council advised that as a result of a decrease in funds the national and international development; capacity building; and the research, data, and analysis programs were all under review.[32]

1.36 Figure 4, provided by the Australia Council, set out the changes in annual expenditure in each of its areas of work, from the 2012-13 to 2015-16 financial years.

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27 Australia Council for the Arts, *Submission 188*, p. 3.

28 Australia Council for the Arts, *Submission 188*, p. 13.

29 Australia Council for the Arts, *Submission 188*, p. 13.

30 Australia Council for the Arts, *Australia Council outlines revised grants program*, media release, 23 July 2015, http://www.australiacouncil.gov.au/news/media-centre/media-releases/australia-council-outlines-revised-grants-program/ (accessed 29 July 2015).

31 Australia Council for the Arts, *Australia Council outlines revised grants program*, media release, 23 July 2015, http://www.australiacouncil.gov.au/news/media-centre/media-releases/australia-council-outlines-revised-grants-program/ (accessed 29 July 2015).

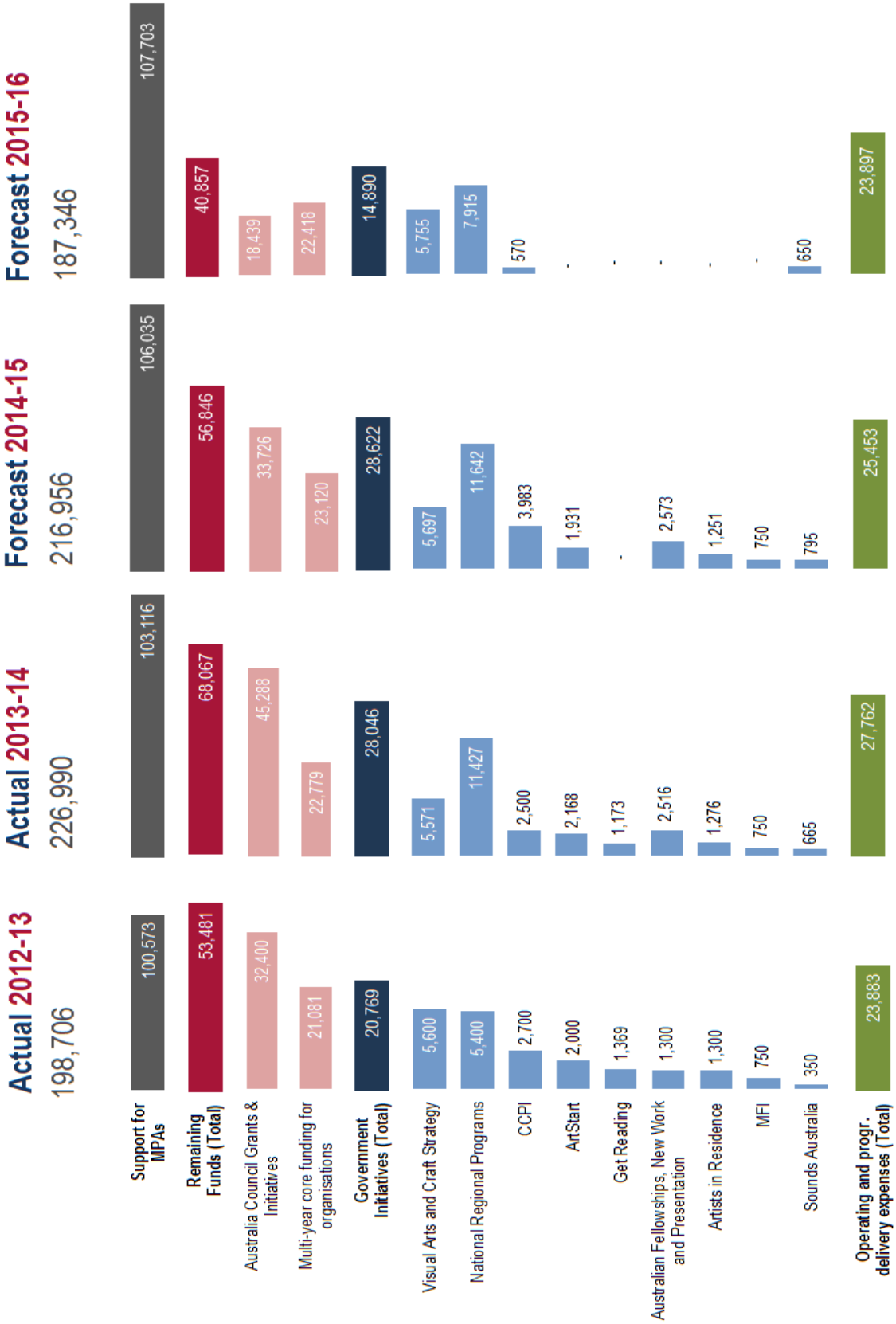
32 Australia Council for the Arts, *Submission 188*, p. 14.

Figure 3: changes to the Australia Council's general grants scheme[33]

2014-15 Actual activities	2015-16 Planned activities	2015-16 Revised activities – transition year
Arts Projects for Individuals and Groups (grants for up to three years ranging from $10,000 - $50,000 each) March 2015 round completed and the June 2015 round cancelled following the 2015-16 Budget announcement	**Arts Projects for Individuals and Groups** (grants for up to three years ranging from $10,000 - $50,000 each) Four rounds per year	**Arts Projects for Individuals and Groups** (grants for up to three years ranging from $10,000 - $50,000 each) Two rounds in 2015-16
Arts Projects for Organisations (grants for up to three years ranging from $10,000 - $150,000 each) March 2015 round completed and the June 2015 round cancelled following the 2015-16 Budget announcement	**Arts Projects for Organisations** (grants for up to three years ranging from $10,000 - $150,000 each) Four rounds per year	**Arts Projects for Organisations** (grants for up to two years ranging from $10,000 - $100,000 each) Two rounds in 2015-16
Development Grants for Individuals and Groups (grants for up to two years ranging from $5,000 - $25,000 each) March 2015 round completed and the June 2015 round cancelled following the 2015-16 Budget announcement	**Development Grants for Individuals and Groups** (grants for up to two years ranging from $5,000 - $25,000 each) Four rounds per year	**Development Grants for Individuals and Groups** (grants for up to two years ranging from $5,000 - $25,000 each) Two rounds in 2015-16
Fellowships (a total of 14 Fellowships valued at $100,000 each awarded across art forms) One round per year	**Fellowships** (a total of 12 Fellowships valued at $100,000 each awarded across art forms) One round per year	**Fellowships** (a total of 8 Fellowships valued at $80,000 each awarded across art forms) One round per year

33 Australia Council for the Arts, *Submission 188*, pp 13-14.

Figure 4: Australia Council annual expenditure 2012-13 to 2015-16 ($'000s)[34]



34 Australia Council for the Arts, *Submission 188*, p. 8.

The National Program for Excellence in the Arts (NPEA)

1.37 In announcing the establishment of the NPEA in the 2015 Budget, the Attorney-General and Minister for the Arts stated that it would:

> …support endowments, international touring and strategic projects, with an emphasis on attracting private sector support…allow for a truly national approach to arts funding and will deliver on a number of Government priorities including national access to high quality arts and cultural experiences…[and] make funding available to a wider range of arts companies and arts practitioners, while at the same time respecting the preferences and tastes of Australia's audiences.[35]

1.38 On 1 July 2015 the government released draft guidelines for the NPEA, inviting public comment on the document by 31 July 2015.[36]

1.39 The draft guidelines envisaged that the NPEA would offer funding for three streams of activity:

- ***endowment incentives:*** for medium- to long-term projects required to be co-supported in cash or kind by sources other than the government;
- ***international and cultural diplomacy:*** for arts and cultural organisations to conduct international tours, exhibitions, partnerships and exchanges; or to bring internationally significant art and artists to Australia; and
- ***strategic initiatives:*** to assist arts and cultural organisations to respond to new opportunities, challenges and issues; deliver outcomes against planned and developing priorities; and support projects for regional and remote audiences. This stream would also be the source from which the government would directly fund 'appropriate major initiatives'.[37]

1.40 The draft guidelines stated that the NPEA would provide approximately $20 million each financial year, with the level of funding provided in each stream to be 'demand driven'. There would be no limit on the amount of funding that may be sought for a project, nor on how many applications may be made by an organisation for different projects, but organisations may only receive one grant per year from each funding stream. Individuals were explicitly excluded from applying to the NPEA, and funding for certain types of projects was also excluded, including film and television and interactive games. The NPEA would not provide operational funding for organisations.

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35 Senator the Hon George Brandis QC, Attorney General for Australia and Minister for the Arts, *Attorney-General's Portfolio Budget measures 2015–16*, 12 May 2015, http://www.attorneygeneral.gov.au/Mediareleases/Pages/2015/SecondQuarter/12-May-2015-Attorney-General's-Portfolio-Budget-measures-2015-16.aspx (accessed 29 July 2015).

36 See http://arts.gov.au/nationalexcellenceprogram (accessed 9 September 2015).

37 Australian Government, Ministry for the arts, *Draft Guidelines: The National Program for Excellence in the Arts, pp 3-4.*

1.41 The draft guidelines set out certain criteria for assessment of projects, under the headings 'quality', 'access', 'support and partnerships' and 'value for money'.[38] Applications would be considered by 'at least three assessors, including a combination of Ministry for the Arts and independent assessors'. Assessment of projects under the international stream may also include staff of the Department of Foreign Affairs and Trade.[39]

1.42 The government received 330 submissions in response to its request for feedback on the draft guidelines.[40]

1.43 In August 2015 the ministry called for expressions of interest for 'Independent Assessors' to assess grant applications to the NPEA. There was no deadline for application.[41]

The Book Council of Australia

1.44 On 11 September 2015, the (then) minister announced the appointment of Ms Louise Adler AM as the inaugural Chair of the Book Council of Australia, and released terms of reference for the Council.[42]

1.45 The terms of reference provided that the Book Council of Australia 'will provide advice to the Minister of the Arts on matters relating to Australian literature and writing', focused on promoting Australian writing nationally and internationally, developing audiences and 'nurturing a vibrant reading and writing culture'. While it was envisaged that the Council's advice to the government would include 'priorities for funding through targeted initiatives', the terms of reference did not indicate that the Council itself would administer any funding or grants programs.[43]

Changes announced 20 November 2015

1.46 On 20 November 2015 the new Minister for the Arts, Senator the Hon Mitch Fifield, announced that the NPEA would be replaced by a new program called *Catalyst—Australian Arts and Culture Fund* (Catalyst). Catalyst would 'complement existing mechanisms' by supporting 'innovative ideas from arts

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38 Australian Government, Ministry for the arts, *Draft Guidelines: The National Program for Excellence in the Arts, pp 6-7.*

39 Australian Government, Ministry for the arts, *Draft Guidelines: The National Program for Excellence in the Arts, p. 8.*

40 Dr Stephen Arnott PSM, Assistant Secretary, Ministry for the Arts, *Committee Hansard*, 23 November 2015, p. 12.

41 http://arts.gov.au/funding-support/national-program-excellence-arts/expression-interest (accessed 9 September 2015).

42 Senator the Hon George Brandis QC, Attorney-General for Australia and Minister for the Arts, 'Book Council of Australia', media release, 11 September 2015, at http://www.attorneygeneral.gov.au/Mediareleases/Pages/2015/ThirdQuarter/11-September-2015-Book-Council-of-Australia.aspx (accessed 14 September 2015).

43 Australian Government, Ministry for the arts, *Terms of Reference—Book Council of Australia*, p. 1 at http://arts.gov.au/news/2015/09/book-council-australia (accessed 12 October 2015).

and cultural organisations that may find it difficult to access funding for such projects from other sources'.[44]

1.47 The minister announced that $12 million per year would be made available in grants through Catalyst; a reduction from the $20 million per year proposed for the NPEA. The remaining $8m per year ($32 million over the forward estimates) would be 'repurposed' to the Australia Council, in order to provide it with 'greater capacity to meet the needs of small and medium organisations and...also in recognition of its role as the Commonwealth's vehicle for supporting individual artists'.[45]

1.48 The guidelines for the Catalyst fund, issued the same day, showed that the program broadly reflected the funding streams, criteria and assessment arrangements of the former NPEA, but with a shift in focus to innovation rather than 'excellence'. Like the NPEA, Catalyst would operate three funding streams:

- ***partnerships and collaboration:*** replacing the NPEA's 'endowment incentives', this stream would remain conditional on applications being co-funded from other sources, but would now allow government funding in anticipation of such support, with successful applicants having six months after approval to leverage the other funds;
- ***innovation and participation:*** replacing the NPEA's 'strategic initiatives' stream, with an emphasis on innovation rather than excellence, inclusion of eligibility for arts training and education projects, and the removal of explicit reference to 'major initiatives'; and
- ***international and cultural diplomacy:*** similar to the NPEA, although now open to development activities, and also flagging the identification by the government from time to time of priority countries or regions, in respect of which applications would be 'particularly encouraged'.[46]

1.49 Like the NPEA, Catalyst funding would operate on a rolling basis, with four nominal funding rounds per year but no fixed deadline for applications.[47] As with the NPEA, organisations may apply for funding of up to four years' duration. There was no longer a limit on how many projects could be supported per organisation, but Catalyst did introduce a $500,000 limit on each application.[48]

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44 Senator the Hon Mitch Fifield, 'Guidelines released for new arts fund', Media Release, 20 November 2015, p. 1.

45 Senator the Hon Mitch Fifield, 'Guidelines released for new arts fund', Media Release, 20 November 2015, p. 2.

46 Department of Communications and the Arts, *Catalyst—Australian Arts and Culture Fund: Guidelines*, November 2015, pp 4-5.

47 Department of Communications and the Arts, *Catalyst—Australian Arts and Culture Fund: Guidelines*, November 2015, p. 9.

48 Department of Communications and the Arts, *Catalyst—Australian Arts and Culture Fund: Guidelines*, November 2015, p. 6.

1.50 The Catalyst guidelines specified that it would 'give priority to projects involving small to medium organisations', and also introduced provision for funding of 'unincorporated groups with primarily an arts or cultural heritage purpose', provided they were auspiced by an incorporated organisation. Local government arts or heritage entities were also eligible to apply.[49] The exclusion of individual applicants, and of applications in the fields of film, television and interactive games, remained, as did the exclusion from funding organisations' operational costs, beyond the administration costs of funded projects.[50]

1.51 The criteria for assessment of applications were broadly similar to those set out for the NPEA, comprising 'quality and innovation', 'access', 'support and partnerships' and 'value for money'. The Catalyst guidelines indicated a shift in emphasis, however, making reference to the 'calibre' rather than the 'reputation' of applicant organisations, to public 'benefit' and participation rather than audience appeal, and requiring a level of innovation.[51] The same assessment process would apply to Catalyst as that outlined for the NPEA.

1.52 The Catalyst program opened for applications on Friday, 27 November 2015.[52]

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49 Department of Communications and the Arts, *Catalyst—Australian Arts and Culture Fund: Guidelines*, November 2015, pp 4, 6.

50 Department of Communications and the Arts, *Catalyst—Australian Arts and Culture Fund: Guidelines*, November 2015, p. 7.

51 Department of Communications and the Arts, *Catalyst—Australian Arts and Culture Fund: Guidelines*, November 2015, pp 7-8.

52 Senator the Hon Mitch Fifield, Minister for the Arts, 'Applications open for Catalyst', Media Release, 27 November 2015.

Chapter 2

Key issues: evaluating the changes to arts funding

2.1 As noted in chapter 1, the committee received a large volume of submissions and held an extensive program of hearings across Australia for the inquiry. There was a remarkable level of consistency in the evidence provided.

2.2 Key broad issues of concern about the Budget measures centred on the loss of funding from valuable programs of the Australia Council at a time when the Council had just undertaken significant reform; and the proposed criteria and operation of the new National Program for Excellence in the Arts (NPEA). There was also specific discussion about the effect of the changes on certain sectors with particular funding arrangements, notably writers and literature, screen arts and gaming.

The (absence of a) policy

2.3 Several submitters and witnesses to the inquiry pointed out that the significant funding changes announced since the election of the coalition government were made in the absence of any articulation of an overarching arts policy. Ms Tamara Winikoff of ArtsPeak told the committee that:

> one of the very great concerns that we have is that the decision has not been made within the context of a cultural policy—there is no cultural policy. It does lead you to view the decision with some scepticism, because there is no evidence base for this particular model to have been chosen over any other model. What we have called for repeatedly, in many of the submissions and in public comment, is the necessity for any party to develop a policy within which decisions like this are made. There is no policy now that we can assess this particular idea against to say, 'Was it a good idea or wasn't it?'[1]

2.4 Others agreed: Ms Roslyn Dundas of Ausdance said there was 'a lack of policy clarity or leadership' behind the funding cuts,[2] and Ms Jennifer Layther of the South Australian Government also drew attention to the 'absence of a policy context' or evidence base for the decisions that had been made.[3]

2.5 It was noted that the Budget changes were made without any warning, consultation or transition arrangements: one witness observed that '[f]rom a public administration perspective, it has been exceptionally poorly managed'.[4] Ms Sarah

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1 Ms Tamara Winikoff, *Committee Hansard*, 5 August 2015, p. 7.

2 Ms Roslyn Dundas, *Committee Hansard*, 5 August 2015, p. 29.

3 Ms Jennifer Layther, Acting Executive Director, Arts SA, *Committee Hansard*, 18 September 2015, p. 57.

4 Ms Lyn Morgain, Chair, Board of Directors, Footscray Community Arts Centre, *Committee Hansard*, 5 August 2015, p. 11.

Tooth of the SA Writers' Centre referred to 'the dangers of an arts policy based in stealth and surprise rather than one based on evidence, research and consultation'.[5]

2.6 Ms Evelyn Richardson, Chief Executive of Live Performance Australia, noting that 'generally with a reform agenda the strategic objectives are clear at the outset',[6] observed that 'in the absence of an overarching vision for our industry, there is no clear understanding of how the funding programs of the Australia Council and the NPEA will complement each other to meet their combined strategic aims'.[7] A number of submitters and witnesses recommended that there needed to be, at minimum, a clear articulation of the respective and complementary roles of the Australia Council and the NPEA.

2.7 The Cultural Development Network, an organisation linking local government and arts communities, stressed the need for a coherent, integrated whole-of-government approach to arts policy, including a clearer differentiation between the roles and activities of the ministry and the Australia Council.[8] ArtsPeak urged that the changes 'be halted or put on hold until a proper evidence based policy is developed and then, on the basis of evidence, decide what is the best way forward'.[9]

The Australia Council: what has been lost

2.8 While there were varying views on the potential benefits of new funding mechanisms, principally the establishment of the NPEA (see below), submitters and witnesses universally expressed deep concern about the significant cuts in funding to the Australia Council made in the 2014 and 2015 Budgets, and argued that any new initiatives should not come at the expense of Australia Council programs.

2.9 Witnesses acknowledged to an extent the government's argument that overall funding to the arts had been reallocated rather than reduced, and that decisions in relation to closing specific Australia Council programs were made by the Council itself. Nevertheless, the strong view of the arts sector was that the Australia Council had been placed in an impossible position, and there was little confidence that the gaps left by the diminution or cessation of key Australia Council programs would be adequately filled by the NPEA or other funding streams.

2.10 Community Arts Network WA submitted that:

> We have operated in WA for 30 years and have witnessed, and responded to, many changes that have threatened our sector. There is nothing however that rivals the instability, upheaval and "vacuum" created by the recent

5 Ms Sarah Tooth, Director, SA Writers' Centre, *Committee Hansard*, 18 September 2015, p. 43.

6 Ms Evelyn Richards, *Committee Hansard*, 5 August 2015, p. 46.

7 Ms Evelyn Richards, *Committee Hansard*, 5 August 2015, p. 43.

8 Cultural Development Network, *Submission 175*.

9 Ms Tamara Winikoff, *Committee Hansard*, 5 August 2015, p. 7.

> withdrawal of almost $105 million from the Australia Council for the Arts.[10]

2.11 Witnesses pointed out that following the major review process of the Australia Council conducted in 2012, a new strategic plan for a significantly reformed Australia Council was launched by Minister Brandis in August 2014. At that time the minister stated that the strategic plan reflected the priorities of the coalition government and he was 'delighted therefore to welcome it and to enthusiastically endorse it'.[11] Witnesses and submitters affirmed that the strategic plan enjoyed broad support across the arts sector, and lamented that the 2015 budget decisions undermined the plan before it had been fully implemented and its effectiveness evaluated.

2.12 Artist, curator and Australia Council panel chair, Julianne Pierce, who had been involved in the Council's strategic planning process, reflected that:

> Led by the inspirational Chair Mr Rupert Myer, the development of the Strategic Plan involved many voices from across the nation and is a great vision for ambition and excellence. It is disappointing to see that vision compromised so shortly after its release, by the removal of funds earmarked to implement the vision.[12]

2.13 Dr Alison Richards of Black Hole Theatre described the changes as a 'terra nullius' theory of arts funding:

> It has been a 40-year battle to get the Australia Council to recognise the depth and diversity of the sector and what the small business sector of the arts actually does. We are finally getting there, and all of a sudden we have got to fight that battle all over again. But it does take 20 years to recover from this sort of cut.[13]

2.14 Ms Tricia Walton of Carclew said that it was 'very difficult to think how the alternative model that we are facing now is going to be as rigorous as [the Australia Council reforms] without [the] research, consultation and policy investment' that had been put into that process over two years.[14]

2.15 The Australian Major Performing Arts Group (AMPAG) remarked that the introduction of the NPEA '[i]ronically…has drawn the industry to articulate how important the Australia Council is and to reflect on its value over the many years—that it is an informed, honest and wise broker'.[15]

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10 Community Arts Network WA, *Submission 469*, p. 1.

11 Senator the Hon George Brandis, Attorney-General for Australia, Media Release, 'Speech at Launch of the Australia Council Strategic Plan', Sydney, 18 August 2014.

12 Ms Julianne Pierce, *Submission 1822*.

13 Dr Alison Richards, *Committee Hansard*, 5 August 2015, pp 27-28.

14 Ms Patricia Walton, *Committee Hansard*, 18 September 2015, p. 11.

15 Ms Bethwyn Serow, Executive Director, AMPAG, *Committee Hansard*, 5 November 2015, p. 78.

2.16 The Australia Council itself acknowledged that '[w]e disappoint somewhere between 80 and 90 per cent of all applicants who apply to the Australia Council', [16] but the arts sector had nonetheless voiced overwhelming support for the Council in its evidence to the inquiry. The Australia Council expressed its great appreciation for this 'commentary around the Australia Council and our performance'.[17]

Organisational core funding

2.17 Discussion was particularly prominent in relation to the cancellation of the Australia Council's 2015 round of six-year core funding for organisations, to be replaced by reduced funding in a four-year model. It was consistently emphasised to the committee that this cut was in no way mitigated by the creation of the NPEA, which explicitly excluded operational funding for organisations.

2.18 The cancellation of the six-year program was recounted by many witnesses as having had a devastating impact on their organisations, both in terms of the significant time and resources fruitlessly invested by organisations in preparing applications for that process, and the lacuna in which organisations were now left languishing. One witness referred to the 'profound uncertainty' for organisations during 'a very long, very bleak stretch between now and 2017' without the possibility of any new organisational funding.[18]

2.19 Moreover, there was widespread concern that even once the revised four-year program commenced, the reduction in funding would mean that many more organisations missed out. The new program would include a $300,000 funding cap per organisation[19], and the arts community said it had been advised by the Australia Council that the number of organisations granted core funding, 147 under the previous program, would be cut by at least one third, and maybe as much as half.[20]

2.20 Dr Alison Richards of Black Hole Theatre said that for smaller companies 'artistic excellence alone is not enough. We need infrastructure', observing that

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16 Mr Rupert Myer, Chair, Australia Council for the Arts, *Committee Hansard*, 5 November 2015, p. 85.

17 Mr Rupert Myer, Chair, Australia Council for the Arts, *Committee Hansard*, 5 November 2015, p. 81.

18 Ms Fiona Symonds, Chief Executive Officer, WA Youth Jazz Orchestra Association, *Committee Hansard*, 1 September 2015, p. 43.

19 Australia Council for the Arts, *Four Year Funding—Organisations*, at http://www.australiacouncil.gov.au/funding/new-grants-model/four-year-funding-organisations/ (accessed 16 October 2015).

20 Ms Amy Barrett-Lennard, Director, Perth Institute of Contemporary Arts, *Committee Hansard*, 1 September 2015, p. 62; Mr Lachlan McDonald, answer to question on notice taken on 1 September 2015 (received 25 September 2015), p. 3; Mr Robert Brookman, Director and co-Chief Executive Officer, State Theatre Company of South Australia, *Committee Hansard*, 18 September 2015, p. 23.

philanthropy would not take the place of government funding for organisational support.[21] Contemporary Art Organisations Australia (CAOs) believed that:

> …a substantial reduction in operational funding across organisations in the small to medium sector throughout Australia will result in a critically diminished resource pool, affecting the ecology of the visual arts sector in ways which will negatively and irreconcilably impact sustainability and growth.[22]

2.21 Mr Aaron Beach of Co3 dance company said that without money for staffing, training and expertise:

> …to draw on a sporting analogy—it would be like saying to your elite football team, "Go and work all week in your cafe or your bar or restaurant and play the games on the weekend."[23]

2.22 ArtsPeak advised the committee that it had surveyed the visual arts sector to understand the impact of the loss of organisational funding from the Australia Council, which confirmed the important link between core funding from the Council and organisations' ability to access other sources of funding:

> …we did a survey of the sector in order to inform the submission that we made to the Senate inquiry and, almost without exception, those organisations were saying that, although the Australia Council funding is not all of our operational budget, it is the pivotal part, so other funding is conditional on us getting this money. The money that we are able to attract from the private sector or from state governments is actually contingent on the Australia Council's funding. So what we are afraid of is that, if those organisations' budgets are contracted by, say, about one-third—which is the least we could expect, if not total cuts—it may render those organisations unviable, in spite of the fact that there may be potential support coming from other sectors. For example, where the Australia Council had already started giving six-year funding to a sample of organisations, they were able to unlock eight times the amount of money from the private sector to match the Australia Council funding; but without the Australia Council funding they will not be able to do that.[24]

2.23 CAOs[25] and other submitters such as Arts Access Victoria,[26] and Slingsby Theatre Company[27] commented on the negative impact the reduction of the Australia Council's core funding program had in particular on their ability to develop their capacity to engage with the corporate and philanthropic sector.

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21 Dr Alison Richards, *Committee Hansard*, 5 August 2015, p. 21.

22 Ms Alexie Glass-Kantor, *Committee Hansard*, 11 September 2015, p. 31.

23 Mr Aaron Beach, *Committee Hansard*, 1 September 2015, p. 73.

24 Ms Tamara Winikoff, *Committee Hansard*, 5 August 2015, p. 3.

25 Ms Alexie Glass-Kantor, *Committee Hansard*, 11 September 2015, p. 33.

26 Mr Paul Dunn, *Committee Hansard*, 5 August 2015, p. 49.

27 Mr Andrew Packer, *Committee Hansard*, 18 September 2015, p. 27.

2.24 As described by Ms Lorna Hempstead from TheatreiNQ:

> We constantly stagger from short term to short term. Finally, in 2015 there is six-year funding, which … gives you time to say, 'Right, we are going to start here and in two, four and six years this is where we are going.' You can actually write a coherent plan that actually then lets you go and approach some of the philanthropic funders—some of the main corporate funders—because they are planning two, four and six years out, as well, and they can see that they are funding a possible winner and not something that is likely to wither on the vine on the way through. Those sorts of things are really important.[28]

2.25 Organisations advised the committee that it was the core funding of the Australia Council that provided confidence to potential investors that an organisation was a stable and credible one, and therefore a good investment prospect: as described by the Association of Northern Kimberley Arnhem Land Aboriginal Arts, 'stability [to] reassure corporate and philanthropic partners that this is an organisation they can rely on and that it is not going to fall over tomorrow if they give their valuable money to it'.[29] The Yirra Yaakin Aboriginal Theatre Company agreed that '[c]orporates are more likely to partner with organisations that are financially secure and have strong governance and the resources and infrastructure to deliver outcomes'.[30]

2.26 In this respect representatives of the small and medium organisations were supported by AMPAG, who emphasised that organisational support was a key element of the success of the funding framework for the major arts organisations, and was equally necessary 'to build a similar sustainability and stability in the small to medium arts sector'.[31]

2.27 On a related point, artist and consultant Mr Lachlan McDonald pointed out that in the business sector, such dramatic changes would not be made without planning and funding for 'business transmission' to the new systems. He recommended that, if the cuts to organisational funding went ahead, support must be provided by government to assist affected organisations mitigate against the damage caused by the speed and uncertainty of the changes.[32]

ArtStart

2.28 The loss of the *ArtStart* grants scheme for young and emerging individual artists was singled out by many as a particularly disappointing decision, and a crushing blow to young and emerging artists. Dr Susan Ostling of Queensland's Flying Arts Alliance described *ArtStart* as 'a most astonishingly successful program...one of

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28 Ms Lorna Hempstead, *Committee Hansards*, 27 October 2015, p. 21.

29 Ms Christina Davidson, *Committee Hansard*, 29 October 2015, p. 47.

30 Mr Peter Kift, *Committee Hansard*, 1 September 2015, p. 34.

31 Australian Major Performing Arts Group, *Submission 150*, p. 7.

32 Mr Lachlan McDonald, answer to question on notice taken on 1 September 2015 (received 25 September 2015).

the great innovations that has happened in the last decade'.[33] Mr Ross McHenry said that '[i]f you look at the data…on that program, you see that it was one of the most overwhelmingly successful seed funding programs within the arts that I think Australia has ever seen'.[34] Mr Simon Abrahams of the Melbourne Fringe cited an independent study which found that emerging artists initially supported by an *ArtStart* grant were less reliant on grants through their later careers.[35]

2.29 Early career artist Liesel Zink was one of many submitters and witnesses who recounted the benefits the *ArtStart* program had afforded them. Ms Zink told the committee that *ArtStart*:

> provided support that extended well beyond immediate artistic and career development. It actually allowed me to enter into the industry. This is not only through building networks and partnerships but also through gaining recognition from a national initiative—but also through developing skills and confidence in grant writing. *ArtStart* gave me leverage and a stepping stone to apply for more competitive grants and opportunities open to all artists in Australia.[36]

2.30 Ms Annie Greig of Tasdance believed that with the removal of *ArtStart*, young artists would 'be stepping back into the dark ages'.[37] Bearing in mind the difficulty early-career and individual artists would face competing in the Australia Council's general grants program, and their ineligibility for the NPEA, Ms Monique Douglas of Propel Youth Arts asked simply 'Where are young and emerging artists supposed to go'?[38]

Artists in residence

2.31 Several submitters mentioned the value the Artists in Residence program had brought to arts practice and education outcomes, and expressed disappointment about its cancellation. Witnesses including Professor Matthews of Australian Poetry Ltd and Ms Tricia Walton of Carclew offered practical examples of the valuable initiatives supported by that program in regional schools.[39]

2.32 The Queensland Government said cessation of the program combined with the roll-back of the National Arts Curriculum, would 'compound [an] unmet need'.[40]

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33 Dr Susan Ostling, *Committee Hansard*, 11 September 2015, p. 26.

34 Mr Ross McHenry, *Committee Hansard*, 18 September 2015, p. 62.

35 Mr Simon Abrahams, *Committee Hansard*, 5 August 2015, p. 68.

36 Ms Liesel Zink, *Committee Hansard*, 11 September 2015, p. 66.

37 Ms Annie Greig, *Committee Hansard*, 3 September 2015, p. 54.

38 Ms Monique Douglas, *Committee Hansard*, 1 September 2015, p. 47.

39 See Professor Peter Matthews, *Committee Hansard*, 5 August 2015, p. 38; Ms Tricia Walton, *Committee Hansard*, 18 September 2015, p. 13.

40 Queensland Government, *Submission 793*, p. 2.

Creative Community Partnerships Initiative (CCPI)

2.33 The importance of the CCPI program for regional and rural community-based initiatives was particularly emphasised by witnesses to the inquiry from Western Australia.[41] While it was recognised that co-funded projects comprised a core stream of the proposed NPEA, witnesses remained to be convinced that the same community-level and regional focus would be maintained in a program open to a much broader range of organisations and activities.

Research and data

2.34 Several witnesses drew the committee's attention to the irony that the funding cuts to the Australia Council would result in cuts to its research, data and analysis program, thereby eroding the evidence basis for arts policymaking. Ms Nicole Beyer of ArtsPeak said that:

> One of the big problems that we have had in the arts sector is providing our own evidence about the strength of the small-to-medium sector and independent artists. We have never had the resources to do deep research. It is something that we have been calling on the ministry to work with us on for a number of years. It has been difficult for us to pull these figures together. The Australia Council had as a part of its reform package started a new research program, which, again, has been disrupted because of this funding being pulled out. Good policy needs to be made on the basis of good evidence, so we need better evidence as well in the arts.[42]

2.35 Beyond data about the sector itself, a number of witnesses also raised the value and importance of research on relationships between the arts and other sectors such as science, health and education. Mr Joshua Hoare of the South Australian Circus Centre offered the example that the role of arts in the wellbeing and social integration of young people was 'tragically under-researched'.[43]

2.36 Professor Nikos Papastergiadis and Associate Professor Lawrence Harvey feared that leading creative sector research, including cross-disciplinary collaborations between the Australian Research Council and the Australia Council, would no longer be able to proceed following the funding cuts.[44] Professor Brad Haseman believed that this would have a 'significant impact' on research available to and for the arts.[45]

2.37 Ms Vicki Sowry of the Australian Network for Art and Technology (ANAT) provided the committee with a powerful example of the social and economic value that collaborative arts research supported by the Australia Council could generate:

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41 See *Committee Hansard*, 1 September 2015, pp 22, 27, 71-72.

42 Ms Nicole Beyer, *Committee Hansard*, 5 August 2015, p. 3.

43 Mr Joshua Hoare, *Committee Hansard*, 18 September 2015, p. 9.

44 Professor Nikos Papastergiadis, *Committee Hansard*, 5 August 2015, p. 55; Associate Professor Lawrence Harvey, *Committee Hansard*, 5 August 2015, p. 56.

45 Professor Brad Haseman, *Committee Hansard*, 11 September 2015, p. 24.

> An example of the benefit that can come from that type of activity was the award-winning partnership between an artist called George Khut—he works with biofeedback technologies in his artworks—who worked with the Children's Hospital at Westmead with a paediatrician, Dr Angie Morrow, who is always having to take children through recurrent painful procedures. Once they have had the first procedure, they know it is going to hurt the second time, so the anxiety builds.
>
> The way they had dealt with that anxiety previously was distraction—throw on a DVD of *Monsters, Inc*. They felt there could be a way of working together to create a tool that could help in that regard. They created an app, which is on an iPad. It is fed by the heart rate of the child who is going through the procedure. They are rewarded, as they are able to self-calm, by the app giving them more jollies in sound and movement. They are doing a whole lot of trials. I think they are almost at the end of a trial period now, and they have got a device that they are going to commercialise for a range of settings…There are a lot of different kinds of therapeutic uses for that type of tool. That was what was possible by bringing an artist, who had experience in a particular type of technology, into this setting and saying, 'Look. We can do much better than what is currently being done'.[46]

2.38 Ms Sowry advised that the Australia Council had invested just over $300,000 into the project over four years, and the project had in that time generated over $2 million worth of industry investment. Following the cuts to its budget, the Australia Council had indicated that those types of programs would no longer be supported.[47]

The National Program for Excellence in the Arts

2.39 The establishment of the National Program for Excellence in the Arts (NPEA) was the single subject of most commentary in the inquiry, and the overwhelming majority of that commentary was highly critical of the proposed program.

2.40 Most submitters urged the cancellation of the NPEA, primarily in order that the funds allocated to it be returned to the Australia Council. There was also a range of specific criticisms of the program itself, which are discussed further below.

2.41 That said, there were some submitters, albeit a minority, who saw the NPEA as an opportunity to support new and distinct directions in the arts. Artslink Queensland expressed the view that 'multiple players bring new ideas that enrich the environment by creating diversity of resources and opportunity'.[48] AMPAG told the committee that it 'broadly supports the intentions and focus' of the NPEA, and believed it 'could stimulate support for new arts initiatives and activity that potentially will strengthen the sector'.[49]

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46 Ms Vicki Sowry, *Committee Hansard*, 18 September 2015, p. 33.

47 Ms Vicki Sowry, *Committee Hansard*, 18 September 2015, p. 33.

48 Artslink Queensland, *Submission 806*, p. 3.

49 Australian Major Performing Arts Group, *Submission 150*, p. 4.

2.42 Professor Ted Snell, of University Art Museums Australia, offered the view that the NPEA had the potential to play a valuable role in supporting more ambitious projects than the Australia Council had been able to do:

> There was always talk within the Australia Council of the need for aspirational funding for organisations to be able to go for really big bucks. Although the Australia Council has been relatively generous in its funding, there has always been a cap. If you wanted to do a really major production or a major exhibition or something, you were limited in the amount of money you could go for. It is my understanding that under the NPEA that sort of aspirational opportunity would be there. Additionally I think there would be an opportunity to look at promoting Australian artists internationally in a way that the Australia Council was never able to do. I think those are all incredibly important aspects of building Australian culture at an international level, and that would be a wonderful thing.[50]

2.43 However, even those who welcomed the NPEA almost unanimously argued that it should be supported by new funding, not come at the expense of the existing programs of the Australia Council. AMPAG was concerned that the NPEA launch had interrupted the implementation of the Australia Council's new strategic plan and said that the concerns expressed across the sector about the impact of the changes were shared by many of AMPAG's members.[51]

2.44 Professor Snell agreed, saying that 'there is no point in having a NPEA if you are not going to have the artists that are coming up with the skills, the professional knowledge, developing an audience who can understand what this stuff is all about and working through schools…All of these programs are built through core funding from the Australia Council and project funding'.[52]

The process of establishing the NPEA

2.45 Members of the arts community were extremely unhappy that the establishment of the NPEA had been announced as a *fait accompli* in the 2015 Budget entirely without warning, and certainly without any consultation with the sector. This was contrasted with the extensive consultation process which went into the Australia Council's reform process, as discussed above. Ms Pilar Kasat of the Community Arts Network in WA observed that the lack of consultation behind the NPEA did 'not reflect well in terms of building trust and confidence in the process that may follow'.[53]

The criteria for funding

2.46 The draft NPEA guidelines, issued in July 2015, gave witnesses before the committee little reassurance that the program would be of value. The criteria for approval of projects were subject to a great deal of concern expressed to the

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50 Professor Ted Snell, *Committee Hansard*, 1 September 2015, p. 67.

51 Australian Major Performing Arts Group, *Submission 150*, p. 4.

52 Professor Ted Snell, *Committee Hansard*, 1 September 2015, p. 67.

53 Ms Pilar Kasat, *Committee Hansard*, 1 September 2015, p. 23.

committee. Ms Monique Douglas from Propel Youth Arts in Western Australia described the criteria as 'vague and ambiguous'.[54] Ms Evelyn Richardson of Live Performance Australia said that:

> Specifically, our members have raised concerns in relation to the eligibility and assessment criteria. We would argue that these need to be revised to include more precise definitions of currently ambiguous and subjective assessment criteria, such as: value for money; audience appeal and demand; relevance and likely appeal to audience and communities; and likely ongoing benefits of partnerships. At the moment the guidelines are very general. It is very difficult for an applicant to know what that is going to mean in relation to preparing a submission.[55]

'Excellence'

2.47 Very many submitters and witnesses had much to say about the concept of 'excellence' underpinning the NPEA: how excellence was defined and understood, and how it was given expression in the draft guidelines:

> …'excellence' is not defined, but, not only that, there are actually no artistic criteria for selection in the program at all, if we look at the guidelines. We do not even have one about excellence. The closest one is about quality and, if we drill down to what is mentioned there, even that relates to capacity to deliver financial managerial track records and so on.[56]

2.48 Ms Jennifer Layther from the South Australian Government reflected that the very notion of excellence may prioritise a certain type and standard of finished product, at the expense of supporting community-based arts development and arts engagement activities:

> The value and the benefit of those works is through the engagement, the doing, the relationship building and the art making as much as whatever the artistic product might be. So there are benefits all the way along that spectrum. The traditional notions of excellence tend to focus on aesthetic excellence in the production values of something, so I think there is a risk that assessment panels or whoever is assessing will struggle to recognise the values that are inherent in those projects that engage with community, that engage with the arts and health notion.[57]

2.49 Ms Jessica Machin of Country Arts WA agreed that 'in the criteria we need some more detail around that engagement and what is the definition of excellence, especially from the regional arts perspective'.[58] Mr Neil Haddon of Contemporary Arts Tasmania elaborated on a similar concern:

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54 Ms Monique Douglas, *Committee Hansard*, 1 September 2015, p. 42.

55 Ms Evelyn Richardson, *Committee Hansard*, 5 August 2015, p. 45.

56 Ms Esther Anatolitis, *Committee Hansard*, 5 August 2015, p. 17.

57 Ms Jennifer Layther, *Committee Hansard*, 18 September 2015, p. 59.

58 Ms Jessica Machin, *Committee Hansard*, 1 September 2015, p. 24.

> Of course, there are a lot of grey areas here which we do not fully understand with the NPEA but as far as I understand it, the seeming concern with excellence, whatever that might be—and it is not clear at this stage—would seem to privilege organisations which can respond to a set of criteria which are not appropriate to our context… If the model that Senator Brandis has proposed seeks a form of excellence that does privilege major companies that can respond in shiny ways to a notion of excellence then that will necessarily impact very heavily on our capacity to do what is right for our community in the geographic location that we are.[59]

Small-to-medium fish in a 'major' pond

2.50 While the NPEA was open to all organisations, including small and medium organisations, the practical ability of smaller arts organisations to be competitive in applications to the NPEA under the criteria set out in the draft guidelines was brought into question by many. AMPAG itself observed that:

> The NPEA is open to a broader range of arts organisations than under the Australia Council's current grant funding program including libraries, collecting institutions, the Major Performing Arts companies and commercial organisations. This is likely to encourage new applicants and ideas, but will also increase the competition for funding…the level of competition faced by small to medium arts organisations and individual artists will have a significant impact on their overall level of activity and sustainability, if left unaddressed.[60]

2.51 Artist Ms Kathryn Osborne said:

> …as small to mediums with less resources, we are being forced now to compete with the major performing arts organisations for the NPEA money...even though it is not specifically stated in the guidelines that it is for the majors, the requirements are tailored so heavily towards them and giving them an advantage that it is going to inadvertently affect the smaller organisations, who have less resources to leverage the relationship.[61]

2.52 A group of six arts academics from UNSW analysed the funding criteria in the NPEA draft guidelines in detail, and concluded that the draft criteria made it clear that small and medium arts organisations were unlikely to succeed in obtaining funding:

> Specifically, the guidelines refer to Quality, Access, Support and Partnerships, and Value for Money. The first two criteria listed under Quality are: "Experience and reputation of the applicant organisation in the relevant field" and "Skills, expertise and reputation of the key personnel including participating artists", both of which strongly favour established artists over emerging ones. Within the category of Support and Partnerships, four of the seven criteria refer to cash, co-contributions,

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59 Mr Neil Haddon, *Committee Hansard*, 3 September 2015, p. 21.

60 Australian Major Performing Arts Group, *Submission 150*, p. 3.

61 Ms Kathryn Osborne, *Committee Hansard*, 1 September 2015, p. 92.

> philanthropy and corporate support. If this were not enough, there is another category called Value for Money, with another seven criteria addressing budgets and viability. These criteria favour organisations that already have fundraising departments, which is to say the Majors whose funding has already been guaranteed under these new arrangements.[62]

2.53 The group added that the emphasis on international touring worked at cross-purposes with the bias toward major performing arts companies, given that small to medium companies had a much stronger record of overseas touring than the majors.[63] This analysis was shared by others: Ms Merryn Carter from the Performing Arts Touring Alliance advised the committee that small to medium companies accounted for 82 per cent of the total international audiences for touring Australian performances.[64]

2.54 Ms Fiona de Garis from Performing Lines WA further observed that international touring, while valuable, was very expensive, and argued that agencies such as the Department of Foreign Affairs and Trade (DFAT) should contribute to its funding, rather than relying solely on scarce arts funding.[65]

2.55 Summarising the analysis of many about the draft NPEA criteria, independent musician Mr Aaron Wyatt predicted that:

> …a system of grants funding that favours larger companies over individuals, that favours works with commercial appeal over works that take risks and that favours those already established enough to garner private funding over those just embarking on their careers would see creative output in this country stagnate and veer towards the conservative...these changes to funding, as outlined in the draft guidelines of the NPEA, could undermine the very excellence that the program seeks to promote.[66]

Corporate sponsorship / philanthropy

2.56 The emphasis in the NPEA guidelines on projects co-funded with corporate or philanthropic partners, both in the 'endowment incentives' stream dedicated to such projects, and in the criteria for the program as a whole, was a matter of some discussion during the inquiry. In particular, it was generally understood that smaller organisations were in a far poorer position to access partner funding than major organisations.

2.57 The committee was told that one factor limiting the ability of the small to medium arts sector to access private funding opportunities was the considerable

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62 Dr Caroline Wake, Dr Erin Brannigan, Dr Meg Mumford, Dr Theron Schmidt, Dr Bryoni Trezise and Ms Su Goldfish, *Submission 581*, p. 4.

63 Dr Caroline Wake, Dr Erin Brannigan, Dr Meg Mumford, Dr Theron Schmidt, Dr Bryoni Trezise and Ms Su Goldfish, *Submission 581*, p. 4.

64 Ms Merryn Carter, *Committee Hansard*, 5 August 2015, p. 60.

65 Ms Fiona de Garis, *Committee Hansard*, 1 September 2015, p. 17.

66 Mr Aaron Wyatt, *Committee Hansard*, 1 September 2015, p. 87.

amount of time and investment required to establish corporate and philanthropic partnerships. Ms Emma Webb from Vitalstatistix, for example, said that small to medium arts organisations such as hers often lacked the resources and the capacity to develop those relationships.[67]

2.58 Dr Paula Abood from the Centre for Community Arts and Cultural Development said:

> From my reading of the NPEA guidelines, I think it is geared towards organisations which have the infrastructure and capacity to leverage philanthropic and corporate sponsorship. The small-to-medium organisation sector and individuals do not have that infrastructure. As individual artists, you are your infrastructure and you are competing against professional grant writers and majors which have whole departments…it is not a level playing field for individual artists, and emerging artists do not have those sorts of opportunities because they do not have those years of building up those networks.
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> …Funds from philanthropy are available, but they are competitive and it is not a level playing field.[68]

2.59 Representatives of the arts community were frustrated that the reduction in organisational funding from the Australia Council to the small to medium arts sector would exacerbate this problem. As discussed above, many organisations informed the committee that Australia Council funds contributed to their 'core' or 'organisational' funding, enabling them to seek corporate and philanthropic funding which was generally directed to 'project' funding. As explained by ArtsPeak:

> If you have a look at the pattern of what philanthropy goes to, you will see that it goes to projects. It almost never goes to paying for the operations of an organisation. So when the government withdraws its support from that area, there is no option for philanthropists to step in.[69]

2.60 Mr Wesley Morris offered the experience of his organisation, the Kimberley Aboriginal Law and Cultural Centre:

> When we run large regional festivals, at a cost of between $300,000 and $400,000 each, they are almost exclusively funded by philanthropic and corporate non-government sources, but we need core staff wages to be able to implement those important projects. Without our staff wages paid for by government, we do not have the capacity to go to philanthropy and the corporates to access that $400,000 to run our festivals. [This is] the important differentiation between the philanthropic and corporate world paying for projects, and the government investing … [in] core operational costs.[70]

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67 Ms Emma Webb, *Committee Hansard*, 18 September 2015, p. 27.

68 Dr Paula Abood, *Committee Hansard*, 4 November 2015, p. 63.

69 Ms Tamara Winikoff, *Committee Hansard*, 5 August 2015, p. 8.

70 Mr Wesley Morris, *Committee Hansard*, 29 October 2015, p. 48.

2.61 CAOs further emphasised this point:

> No organisation in the small to medium sector in this country is reliant solely on government funding. But what we lose by losing our government funding is the ability to be supported and sustainable to self-generate the additional funds which support a level of excellence and ambition, which is exceptional. If we lose the operational funding, we lose that capacity. We cannot self-generate funds, if we do not have staff – that is it.[71]

2.62 At the committee's hearing in Parramatta, Mr Shakthidharan Sivanathan from Curiousworks articulated the reality for his community arts organisation:

> I would say in the next year or two if our Australia Council funding dries up we will still be able to use our credibility to raise money, but we will not be a co-investment anymore…So three or four years from now, not having that initial 200 grand might end up resulting in having nothing at all. That is the danger. The reason I think the arts sector is interested in this is because we can see how something that is happening now can have a very dramatic effect say five or six years from now.
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> …
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> If the NPEA had been established as an overall increase to arts funding without cutting the Australia Council you could paint a very different picture, but it comes at the cost of the very dollars that we used to raise co-investment through philanthropic funding, and that is why groups like Philanthropy Australia recognise that and have seen that the NPEA will not be able to increase overall philanthropic funding.[72]

2.63 The concerns raised by organisations from the small to medium arts sector were echoed by philanthropic bodies in their evidence to the committee. Mr Phillip Keir from The Keir Foundation said that the recent budget decision on the arts 'should be considered as negative in terms of developing arts philanthropy' and that:

> [t]he changes create uncertainty in terms of viability of projects and sometimes of arts companies. To a large extent, raising funds is a confidence game. If there is less confidence, there is less money. The changes also are leading to less core funding for some companies. This also makes support harder to find. Philanthropists generally do not favour filling a void left by a reduction in government funding.[73]

2.64 Mr Krystian Seibert, from Philanthropy Australia, reaffirmed the concerns of its members from the small to medium arts sector that:

> Many small- and medium-sized arts organisations and individual artists would face considerable challenges securing replacement funding from Philanthropy, given that the capacity to engage with Philanthropy can be

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71 Ms Alexie Glass-Kantor, *Committee Hansard*, 11 September 2015, p. 33.

72 Mr Shakthidharan Sivanathan, *Committee Hansard*, 4 November 2015, p. 8.

73 Mr Phillip Keir, *Committee Hansard*, 5 November 2015, p. 44.

> limited when compared with large organisations with established fundraising and development departments. Therefore, we believe that due consideration needs to be given to the needs of small- and medium-sized organisations and individual artists and how the decision to establish the program may impact upon them.[74]

2.65 Mr Seibert added, in relation to the funding gap produced by the NPEA's draft guidelines for small to medium organisations, that 'addressing funding gaps is not the role of philanthropy'.[75] This view was reinforced by Ms Fiona Menzies from Creative Partnerships Australia who said the philanthropic community 'do not like to be seen as just being there to pick up the tab when governments pull out. That is absolutely a very strong sense that I get from the philanthropic community'.[76]

2.66 Philanthropy Australia proposed that:

> in order to support the achievement of [the NPEA's] objectives, facilitate two-way feedback between the Australian government and key stakeholders and provide an element of independent external oversight there would be merit in establishing an advisory board to provide expert advice to the Minister for the Arts and the ministry on matters of relevance to the program. This panel should include representation and expertise from Philanthropy, given the support that Philanthropy provides to the sector.[77]

2.67 Another issue raised in relation to corporate and philanthropic financial support was its inequitable distribution across arts sectors and communities. Art organisations based in Western Australia, Queensland, South Australia and Tasmania, especially those from regional areas, commented on the limited opportunities available to them to access corporate and philanthropic funds. TheatreiNQ said that:

> [T]he closer you are to Sydney or Melbourne, the easier it is. To gain philanthropic funding or to gain private donations, you need to form a relationship with those who have the money. The further you are away from those who have the money, the harder it is…In Townsville and Cairns we are probably much better placed than someone like the Mornington Island dancers or a group much further away from even a regional centre—other than partnering with local authorities.[78]

2.68 Feral Arts said that 'Queensland has a much smaller pool of philanthropic partners to draw on'[79] and Festivals Adelaide commented that South Australia had relatively few relevant companies headquartered in the state.[80]

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74 Mr Krystian Seibert, Committee Hansard, 5 November 2015, p. 45.

75 Mr Krystian Seibert, Committee Hansard, 5 November 2015, p. 45.

76 Ms Fiona Menzies, *Committee Hansard*, 5 November 2015, p. 55.

77 Mr Krystian Seibert, *Committee Hansard*, 5 November 2015, p. 44.

78 Ms Lorna Hempstead, *Committee Hansards*, 27 October 2015, p. 21.

79 Mr Norm Horton, *Committee Hansard*, 11 September 2015, p. 26.

80 Ms Christabel Anthoney, *Committee Hansard*, 18 September 2015, p. 19.

2.69 The weakening of the resource sector in Western Australia, previously a valuable source of support for the arts, had resulted in a reduction in corporate sponsorship opportunities for the small to medium arts sector in that state. Country Arts WA told the committee that:

> …in regional WA with the decline in the resources sector, many of the corporate companies that did support small-to-mediums and community organisations are walking away. BHP Billiton, for example, has just pulled out of a long-term partnership with Hedland Arts Council in Port Hedland; we were supporting building their capacity. A lot of the small-to-mediums and independent and smaller organisations do get affected in this climate.[81]

2.70 Certain sectors within the arts community also told the committee that they experienced difficulties engaging with corporate and philanthropic donors. These included the literary sector, and disability arts organisations. Fremantle Press said it was 'very difficult to raise corporate sponsorship compared to the performing arts…We do not have a season whereby people can have their logos flashed around and get their free tickets'.[82] Mr Paul Dunn from Arts Access Victoria said that the arts and disability sector 'can be marginalised…when it is competing sometimes with the mainstream arts and cultural development context'.[83]

2.71 A number of individual artists also commented on the problems they faced when seeking philanthropic funding because philanthropic organisations required recipients to have deductable gift recipient status, which often did not apply to individual artists.[84] Melbourne Fringe commented that:

> Independents do not have tax deductibility status themselves, so they are not eligible for a lot of philanthropic trusts and foundations or individual giving. There are programs, for example, through Creative Partnerships Australia, that can enable crowdfunding, and the Australian Cultural Fund is a means through which some donations can be received. The average donation to the Australian Cultural Fund for an independent artist is $8,695. Other artists use crowdfunding platforms like Pozible, which is not tax-deductible. The average pledge is around $5,000. The large organisations are often able to access what is called a private ancillary fund, which is a tax-deductible family fund that private foundations can use in a tax-efficient way to support charitable purposes like the arts. Those funds do not have to be publicly advertised and most of them do not accept applications, which means that individual artists cannot simply apply to them.[85]

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81 Ms Jessica Machin, *Committee Hansard*, 1 September 2015, p. 26.

82 Mr Ian Lilburne, *Committee Hansard*, 1 September 2015, p. 51.

83 Mr Paul Dunn, *Committee Hansard*, 5 August 2015, p. 51.

84 Ms Nicole Beyer, *Committee Hansard*, 5 August 2015, p. 8.

85 Mr Simon Abrahams, *Committee Hansard*, 5 August 2015, p 74.

Assessing applications: peer review vs ministerial control

2.72 Many witnesses were sceptical about the proposed NPEA model for assessing grant applications, seeing this as failing to offer an authentic peer review system, and opening a door to political interference in arts funding decisions.

2.73 While witnesses readily conceded that the Australia Council's decision making processes had not always been perfect, the majority were strong in their defence of the Council's system of comprehensive, arm's-length peer review as a model for funding the arts. Ms Beyer of ArtsPeak said that:

> Peer assessment, which has been operating at the Australia Council since the council has existed, is flawed, and we know that. But it is the best system we have to make sure that there is expertise and wide decision making. It is the same as in, for example, science. Peer assessment is what scientists use to assess papers, new patents and new medicines. It is the same in the arts. Peer assessment is actually the best model that we have.[86]

2.74 Dr Elizabeth Jones, CEO of La Mama Theatre, reflected upon her 40-year association with the Australia Council: 'My relationship with the Australia Council has at times been very successful and wonderful, and at other times it has been quite difficult and fraught. But I can say that at all times I have not doubted the integrity of the processes'.[87] Professor Peter Matthews, Executive Chairman of Australian Poetry Ltd, argued that it was fair and reasonable that peers judge artists' work:

> We may not always agree with their assessment, but they get it right most of the time. Peers are better and fairer judges than those with the authority of office and strong views but without detailed understanding of the subtlety of arts practice.[88]

2.75 The Community Arts Network WA linked the peer review process to the notion of 'excellence' underpinning the NPEA, '[b]ecause excellence is such a subjective term…the way that that is applied is through the peer process'.[89]

2.76 Witnesses questioned both the expertise and the robustness of the proposed model of three 'assessors' under the NPEA. Mr Rick Heath of the Australian Performing Arts Centres Association (APACA) expressed doubt that three individuals, as opposed to the Australia Council's panels of twelve, could adequately assess the value of applications.[90]

2.77 The possibility of the minister exercising personal influence over the assessment process was raised by many. The inclusion of ministry officials on the assessment panels gave some cause for concern; as did the provision in the draft NPEA guidelines that the ministry may 'moderate' funding assessments, including on

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86 Ms Nicole Beyer, *Committee Hansard*, 5 August 2015, p. 5.

87 Dr Elizabeth Jones, *Committee Hansard*, 5 August 2015, p. 21.

88 Professor Peter Matthews, *Committee Hansard*, 5 August 2015, p. 37.

89 Ms Pilar Kasat, *Committee Hansard*, 1 September 2015, p. 25.

90 Mr Rick Heath, *Committee Hansard*, 1 September 2015, p. 10.

the grounds of government policy objectives. Submitters and witnesses worried about the implications of this for merit-based funding.[91] Professor Peter Matthews of Australian Poetry Limited described the moderation clause as 'very unusual' and 'a serious alarm bell because it means a panel, even if it was entirely experts in its configuration, could be totally ignored under these arrangements'.[92]

2.78 ArtsPeak believed that there was 'every opportunity for the minister to…stack the assessors…but also to directly intervene in any recommendations they have made'.[93]

2.79 Some witnesses believed that these provisions in the NPEA may have a 'chilling effect' on artists, making them reluctant to produce work critical of authority or government, for fear of losing access to public funds.

2.80 On this point, talking about the international stream of funding under the NPEA and the potential role of DFAT in making funding decisions, Mr Simon Abrahams of the Melbourne Fringe emphasised the distinction between cultural diplomacy and art:

> The role of cultural diplomacy is to present a positive view of Australia. Arts projects frequently further the interest of DFAT's cultural diplomacy programs, and they have been funded separately by DFAT when they serve foreign policy objectives. But the role of arts funding is different. The importance of freedom of artistic expression cannot be overestimated. Arts funding must include the capacity to critique contemporary Australian culture. Indeed, this is fundamental to our job.[94]

2.81 On the other hand some, such as AMPAG and Regional Arts Australia (RAA), expressed confidence in the ministry's work. RAA described the ministry as an 'experienced and respected funding agency' and noted its 'commitment to peer assessment and the use of independent assessors'. RAA urged the ministry to 'ensure that its decision making remains defensible and accountable, that there is not unnecessary duplication, and that the principle of independence is upheld'.[95]

2.82 The ministry defended the proposed assessment process for the NPEA (and the Catalyst fund), noting that arts funding decisions were made by the relevant minister in all state and territory jurisdictions, with an element of peer or independent assessment.[96]

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91 Mr Ross McHenry, *Committee Hansard*, 18 September 2015, p. 63.

92 Professor Peter Matthews, *Committee Hansard*, 5 August 2015, p. 40.

93 Ms Tamara Winikoff, *Committee Hansard*, 5 August 2015, p. 5.

94 Mr Simon Abrahams, *Committee Hansard*, 5 August 2015, p. 68.

95 Regional Arts Australia, *Submission 1131*, p. 4.

96 Ms Sally Basser, Executive Director, Ministry of the Arts, *Committee Hansard*, 23 November 2015, p. 19.

Transparency: publication of grant decisions

2.83 Another provision in the draft guidelines heavily criticised by submitters and witnesses was that which appeared to indicate that the minister may seek exemption from publishing details of grant decisions[97], in contrast to the Australia Council's practice of publishing all grants made. As one witness stated:

> I think the principle of transparency in funding using taxpayer money is absolutely fundamental. I do not think any government should have the right to use taxpayers' money without being fully accountable, openly and publicly. I understand there are very few circumstances under which the current Commonwealth grant process results in funds being disbursed secretly, but, nevertheless, that is a possibility.[98]

2.84 Writers Victoria said that it would 'question how [the NPEA] can be a benchmark of excellence if we cannot know what this benchmark is'.[99]

2.85 In its evidence to the committee, the ministry confirmed that the new Catalyst guidelines had revised the NPEA language—based upon 'a template [used] while we were in the Attorney-General's department'—to make clear that all grants would be published in accordance with the Commonwealth Grants Rules and Guidelines.[100]

The funding timeline

2.86 Many arts organisations were concerned about the proposed timing arrangements for NPEA funding, which suggested that funds would be allocated on a rolling basis, with applications assessed as they were submitted. One witness noted that a similar system had been tried in the past by Creative Partnerships Australia, but was found to privilege large companies with more resources to dedicate to securing funds, and had since been changed.[101] Ms Kathryn Osborne was among many artists who expressed concern that the major organisations 'have more resources and more ability to put their applications in sooner to leverage relationships, and at the moment in the guidelines it seems like it is going to be first come, first served'.[102]

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97 Australian Government, Ministry for the Arts, *Draft Guidelines: The National Program for Excellence in the Arts*, p. 8.

98 Ms Merryn Carter, *Committee Hansard*, 5 August 2015, p. 62.

99 Ms Kate Larsen, Director, Writers Victoria, *Committee Hansard*, 5 August 2015, p. 41.

100 Ms Sally Basser, Executive Director, Ministry for the Arts, *Committee Hansard*, 23 November 2015, p. 15. The Commonwealth Grants Rules and Guidelines require that entities must publish information on all grants awarded on their website, subject to certain exemptions available where publication would breach the *Privacy Act* or other statutory or contractual requirements, or where the minister and the Finance Minister deem that publication 'could adversely affect the achievement of government policy outcomes'. Department of Finance, *Commonwealth Grants Rules and Guidelines*, July 2014, p. 14.

101 Ms Amelia Bartak, *Committee Hansard*, 5 August 2015, pp 31-32.

102 Ms Kathryn Osborne, *Committee Hansard*, 1 September 2015, p. 92.

2.87 Performing Lines WA proposed that the NPEA's quarterly funding rounds be capped, so 'that your application is not going to land when there is no money left in the pot'.[103]

2.88 The ministry (speaking about the same arrangements for the Catalyst fund) responded that the 'rolling' model was used in other jurisdictions, citing the example of Arts Queensland, and that feedback provided to the ministry indicated that the approach was supported by stakeholders because it provided them with greater flexibility to submit their applications in line with their own project timelines.[104]

2.89 The ministry said that it would manage the process to ensure that allocation of funding was balanced across recipients and throughout the financial year:

> Notionally we will spread the funds across quarters where we have said where that funding will be announced. But the notional funding is a broad obvious guide. It does not put in concrete that if there is a particular peak within one quarter then that cannot be met. So, it can be responsive. The idea is that it can be responsive. But it is part of managing the program that not all the money will be spent in the first quarter on a first come first served basis.[105]

Bureaucratic duplication (and budgetary confusion)

2.90 Questions were raised in the inquiry about the bureaucratic cost of establishing and managing the NPEA, and the potential loss of funds to administrative duplication between the Australia Council and the NPEA.

2.91 Several witnesses noted that while $104.7 million was allocated to the NPEA over four years in the 2015 Budget, the NPEA had flagged providing approximately $20 million per year in grants—suggesting that up to $24.7 million may be spent on administration of the program.

2.92 The ministry advised a Senate Estimates committee in October 2015, however, that only three additional staff had been employed to manage the NPEA and the other programs returned to the ministry, and that the remainder of the ministry's administration costs for the NPEA would be found from its existing resources.[106]

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103 Ms Fiona de Garis, *Committee Hansard*, 1 September 2015, p. 16.

104 Ms Sally Basser, Executive Director, Ministry for the Arts, *Committee Hansard*, 23 November 2015, p. 10.

105 Ms Sally Basser, Executive Director, Ministry for the Arts, *Committee Hansard*, 23 November 2015, p. 22.

106 Ms Sally Basser, Executive Director, Ministry for the Arts, Senate Environment and Communications Legislation Committee, *Committee Hansard*, Supplementary Estimates hearing, 20 October 2015, p. 32.

2.93 In its evidence to the committee on 23 November 2015, the ministry clarified that the $104.7m attributed in the budget papers to the NPEA,[107] and therefore widely reported as such, in fact covered not only the NPEA but also the cost of the three existing arts programs (Visions of Australia, Festivals Australia and Major Festivals Initiative) being moved from the Australia Council to the ministry. The ministry described this as a 'misunderstanding' and said 'the money that is actually in play has only ever been the $20m per annum' allocated to the NPEA.[108] The ministry reaffirmed that beyond the three additional staff employed to manage the new and returned programs, their costs would be supported from existing resources.[109]

2.94 The ministry subsequently advised that the total cost of staffing and overheads for the Catalyst program would be approximately $850,000 per annum, which was not part of the $12 million per annum to be made available in grants.[110]

2.95 The matter of duplication was also raised in relation to the assessment processes for the Australia Council and the NPEA. Noting the NPEA's call for independent assessors, Ms Sue Donnelly of the Queensland Theatre Company observed that:

> …something like 800 or 900 people are already registered for peer assessment with the Australia Council. I just put forward the view that there are already quite a lot of people there. Do you need to increase the pool even more? To me, when government talks about streamlining services, it would seem that we are going down a path of duplication of services.[111]

2.96 The ministry advised the committee that while it would develop and maintain its own register of assessors, there was nothing to preclude persons who were assessors for the Australia Council, or the states and territories, also being placed on the ministry's register.[112]

2.97 A separate but related concern about bureaucratic duplication related to that faced by organisations, who were now presented with another new and different funding scheme to which applications would need to be prepared, addressing different timeframes, criteria and processes. Many smaller organisations recounted the

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107 See Australian Government, *Budget Measures 2015-16—Part 2: Expense measures*, p. 62: 'The Government will provide $104.7 million over four years to establish a National Programme for Excellence in the Arts, administered by the Ministry for the Arts within the Attorney-General's Department'; and Australian Government, *Portfolio Budget Statements 2015-16, Budget Related Paper No.1.2: Attorney-General's Portfolio*, p. 80.

108 Ms Sally Basser, Executive Director, Ministry for the Arts, *Committee Hansard*, 23 November 2015, p. 6.

109 Ms Sally Basser, Executive Director, Ministry for the Arts, *Committee Hansard*, 23 November 2015, pp 14, 18.

110 Ministry for the Arts, answer to question on notice (Question No.2) from the committee's 23 November 2015 public hearing, received 26 November 2015.

111 Ms Susan Donnelly, *Committee Hansard*, 11 September 2015, p. 64.

112 Ms Sally Basser, Executive Director, Ministry for the Arts, *Committee Hansard*, 23 November 2015, p. 5.

significant proportion of time and effort already spent on grant applications and acquittals across local, state and federal government schemes as well as private sponsorships, and abhorred the prospect of this burden being further increased.

2.98 Ms Amy Barrett-Lennard from the Perth Institute of Contemporary Arts (PICA) provided one example:

> Since the budget decision was made, PICA is now required to submit four grant applications to its state and federal funding bodies, each with their own distinct format and set of criteria, instead of the two very much aligned applications that we planned for earlier this year and the one that we have submitted in previous rounds. The duplication of administration that the new NPEA proposes will inevitably eat up money previously used and sorely needed for artistic programs around the country.[113]

2.99 Ms Roslyn Dundas, CEO of the Australian Dance Council (Ausdance), drew the committee's attention to a 2010 Productivity Commission report into the not-for-profit sector, observing that at least half of the arts sector operated on a not-for-profit basis, yet the recent funding changes contradicted the Productivity Commission's recommendations that bureaucratic processes be streamlined so as to reduce the administrative burden on not-for-profit organisations.[114]

2.100 Mr Henry Boston of the WA Chamber of Arts and Culture offered the view that 'the introduction of a new funding program will mean that we have organisations and individuals honing the art of funding application rather than creating art and culture'.[115]

Could the NPEA be fixed?

2.101 While the majority of witnesses urged that the decision to establish the NPEA be reversed and the funding returned to the Australia Council, in discussion with the committee, various witnesses reflected on the draft NPEA guidelines and identified a number of common issues that could be addressed to improve the program.

2.102 Reforms to the draft NPEA guidelines advocated by witnesses at the committee's hearings included:

- the ability for the NPEA to provide operational support as well as project funding to organisations;
- amendment of the criteria to allow for support to individual artists;
- a more robust system of independent peer review;
- greater clarity about the NPEA's definition of 'excellence';
- longer-term support and certainty enabling organisations to plan and implement programs over multiple financial years;

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113 Ms Amy Barrett-Lennard, Director, Perth Institute of Contemporary Arts, *Committee Hansard*, 1 September 2015, p. 62.

114 Ms Roslyn Dundas, *Committee Hansard*, 5 August 2015, p. 32.

115 Mr Henry Boston, *Committee Hansard*, 1 September 2015, p. 1.

- recognition of, and specifically identified support for, diversity in the arts including indigenous arts, arts for children and young people, arts by and for multicultural communities and people with disability;
- support for arts development programs, not just work for audiences; and
- synchronicity with state and territory arts funding programs.

2.103 Having said that, several witnesses did observe that the above changes would largely render the NPEA more or less the same as the Australia Council model, including those support streams lost from the Australia Council to create the NPEA. As such, and given concerns about bureaucratic duplication, there was a sentiment that rather than substantially reform the NPEA's criteria and operations, logic would suggest simply re-instating the Australia Council's funding and strategic plan.

2.104 A few suggested that the NPEA should be complementary to, not duplicative of, the Australia Council's programs. In addition to the NPEA's greater flexibility to fund major works, and its planned emphasis on international touring, complementary approaches suggested for the NPEA included that it specifically seek to address equity between the states and territories in making funding decisions; and that it target not-for-profit organisations.

Funding to the literary sector

2.105 Representatives from the literary sector informed the committee that the recent changes to the funding of the Australia Council, the creation of the NPEA and the Book Council of Australia all had significant impacts on the sector.

2.106 As expressed by others in the arts community, the abrupt nature of these changes and the lack of consultation and transparency had led to uncertainty in the literary sector. Ms Kate Larsen from Writers Victoria commented on the minimal information provided to the industry regarding both the NPEA and the Book Council:

> We are concerned about the lack of overall consultation and evidence based policy in informing these changes, about the lack of accountability and transparency in the new program and about the move away from arts funding decisions being made by industry experts through an arm's length peer review process.[116]

2.107 The availability of funds for the literary sector was another concern expressed by a number of organisations. The Australia Council had $6 million removed from its budget in December 2014 to establish the Book Council of Australia and at that stage, there was no understanding about whether this money would be utilised to provide grants to authors. However, the Book Council's terms of reference released on 11 September 2015 appeared to make clear that it would not be a funding body.

2.108 Ms Sarah Tooth from the SA Writers Centre said that this made apparent that the '$6 million of arts funding [is] going to fund an industry body…there are no funds

116 Ms Kate Larsen, *Committee Hansard*, 5 August 2015, p. 36.

available through that organisation. So none of that money will go to artists or art forms'.[117]

2.109 Other sources of funds for the literary sector, as with other sectors, were meanwhile restricted with the government's reduction of funding to the Australia Council to establish the NPEA, which meant that like other artists, writers would be competing for a smaller pool of available funding from the Australia Council's grants schemes. Writers Victoria said that 'the literature section of the Australia Council already has one of the smallest pools of available funding' and:

> [t]he NPEA will distribute less money than was cut from the Australia Council funding budget, and literature is not listed as an eligible art form within the draft guidelines…the NPEA will not fund individuals, but the Australia Council cuts will come from funds previously allocated to individual practitioners, groups and literary journals.[118]

2.110 Writers Victoria commented on how these changes may jeopardise the future of the industry:

> When you consider that the vast majority of our sector are independent one-person writing businesses who operate completely in isolation in most cases, the Australian Council funding is going to be significantly limited and they will be excluded on two counts from the new NPEA…we are at incredible risk of losing an entire generation of people who are just unable to participate in their art form at all.[119]

2.111 The Queensland Writers Centre (QWC) told the committee that the average income of an Australian author was estimated at $11,000 per annum in 2011.[120]

2.112 Ms Lisa Dempster from the Melbourne Writers Festival added that:

> [i]n addition to individual writers being impacted by not receiving grants to help them write, research and cover their living costs while they are doing those things, impacts on the small to medium literature sector will also affect artists' ability to do their work. A lot of artists rely on festival appearances… to make a living, as well as running workshops and things like that. If festivals, writers centres et cetera are not able to continue to deliver those opportunities, their ability to live and work as artists will be greatly reduced.[121]

2.113 Another difficulty facing the literary sector was the problem of quantifying its successes and reach into the community. Peril Magazine said:

> I think that literature in general does not lend itself well to how many people attend to your art event, how can we demonstrate that it is popular

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117 Ms Sarah Tooth, *Committee Hansard*, 18 September 2015, p. 47.

118 Ms Kate Larsen, *Committee Hansard*, 5 August 2015, p. 36.

119 Ms Kate Larsen, *Committee Hansard*, 5 August 2015, p. 39.

120 Ms Katie Woods, *Committee Hansard*, 11 September 2015, p. 9.

121 Ms Lisa Dempster, *Committee Hansard*, 5 August 2015, p. 39.

> and therefore worthy of additional government support, because the legacy of the book or the printed word takes a little bit of time to realise—100 people do not come and read it all at one time.[122]

2.114 The committee also heard that these changes would be likely to have a more profound impact on literary groups from Australia's rural and multicultural communities. Fremantle Press and writingWA commented on the 'tyranny of distance' faced by the literary sectors in Western Australia and Queensland. Fremantle Press said:

> …we really do struggle with that. It is not just freighting books backwards and forwards but also that trying to get authors to go on tour is incredibly expensive for us. We cannot just pop them up to Sydney for a day and then back, or get to festivals or to network. It is very expensive…[123]

2.115 The Tasmanian Writers Centre commented on how the changes would impact on that state:

> We are a small state. We only have a population of 500,000. We are not Sydney or Melbourne. The irony is that Brandis has said that funding is far too Sydney/Melbourne-centric, when in fact it is actually becoming more narrow by channelling it into the ministry for the arts. This way, we know that there is regional funding, we know that there is diversity in the way that the Australia Council disperses its funds and we know we can go to them and express our concerns. Because we are regional, we stand to be far more disadvantaged and we have far more small companies. We have a very rich, energetic and vibrant arts scene, but we are all individual and small companies. We are not large companies.[124]

2.116 A further concern was raised by the Queensland Writers Centre regarding the draft guidelines of the NPEA and its focus on national outcomes. Ms Woods said 'whilst we might engage in other states, our core commitment as a state-based writers centre is to Queensland, so it is difficult for us to articulate national outcomes for a project that we might deliver in Cairns or Mount Isa'.[125]

2.117 Multicultural literary groups also expressed concerns about the limited access to funding. Mascara Literary Review said that:

> The differences of culture, race and languages are not being readily absorbed, marketed or branded into mainstream industry categories. In part, this may be because very few migrant writers are appointed to paid positions within the scholarly, judging, editing, administration or curation fields of the literary arts. This places unfair limitations on what they can hope to achieve in comparison to other Australians. Although culturally diverse newcomers are a statistically significant group of Australians, they

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122 Ms Eleanor Jackson, *Committee Hansard*, 4 November 2015, p. 25.

123 Ms Jane Fraser, *Committee Hansard*, 1 September 2015, p. 56. See also Emeritus Professor Dennis Haskell, *Committee Hansard*, 1 September 2015, p. 56.

124 Ms Christine Gallagher, *Committee Hansard*, 3 September 2015, p. 5.

125 Ms Katie Woods, Committee Hansard, 11 September 2015, p. 10.

> do not enjoy the privilege of deeply established networks, historic legacies or institutional support. Our submission is to request that attention be focused urgently on unsustainable strategies and initiatives which will secure the enduring participation of migrants to this country's cultural narrative in the same way that peak organisations have adopted strategies for Aboriginal, disabled and regional writing communities. We identify the group we represent as being amongst the most vulnerable to the new business and funding models as a result of the Commonwealth budget decisions.[126]

The Book Council of Australia

2.118 It was difficult for the committee to obtain evidence on stakeholders' views about the newly-announced Book Council of Australia, chiefly because of the lack of information available about the Book Council for many months after it was announced by the government in December 2014. It was not until September 2015 that information was publicly released on the Book Council's composition and terms of reference.

2.119 Despite this, the committee was told that those months were not used for effective consultation with the literary sector. The SA Writers Centre said:

> [W]e just seem to be spending all our time trying to find things out at the moment in this sector to work out what is going on. That is the exhausting part. There has been no consultation. We have all tried very, very hard in literature organisations—as individual writers and artists—to find out information about the Book Council, and we could not find out anything. The terms of reference have just come out…but I would like to underline our distress at the lack of consultation in developing those guidelines.[127]

2.120 Further criticism was offered by Mr Sam Twyford-Moore from the Open Book Council:

> The [Book Council] had been formed and began operating without any reasonable sense of urgency, timeliness or consultation. I simply would not be sitting here today if that were the case. Indeed, Ms Adler and Senator Brandis both failed to announce any detail of the Book Council until 10 months following its announcement. As the former director and CEO of a small arts organisation, the Emerging Writers' Festival, which demonstrates national artistic excellence, I can tell you that I would never be afforded the luxury of 10 months of inaction on that scale. Inaction and, indeed, such lack of transparency and public consultation, such as that demonstrated by Senator Brandis, would have seen me fired within a matter of months. The cultural and critical mismanagement of these unspent funds—and, indeed, we are still waiting to hear from the current arts minister on the state of the BCA and these moneys—is of a scale that I am not sure I have ever witnessed before in my young career.[128]

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126 Dr Michelle Cahill, *Committee Hansard*, 4 November 2015, pp 18–19.

127 Ms Sarah Tooth, *Committee Hansard*, 18 September 2015, p. 46.

128 Mr Sam Twyford-Moore, *Committee Hansard*, 5 November 2015, p. 3.

2.121 Dr Angelo Loukakis from the Australian Society of Authors commented that the Book Council was a 'perfectly sensible idea', but the Society was critical of the government's approach:

> The book council was originally conceived under the Book Industry Strategy Group as a means of serving the needs of all the participants in the book scene, everyone from the creator to the reader. The current version, proposed on the basis of taking $6 million from the Australia Council for its establishment, has been stalled and challenged ever since it was announced. Poor preparation and ill-informed, top-down decision making has led to confusion and uncertainty over structure, representation, accountability and other matters. These interventions have all been made as if there were no experience anywhere else to draw on, no research available nor any real work to be done on the wider consensus needing to be achieved in establishing new funding and other initiatives.[129]

2.122 Prior to the release of the terms of reference, the committee did receive a number of positive comments on the concept of a Book Council. For example Professor Dennis Haskell said that 'literature should be part of a separate kind of fund that involved writers groups, libraries and so on, that could be a very good thing. We have a lot of different issues to performing arts and other art forms. If the national book council does lots of good things and does not just do the high-end…then we might not have to worry about the NPEA excluding individuals'.[130]

2.123 Mr Ian Lilburne from Fremantle Press said that his organisation was 'very supportive of the whole notion of the book council' and that:

> [The Book Council] looks at industry-wide, high-level issues that are important and need to be addressed, and it is wonderful that there is that initiative. However, where it becomes difficult for us is that it does not address the other needs that we have as an organisation that nurtures writers at a grassroots level. That is the area that is not covered.[131]

Screen Australia

2.124 Addressing the committee, Mr Graeme Mason from Screen Australia summarised the impact of the 2014 and 2015 Budget decisions on that organisation:

> Screen Australia will receive $88.7 million from the government in 2015-16 and will provide $80.3 million to the sector through programs. We generate about $8.8 million ourselves, so our programs account for approximately 82 per cent of our total income. Next year our appropriation will fall to $86 million. The year after, it will drop a further $2 million to $84 million. As the appropriation was $100 million in 2013-14, this represents a drop of 16 per cent over four years.[132]

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129 Dr Angelo Loukakis, *Committee Hansard,* 5 November 2015, p. 2.

130 Emeritus Professor Dennis Haskell, *Committee Hansard,* 1 September 2015, p. 53.

131 Mr Ian Lilburne, *Committee Hansard,* 1 September 2015, p. 52.

132 Mr Graeme Mason, *Committee Hansard,* 5 November 2015, p. 50.

2.125 Mr Mason informed the committee that these cuts had largely been absorbed by reductions in the operating costs of Screen Australia, mostly through staff reductions:

> Since its formation in 2008, Screen Australia has cut some 44 per cent from these costs—a reduction from $32 million to $17 million. Our headcount has declined by some 48 per cent, from 189 to 98. There is now little left to cut from this area. That being the case, any future cuts to Screen Australia's budget will inevitably come from its program areas…[133]

2.126 However, Mr Mason stated that Screen Australia had 'very little room to continue to make operations savings' especially in light of a further cut of $910,000 per annum over the forward estimates. Screen Australia estimated that each $1 million cut to its budget, if averaged across its program areas, would result in a reduction in production expenditure of approximately $5 million.[134]

2.127 While Screen Australia had not been directly impacted by the establishment of the NPEA, Mr Mason observed that 'there could be spillover…writers, directors and content creators are porous'.[135]

2.128 As a consequence of Screen Australia's budget cuts, funding was reduced to the state-based Screen Resource Organisations (SRO) across the country. The committee heard from Ms Christina Alvarez, the CEO of NSW SRO Metro Screen, that it would close due to the budget measures:

> When the Screen Australia budget cuts were made in May 2014, without any consultation, without the evidence based research that was needed, Screen Australia passed on those cuts to the screen industry, three months later. We were given 12 months to try and find a solution. When I say 'we', I mean screen resource organisations. There is one in each state. We are the only organisations that service emerging filmmakers. So we were given 12 months to find new income. That $240,000 that my organisation got was the glue that held it together. We sourced the other 85 per cent of our income through a variety of activities, but that was the glue that held it together. Within 12 months we could not find replacements, so we had to look at our solvency. We will close at the end of this year.[136]

2.129 Wide Angle Tasmania discussed the effect of the funding cut it had received:

> That cut in funding to Wide Angle has a disproportionate impact in this state compared to other states. The other states at the time already received triple the funding that Wide Angle Tasmania did from Screen Australia. The funding from Screen Australia was always matched by the state agencies in those states, so they already had a far larger quantum of money to work with. Even with the cut, they had sufficient funds to maintain some

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133 Mr Graeme Mason, *Committee Hansard*, 5 November 2015, p. 50.

134 Mr Graeme Mason, *Committee Hansard*, 5 November 2015, p. 50.

135 Mr Graeme Mason, Committee Hansard, 5 November 2015, p. 52.

136 Ms Christina Alvarez, *Committee Hansard*, 5 November 2015, p. 20.

> sort of organisation and some sort of activity. The impact on Wide Angle, though, is effectively much greater because it is a threshold equation. It pushes us below a funding level where the organisation can even open its doors. That is despite the fact that, over the 10 years that Wide Angle has operated, we have grown the self-generated funding through equipment hire, other activities and membership to about one third of our funding. We have significantly tried to stand on our own two feet in a difficult market and in a difficult economy.[137]

2.130 The committee was informed that Wide Angle Tasmania would be closing in June 2016.[138] In addition, the SRO in Queensland had already closed and for these reasons, 'within 12 months, 50 per cent of emerging filmmaker support in Australia [has] gone'.[139]

2.131 In response to the closure of the SROs in Tasmania, New South Wales and Queensland, Mr Mason said that Screen Australia's:

> priority role is to fund content to be made on screen. That caused some very hard decisions, including, as you note, de-funding the SROs…We have continued to have conversations with Wide Angle and with other SROs round the country. Particularly we continue very close relationships with the state government agencies to work out how we can help there.[140]

2.132 In Tasmania's case, the demise of the SRO was the latest in what Wide Angle described as 'a series of blows' to the state's screen infrastructure, with the closure of Hobart's Australian Film, Television and Radio School in 2011, the 'ABC production unit has gone…There is no Screen Australia office here. There are no television networks here. There are no commissioning editors for television networks here. There are no major distributors based here. There is not even a community television channel'.[141]

2.133 Additionally, Wide Angle Tasmania commented that:

> Screen Australia's increased focus under this government on screen businesses and the development of screen businesses rather than the development of talent and projects means that small places like Tasmania are very disadvantaged. Much of the funding available through Screen Australia has now gone into something called an enterprise program which, in the five years since it was established to 2014, delivered $19½ million to 29 Australian screen businesses. Only one of those was in Tasmania. There is currently no Tasmanian production company in receipt of enterprise

137 Mr Antonio De Casare, *Committee Hansard*, 3 September 2015 ,p. 43.

138 Ms Christina Alvarez, *Committee Hansard*, 5 November 2015, p. 20.

139 Ms Christina Alvarez, *Committee Hansard*, 5 November 2015, p. 20.

140 Mr Graeme Mason, *Committee Hansard*, 5 November 2015, p. 51.

141 Mr Antonio De Casare, *Committee Hansard*, 3 September 2015 ,p. 47.

> moneys, which is one of the vital ways in which Screen Australia is currently supporting the industry.[142]

2.134 The Media, Entertainment and Arts Alliance (MEAA) commented that Australia's screen industry was at the end of its 'golden age'. Citing Screen Australia's Drama Report, Ms Zoe Angus said:

> Overall expenditure is the same this year as it was last year, but what is propping up that overall expenditure is foreign activity. Basically *Pirates* and *Lego*—the two Lego movies—have propped up the maintenance of expenditure. That hides a significant slump in domestic production: a 13 per cent—but on television adult drama 20 per cent—reduction in expenditure, which brings us back to levels below those of that golden age. Our key issue of concern that we want to put to you is that that slump in domestic production marks the beginning of the impact of the cuts to public broadcasting. The ABC has taken the lion's share of that golden age of commissioning of drama. Now we are seeing the first year of the impact of the cuts to public broadcasting and to Screen Australia, and in subsequent years from now on we will see that bite occurring. That is a concern for us and a concern for artistic and career opportunities for Australian performers as well.[143]

2.135 Ms Angus added that the result of these cuts would be consumers seeing less Australian content:

> Screen is such a pervasive art form. I would submit to you that, for our sense of cultural identity and integrity and cohesion, it is essential that Australian stories are told on our screens. It is also particularly important that the dire straits for our children's television production is addressed and adequately funded, because not only is that about Australian kids growing up with Australian accents and stories but it is also about the next generation of Australian society being enriched with Australian culture at the outset.[144]

Games

2.136 The committee's attention was drawn to the specific exclusion of 'interactive games' from support under the NPEA. ANAT said that gaming was an area that tended to 'fall through the cracks' in terms of government support: it had been eligible for funding from programs of both Screen Australia and the Australia Council up to now, but funding cuts to both bodies had eroded the possibility of ongoing support from either.[145]

2.137 Professor Nikos Papastergiadis stated that in terms of economics, gaming was more significant than all other sectors of the arts put together.[146] Professor Ted Snell

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142 Ms Sharon Connolly, *Committee Hansard*, 3 September 2015, p. 44.

143 Ms Zoe Angus, *Committee Hansard*, 5 November 2015, p. 24.

144 Ms Zoe Angus, *Committee Hansard*, 5 November 2015, p. 30.

145 Ms Vicki Sowry, *Committee Hansard*, 18 September 2015, p. 36.

146 *Committee Hansard*, 5 August 2015, p. 58.

noted that gaming was a particularly specialised area and suggested that it may be considered as commercial innovation rather than arts *per se*, with funding sources identified elsewhere within government.[147]

2.138 On the other hand Regional Arts Victoria provided the committee with a compelling example of the work of one gaming artist, 'Dave', in the rural community of Natinuk:

> Dave has developed at a very high level quite an adventurous and maverick arts practice. He is a mountain climber, but he also works with old and new technologies to create objects and interactive games that bring high and low technology together. He was the very lucky recipient of an Australia Council $100,000 fellowship a few years back. That initiative is jeopardised and probably will not continue. Can you imagine the impact on a small town that that kind of money for one passionate, creative leader has? He has developed projects such as The Thing, which is, if you can imagine, a great big rusted old boiler that you jump on and cycle and then it projects images into the sky. There is another work, which is like a bike that you jump on and ride, that is for kids—although I should say it is for adults too; I have had a great go and it is wonderful. You put a virtual reality helmet on and you play a game as though you are herding sheep. Natimuk, thanks to Dave's and other's leadership, also won one of the Small Town Transformations grants that my organisation runs. He has helped to contribute to the re-imagining of what is possible for the future of the entirety of Natimuk, based on the support that he as an individual has received through the Australia Council and through other means to propel that work further.
>
> The work of the individual artists in developing games is not just for the sit-behind-your-keyboard kind of thing. Games are much, much broader. There is a literary aspect. There is a narrative aspect. There is a whole range of opportunities that Dave, through his passion and expertise and through competitive means, has been able to win which would not be possible in the future under the new scenario. That is just one story.[148]

2.139 Screen Australia spoke to the committee about the termination of its Australian Interactive Games Fund in the 2014 Budget, a year earlier than planned:

> There was previously funding from the government directly for games funding. It was a three-year fund and it was wound up one year early. As I said, in the last year it had $10 million of appropriation, which was taken back. In that instance we closed the program. We are still looking after those who had previously come through in those first two years. We will honour that and keep running them through. We are covering the overhead and the responsibilities there. But we have just closed any future applications to it.

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147 Professor Ted Snell, *Committee Hansard*, 1 September 2015, p. 70.

148 Ms Esther Anatolitis, Chief Executive Officer, Regional Arts Victoria, *Committee Hansard*, 5 August 2015, p. 15.

…

Given the priority as articulated in the 2013-14 budget was not to fund interactive games, and given our funding cuts, we have focused on narrative storytelling across film, television and online. We are not in the business of funding games these days.[149]

149 Mr Mason, *Committee Hansard*, 5 November 2015, p. 51–52.

Chapter 3

Distribution, equity and diversity: the impact of the changes

3.1 In addition to critical analysis of the cuts to the Australia Council and the terms of the proposed NPEA, a large volume of evidence received by the committee raised concerns about the impacts the new funding arrangements may have on particular sectors of the arts community, and on the broader Australian community as participants in, and audiences of, the arts.

3.2 This included discussion of the interrelated nature of the arts 'ecosystem' and a false division between major organisations and small to medium arts groups, as well as individual artists. In addition, the committee heard from representatives of indigenous artists, artists of multicultural and linguistic diversity, people with disability, and artists and audiences in regional and rural Australia, expressing concern about the potential for the changes to further marginalise their participation in the arts.

Individual artists, small and medium organisations: the arts 'ecosystem'

3.3 The combination of cuts to the Australia Council, and perceived limits and biases within the draft guidelines for the NPEA, led to the overwhelming emphasis of evidence on the disproportionate disadvantage posed to small and medium sized organisations, and individual artists.

3.4 This was not, however, presented to the committee as a discrete problem. A very strong theme throughout the evidence was the interconnected nature of the arts sector, often described as an 'ecosystem', and the threat that reduced support for individual artists, small and medium arts organisations posed to the continued survival of the arts as a whole in Australia.

3.5 Ms Nicole Beyer of ArtsPeak described the situation:

> The main point I want to make is how interconnected the arts are. Minister Brandis recognises the value and success of the major performing arts organisations but is cutting funding to small organisations and independent artists—yet they are highly interconnected. Individual artists, those who do not work in salaried positions in organisations, work in and out of small organisations and major companies. Small companies work with each other. Major organisations work with small organisations. Collaboration is essential to what we do in the arts. Unlike many other industries, in the arts [we] are very itinerant. Artists, writers, designers, composers, producers, and managers move across and between projects and companies a great deal. They need that cross-fertilisation to make excellent art. If one part of the sector is affected, then the whole sector is affected. There is no way to make big changes to the small companies and to the individual artists that does not affect the major companies as well.[1]

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1 Ms Nicole Beyer, *Committee Hansard*, 5 August 2015, p. 1.

3.6 Ms Petra Kalive provided one of many examples of the 'arts ecosystem' in practice:

> Without the support by the Australia Council for her book *The Secret River*, Kate Grenville would not have written her incredible novel, which in turn would not have been picked up for adaptation by Andrew Bovell and presented by Sydney Theatre Company subsequently nominated for 11 Helpmann awards, then going on to being a successful ABC mini-series. This is the perfect example of excellence at all three levels of incarnation – but the first stage – was support for an independent artist through the Australia Council. This independent artist – through a small investment from the Australia Council – was a seed through which a whole host of creatives were employed and a whole industry mobilised around a single story, which has captured the hearts and imaginations of many Australians in its many forms. Just think how much poorer our modern Australian cannon would be without this story and its contribution. Without the Australia Council funded to be able to do what it has been charged to do – we risk losing creative experiences like these.[2]

3.7 Mr Krystian Seibert of Philanthropy Australia recognised that:

> The arts sector in Australia is diverse, with innovative and high-quality artistic work generated by small, medium and large organisations, and by individual artists. Small and medium-sized organisations have an important role in nurturing new talent, artists, administrators and technicians, who then go on to join larger organisations as their careers progress. Therefore, the ongoing stability of larger organisations and the sector as a whole is dependent on having vibrant small- and medium-sized organisations.[3]

3.8 Mr Aaron Beach of dance company Co3 also made the point that the ecosystem did not only operate in one direction, either: many artists, like himself, spent time in major organisations then brought that experience back into the small and medium sector.[4] Others noted that not all artists aspired to work in major companies: small and medium arts organisations had inherent value in themselves, and even advantages over large organisations for both artists and audiences, and warranted support in their own right.

3.9 The committee heard many accounts from small and medium organisations who were already cutting staff, abandoning or downsizing projects in the pipeline, and reducing the ambition of their future plans, following the 2014 and 2015 Budget decisions. One example came from Southern Edge Arts, a performing arts company for young people based in the regional community of Albany, Western Australia:

> For the very first time in our 30-year history, Southern Edge Arts has not been able to offer a three-year to five-year contract for an artistic director. For the first time, we have offered only a six-month contract. It has a

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2 Ms Petra Kalive, *Submission 1852*, p. 2.

3 Mr Krystian Seibert, *Committee Hansard*, 5 November 2015, p. 44.

4 Mr Aaron Beach, Executive Director, Co3, *Committee Hansard*, 1 September 2015, pp 73-74.

> negative impact directly on our staff. We have 10 staff members, eight of whom are casual. One of the part-time positions is currently in abeyance. We have had casual employees walking away from the industry and seeking other opportunities because of the uncertainty. It has put immense pressure on volunteers. Our turnover is extremely high, and for the first time we have had artists and board members who are not fulfilling the three-year terms of their position. A lot of them are very tired and disenchanted. We support excellence but not through exclusivity.[5]

3.10 Many other artists and arts organisations offered examples, predictions and visions about the impact that the reduction in support to the small and medium arts sector would have on the Australian cultural landscape. Many spoke about the potential downsizing or closure of smaller arts companies, a reduction in the production and presentation of Australian content, and the likely loss of Australian artists overseas.

3.11 Drawing on the connection between artists and their audiences, Ms Helen Bock of the Community Arts Network SA expressed her view:

> Basically, the biggest impact is that ordinary Australians will have less or no access to the arts, as I understand it, with the new approach. I have always talked about the arts as the "haves" and the "have-nots". Now what we are going to have is the "have-mores" and the "have-nots". We have lost the "haves" in the middle. It is a bit like we are losing our middle class.
>
> It is going to put us back to the point where art will be an elitist thing. It will be for the rich; it will be for the people who can afford to go to those perceived things that Senator Brandis calls "excellent". Ordinary Australians will miss out on that transition to appreciating the arts. Ordinary Australians will miss out on having their lives improved, having opportunities to build their self-esteem and confidence—a stepping stone—and having the experience of creating things and getting a smile on their faces.[6]

3.12 Others drew attention to the broader social and economic flow-on effects from changes to the arts sector, particularly in relation to individual artists and smaller enterprises operating within communities:

> We have to understand that most of these organisations and individual artists are small businesses, so it is going to have an impact on both those businesses and all the people that they employ…The ripple effect of the contraction of those organisations and constraining the ability of independent artists to secure support—there are all sorts of other interdependent areas like tourism, city animation and regional community nourishment of the social life of the regions, education and health. Almost

5 Ms Delma Baesjou, Chairperson, Board of Management, Southern Edge Arts Inc, *Committee Hansard*, 1 September 2015, p. 43.

6 Ms Helen Bock, *Committee Hansard*, 18 September 2015, p. 50.

> everywhere where the arts actually has a connection with what else goes on in the world is going to be impacted by these changes.[7]

The major performing arts companies: a false immunity

3.13 While the major performing arts companies had been quarantined from funding cuts, leading to some public discussion of a divide within the arts community, several of the major organisations submitted to and spoke to the committee to endorse the concept of the arts ecosystem, and to add their voices to concerns that undermining the smaller players in the arts community would also destabilise the major companies, and the arts as a whole.

3.14 Major performing arts peak body AMPAG submitted that 'we firmly believe our own work and our own long-term vibrancy is intertwined with and affected by the overall health and vibrancy of the broader arts ecosystem'.[8] AMPAG described small and medium arts organisations as 'a key supply line of creativity to many of our major companies' and submitted that 'their demise would weaken not just the major performing arts companies but the overall arts ecology'.[9]

3.15 AMPAG pointed out that major performing arts (MPAs) bodies were not the largest employer in the sector, with only around 10,000 of the 34,000 people working in the performing arts in Australia employed by MPAs:

> …in a given year, anywhere between two and 95 per cent of an MPA's employees or contractors are working in, or have come from, other parts of the sector and in particular from the small to medium organisations in the performing arts. Many artists and creatives develop their skills and talents in smaller organisations before working in key MPA creative roles.
>
> We provide capacity and resources to the sector, and we exchange practically and creatively. It is a porous relationship. Our own long-term vibrancy is interrelated with the overall health and vibrancy of the broader arts ecosystem.[10]

3.16 Black Swan State Theatre, from WA, told the committee that although its funding was preserved as a major company, it 'survived and thrived' only through its relationships with other companies, large and small.[11]

> What we are concerned with is that change to any part of the sector will have a flow-on effect through the rest of the sector. So, yes, we have been insulated, which is fantastic on one level, but we are very concerned about the fact that our colleague companies do a huge amount of work in terms of the pipeline that comes through to the major companies that will have a

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7 Ms Tamara Winikoff, *Committee Hansard*, 5 August 2015, p. 2.

8 Australian Major Performing Arts Group (AMPAG), *Submission 150*, p. 7.

9 AMPAG, *Submission 150*, p. 8.

10 Ms Bethwyn Serow, Executive Director, AMPAG, *Committee Hansard*, 5 November 2015, p. 73.

11 Ms Kate Cherry, Artistic Director, Black Swan State Theatre Company, *Committee Hansard*, 1 September 2015, p. 33.

> long-term effect on what the major companies do, so really you cannot separate the two. It is like thinking about other parts of industry that have the small R&D companies and have the major parts of industry that all work together, necessarily...[12]

3.17 Black Swan and smaller company Blue Room theatre jointly provided the committee with an eloquent argument and case studies about the importance of the arts 'pipeline', demonstrating that major organisations, small and medium companies, independent artists, training institutions and presenting venues and festivals were all linked 'and any negative change at any one end of the sector, will have negative impacts on the other parts of the sector'.[13]

3.18 The Queensland Theatre Company (QTC) agreed. It advised the committee that:

> In the last financial year, QTC employed 380 people of whom only 35 are permanent. Of these 380, 47 per cent were performers and creators, many of whom may only receive one contract each year with us of around eight to 10 weeks if lucky. That means that for the other 42 weeks of the year, they work in the rest of the sector—if it exists—in order to continue to hone their craft and develop work. We felt compelled as a major performing arts company to raise our concerns about the proposed arts funding changes. As stated, the arts sector works interdependently across a number of levels. If you cut one level, it ultimately affects the other.[14]

3.19 Major company Circus Oz wrote that every year it collaborated with more than 50 artists from the independent, small and medium arts sector to create its workshops and performances, as well as a pool of part-time performers supplementing its core ensemble of 12. These artists relied on work across multiple organisations and projects within the sector. Circus Oz believed that without a 'thriving' small and medium sector including 'blossoming' youth circus arts organisations, these essential sources for its work could be lost.[15]

3.20 Peak body Live Performance Australia, whose membership of over 400 ranged from 'the biggest employers through to the smallest of arts organisations', told the committee that in the current circumstances 'all our members have a concern about the ability of this sector to continue to collaborate and produce good work'.[16] Mr Geordie Brookman from the State Theatre Company of South Australia summed

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12 Ms Natalie Jenkins, General Manager, Black Swan State Theatre Company, *Committee Hansard*, 1 September 2015, p. 35.

13 Black Swan and the Blue Room, answer to question on notice taken on 1 September 2015 (received 25 September 2015).

14 Ms Susan Donnelly, Executive Director, Queensland Theatre Company, *Committee Hansard*, 11 September 2015, p. 61.

15 Circus Oz, *Submission 490*, p. 2.

16 Ms Evelyn Richardson, Chief Executive, Live Performance Australia, *Committee Hansard*, 5 August 2015, p. 46.

up the 'ecosystem' analogy in this way: 'A healthy arts ecology cannot be built from the top down; if the understorey is barren, the canopy will wither'.[17]

Individuals

3.21 Individuals were recognised as being particularly hard-hit within the arts ecosystem, as they were specifically excluded from applying for funding under the NPEA. The impact on early-career individuals was noted in particular. One witness observed that the cancellation of the Australia Council's *ArtStart* program for young and emerging artists, plus their ineligibility to apply for NPEA grants, meant that 'effectively they are hit with a double whammy'.[18]

3.22 Artist Vivian Diherl expressed alarm at the impact that the funding changes would have specifically on individual artists, assessing that:

> Considering the Australia Council's estimates across the streams of 'ArtStart', 'Australian Fellowships, New Work and Presentation' and 'Artists in Residence'; funding to individuals was approximately $5,970,000 across all art-forms for the financial year 2013-14. Under the proposed changes and forward estimates this appears to be $0 by 2016, and with individuals not eligible to apply for the NPEA under the Draft Guidelines.[19]

3.23 Many artists told the committee of the crucial role individual funding had provided in launching and enhancing their careers. Dr Cat Hope noted the value for money in supporting individuals, who 'offer the capacity to work very hard without a lot of infrastructure'.[20] She advised that '[w]hen I began my career in music, the flexibility and tailoring offered by grants to individuals enabled me to collaborate, to take risks, to gain experience and to develop an international profile, without which my current academic position would simply have been unobtainable'.[21] Dr Hope expressed the view that 'if you do not support independent artists and people starting you will not have anything in your NPEA—no-one eligible to apply. And this might not happen now; it might not even happen in the next election cycle, but perhaps after that'.[22]

3.24 Artist Ms Rebecca Baumann told the committee about the role Australia Council funding had played in helping her, as an emerging independent artist, build her career. She noted that she spent the first five years of her career working full-time in other jobs while pursuing art in her own time, but project support from the

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17 Mr Robert Brookman, Executive Director and co-Chief Executive Officer, State Theatre Company of South Australia, *Committee Hansard*, 18 August 2015, p. 23.

18 Associate Professor Lawrence Harvey, *Committee Hansard*, 5 August 2015, p. 56.

19 Ms Vivian Diherl, *Submission 548*, Supplementary, p. 2.

20 Dr Cat Hope, *Committee Hansard*, 1 September 2015, p. 91.

21 Dr Catherine Hope, *Committee Hansard*, 1 September 2015, p. 86.

22 Dr Catherine Hope, *Committee Hansard*, 1 September 2015, p. 90.

government allowed her to gradually increase the time devoted to her art until she was in a position to become a full-time artist.[23] She explained:

> I am an independent visual artist. At this stage I am working full-time. But it means that I have to do administration, marketing—all these different things. I really rely on support from these core organisations. I have gotten new work funding before through the Australia Council, and I can show a clear stream of how that has helped build my career. I got a new work grant in 2011 to show work at Primavera at the Museum of Contemporary Art in Sydney, which was the first time I was shown at a major institution on a national level. Since then they have collected my work into their collection. Also I have just done a project with them for Vivid Sydney this year, which was seen by over 1 million people. Having that little bit of money at the beginning gives you that exposure and allows you to be experimental, innovative and to push your practice.[24]

3.25 Fremantle Arts Centre later advised the committee that it was presenting a major show with Ms Baumann, for which it had secured corporate sponsorship. 'She is bringing Australia Council funding and we have come up with a budget of over $100,000 for that project. That could just not happen with Rebecca operating on her own'.[25]

3.26 The ministry stated that the exclusion of individuals from eligibility for the NPEA and the subsequent Catalyst fund was a matter of distinction between the roles of the ministry and the Australia Council:

> The Commonwealth has always delivered arts programs through two mechanisms: through the ministry and through the Australia Council. One of the key differences between the two, though, is: through the ministry, we do not fund individuals; we have never funded individuals. To move into that space would then create more confusion about what the Australia Council does and what the ministry does. That is the area of expertise for the Australia Council, and it always has been, and they do that very well.
>
> We actively discussed that, and, in the end, our view was to maintain clarity.[26]

3.27 The ministry argued that the ability of individuals to source funding from the Catalyst program under the auspices of an organisation, and the funding returned to the Australia Council in November 2015, had responded to the concerns raised about the exclusion of individuals from the proposed NPEA.[27]

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23 Ms Rebecca Baumann, *Committee Hansard*, 1 September 2015, p. 68.

24 Ms Rebecca Baumann, *Committee Hansard*, 1 September 2015, p. 67.

25 Mr Jim Cathcart, Director, Fremantle Arts Centre, *Committee Hansard*, 1 September 2015, p. 81.

26 Ms Sally Basser, Executive Director, Ministry for the Arts, *Committee Hansard*, 23 November 2015, pp 7-8.

27 Ms Sally Basser, Executive Director, Ministry for the Arts, *Committee Hansard*, 23 November 2015, p. 8.

Geographic distribution of funding: equity and access

3.28 An issue which often arose during the committee's hearings around Australia was the distribution of arts funding between the states and territories, and between large capital cities and regional, rural and remote communities. In this context the notion of 'equity' sparked lively discussion.

3.29 Dr Paula Abood of the Centre for Community Arts and Cultural Development stated that 'the principle of equity is around regional-rural-remote Australia' and:

> …that is where equity is critical. Equity is about the equitable distribution of resources regardless of geography or demographics. Equity for me might translate as looking at the pool of arts and cultural funding—do small to mediums get a third, do artists get a third and do majors get a third? If that is the case, in my experience of working in the small to medium, that is where rural and regional is critical.[28]

3.30 Dr Abood argued that if the NPEA:

> …was named the "National Program for Equity", I think there would be almost universal celebration that it was in recognition that there is inequity in funding. Since May, the sector and many people within the sector have learnt and been exposed to the fact of the inequitable distribution of funding in terms of what the small to medium sector receives—individual artists.
>
> In going to the second term of equity, for me equity is about promoting fairness in the distribution of resources, particularly for those most in need, certainly recognising and promoting rights and improving the accountability of decision makers. Equity is ensuring that people have fairer access to the resources and services that are essential to meeting needs and improving quality of life, providing people with better opportunities for genuine participation and consultation about decisions affecting their lives.[29]

The states and territories

3.31 In its submission Artslink Queensland cited figures reported by the Australia Council which indicated that its funding to Queensland was in the order of $3.40 per capita, compared to $6.80 for Victoria and $7.80 for NSW.[30] Artslink Queensland expressed the hope that an increased role for the ministry, including new initiatives such as the NPEA, might assist in addressing that inequity.[31] The Queensland Government also drew attention to a historical disadvantage in funding, saying it

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28 Dr Paula Abood, *Committee Hansard*, 4 November 2015, p. 62.

29 Dr Paula Abood, *Committee Hansard*, 4 November 2015, p. 56.

30 Artslink Queensland, *Submission 806*, p. 4. See Australia Council for the Arts, *Annual Report 2012-2013*, September 2013, p. 19. More up to date figures on funding per state can be found in the Australia Council for the Arts *Annual Report 2014-15*, August 2015, p. 24.

31 Artslink Queensland, *Submission 806*, p. 4.

would maintain a 'watchful eye' on all federal funding and continue to advocate for 'equitable opportunities in arts development and participation'.[32]

3.32 Mr Henry Boston from Western Australia's Chamber of Arts and Culture noted the frustration of the arts sector in Western Australia about its comparatively poor receipt of support from the Australia Council compared to other states. He argued that the recent reforms to the Australia Council created optimism that this would be addressed going forward, but that the more recent 2015 budget changes to the arts removed that hope, 'muddying the waters' and offering nothing to suggest that the new arrangements would improve equity between the states.[33]

3.33 Ms Amy Barrett-Lennard from the Perth Institute of Contemporary Arts agreed, emphasising that the Western Australian arts community had worked very hard with the Australia Council:

> …that was very, very positive around how they were going to roll out and address some of those issues in really strategic ways that did not compromise the Australia Council's priority around excellence but very much were looking at strategic ways in which that percentage could be increased for Western Australia. One of the issues the Australia Council has found is that there are fewer applications coming from WA, and that was one of the things that we were hoping to address. So these things were very much being addressed. We were all looking forward to seeing how it would roll out.[34]

3.34 Ms Fiona de Garis, a sometime peer assessor for the Australia Council, observed that while inequity in funding between states could be a frustration, peer review required consideration of a broader range of factors in determining the competitiveness of applications.[35] Other Western Australian and Queensland arts stakeholders agreed that the cause of interstate inequity in funding was at least in part due to the number and quality of applications having been deficient, and that this was changing for the better.[36]

Regional, rural and remote communities

3.35 Much evidence was provided to the committee about the value and importance of the arts for both artists and communities in regional and rural Australia; about the financial fragility of regional arts; and about the anxiety felt within regional communities that funding changes would further reduce their access to and participation in the arts.

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32 Queensland Government, *Submission 793*, p. 3.

33 *Committee Hansard*, 1 September 2015, pp 1, 3.

34 Ms Amy Barrett Lennard, *Committee Hansard*, 1 September 2015, p. 64.

35 Ms Fiona de Garis, *Committee Hansard*, 1 September 2015, p. 20.

36 See *Committee Hansard*, 1 September 2015, pp 76-77; *Committee Hansard*, 11 September 2015, pp 25, 46-47, 56.

3.36 Regional Arts Australia (RAA) told the committee that presently 88 per cent of Australia Council funding was directed to the capital cities, where 64 per cent of Australians lived. RAA acknowledged that the Australia Council had worked hard to build relationships in regional and remote areas to increase application rates.[37]

3.37 Arts Nexus highlighted the fundamental role of arts in regional Australia in 'community wellbeing and cohesion, in disaster recovery, and in a host of social inclusion activities with diverse, remote and marginalised communities'.[38]

3.38 Ms Eve Stafford of Savvy Arts stated that regional Australia was grateful for tours and workshops by major companies but this 'traditional access and touring model…largely treats the regions as audiences, perpetual amateurs and volunteers'.[39] Mr Lachlan McDonald emphasised that regional communities across the country 'want the resources to be able to tell their own stories. They do not want them dropped in from the city'.[40]

3.39 Ms Stafford described the vibrant arts sector which had developed in North Queensland over the last 25 years and the accompanying social and economic benefits:

> Our joint efforts at building a local cultural sector have been spectacularly successful. An economic study commissioned by Arts Nexus in 2008 showed the creative industries in Far North Queensland were worth $300 million—in the same ballpark as the sugar industry, fishing or tropical fruits…Cairns did not have a built university or even a regional gallery at all until as late as 1995, but hasn't the local creativity flowered since. With a bare minimum of public investment in a handful of soft infrastructure organisations providing support services to local enterprises, we have collaborated among ourselves as [a] sector to drive this interdependent self-determined future for Cairns and the far north over the last 25 years.
>
> But now this is in real danger of going backwards. Arts in the regions is not "a frill on the petticoat of life", to quote Robyn Archer, but life itself. The destructive elements of the 2015 arts budget are a barnacle on the ship of government and should be reversed.[41]

3.40 Western Riverina Arts similarly emphasised the importance of grants programs to sustaining arts and cultural activity in regional NSW. While acknowledging that '[h]istorically there has not been a lot of federal funding of arts projects in my part of regional New South Wales through the Australia Council', Dr Derek Motion, Regional Arts Development Officer for Western Riverina Arts, remained supportive nonetheless of the Australia Council process for allocating grants:

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37 Regional Arts Australia, *Submission 1131*, p. 4.

38 Ms Melissa Robertson, Public Officer, Arts Nexus, *Committee Hansard*, 27 October 2015, p. 4.

39 Ms Eve Stafford, Director, Savvy Arts, *Committee Hansard*, 27 October 2015, p. 2.

40 Mr Lachlan McDonald, *Committee Hansard*, 1 September 2015, p. 88.

41 Ms Eve Stafford, Director, Savvy Arts, *Committee Hansard*, 27 October 2015, p. 2.

> I have worked with many individuals and groups to obtain Australia Council grants. Importantly, I have always advised that they are difficult to obtain, and this is well understood. It is understood because the Australia Council grants program has already had excellence built into it. It is a national funding program. Applications have to be strong and project ideas have to be strong and well thought out, and people in my community know that.[42]

3.41 With regard to potential support for regional arts from the NPEA, regional arts organisations queried whether the draft NPEA guidelines should be read as indicating that projects must be national in scope to attract support; believing such an approach would be unnecessarily restrictive' of opportunities for local and regional organisations.[43] Regional Arts Australia was concerned that the NPEA would 'become a vehicle for a particular brand of excellence that might be imposed on regional Australia'.[44] Ms Felicity Bott from Ausdance WA commented on the draft guidelines:

> Reading them in the form they are now, there are words and phrases in there like 'demand driven' and 'nationally outcome driven'. They are looking for national outcomes. Certainly, when it comes to regional and remote practice, they are not particularly loud voices; their demands are not easily heard…how do people or organisations who are en route to having national profiles get heard in that process? To an experienced grant writer, I would say that it does not look like it fits the profile of many of the people that we represent and want to see making art.[45]

3.42 The Tasmanian Government saw 'a tension between the NPEA's articulation of activities for regional and remote audiences, and its emphasis on the delivery of national outcomes', expressing concern that the draft guidelines 'appear to imply that established national organisations will be used to deliver works to regional areas, rather than directly funding local organisations'.[46]

3.43 KickArts argued that the continued success of its work was 'under threat' and that:

> The reduction of funding through the Australia Council not only places regional growth at risk in this small to medium sector but also significantly diminishes our capacity to nurture and develop the creative ecology of our region. In turn, when our partner artists and organisations are unable to access adequate funds our region faces serious repercussions including fewer opportunities for our artists to create ambitious works worthy of capital institutions. If they cannot do it here, how are they going to have the

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42 Dr Derek Motion, Regional Arts Development Officer, Western Riverina Arts, *Committee Hansard*, 4 November 2015, p. 35.

43 Ms Jessica Machin, Country Arts WA, *Committee Hansard*, 1 September 2015, p. 31.

44 Mr John Oster, Executive Director, Regional Arts Australia, *Committee Hansard*, 29 October 2015, pp 1–2.

45 Ms Felicity Bott, Director, Ausdance WA, *Committee Hansard*, 1 September 2015, p. 73.

46 Tasmanian Government, *Submission 578*, p. 3.

> chance to be seen elsewhere, and who will notice? It includes the disenfranchisement of our regional artists. By buying in capital city programming, we risk devaluing our own contributors to our culture and our regional identity. Questions will arise about where, when and how voices from our region will be heard.[47]

3.44 The disproportionate impact of the funding changes on small and medium companies was also extrapolated as having a strong impact on the exposure of regional and rural audiences to broader arts experiences. The Performing Arts Touring Alliance was one of a number of arts groups which pointed out to the committee that, based upon past grants information, 73 per cent of touring in regional Australia was conducted by small to medium companies.[48]

3.45 Mr Rick Heath described touring productions by small and medium arts organisations as 'the lifeblood of regional performing arts centres in Australia', and noted that it was often simply not feasible for major organisations to transport and perform their works in smaller regional venues. Mr Heath believed that reducing funding to the small to medium sector would significantly impact on the ability of those companies to tour, and consequently on the diversity of productions seen in regional communities.[49]

3.46 Ms Georgia Cribb of National Exhibitions Touring Support Victoria observed that funding support also allowed regional and rural arts organisations to develop their own projects and tour them to metropolitan audiences: 'Without the small-to-medium sector supporting and enabling those sorts of projects and partnerships I think that the dialogue between regional communities and the larger cities and state will be lost'.[50]

Interaction between Commonwealth and state/territory government programs

3.47 Speaking on behalf of the South Australian Government, Arts SA Acting Executive Director Ms Jennifer Layther told the committee that the federal minister's funding changes had not been precipitated by any consultation at all with state and territory governments, but had come as a 'complete shock'.[51] The Queensland Government submitted that 'where gaps have been created, pressure will mount on state and territory arts budgets that are already under strain with ever-increasing demand'.[52]

3.48 Mr Boston, and Ms Jessica Machin from Community Arts WA, noted that the WA government had arranged its funding program to synchronise with the Australia

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47 Mr Justin Bishop, Director, KickArts Contemporary Arts, *Committee Hansard*, 27 October 2015, p. 32.

48 Ms Merryn Carter, *Committee Hansard*, 5 August 2015, p. 60.

49 Mr Rick Heath, *Committee Hansard*, 1 September 2015, p. 9.

50 Ms Georgia Cribb, *Committee Hansard*, 5 August 2015, p. 65.

51 Ms Jennifer Layther, *Committee Hansard*, 18 September 2015, p. 59.

52 Queensland Government, *Submission 793*, p. 1.

Council's six-year organisational funding model, which had now been abandoned.[53] The Queensland Government also advised that it had worked with the Australia Council to streamline programs and make application simpler for artists and organisations, warning of the risk of the NPEA duplicating funding streams and adding to the burden on applicants in 'an increasingly complex funding environment'.[54]

3.49 Ms Layther said that the change and delay in the Australia Council's organisational funding to the new four-year program would leave Arts SA only 'a very short time' to respond, in order to protect the sustainability of small to medium organisations in that state. She also noted that some multi-year funding under its programs was contingent upon organisations having a funding partner, so if organisations were core funded by the Australia Council and lost that funding, they would also become ineligible for the state government funds.[55]

3.50 In its submission to the committee, the Tasmanian Government emphasised the importance of the cultural sector and the predominance of small to medium organisations in the state's arts ecology, making Tasmania 'particularly vulnerable to change'. The government 'strongly urge[d]' the Commonwealth to 'consider the specific challenges and needs of Tasmania' in the context of changes to arts policy and funding, and take steps to insulate the state from 'unintended consequences'.[56]

Aboriginal and Torres Strait Islander Arts

3.51 During the course of the inquiry the committee heard from a range of representatives and organisations about the importance and value of indigenous art not only to indigenous artists but also to the indigenous and the wider Australian community. Indigenous representatives stressed the intrinsic nature of artistic expression within culture and identity.

3.52 ILBIJERRI Theatre explained that indigenous art and artists play an invaluable role in promoting and facilitating broader community discussions about racism and cultural diversity:

> …often as artists we play a role in having the big conversations that define us as a nation. Often they are difficult conversations, as we have seen with this whole Adam Goodes hoo-ha. Who are we as a nation? Those conversations are being led by artists. Particularly from an Indigenous perspective, the industry is very precarious and fragile, and our capacity to drive those conversations becomes very threatened. We are a minority

53 *Committee Hansard*, 1 September 2015, pp 5, 29-30.

54 Queensland Government, *Submission 793*, p. 3.

55 Ms Jennifer Layther, Acting Executive Director, Arts SA, *Committee Hansard*, 18 September 2015, p. 57.

56 Tasmanian Government, *Submission 578*, p. 1.

> culture—it is not okay to stand up and talk up, as Adam Goodes did. It is so important to continue to nurture and feed that side of the industry.[57]

3.53 The Aboriginal Centre for the Performing Arts highlighted the value of indigenous art to the broader Australian community, identifying a recent research report by the Australia Council which found that 92 per cent of respondents considered Aboriginal and Torres Strait Islander arts to be an important part of Australian culture and 64 per cent of Australians have a strong or growing interest in art created or performed by Aboriginal and Torres Strait Islander people.[58]

3.54 The intertwined relationship between art and identity, as well as the concept of artistic expression as 'cultural maintenance' were raised by a range of indigenous submitters and witnesses as key reasons why continued support for the arts was vital.

3.55 The Indigenous Art Centre Alliance (IACA) stated that:

> Arts centres are much more than just arts centres. They are where people come to pass on stories and knowledge. There are arts centres situated from Cardwell in the south to Mornington Island in the gulf, across Cape York and the Torres Strait. They are all dramatically affected by these cuts. IACA's vision is supporting culturally strong, best-practice Indigenous arts centres. I emphasise the phrase "culturally strong". Through these art centres, we work to build a profile of Queensland Indigenous art and assist in the maintenance and celebration of the rich and diverse culture of Far North Queensland Indigenous communities. We assist in the economic advancement of over 500 remote Indigenous artists.
>
> …
>
> Arts centres are one of the only employers in remote Indigenous communities offering a career path and are vital places of cultural maintenance and creative activity. They act as a safe place for young people to get away from other harmful pathways in remote communities. Current funding provided by state and federal governments to IACA is insufficient for IACA to offer the support for Queensland artists to catch up and compete nationally and internationally. The current situation is one where IACA has been funded to fail. Where do grassroots support organisations, such as ours, go to seek operational funding to develop excellence in the arts?[59]

3.56 Biddigal Performing Arts concurred:

> Biddigal not only supports the maintenance and preservation of Indigenous songs, stories and dance for the next generation, but we actively integrate oral histories that contribute to Australian identity through the arts and share very significant narratives through dance and performance in a unique

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57 Ms Rachael Maza, Artistic Director and Co-Chief Executive Officer, ILBIJERRI Theatre Company, *Committee Hansard*, 5 August 2015, p. 27.

58 Ms Debra Wilks, Acting Chief Executive Officer, Aboriginal Centre for the Performing Arts,

59 Mr Phillip Rist, President, Management Committee, Indigenous Art Centre Alliance (IACA), *Committee Hansard*, 27 October 2015, p. 3.

> manner…The practice and transmission of our cultural expression should be continued by way of lore—not law—for the benefit of future generations.
>
> Biddigal also believes that non-Indigenous Australians should have culturally appropriate access to and information about authentic Indigenous cultural expression in the belief that this can lead to greater understanding, respect for and protection of this culture. I know that the Australia Council for the Arts has protocol set in place for the production of Indigenous Australian performing arts to follow the rights of Australia's Indigenous peoples. I am yet to see this practice and policy from the NPEA.[60]

3.57 Central Australian community arts organisation Incite Arts said that the proposed changes to arts funding—and particularly the potential loss of operational funding—put at risk its ability to employ, train and mentor local indigenous artists:

> We employ 50 to 68 artists, 25 to 35 of those being professional artists, 33 of those being Indigenous cultural mentors, as well as four arts workers. All of that is in jeopardy. It is about whether or not we will have the capacity to secure operational support in the future, as to how much we could possibly deliver.
>
> …
>
> That means that, if we are not there, there are not those opportunities for that arts engagement for young people, for people with disability and for Aboriginal communities and their young people to be involved with arts programs like the ones we offer. We offer multi-art forms. We offer visual arts, performing arts—a lot of performing arts—music and dance in culturally appropriate ways, and we have complex cross-sectoral partnerships. We are the arts enabler in those relationships, because a lot of non-arts organisations recognise the benefits and the contribution that arts makes to the wellbeing of their communities, and that is what makes them want to invest in working with arts. So, if we are not there, I guess you would probably get people who fly in and fly out and deliver. What Central Australia will lose is all the corporate knowledge, all the body of work, the relationship building, the trust, the confidence that they have invested in Incite over the last 15 years.[61]

3.58 Mr Thomas Lewis of Djilpin Arts Aboriginal Corporation described it thus:

> I live in the bush and I run an Aboriginal arts organisation…I do theatre. I do a lot of things. I even run festivals. If we do not get this sort of support then the country gets more thirsty as you frack. You do all that stuff. You take and you take, and you do not consider looking after your own backyard. You are all responsible for the cultures and the dynamics we go through. We work very strongly to run our arts organisations. It is part of

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60 Ms Pauline Lampton, Artistic Director, Biddigal Performing Arts, *Committee Hansard*, 27 October 2015, p. 14.

61 Ms Jenine Mackay, Chief Executive Officer, Incite Arts Inc., *Committee Hansard*, 18 September 2015, p. 53.

> you and me. Our responsibility, our culture, our art and our commitment is there for our families and people. If you take things away from our Australia Council, you cut out a lot of people. We have got a lot of faith in the Australia Council. It is the only place that we can rely on to reach the bush and you go "humbug" to that place. A lot of our children are talented kids. Let's use them again and say "How about their future?"[62]

3.59 In respect of the NPEA, Mr Les Malezer, Co-Chair of the National Congress of Australia's First Peoples, told the committee that indigenous communities were concerned about the perceived or actual politicisation of arts funding and the resultant risk that Aboriginal and Torres Strait Islander people:

> …could be forced out at that end of the individual and lower budget-type operations. That is the reality, and we are looking very closely to see if they are forced to go into other programs that are offered in other portfolios and so on.[63]

3.60 The National Congress of Australia's First Peoples raised a broader concern 'that the position the government has taken in relation to policy on Aboriginal and Torres Strait Islander peoples does not seem to be well understood across government portfolios'[64] and expressed frustration about the lack of 'cooperation and comprehension across the portfolios about where support is coming from and what goals and objectives are to be achieved'.[65]

3.61 The National Congress recommended:

> One, that the development of arts policies and strategies and programs for the arts be reviewed for the purpose of compliance with the rights held by Aboriginal and Torres Strait Islander peoples, including the rights to self-determination, which includes cultural development. Second, that the institutions of Aboriginal and Torres Strait Islander peoples be respected in the form of decision making and program delivery. This includes reinstatement of the Aboriginal Arts Board and serious consideration of the proposed National Indigenous Cultural Authority. Third, that Aboriginal and Torres Strait Islander peoples receive greater proportion of the funds ultimately provided to the major arts companies; and fourthly, that Aboriginal and Torres Strait Islander peoples be reinstated to be in charge of the preparations and participation of the Australian contingent to the Festival of Pacific Arts in Guam in 2016.[66]

3.62 In its evidence to the committee the ministry advised that aside from any opportunities to apply for mainstream Australia Council and ministry funding, the

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62 Mr Thomas Lewis, General Manager, Djilpin Arts Aboriginal Corporation, *Committee Hansard*, 29 October 2015, pp 8–9.

63 Mr Les Malezer, Co-Chair, National Congress of Australia's First Peoples, *Committee Hansard*, 5 November 2015, p. 69.

64 Mr Les Malezer, *Committee Hansard*, 5 November 2015, p. 65.

65 Mr Les Malezer, *Committee Hansard*, 5 November 2015, p. 67.

66 Mr Les Malezer, *Committee Hansard*, 5 November 2015, p. 65.

Australian Government invested some $44 million per year into indigenous-specific arts programs through the ministry. On 31 March 2015 the (then) minister had announced a new approach to funding indigenous arts and languages through the arts portfolio, simplifying the program and bringing it into line with the government's indigenous affairs priorities, including support for indigenous languages. In the field of visual arts, the ministry supported 97 organisations working with more than 7000 indigenous artists.[67]

Culturally and linguistically diverse communities

3.63 Along with indigenous representatives, submitters and witnesses argued that the voices of culturally diverse Australians were crucial to community and national identity and must not be lost from the arts landscape, and expressed their concern that cuts to Australia Council funding and the introduction of the NPEA threatened this.

3.64 For example, Nexus Multicultural Arts Centre argued that the funding changes would '[impede] access to funding by artists from culturally diverse backgrounds, and further limit their participation in the arts'.[68] Nexus highlighted the existing disadvantage experienced by artists from culturally diverse and non-English speaking backgrounds, noting that:

> The [Australia Council's 2015 edition of *Arts Nation*] found that professional artist populations are less diverse than the rest of the Australian workforce, with people from non-English speaking backgrounds accounting for eight per cent of the professional artist population. That compares to 16 per cent of the overall workforce. For an artist from a non-English-speaking background, their medium income from their creative practice is 40 per cent lower than the medium income from other artists. The NPEA and the Ministry for the Arts have no remit to fund culture-diverse arts. My fear is that artists from marginalised communities who may make works that comment against past and current government policies will be cut out of funding through the NPEA.

3.65 Nexus acknowledged that the Australia Council recognised there was still more to be done to increase participation by and funding to culturally-diverse artists; however, Nexus remained concerned that the funding changes would impact this group of artists and lamented the loss of 'key organisational funding after 2016 while there is still so much work to do in this sector to ensure greater cultural diversity'.[69]

3.66 Similarly, Peril Magazine believed that the funding changes would have a disproportionately negative effect on non-English speaking and culturally diverse artists:

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67 Ms Sally Basser, Executive Director, Ministry for the Arts, *Committee Hansard*, 23 November 2015, pp 6-7.

68 Ms Louise Dunn, Executive Director, Nexus Multicultural Arts Centre Incorporated, *Committee Hansard*, 18 September 2015, p. 30.

69 Ms Dunn, *Committee Hansard*, 18 September 2015, p. 30.

> We respect that these funding changes do not formally establish new or express barriers for cultural diversity. However, in a context that is already marked by inequality and imbalance, increased internal competition, sector instability and purportedly value-neutral phrases for excellence mask a disproportionate impact on creative producers, participants and audiences from culturally diverse backgrounds.[70]

3.67 CuriousWorks—a small to medium arts organisation 'renowned for producing ambitious work which celebrates Australia's untold stories' by indigenous and culturally diverse Australians—opposed the introduction of the NPEA because it 'comes directly at the cost of the Australia Council's ability to support us'.[71] CuriousWorks expressed its concern that the loss of operational funding would subsequently diminish the ability of 'the next generation of storytellers' to present 'modern, multicultural Australia to the world'.[72]

People with disabilities

3.68 Ensuring that people with a disability continued to engage in and have access to the arts was raised during the inquiry. As with indigenous and culturally diverse artists, the committee heard about the continued need for greater inclusion and representation of disability in the arts, as well as the sometimes profound positive impact engagement in the arts had for people with a disability.

3.69 JUTE Theatre Company, the Tropical Arts Association, Access2Arts and Arts Access Australia all spoke of inclusion and representation through the work of disabled artists. Tropical Arts remarked that:

> The process is inclusion, so our focus is in reaching out to include as many different and diverse groups as possible…What we do at Tropical Arts is make a seamless fabric of society where people with a disability are not seen as separate but are included as part of our fabric. By seeing that on stage, an audience can actually, palpably get an opportunity to be with and see the strengths of people with disability.[73]

3.70 Access2Arts and Arts Access Australia similarly described why inclusion and representation of artists with a disability are so necessary:

> **Ms Mellis:** …when you look at, for example, the impact of someone like Stella Young, who is a fantastic comedian—she is the artist who springs to mind, and unfortunately she passed away—the impact that she had on changing attitudes in broader society through her comedy and using humour to actually break down some of those attitudinal barriers has been

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70 Ms Eleanor Jackson, Editor in Chief, Peril Magazine, *Committee Hansard*, 4 November 2015, p. 18.

71 Mr Shakthidharan Sivanathan, Executive and Artistic Director, CuriousWorks, *Committee Hansard*, 4 November 2015, p. 2.

72 Mr Sivanathan, *Committee Hansard*, 4 November 2015, p. 2.

73 Ms Avril Duck, President and Artistic Director, Tropical Arts Association Inc., *Committee Hansard*, 27 October 2015, p. 41.

> extraordinary, and she has been a worldwide success. When you look at things like casting of people with disability in television programs, you only need to look at *Silent Witness*, where there is a forensic scientist who is a wheelchair user. That is a very subtle but effective way to change people's attitudes, because people get to see people with disability through the arts doing work that they would not necessarily attribute to a person with disability—that they would not necessarily think a person with disability was capable of. It is an enormously powerful window into what is possible in our society.
>
> **Mrs Bennison:** We do not see the representation of ourselves on Australian stages and screens. People are still "cripping up" and that is a term that we use which is the equivalent of blackface. There are children who do not see themselves represented, and I know the story of a young child who never saw her impairment represented. It is not about telling a disability story, but she thought she was going to die because she did not know any adults with that condition and so thought she would die before she became an adult. So the arts can change things. We are also very clear on what we think are good arts and bad arts. We are not talking about the warm or patronising stuff, but about making arts accessible. People should be able to see themselves represented on stage. I have worked nationally and internationally as a designer for over 25 years; I had to leave the country to see myself represented in the art form I worked in.[74]

3.71 Ms Velvet Eldred described the therapeutic benefit of engaging in the arts for people with a disability and the empowerment derived from that engagement:

> What I do is akin to speech therapy and occupational therapy. I have people with a disability who do not speak, speaking Shakespeare. I am not a miracle worker. The brain is an extraordinary thing and it will change…I support young people with autism to be able to actually walk into a room. I train people who have never spoken before to speak. I train people who cannot walk steadily to walk. A human being is just a pot of potential…I have just come from a show where there is a young woman called Gabby Toby who cannot speak, but the excitement she gets from being on stage with people is extraordinary. Another young woman who could not even walk into a room without dry retching can now come into a room and take her place in a community that adores her. We are working with young people with Down syndrome who are looking at a lifetime of endeavour at $2.50 an hour to put things on earphones and cutlery but who now have a place. Their parents say, "Oh my God, I never knew they could do that." But I knew. They stand beside their professional colleagues in the circle of a 60-strong community and they are valued and loved. That is the point.[75]

3.72 The effect of the funding changes was discussed by DADAA Ltd, a not-for-profit community arts and cultural development organisation with a particular focus on 'positive social change and opportunities for people with a disability or a mental

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74 Ms Mellis and Mrs Bennison, *Committee Hansard*, 18 September 2015, p. 40.

75 Ms Velvet Eldred, *Committee Hansard*, 27 October 2015, p. 52.

illness'.[76] Mr David Doyle, Executive Director of DADAA, explained that its 'funding ecology is complex and highly interwoven' and its ability to partner with government, corporate and community partners is reliant upon its 'leverage and credibility'.[77] DADAA informed that the funding changes announced in the 2015 Commonwealth Budget had already resulted in it cutting some of its programs:

> As of last year DADAA was one of 13 key organisations in the community partnership section of the Australia Council for the Arts. Last year DADAA's six-year contract was suspended, along with those of all 13 companies. So our funding from 2017 to 2022 was terminated, which meant a loss of $880,000 in confirmed revenue for the organisation.[78]
>
> …
>
> …I made the necessary decision to cancel some regional programs. DADAA no longer has the assurance to plan non-core operations in this environment. Yesterday I suspended a 14-year-old mental health project. With the reform of the Australia Council occurring in tandem with the national disability reform agenda, the national health reform agenda and the national mental health reform agenda, at a point where we are experiencing the end of the mining boom here in Western Australia, DADAA finds itself in the middle of a perfect storm.
>
> This decision is potentially disastrous for the 16,000 people who access our programs. At risk is the ongoing employment of 50 per cent of DADAA's 100-strong arts team and our capacity to broker state-wide regional programs like FIVE-2, which saw 7,200 regional Western Australians access our programs over the last two years. Also at risk is DADAA's capacity to sustain arts and disability cultural spaces, two of which we are expanding rapidly right now as we position to meet the rollout of the NDIS. Also at risk is the sustainability of DADAA's rural and remote programs and, really importantly, DADAA's capacity to support 16,000 Western Australians with a disability to take their place in the cultural life of Australia.[79]

3.73 Access2Arts spoke positively about the Australia Council's commitment to 'removing barriers that disable and exclude' which in turn had enabled 'strategic and effective' funding and capacity building of the disability arts sector.[80] Ms Gaelle Mellis explained that in South Australia this had provided for an 'unprecedented' range of activities in 2015, including an international residency for deaf and disabled artists and authors.[81]

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76 DADAA, *About DADAA*, available: http://www.dadaa.org.au/content/about/dadaa/ (accessed 11 November 2015).

77 Mr Doyle, *Committee Hansard*, 1 September 2015, p. 57.

78 Mr Doyle, *Committee Hansard*, 1 September 2015, p. 58.

79 Mr Doyle, *Committee Hansard*, 1 September 2015, p. 57.

80 Ms Gaelle Mellis, Creative, Access2Arts, *Committee Hansard*, 18 September 2015, p. 38.

81 Ms Mellis, *Committee Hansard*, 18 September 2015, p. 38.

3.74 Ms Mellis stated that it was unclear from the draft NPEA guidelines whether similar opportunities for disabled artists and arts workers would be available in the future. Ms Mellis continued:

> With NPEA not funding independent artists, and the cuts to the small and medium sector that includes arts and disability organisations and many of our allies and partners, we fear that diversity, different experiences and stories that enrich our culture will be eroded.
>
> As for the criteria of excellence in the NPEA, when artists with disability have equal access and inclusion, we can and do produce excellent work. But we tell our stories in different ways, because we have different and unique experiences, and a different viewpoint on life. Our work, we know, does connect to the eyes, ears, hearts and minds of Australian audiences.[82]

3.75 Arts Access Australia informed the committee that it had been working closely with the Ministry for the Arts 'to ensure that people with disability are considered in terms of organisational funding and making sure that organisations have things like disability action plans'.[83] However, when asked to compare the Australia Council's funding model and processes with those proposed in the NPEA, Mrs Bennison observed that:

> …the word that comes to mind is 'transparency'. The Australia Council has an open and transparent peer review process. They openly encourage people with disability to apply to be on the peer register. They consult people with disability, arts and disability organisations and Arts Access Australia before they make decisions; not only about disability-specific programs of the Australia Council but all programs of the Australia Council. We had to go to the NPEA and ask to be consulted.[84]

3.76 Arts Access Australia was:

> …very concerned about the ability of the NPEA to ensure adequate representation of people with disability on peer review panels—or review panels; I do not think they are calling them peer review panels. We are also very concerned about how people with disability will be represented because of the fact that the Ministry for the Arts has had no success whatsoever in bringing people with disability to the table in relation to the National Arts and Disability Strategy conversations that have happened over the past three years. If they are not able to do that in a disability context, then I am very worried about how they are going to manage it in a broader context.
>
> Obviously, we are also worried about small to medium organisations and how Arts Access Australia itself will be sustainable under the NPEA. We are very concerned that we have already lost one staff member as a result of

82 Ms Mellis, *Committee Hansard*, 18 September 2015, p. 38.

83 Mrs Emma Bennison, Co-Chief Executive Officer, Arts Access Australia, *Committee Hansard*, 18 September 2015, p. 38.

84 Mrs Bennison, *Committee Hansard*, 18 September 2015, p. 42.

> these funding uncertainties. We are contributing a significant program to the month-long program in South Australia…and we are now looking at whether we can actually even deliver that because of the fact that we need to consider our sustainability. It is likely that we will have to close our doors beyond 2016 if we are not successful under the NPEA. One other thing I wanted to mention is that we are very concerned not only that the Australia Council will have diminished capacity as a funding body but about it having diminished capacity in terms of the advocacy and capacity building work that it does—for example, the Sync Leadership Program it runs for people with disability. I was very fortunate last year to receive a leadership development grant to travel to the UK and look at disability leadership. I cannot imagine that those sorts of things will be able to happen, and they are really important opportunities for people like me and other artists with disability, and just artists generally.[85]

85 Mrs Bennison, *Committee Hansard*, 18 September 2015, p. 38.

Chapter 4

Catalyst

4.1 The minister's announcement of further revised changes to arts funding on 20 November 2015 came only days before the finalisation of the committee's report. While the committee had the opportunity to question the ministry about the changes at its already-scheduled 23 November hearing, the committee was unable to hear directly from other stakeholders, including the arts community, about their views on the changes. The committee did, however, take note of public statements made following the minister's announcement.

4.2 In a media release dated 20 November, the Australia Council welcomed the return of $8 million per year, saying this would 'partially address' the impact of the previous budget cuts.[1]

4.3 The Council stated that $7 million of those funds would be reinvested into its core grants program, allowing it to increase the annual grants from $12 million to $19 million in 2015-16 (and $18 million per year thereafter), distributed in three rather than two grants rounds across the year— compared to the four grants rounds and $26 million planned prior to the 2015 Budget.[2]

4.4 The remaining $1 million per year would be directed back into the Council's 'strategic projects': the Australia Council stated that this would allow it to 'deliver a small number of our suspended activities', citing national and international audience and market development, and development support for Aboriginal and Torres Strait Islander arts. The Council acknowledged that funding for this work remained reduced by half, noting that it was engaging in enhanced research and advocacy toward 'leveraging new investment in Australian arts'.[3]

4.5 The Australia Council added that the restored funding would allow it to stabilise the allocation to the new four-year program of core funding for organisations at $22 million.[4]

4.6 The ministry told the committee that the figure of $8 million returned to the Australia Council was identified by the Council itself in consultations with the

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1 Australia Council for the Arts, 'Australia Council funding update', Media Statement, 20 November 2015.

2 Australia Council for the Arts, 'Australia Council funding update', Media Statement, 20 November 2015.

3 Australia Council for the Arts, 'Australia Council funding update', Media Statement, 20 November 2015.

4 Australia Council for the Arts, 'Australia Council funding update', Media Statement, 20 November 2015.

government, as 'the amount…that they considered would enable them to address the shortfall of the issue with the small to medium arts companies'.[5]

4.7 Some arts organisations responded publicly to the minister's announcement and the Catalyst fund guidelines immediately following their release. The National Association for the Visual Arts (NAVA) expressed 'very mixed feelings', saying that it was 'relieved that the minister is prepared to go some way towards alleviating the havoc caused by the original decision of his predecessor', but that the Catalyst program 'is still being created at the expense of ensuring the survival of organisations that are the engine room for developing and presenting new Australian work'. NAVA said it would continue to advocate for 'a much more considered strategy' with funding at the level identified by the 2012 Australia Council review.[6]

4.8 The Media, Entertainment & Arts Alliance (MEAA) welcomed the partial reversal of the previous Budget decisions, and the 'willingness of the new Arts Minister Mitch Fifield to consult with the sector'. It was of the view, however, that more information was required about how the Catalyst fund would operate 'to allay concerns about key funding decisions coming out of the office of the Arts Minister'. The MEAA urged the government 'not to close the door on fully restoring funding to the Australia Council and to Screen Australia'.[7]

4.9 Initial responses from some arts commentators experts were also mixed, welcoming elements of the new arrangements, such as Catalyst's increased openness to small and medium organisations,[8] but most ultimately assessed them as falling short of the revision needed to restore sustainability to the arts sector. Associate Professor Joanna Mendelssohn of UNSW noted the importance of using the restored Australia Council funds to support individual practitioners, who had been the 'main victims' of the original cuts.[9]

4.10 Dr Stuart Glover, Senior Lecturer in Creative Writing at the University of Queensland, expressed the view that Catalyst did not remedy the problems of the NPEA, 'but really just sweeps up the mess into a slightly neater pile'. Dr Glover welcomed the apparent openness of the Catalyst fund to writing and publishing

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5 Ms Sally Basser, Executive Director, Ministry of the Arts, *Committee Hansard*, 23 November 2015, pp 7, 13.

6 Tamara Winikoff, 'NAVA responds to Arts Minister's decision on NPEA', Media Release, 20 November 2015, at https://visualarts.net.au/news-opinion/2015/nava-responds-arts-ministers-decision-npea/ (accessed 24 November 2015).

7 Media, Entertainment & Arts Alliance, 'Arts funding changes a good first step—but more needed', Media Release, 20 November 2015.

8 Deborah Stone, 'Is it over? How protest killed the NPEA', *ArtsHub Australia*, 19 November 2015, at http://www.artshub.com.au/news-article/news/public-policy/deborah-stone/is-it-over-how-protest-killed-the-npea-249905 (accessed 24 November 2015); Matthew Westwood, 'Fifield tweaks recognise Australia Council's pain', *The Australian*, 20 November 2015, p. 16.

9 'Out with the NPEA, in with Catalyst: expert response', *The Conversation*, 20 November 2015, at https://theconversation.com/out-with-the-npea-in-with-catalyst-expert-response-51026 (accessed 24 November 2015).

organisations, unlike the NPEA, but lamented that the literary sector would remain underfunded and 'an afterthought' following the budget cuts.[10]

4.11 Professor Julian Meyrick of Flinders University assessed that:

> Catalyst still means unnecessary pain for the sector, but less of it…if Catalyst works, it will be duplicating the role of the Australia Council. If it doesn't, it will be undermining it.[11]

4.12 In its evidence to the committee, the ministry emphasised that the Catalyst program would focus on organisations which may have found it difficult to compete for Australia Council grants, such as local government arts organisations, museums and galleries.[12] The ministry assured the committee that substantive changes had been made from the NPEA to the new Catalyst fund in response to the public feedback on the draft NPEA guidelines, providing the committee with a table which outlined and explained the key changes. The analysis provided by the ministry is at Appendix 4.

4.13 In response to the committee's questions about how Catalyst would fulfil its stated priority on small and medium organisations, the ministry said that the assessment process would seek to determine a balance of funding:

> That will be through the assessment process, and looking at the representation and balance. We will be looking at the range of balance through a number of areas, looking at geographical diversity and looking at small, medium, large organisations. We will be looking at a range of different art forms. All of that will be part of the overarching assessment process, and trying to get that balance.[13]

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10 'Out with the NPEA, in with Catalyst: expert response', *The Conversation*, 20 November 2015, at https://theconversation.com/out-with-the-npea-in-with-catalyst-expert-response-51026 (accessed 24 November 2015).

11 'Out with the NPEA, in with Catalyst: expert response', *The Conversation*, 20 November 2015, at https://theconversation.com/out-with-the-npea-in-with-catalyst-expert-response-51026 (accessed 24 November 2015).

12 Ms Sally Basser, Executive Director, Ministry of the Arts, *Committee Hansard*, 23 November 2015, pp 1-2, 20-21. See also Ministry for the Arts, answer to question on notice (Question 3) from the committee's 23 November 2015 public hearing, received 26 November 2015.

13 Ms Sally Basser, Executive Director, Ministry of the Arts, *Committee Hansard*, 23 November 2015, p. 4.

Chapter 5

Committee views and recommendations

5.1 This inquiry into the impact of Commonwealth Budget decisions on the arts was referred to the committee with the support of not only the Australian Labor Party and the Australian Greens, but also all eight members of the Senate cross-bench.[1] It was not a partisan political issue but one of genuine cross-party concern about the radical decisions made by the Coalition government in 2014 and 2015 in relation to arts funding, and their potentially disastrous implications for the future of the arts in Australia.

5.2 The committee was naturally aware of the disquiet these decisions had sparked within the arts sector, and in the broader community. However, the committee could not anticipate the enormous response it would receive to this inquiry, in terms of submissions made, publicity generated, direct contact with senators, and energetic participation in the committee's public hearings.

5.3 The committee applauds the vigorous engagement of thousands of Australians in the inquiry, and thanks them for the information, perspectives, case studies and show of opinion they provided. At a time when the government appeared unwilling to listen to artists and their audiences, the committee is pleased to have been able to do so.

5.4 The evidence provided to the inquiry was notable not just for its volume but for the consistency of its message. The conclusions and recommendations of this report reflect the overwhelming weight of opinion and analysis received by the committee.

5.5 The committee regards this country's rich and diverse arts sector as an invaluable and irreplaceable part of the fabric of Australian society. Not only that, the committee recognises the economic value and potential of the arts sector, and emphasises the consistent evidence that funds invested in the arts are both inherently and economically justified. Australian arts are already excellent.

5.6 Having already compelled a partial response from the government, the committee hopes this report will further contribute to the arts community's call for a sensible, evidence-based approach to arts policy making including, by necessary implication, the reversal of bad decisions made without justification, and the restoration of a model and quantum of support which ensures the future sustainability of Australia's arts in all their forms.

The need for an arts policy

5.7 The committee shares the concern of the arts community that the recent major decisions have been made by the Coalition government in the absence of any clear arts policy framework or evidence base. The changes made in the 2015 Budget, in

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1 *Journals of the Senate*, No.96, 16 June 2015, p. 2665.

particular, were completely arbitrary. The committee believes that good governance of the arts requires a sound policy framework which is based upon evidence and consultation, and transparent to stakeholders and the Australian people.

Recommendation 1

5.8 The committee recommends that the government develop and articulate, in consultation with the arts sector, a coherent and clear arts policy, including priorities for arts funding supported by evidence-based analysis, and greater clarity about the respective roles of the Ministry for the Arts and the Australia Council, as well as the other statutory arts bodies.

The Australia Council

5.9 The committee heard that the 2014 strategic plan of the Australia Council, created with the strong support of both the government and the arts sector following a two-year process of independent research and consultation, offered a new start for the arts body, with an approach addressing many of the concerns of the past and geared toward addressing areas of 'underfunded excellence' to ensure the sustainability of the sector as a whole. Less than one year on, before the reforms had a chance to prove their worth, that work was scuttled without warning and without justification by the arbitrary removal of a significant portion of the Council's funding.

5.10 While much impassioned rhetoric has surrounded the debate about the Australia Council's funding during 2015, the committee believes the figures tell a compelling story.

5.11 In 2013-14, the Australia Council spent $227 million. Of that, $103.1 million, or 45 per cent, was spent on dedicated support to Major Performing Arts organisations (MPAs), with the remaining $123.9 million divided between various programs and functions, including support for individual artists, small and medium organisations.[2]

5.12 Following the 2014 and 2015 Budget decisions, in 2015-16 the Australia Council was left with $187.3 million to spend. Of that figure, $107.7 million, or 57.5 per cent, was quarantined for support to MPAs. $79.6 million, or 42.5 per cent, remained for the rest of the work of the Council, including its spending on individual artists, small and medium organisations and on its own operations.[3]

5.13 The return of $8 million to the Australia Council in November 2015 goes only a very small way to redressing this budget shortfall, and the associated imbalance in funding between the government's pet priorities and the needs of the sector as a whole. The Australia Council expects to be able to spend $22 million, just over 11 per cent of its revised budget, on core funding for small and medium arts organisations. Important programs for early-career artists and for arts education remain cancelled.

5.14 The committee is strongly of the view that the Australia Council must be properly funded in order to implement the priorities reflected in its strategic plan and

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2 Australia Council for the Arts, *Submission* 188, p. 8.

3 Australia Council for the Arts, *Submission* 188, p. 8.

previously supported by both Labor and Coalition governments, including the provision of an adequate program of core support and project grants to individual artists, and small and medium arts organisations. The committee holds this as the strongest message, and the most important principle, emerging from this inquiry.

Recommendation 2

5.15 The committee recommends that the Commonwealth government restore to the Australia Council the full amount of funds diverted from it in the 2014 MYEFO and 2015 Budget, ensuring it has the level of resourcing identified as necessary to implement in full its 2014 strategic plan over the current financial year and the four-year forward estimates.

The NPEA and Catalyst

5.16 The government argued that the National Program for Excellence in the Arts (NPEA) would provide a new avenue of support for previously under-funded areas, and would include strong support for small and medium arts organisations. The thousands of artists, organisations and audience members who submitted to the inquiry, and spoke at its hearings, found this difficult to believe.

5.17 Following the overwhelming response to this inquiry and in the broader public domain by the arts community and by Australians who support the arts, the government was compelled to retreat. The architect of the disaster, Senator Brandis, was stripped of the portfolio and the new Minister for the Arts, Senator Fifield, promised to listen to the concerns of the arts community and re-think the government's decisions.

5.18 The committee welcomes the new minister's willingness to reconsider the disastrous changes to arts funding wrought by his predecessor. However, the committee is disappointed that Minister Fifield has not embraced the opportunity he had to fully reverse the damage and restore stability and sustainability to the sector.

5.19 The Catalyst arts program is an improvement on the NPEA. The committee notes the replacement of the arbitrary notion of 'excellence' with a focus on innovation, and welcomes the explicit priority given to small and medium organisations in the Catalyst guidelines. The committee is also pleased to see an increased openness to funding a range of organisations and activities, including those in arts education and development, and in the literary, library and publishing sector.

5.20 However, the committee remains to be convinced that, with finite funding available for the arts, Catalyst is an optimal use of the $48 million of scarce arts funding which remains tied up in it over the forward estimates. The program is funded at the expense of the Australia Council and in particular at the expense of individual artists, and it remains to be seen whether Catalyst will do more than duplicate work which was already being credibly and valuably done by the Council.

Recommendation 3

5.21 The committee recommends that, should the Commonwealth government be unwilling or unable to identify new and additional funds for the arts portfolio

to support the Catalyst Arts and Culture Fund, the Catalyst fund be disbanded, and the funds presently allocated to it be returned to the Australia Council.

Recommendation 4

5.22 The committee recommends that, should the Catalyst fund proceed, the Ministry for the Arts further develop and clarify how the Catalyst fund will:

- **complement (and not duplicate) the role of the Australia Council;**
- **ensure small-to-medium organisations will be prioritised, whether through a quota or some similar system; and**
- **ensure the spread of funds across the year, given that the funding program exists on a first-in-first-served basis.**

5.23 The arrangements for assessing programs under Catalyst remain the same as those which sparked widespread concern in the draft NPEA guidelines. The committee notes the potential for inappropriate ministerial control over funding decisions, in contrast to the truly independent peer review process used by the Australia Council. A quasi-independent assessment process, undermined by potential or actual government influence, will do nothing to enhance the confidence of the arts community and the public in the fund, nor will it serve the public interest in which it has ostensibly been established.

5.24 Moreover, creating an additional register of assessors and a second grants assessment process is wasteful duplication of bureaucratic resources, when the Australia Council already has a comprehensive and highly-regarded model for this very function. The committee is surprised that a government which claims to be committed to reducing red tape is prepared to support such an approach.

Recommendation 5

5.25 Should the Catalyst fund proceed, the committee recommends that, in order to reduce bureaucratic duplication and ensure the integrity of funding decisions, the peer review register and process presently maintained by the Australia Council also be used for assessing applications to Catalyst.

5.26 With the establishment of another new funding body comes another additional burden on thinly-resourced arts organisations, who will have to dedicate more time and resources to a new and different grant application process. The committee heard that the Australia Council had been working productively with state and territory governments to streamline and coordinate funding processes in order to relieve the administrative burden on applicants—in that context the committee regards Catalyst as a backward step.

5.27 These funding changes saw an immediate reduction in, and delay of, Australia Council funding rounds in 2015-16. This has left many organisations and artists with significantly reduced funds, a situation for which that they were not able to predict or plan. The committee is gravely concerned about the ability of arts organisations to survive through this period of change and reduced financial support.

Recommendation 6

5.28 The committee recommends that the government provide emergency transition funds in 2016 to assist small-to-medium organisations and individual artists who have been immediately impacted by these changes. These funds need to come from outside the existing arts funding envelope.

5.29 Whether or not Catalyst proceeds, the committee urges all public funding agencies to continue working toward better coordinated and consistent funding processes, so that artists can spend less time tackling various funding regimes, and more time making art.

Recommendation 7

5.30 The committee recommends that the Ministry for the Arts work with the Australia Council, the state and territory governments and the arts sector to develop and implement streamlined and coordinated grants processes and timelines, to the greatest extent possible, in order to minimise the administrative burden on applicants seeking funding from different bodies and programs.

Individual artists

5.31 The committee heard a great deal during the inquiry about the interdependence between individuals, small, medium and major organisations in the 'arts ecosystem'. The committee heard a united voice from the arts community on this point, and the committee strongly endorses its message about the importance of maintaining a healthy ecosystem through adequate support to sustain thriving arts activity at all levels.

5.32 It seems clear to the committee that individual artists have ended up the biggest losers following the many changes to arts funding in 2015. The Australia Council has indicated that most of the funding restored to it in November will go back into its core grants program, which is open to individual applicants, but in which they must compete with organisations. In the absence of dedicated funding streams such as the highly successful *ArtStart* program, the committee remains particularly concerned about the prospects for independent artists under the new funding arrangements, including those emerging and early-career talents who represent the future of Australian art.

Recommendation 8

5.33 The committee recommends that the Australia Council give careful consideration to how it may particularly prioritise support to individual artists in its funding programs, in recognition of their exclusion from the Catalyst fund.

Recommendation 9

5.34 The committee recommends that the Australia Council give consideration to the viability of re-launching a specific program for the development of early-career individual artists, along the lines of the highly successful *ArtStart* program which was abandoned following the 2015 Budget.

Equity and diversity

5.35 Australia is a big country, and a diverse one. The committee was impressed by the compelling evidence provided by artists and arts organisations around the country about the value of arts to local communities, whether urban, regional or remote, and in every state and territory.

5.36 The committee is cognisant of the case made by many organisations that it is more difficult for those far from the large metropolitan centres to compete for government grants programs, and to exacerbate the problem, it is often all-but impossible for regional and remote arts organisations to access private sources of funding. The committee welcomed advice from submitters and witnesses that the Australia Council, state and territory governments and other funders also recognise this, and that government bodies were working with arts communities to increase equity of access to funding.

5.37 The committee does not believe that independently-assessed and merit-based arts funding should be sacrificed to prescriptive formulations for equal funding between states or regions. The committee does, however, encourage the Commonwealth government and its arts grants bodies to continue to work in cooperation with state, territory and local governments and with arts organisations toward ensuring equality of opportunity to access and participate in quality arts projects and experiences for artists and audiences across all Australian communities.

Recommendation 10

5.38 The committee recommends that, without compromising principles of qualitative and merit-based assessment, the Ministry for the Arts, the Australia Council and other funding bodies continue to work with the states and territories toward increased equity in arts funding between the states and territories, and between urban, regional, rural and remote communities.

5.39 With regard to equity of funding, the committee further acknowledges the compelling evidence, including many powerful case studies, provided by representatives of Australia's indigenous people, culturally diverse communities, and people with disability. The committee notes that these communities are recognised to an extent within the policies and programs of the ministry (including Catalyst) and the Australia Council.

Recommendation 11

5.40 The committee recommends that the government and the Council continue ensuring that support for Australia's arts takes full advantage of the spectacular diversity of our artists and audiences, and that the diversity of Australian artists and people is included and represented in decisions about arts funding, including on assessment panels.

Screen

5.41 Although it received less prominence than the Australia Council in the inquiry, the impact of progressive Budget measures on Screen Australia was striking in the evidence provided to the committee. The committee was particularly alarmed to

learn of the drastic consequences of cuts to Screen Australia for film development at the state level, and expresses its profound concern about what this will mean in the long term for the production and broadcast of Australian content on our film and television screens. The committee urges the government not to preside over the slow death of Australia's renowned film industry.

Recommendation 12

5.42 The committee recommends that the Commonwealth government reverse the funding cuts to Screen Australia imposed in the 2014 Budget, and refrain from implementing further cuts to film and television funding over the forward estimates.

Gaming

5.43 One clear loser in the arts funding changes has been the gaming sector. The committee is surprised that, despite the clear artistic and commercial potential of gaming as an emergent Australian industry, and the government's stated focus on innovation, the government has nevertheless chosen to starve interactive gaming of any source of government support. The committee recognises that gaming sits at the intersection of arts and commerce: this is all the more reason, in the committee's view, why gaming should attract support rather than slip through the cracks.

5.44 The committee notes that since this inquiry began, a separate inquiry has been referred by the Senate to its Environment and Communications References Committee, on the future of Australia's video game development industry. The committee looks forward to the further outcomes of that committee's work on this matter.

5.45 Nevertheless, in the context of this inquiry the committee has concluded that a program for government funding of the emergent gaming sector should be restored, whether through the arts portfolio or another government agency.

Recommendation 13

5.46 The committee recommends that the Commonwealth government restore a program for funding innovation and development in interactive gaming, whether through reinstating the Australian Interactive Games Fund previously managed by Screen Australia, or through another appropriate government entity.

Senator Glenn Lazarus
Chair

Senator Catryna Bilyk
Senator for Tasmania

Senator Jacinta Collins
Senator for Victoria

Senator the Hon Joe Ludwig
Senator for Queensland

Senator Scott Ludlam
Senator for Western Australia

Dissenting report from Government Members of the Committee

1.1 The Legal and Constitutional Affairs References Committee ('the committee') inquiry into the impact of the 2014 and 2015 Commonwealth Budget decisions on the arts ('the inquiry') was a cynical attempt by Opposition, Greens political party and some Independent Senators to politicise reform of arts funding mechanisms.

1.2 Claims by the Independent-Greens-Labor majority of the committee ('the majority') that the inquiry was not political in nature are clearly not supported. Throughout the conduct of the inquiry the majority has attempted to create a divisive and combative atmosphere that characterises the government as inherently opposed to supporting Australian arts and culture. This characterisation is unambiguously false.

1.3 Government members of the committee are critical of attempts by the majority to marginalise the nation's arts community, force them into taking a position against the government, and use arts and culture funding as a platform from which to launch cynical political attacks that lack factual basis and create uncertainty.

1.4 Government Senators were effectively disenfranchised from the inquiry process by being disregarded in the scheduling of public hearings. This supports the conclusion that the conduct of the inquiry was for political rather than parliamentary (or, in fact, arts and culture-related) purposes.

1.5 Government Senators note that the ultimate client of all taxpayer-funded programming is the taxpayer him/herself. The government is mindful that in the main its funding activities must, as far as possible, reflect the interests and expectations of the Australian taxpayer rather than the interests and expectations of particular sectors or interest groups.

1.6 Austerity measures across all portfolios have been imposed to seek efficiencies that will reflect the public interest in national debt-management. The arts sector could not be said to have been asked to perform any 'heavy lifting' in pursuing this objective.

1.7 The arts funding pool provided to the Australia Council by the Commonwealth Government consisted of a total appropriation in 2012-13 of $188,000,000; 2013-14 of $218,800,000; a total appropriation in 2014-15 of $211,800,000; and a total appropriation in 2015-16 of $184,500,000.[1] The government's reduction in Australia Council funding, following the increased appropriation in 2013-14, reflects the austerity that has been applied across multiple portfolios in light of the serious national debt position inherited from the previous government. This reduction also reflects the government's confidence in the spirit of arts funding reform measures.

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1 Australia Council for the Arts, *Submission* 188, p. 16. (Figures rounded.)

1.8 The inquiry was established to investigate the proposed National Programme for Excellence in the Arts ('NPEA') however the subsequent replacement of the NPEA with the Catalyst model during the conduct of the inquiry—and the endorsement of this change by the Australia Council—is not reflected in the committee Chair's inquiry report ('the report') that instead quotes heavily from highly emotive submissions and evidence gathered in the early stages of the inquiry.

1.9 Government Senators note that of the report's eighty-three (83) pages, only three (3) pages are devoted to a discussion of the Catalyst program.

1.10 The evidence to the committee—in the form of submissions and testimony at public hearings—was inherently incomplete in that only a very small range of like-minded interest groups were invited, or volunteered, to present their case. Page 77 of the report characterises this evidence as the response of '..the broader community' which is an irresponsible and misleading statement. Government members of the committee note that the 'broader community'—that is, every Australian other than those with some connection to the arts sector—did not on this occasion take the opportunity to make their feelings known.

1.11 Page 17 of the report cites the '…remarkable level of consistency in the evidence provided', which comes as no surprise considering the evidence provided to the inquiry came, almost without exception, from artists and arts organisations who have a vested interest in attacking the government's budgetary efficiencies.

1.12 The number of submissions with a common approach is also unsurprising in view of the many peak groups whose websites actively encouraged and assisted with the wording of letters of concern to the inquiry.[2]

1.13 It is noted that the particulars of the efficiencies imposed by the Australia Council in response to budget measures were within the remit of the Australia Council itself. The inquiry heard evidence that was highly critical of, for example, the decision to discontinue the *ArtStart* program. The majority were willing to incorrectly characterise this as a decision of government rather than promote the true facts that this was a decision of the Australia Council.

1.14 In responding to the shift from peer-reviewed funding decisions to a more accountable and transparent process vested in the minister and the Department of Communications and the Arts, the Chair's report warns at page 34 of '…political interference…' in the allocation of arts funding. Government Senators are disturbed, but not surprised, that the majority consider that funding directions made in the public interest by duly-appointed ministers of a lawfully-elected representative government could constitute 'interference'.

1.15 Government Senators also note the inconsistency of the majority report which, while it condemns the Commonwealth for its processes, had no words of condemnation for arrangements in state jurisdictions. The arrangements put in place by the Commonwealth Department of Communications and the Arts in relation to arts

2 Ms Eleanor Jackson, *Committee Hansard*, 4 November 2015, p. 23.

funding grants largely replicate current arrangements in all state and territory jurisdictions, four of which are run by Labor governments.[3]

1.16 Government Senators recognise the importance of fostering the on-going development of Australian cultural and artistic expression however they are not persuaded that the peer-review model is in all cases the most reliable manner of expressing the wishes and interests of the Australia taxpayer regarding support for the arts.

1.17 Government members of the committee have concerns regarding the transparency and accountability of the Australia Council peer-review process and note that submissions and evidence to the inquiry have failed to reassure them that the Australia Council peer review process is not susceptible to bias.

1.18 Government members were concerned by elements of the testimony provided to the committee that seemed to betray an unhealthy sense of entitlement to the financial support of the taxpayer in the absence of an effective oversight or regulatory regime.

1.19 The decision by the Minister for the Arts, Senator the Hon Mitch Fifield, to create a new arts fund 'Catalyst' should be recognised for the valuable contribution it will make to an innovative arts and cultural industry. Instead it has been incorrectly portrayed by the majority as an attack on the autonomy of the arts sector. On the contrary, the Catalyst model lays the foundations for a sustainable arts funding model that will ensure our nation's diverse arts sector continues to flourish.

1.20 Government Senators note that the focus of the Catalyst funding streams is on arts projects that may not otherwise attract funding, be it through the Australia Council or other Commonwealth funding mechanisms.

1.21 The Australia Council itself has welcomed the revised package announced by Minister Fifield under which the Australia Council will have $8 million of annual funding restored.[4] $12 million will go to the Catalyst program. Government Senators note that the Catalyst program commenced operation on 27 November 2015.

1.22 The inquiry has highlighted a significant gap between the funding provided in metropolitan areas compared to rural and regional areas. Government members of the committee note that the greater diversity of arts infrastructure in the cities gives practitioners the ability to inter-resource and co-locate in order to maximise their ability to focus on self-expression and the expression of the Australian idiom. These opportunities are limited in the regions from which it could be inferred that the regions are far more in need, and for more deserving, of taxpayer-provided arts funding.

1.23 The Australia Council is effectively accountable only to itself. It provides an annual statement to the parliament but in operational terms continues to be

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3 Ms Sally Basser, Executive Director, Ministry for the Arts, *Committee Hansard*, 23 November 2015, p. 15.

4 Australia Council for the Arts, 'Australia Council funding update', Media Statement, 20 November 2015.

independent. The Catalyst program, as a facet of the Department of Communications and the Arts, will be conducted with far greater oversight by government and the parliament. Catalyst will make funding decisions in alignment with the guidelines approved by the minister, an elected parliamentarian whose role is to guide departmental operations in a manner that reflects the wishes of the taxpayer. For a portion of arts funding to be deployed within such a framework is a good step towards ensuring that, across the spectrum, arts funding fosters innovation, provides cultural development, supports industry and reflects the wishes of the Australian people.

1.24 Government members acknowledge concerns about duplication of administrative costs however note that much of the burden will be shouldered by existing operational infrastructure within the Department of Communications and the Arts. When asked about the cost of administering the Catalyst program, the Executive Director of the Ministry for the Arts remarked that 'Most of it we have absorbed within our current resources'.[5] Additionally, with a smaller funding remit the Australia Council will benefit from being able to reduce its organisational footprint.

Additional Recommendations

1.25 In the hours prior to the committee adopting the report for tabling, Greens political party Senators proposed additional recommendations for consideration by the committee. Three new recommendations were adopted and included in the tabled report. The additional recommendations in no way altered the position of Government Senators regarding the previous draft of the majority report and its recommendations.

Majority Report Recommendation 1

1.26 Recommendation 1 calls for the development of a '…coherent and clear arts policy' that includes clarification of the roles of the department, the Australia Council and the minister. The government members of the committee agree that the development of a coherent and clear arts policy is a goal towards which all parties should aspire. They caution however that this should only be attempted following in-depth inquiry into relevant matters that include the needs of the sector, the expectations of the community at large, and the alternative funding models that could successfully be employed (including but not limited to commercialisation, co-investment, and philanthropy). Government members note that the new Catalyst program performs this function through the 'Partnerships and Collaborations' stream. Government members also note that the Opposition does not currently have a published arts policy.

Majority Report Recommendation 2

1.27 Recommendation 2 of the report calls for the funding diverted from the Australia Council in the 2014 MYEFO and 2015-16 Budget to be restored. Government Senators reject this recommendation in that it suggests a revision of

5 Ms Sally Basser, Executive Director, Ministry for the Arts, *Committee Hansard*, 23 November 2015, p. 14.

historical funding decisions that were taken for reasons of public interest. Revising these decisions would not take into account the current fiscal environment.

Majority Report Recommendation 3

1.28 Government Senators reject Recommendation 3 of the report as a knee-jerk reaction that fails to acknowledge the potential benefits of the Catalyst program. Notwithstanding the expertise of Australia Council assessors, diversity of assessors is generally considered to be a good thing. The Department of Communications and the Arts is already involved in grants program administration so there is marginal additional cost from Catalyst, which would be offset by the reduction in the assessment burden of the Australia Council.

Majority Report Recommendation 4

1.29 This recommendation calls for the minister to provide greater clarity on the operation of the Catalyst program. The information sought by this recommendation has already been provided in detail to the committee by both the minister and the department. If Senators have concerns about the operational details of the Catalyst program they are welcome to address these concerns at Senate Estimates.

Majority Report Recommendation 5

1.30 This recommendation calls for the Australia Council's peer review process and register to be applied to funding decisions made under the Catalyst program. Government Senators disagree with this recommendation and reiterate their scepticism regarding the ability of the peer-review model to consistently deliver outcomes that reflect the public interest. Recommendation 5 would also increase bureaucracy rather than reduce it, and would not allow diversity in the assessment of applications.

Majority Report Recommendation 6

1.31 This recommendation calls for an emergency transitional fund from outside of the '…existing arts funding envelope' to assist artists and arts organisations whose funding has been impacted. Government members of the committee remain uncertain as to the proposed architecture of such a program within the current fiscal environment.

Majority Report Recommendation 7

1.32 Government members agree with recommendation 7 of the report that calls for more streamlined arts funding/grant processes and encourage the majority, and their political colleagues, to continue to turn their minds to issues of fiscal efficiency.

Majority Report Recommendation 8

1.33 Government Senators agree with Recommendation 8 of the report that it is the responsibility of the Australia Council to manage its budget in a way that provides the most equitable funding/grant mix possible within the parameters of the current fiscal environment.

Majority Report Recommendation 9

1.34 Government Senators agree in-principle with recommendation 9 that the continuation of successful development programs should be pursued where possible, but note that instructing the Australia Council in this manner may constitute the very 'political interference' about which the majority themselves have expressed concern.

Majority Report Recommendation 10

1.35 Government Senators agree with the sentiment of Recommendation 10 which calls for greater 'equity' of arts funding amongst jurisdictions. Government members of the committee have clearly expressed their concerns about the greater challenges faced by arts organisations and artists in rural and regional areas. Government Senators note, however, that Recommendation 10 is more a statement of principles than an actual, substantive recommendation.

Majority Report Recommendation 11

1.36 Recommendation 11 re-states narrative text from the original report draft as a recommendation. This text refers to the Government and the Australia Council taking advantage of diversity in the arts sector. Government Senators note that, like Recommendation 10, this is a statement of principles and not a substantive recommendation.

Majority Report Recommendation 12

1.37 Government Senators disagree with Recommendation 12 and support the minister's decision to re-direct Screen Australia's funding as a sensible decision within the current fiscal environment.

Majority Report Recommendation 13

1.38 Government Senators disagree with Recommendation 13 of the report and support the minister's decision that, while digital arts and multi-media remain within the funding stream, interactive games and film and television do not.

Senator the Hon Ian Macdonald
Deputy Chair

Senator Dean Smith
Senator for Western Australia

Appendix 1

Public submissions

1	Ms Kate McMillan
2	Ms Bridget Currie
3	Ms Ally Bisshop
4	Professor Nikos Papastergiadis
5	Ms Rachael Dyson-McGregor
6	Mr Jim Daly
7	Mr Ian Haig
8	Mr Huey Benjamin
9	Mr Simon Jones
10	Ms Barbara Wulff
11	Ms Kristie Kha
12	Mr Lachlan Philpott
13	Dr Michael Needham
14	Mr Guy Hooper
15	Tobiah Booth-Remmers
16	Mr Chris Jones
17	Ms Megan Forward
18	Boat Rocker Entertainment LLC
19	Ms Angela Gardner
20	Mr Tim White
21	Mr Roy Phung
22	Ms Natasha Cormier
23	Goldie Alexander
24	Mr Brian Tucker
25	Australian Script Centre, trading as AustralianPlays.org
26	Ms Pam Aitken
27	Ms Rosie Fyvie
28	Mr Kim Bowman
29	Ms Maria White
30	Professor Simon Biggs
31	Ms Anne Atcheson
32	Mr Mark Both
33	Ms Mandy Stefanakis
34	Ms Therese Collie
35	Mr Karan Abrari
36	Big West Festival
37	Mr Craig Coulson

38 Playhouse Square
39 The Broad Stage
40 International Network for Contemporary Performing Arts (IETM)
41 Lied Center for Performing Arts
42 Ms Caitlin Dullard
43 Ms Rosemary Shanks
44 Alexa Wyatt
45 Mr Finegan Kruckemeyer
46 M Les Wicks
47 Ms Kristina Chan
48 Yackandandah and District Historical Society Inc.
49 Mr Neil Haddon
50 Ms Rebecca Chew
51 Mr David Blumenstein
52 Ms Sharon Kelly
53 Ms Claire Edwardes
54 Ms Monika McInerney
55 Dr Marcus McMahon
56 Umbrella Studio
57 Miss Mary Rapp
58 Dr James Newitt
59 Mr Lachlan Skipworth
60 Walton Arts Centre
61 Mr Cor Fuhler
62 Mr Elliott Hughes
63 Mr Benjamin Carey
64 Ms Caitlin Newton-Broad
65 Mr Peter Hughes
66 Ms Karen Hurford
67 Ms Ashlee Hughes
68 Fabienne Michaux
69 Mr Harry Youngberry
70 Mr Andrew Batt-Rawden
71 Ms Charlotte Hilder
72 Ms Sue Giles
73 A/Prof Cat Hope
74 Mr Craig Garrett
75 Alex Desebrock
76 Ms Sue Pedley
77 Prof. Liza Lim

78 Leigh Rigozzi
79 Dr Jason Lam
80 Mr Janusz Florek
81 Dr Peter McNamara
82 Mrs Zak Hammer
83 Associate Professor Les Blakebrough AM
84 Ms Anne Ferran
85 Mr Dan Daw
86 Dr Mark Themann
87 Mr Stan Florek
88 Mr Paul Jenkins
89 Mr David Capra
90 Mr Stephen Burstow
91 Mr Neil Howe
92 Mr Mats Unden
93 Elmira Forrest
94 Mr Kevin O'Loghlin
95 Terrapin Puppet Theatre
96 Ms Lucie McIntosh
97 BLINDSIDE
98 Mr Adam Clark
99 Mr Sam Millar
100 Dr Kay Lawrence
101 Mr Ben Lang
102 Ms Deborah Pollard
103 Ms Tracey Heathwood
104 Ms Stephanie Wilson
105 Gaffa
106 Miss Kaylie Dunstan
107 Ms Elizabeth Hill
108 Ms Louise Howlett
109 Mr Michael Terren
110 Meanjin
111 Kaalii Cargill
112 Arts Law Centre of Australia
113 Ms Emily Valentine
114 Ms Sue Boaden
115 Mohamed Yousri Hamed
116 Ms Alison Croggon
117 Footscray Community Arts Centre

118 Sunshine March
119 Dr Christina Spurgeon
120 Miss Michelle De Stefano
121 Mr Kieran Stewart
122 Ms Janet McKay
123 Jennifer Moxham, David Webster, Ann O'Dwyer, Halina Bunton, Leon Sugrim and Nicole Penny
124 Ms Magdalena McGuire
125 Ms Jeanette Scales
126 Mr John Leonard
127 Mr Ronja Zysk
128 Mr Brenden Borellini
129 Dr Gillian Polack
130 Name Withheld
131 Mason Kimber
132 Ms Angela Valamanesh
133 Shivaun Plozza
134 Ms Danielle Binks
135 Mr Glenn Hayden
136 Big Fag Press
137 Ms Jocelyn Payne
138 Ms Rebecca Dean
139 Professor Peter Eckersall
140 Polyglot Theatre
141 Black Hole Theatre
142 KAGE
143 Arena Theatre Company
144 Ilbijerri Therate Company
145 Theatre Network (Vic)
146 La Mama Theatre
147 Ms Lucy Guerin
148 Ms Annette Vieusseux
149 Lucy Guerin Incorporated
150 Australian Major Performing Arts Group (AMPAG)
151 National Association for the Visual Arts (NAVA)
152 Phillip Adams BalletLab
153 Ausdance Victoria
154 Outer Urban Projects
155 Arts Access Victoria
156 Performing Arts Touring Alliance (PATA)
157 Victorian Association of Performing Arts Centres (VAPAC)

158 Writers Victoria
159 CHARTTES Training Advisory Council
160 Ms Christine Glasgow
161 Live Performance Australia
162 Ms Sarah Day
163 Ms Dianne Bates
164 Mr Ben Walter
165 Aphids
166 Melbourne Fringe Festival
167 Ms Tamara Saulwick
168 Australian Centre for Contemporary Art (ACCA)
169 Melbourne Writers Festival
170 Australian Poetry
171 Regional Arts Victoria
172 Mr David Pledger
173 Ms Jacinda Woodhead
174 Assoc. Professor Lawrence Harvey
175 Cultural Development Network
176 National Exhibitions Touring Support (NETS)
177 Ms Helayne Short
178 Dr Marco Marcon
179 Dr Megan Evans
180 Ms Jenny Haynes
181 Ms Kate Larsen
182 Ms Dot Simmons
183 Mr David Greco
184 Ms Alysha Herrmann
185 Dr Peter Knight
186 St Martins Youth Arts Centre
187 Ms Narda Shanley
188 Australia Council for the Arts
189 ArtsPeak
190 Australian Performing Arts Centres Association
191 Australian Dance Council – Ausdance Inc.
192 Contemporary Art Organisations Australia (CAOs)
193 Mr Phil Callaghan
194 Fipil Stempien
195 Ms Moira Deslandes
196 Ms Amy Baker
197 Ms Victoria Pitel

198 Mr Alan Schacher
199 Mr Con Nats
200 The Australian Forum for Textile Arts Ltd. (TAFTA)
201 Ms Kyra Bandte
202 Reg Newitt
203 Ms Pam Brown
204 Ms Debbie Brooker
205 Mr Martin Kay
206 Dr Kate Scardifield
207 Mr Stephen Noonan
208 Ms Peta Murray
209 Ms Jacqui Dawborn
210 Dr Katherine Lyall-Watson
211 Name Withheld
212 Dr Alison Richards
213 Mrs Anne Gripton
214 Mr Malcolm McKinnon
215 Mr Charles MacInnes
216 Ms Hayley West
217 Dr Amanda Cole
218 Dr Rebecca Conroy
219 Dr. Natalie Williams
220 Dr Leah Barclay
221 Dr Grant Stevens
222 Ms Kelly Robson
223 Mr Will Dawson
224 Ms Alison Kershaw
225 Mr Angus Wilson
226 Ms Sara Black
227 Mr Akira Akira
228 MS Jodee Mundy
229 Ms Claire Sourgnes
230 South Australian Youth Arts Theatre Co
231 Australasian Association of Theatre, Drama and Performance Studies (ADSA)
232 Mr Harry Edwards
233 Hobart City Council
234 Mr James Batchelor
235 Dr Justine Shih Pearson
236 Ms Elaine Acworth
237 Ms Lara Thoms

238 Name Withheld
239 Yirra Yaakin Aboriginal Corporation
240 Mr Richard Holt
241 Arts Nexus Inc.
242 Powerhouse Youth Theatre
243 Mr Wayne Macauley
244 Dr Ben Byrne
245 Mr Paul Gazzola
246 Ratgun Projects
247 Mr Skye Gellmann
248 Mr Andrew Wilson
249 University Art Museums Australia
250 Frankston City Council
251 Mrs Rosemary Severs
252 Tasdance
253 Mr Jeremy Stanford
254 Dr Bruce McCabe
255 Ms Anna Pidgeon
256 Dr Patrick Allington
257 Mr Tim Train
258 Ms Emily Stewart
259 Dr Jon Tarry
260 Ms Katie Sfetkidis
261 Ms Roslyn Oades
262 Ms Emily Sexton
263 Ms Sara Salah
264 Mr Stuart Beekmayer
265 Ms Jodie Lane
266 E.S McIntosh
267 Ms Erica Jolly
268 Ms Holly Pepper
269 Ms Jacque Robinson
270 Ms Paula Lay
271 Mr Peter Nelson
272 Mr Andrew Varano della Vergiliana
273 Ms Angela Hill
274 Mr Tom Holloway
275 Ms Bronwen Williams
276 Mr Warren Langley
277 Ms Ella Hinkley

278 Dr Norie Neumark
279 Daniel Ballantyne
280 Dr Eliza Burke
281 The Red Rattler Theatre Inc
282 Force Majeure
283 Express Media
284 Ms Sarah Austin
285 Ms Caroline Lee
286 Mr Zachary Lopez
287 Ms Sally Brand
288 Mrs Alicia Harvie
289 isthisyours?
290 Mr Andrew Brooks
291 Artback NT
292 Megalo Print Studio + Gallery
293 City of Sydney
294 un Projects + un Magazine
295 Ms Toni Jordan
296 Penrith Performing & Visual Arts
297 Ms Nikki Willson
298 Ms Rose Godde
299 Ms Anna Dunnill
300 Dr James Hullick
301 Ms Kate Jinx
302 Ms Aviva Endean
303 Ms Zoe Coombs Marr
304 Mr Peter Cossar
305 Peril Magazine Inc
306 Mr Chris Womersley
307 Mr Phillip Rouse
308 Mr Adam Deusien
309 Ms Fiona Fraser
310 Mr Richard Miller
311 Mr Julien Wilson
312 JUTE Theatre Company
313 Ms Hilary Kleinig
314 Back to Back Theatre
315 Mr Ian Milliss
316 Mr Guy Ben-Ary
317 Mr Stephen Riethoff

318 Mr John Spence
319 Dr Kylie Covark
320 Ms Simone Sheridan
321 Ms Claire Burrows
322 Ms Arabella Frahn-Starkie
323 Ms Liss Gabb
324 Mr William Zappa
325 Miss Samantha Wolf
326 CHUNKY MOVE
327 Ms Leone Higgins
328 Ms Viv Rosman
329 Ms Janine Peacock
330 Ms Meg Hale
331 Ms Leah Shelton
332 Ms Kaylie Melville
333 Dr Christopher Tonkin
334 Mr Jason Cavanagh
335 Strut & Fret Production house
336 Mr Neal Robinson
337 Ms Louise Woodruff Sanz
338 Ms Tegan Redinbaugh
339 Mr Ross Mueller
340 Dr Jessica White
341 Ms Charlotte Clutterbuck
342 Darwin Festival
343 Mr Nathan Curnow
344 Ms Linda Jaivin
345 Mrs Serena Rosevear
346 Mr John Cheeseman
347 Miss Clare McKenzie
348 Dr Alistair Noble
349 Mr Angus McPherson
350 Mr Andrew Garton
351 Dr Astrid Lorange
352 Ms Alison Jackson
353 Mr Joseph Parro
354 Ms Caroline Meaden
355 Ms Anna Tregloan
356 Dr Bonita Ely
357 Mrs Wendy Logan

358 Ms Hellen Russo
359 Mr Ron Van Den Bergh
360 Ms Merrilee Moss
361 Mr Greg Holfeld
362 New Music Network Inc
363 Ms Mish Meijers
364 Mr William Morrow
365 Ms Erin Milne
366 Ms Urszula Dawkins
367 Dr Brendan Joyce
368 Mr David Ryding
369 Dr Neal Harvey
370 Ms Kate Blackmore
371 Proximity Festival
372 Dr Zubin Kanga
373 Ms Ann McLean
374 Mr Andrew Callaghan
375 Ms Joanna Gould
376 ms Julie Ewington
377 Ms Sharon Backley
378 Mr Aden Rolfe
379 Ms Thea Rossen
380 Ms Kirsty Collins
381 Mr Phuong Ngo
382 Dr Maria Fernanda Cardoso
383 Miss Judith Hamann
384 Ms Julia Davis
385 Mr John Pickup
386 Royal Western Australian Historical Society (Inc.)
387 Ms Amy Cameron
388 Ms Amanda Brown
389 Ms Bianca Martin
390 Ms Miranda Wheen
391 Mr Bryden Williams
392 Ms Leah Scholes
393 Ms Laura McCusker
394 Ms Isabel FitzGerald
395 Ms Maj Green
396 Mr Alex Bishop-Thorpe
397 Ms Stephanie Convery

398 Mr Nitin Vengurlekar
399 Flying Arts Alliance Inc
400 Ms Louisa Raft
401 Mr Oscar Neyland
402 Ms Antonia Sellbach
403 Ms Bronwyn Lovell
404 Mr Shaun Rammers
405 Ms Lamorna Nightingale
406 Design Institute of Australia
407 Mr Todd Fuller
408 Moon Stars Play
409 Mr Declan Kelly
410 Miss Asher Bowen-Saunders
411 Mr Philip Blackman
412 Mr Jason Northam
413 Artlink Australia
414 AMPAL
415 Wangaratta Festival of Jazz & Blues
416 Mr Christopher Young
417 Mr Jason Heller
418 Ms Alex Walker
419 Mrs Victoria Hunt
420 Ms Sara Cooper
421 Dr Jo Caust
422 Ms Catherine Gough-Brady
423 Confidential
424 Adrienne Fanning
425 Ms Nikki Heywood
426 Ms Michaela Davies
427 Ms Linda McHugh
428 Ms Melinda Tyquin
429 Ms Julie Hunt
430 Ms Nicci Parry-Jones
431 Mr Eliot Palmer
432 Mrs Heather Marsh
433 Miss Liesel Zink
434 Ms Sandra Long
435 Mr Michael Waite
436 Mr Peter Beaglehole
437 Ms Karina Harris

438 Mr Ian Pidd
439 NSW Writers' Centre
440 Ms Louise Dunn
441 Ms Kathryn Kelly
442 Alisa Blakeney
443 Ms Caitlin Yardley
444 Ms Melanie Selwood
445 Ms Fiona Wright
446 Mr Richard Vabre
447 Professor Christopher Crouch
448 Mr David Walker
449 Dr Maria Grenfell
450 Mr John Flanagan Willanski
451 Mr Bill Harvey
452 Mr Darius Kedros
453 Burnie Arts Council
454 Mrs Mary Winkler
455 Mr Ben Messih
456 Mr Tristan Meecham
457 Carclew
458 Mr Tarik Ahlip
459 Ms Naomi Oliver
460 Snuff Puppets
461 Ms Tricky Walsh
462 Dr Garth Paine
463 Chamber of Arts and Culture WA
464 Professor Julian Knowles
465 Ms Koraly Dimitriadis
466 Ms Sarah Fiddaman
467 Mrs Harriet Cunningham
468 Country Arts WA
469 Community Arts Network WA (CAN WA)
470 Side Pony Productions
471 Ms Susannah Day
472 Dr Justy Phillips
473 Black Swan State Theatre Company
474 Ms Macushla Robinson
475 Mr Sam Twyford-Moore
476 Dr Andrew Ford
477 Brink Productions Pty Ltd

478 Mr Matthew Hopkins
479 Nexus Multicultural Arts Centre Inc
480 Ms Catherine Milliken
481 Western Australian Youth Jazz Orchestra (WAYJO)
482 Ausdance WA
483 PVI Collective
484 Mr Tim Sinclair
485 Dr Maria Miranda
486 Mr Tim Dwyer
487 MS Susan Broadway
488 Dr Poonkhin Khut
489 The Blue Room Theatre
490 Circus Oz
491 Miss Alice Humphries
492 Slingsby Theatre Company Limited
493 Wide Angle Tasmania
494 Ms Kathryn Osborne
495 Kickstart Arts Inc.
496 Ms Sally Richardson
497 Illawarra Performing Arts Centre Ltd trading as Merrigong Theatre Company
498 Volunteering Tasmania
499 Performing Lines
500 Inhouse ARI
501 Perth Institute of Contemporary Arts (PICA)
502 Ms Sam Chester
503 Dr Jodie McNeilly
504 Miss Bron Batten
505 Women's Circus
506 Dancehouse Inc
507 Dr Lindsay Vickery
508 Ranters Theatre Inc
509 Ms Catherine Hastings
510 Ms Margaret Davis
511 Dr Perdita Phillips
512 Dr Clare Maclean
513 Branch Nebula
514 Ms Imbi Neeme
515 Miss Kailana Sommer
516 Ms Jessica Wells
517 Mrs Anne Hugo

518 Mr David Lamb
519 Ensemble Offspring
520 Ms Chloe Wolifson
521 Blue Cow Theatre
522 Tasmania Performs
523 Mr David Kirkpatrick
524 Mr Tilman Robinson
525 Ms Lisa Hill
526 Ms Meg Benson
527 Ms Gita Bezard
528 Ms Dan Goronszy
529 Ms Zelda Grimshaw
530 Ms Phip Murray
531 D'Faces of Youth Arts Inc
532 Ms Anne-Marie Peard
533 Mr Michael Allen
534 The National Writers Centre Network
535 Mr Neville Talbot
536 Ms Jennifer Greer Holmes
537 Dr David Kipp
538 DADAA LTD
539 FutureNow Creative and Leisure Training Council
540 Ms Rebecca Black
541 Ms Pip Stafford
542 Ms Claire Wilson
543 Mr Harry Potocnik
544 Ms Nicola Gunn
545 Mr Rowan McDonald
546 Ms Antonia Goodfellow
547 Mr Firas Naji
548 Ms Vivian Ziherl
549 Ms Alexis Drevikovsky
550 Dr Sophia Phillips
551 Ms Natalie Wallis
552 Ms Amelia Evans
553 Ms Kathryn Wild
554 Ms Emma Ramsay
555 Mr Simon Phillips
556 Mr Alex Wisser
557 Critical Path

558 Ms Jessie Bullivant
559 Ms Erin Gough
560 Mrs Angela Ambrose
561 Ms Erin Collins
562 Mr Toby Fitch
563 Ms Laura Hindmarsh
564 Ms Zia Tayebjee
565 Mr Alex White
566 Bootleg Comedy
567 Ms Tegan Lang
568 Mr Eben Love
569 Ms Samantha Forge
570 Ms Debra Low
571 Mr Paul White
572 Salamanca Arts Centre
573 Mr Ajax McKerral
574 Ms Elena Carapetis
575 Miss Theresa O'Connor
576 Junction Arts Festival
577 Glenorchy Art and Sculpture Park
578 Tasmanian Government
579 Contemporary Art Tasmania
580 Theatre Council of Tasmania
581 Dr Caroline Wake et al, UNSW
582 QMusic
583 Ms Briony Kidd
584 Ms Jillian McKeague
585 Dr Pearl Panickar
586 Mr David Nerlich
587 Mr David Ryan
588 Ms Michele Lee
589 Mr David Woods
590 Dr Kerry Yong
591 Miss Rosealee Pearson
592 Mr Warren Armstrong
593 Mr Scott Cotterell
594 the stitchery collective
595 Intimate Spectacle
596 Ms Mara Davis
597 Mr Jeremy Neideck

598 National Young Writers' Festival
599 Mrs Shelley Soerensen
600 The Lifted Brow
601 Mr Kieran Swann
602 Ms Justine Anderson
603 Miss Steph Walker
604 Mr Alon Ilsar
605 Ms Monica Main
606 Ms Maria Griffin
607 Ms Sidonie Henbest
608 Mr Justin Wolfers
609 Mr David More
610 Mr Adam Simmons
611 Dr Karleen Gwinner
612 Miss Anna Wolff
613 Mr Tim Hansen
614 Mr Shaun Wilson
615 Dr Danny Butt
616 Ms Pippa Bainbridge
617 National Congress of Australia's First Peoples
618 Ms Briony Galligan
619 Performance Space
620 Mr Michael Severs
621 Ms Sarah Holland-Batt
622 Mr Andrew Fellowes
623 Ms Min Wong
624 Mr Rohan Dasika
625 Ms Deborah Jones
626 Mr Rob Woodward
627 Dr Anne Cawrse
628 Ms Lyn Wallis
629 Mr Teik-Kim Pok
630 Ms Mary Helen Sassman
631 Ms Rachel O'Reilly
632 Ms Katie Stackhouse
633 Elder Conservatorium Students' Association
634 Mr Daniel Thorpe
635 Miss Caitlin Franzmann
636 Ms Scotia Monkivitch
637 Dr Mary Scott

638 Ms Linda Funnell
639 Mr Jonathan Morgan
640 Associate Professor Simone Douglas
641 Mrs Katherine Corecig
642 Ms Trish Bolton
643 Irony Mark Films
644 Ms Georgia Blomberg
645 Artsource
646 Mr David Sleswick
647 Mr Gareth Boylan
648 Ms Sherry Landow
649 Miss Emily Sheehan
650 Ms Kate Woodcroft
651 Fremantle Press
652 Mr Aaron Wyatt
653 Latai Taumoepeau
654 Stompin
655 Ms Monique Douglas, Propel Youth Arts WA
656 Mr David Chesworth
657 Miss Kiah Davey
658 Mr Andrew Robson
659 Horizon Theatre Co. Ltd.
660 Sydney Arts Management Advisory Group (SAMAG)
661 Insite Arts
662 Ms Rachael Dease
663 Ms Sarah Waterson
664 Ms Freya Waterson
665 Miss Chloe Callistemon
666 Melbourne Spoken Word
667 Ms Georgia Malone & Melissa Cantwell
668 Mr John Kachoyan
669 Mrs Bernadette Curnuck
670 Mr Nigel Brown
671 Mr Toby Knyvett
672 Mrs Georgie Sharp
673 Windmill Theatre
674 Dr Jane Stanley
675 Synergy & Taikoz Ltd
676 Ms Tracy Sarroff
677 Mr Craig Behenna

678 Ms Stephanie Radok
679 Mr Ian Sinclair
680 Dr Daniel McKewen
681 Ms Stephanie King
682 STRUT Dance
683 Ms Annalisa Oxenburgh
684 Mr Michael Mathieson-Sandars
685 Ms Robyn Clej
686 Mr Thomas Smith
687 Community Music Victoria
688 Dr Flloyd Kennedy
689 Ms Sarah Adcock
690 Museums Australia
691 Sawtooth ARI
692 Miss Lydia Teychenne
693 Ms Leslie Martin
694 Mr Stuart James
695 Professor David Cross
696 Ms Sarah Follent
697 Mr Gus Clutterbuck
698 Mr Chad Parkhill
699 Report on artist-run & small arts organisations
700 The Music
701 Craft ACT: Craft and Design Centre
702 CDR Australia
703 Mr Thom Smyth
704 Ms Fiona de Garis
705 State Library Victoria - Centre for Youth Literature
706 Ms Deborah Milligan
707 Ms Rosemary Joy
708 Dr Sumugan Sivanesan
709 Western Riverina Arts
710 Ms Anna Spargo-Ryan
711 Ms Georgina Davill
712 Ms Melanie Walters
713 Ms Ria Soemardjo
714 Mr Andrew Nicholas
715 Dr Michelle Dicinoski
716 Mr Joshua Barnes
717 Australian Network for Art & Technology (ANAT)

718 Canberra Contemporary Art Space
719 Mr Liam Colgan
720 Museums & Galleries of NSW
721 Ms Kristine Landon-Smith
722 Ms Rahima Hayes
723 Australian Writers' Guild
724 Mr Iakovos Amperidis
725 MKA : Theatre of New Writing
726 Kultour
727 Ms Pamela Hewitt
728 Ms Lucille Martin
729 Mr Tim Stitz
730 Media, Entertainment & Arts Alliance
731 Mr Michael Prior
732 Ms Claudia Nicholson
733 Mr Greg Sharp
734 Design Tasmania Ltd
735 Gray Street Workshop
736 Arts Industry Council of South Australia
737 South Australian Circus Centre
738 Philanthropy Australia
739 Tasmania Theatre Co.
740 Patch Theatre Company
741 Festivals Adelaide
742 State Theatre Company of South Australia
743 Ms Jane Longhurst
744 The Border Project
745 Ms Laura Harper
746 Australian Experimental Art Foundation
747 The Mill
748 Outback Theatre for Young People
749 Chamber Music Adelaide
750 Ms Kate Neal
751 Playlab
752 Ms Kirsty Murray
753 Australian Copyright Council
754 Ms Alice Grundy
755 Restless Dance Theatre (RTD)
756 Room40
757 Vitalstatistix

758 Ms Raquel Ormella
759 Mr Kevin Oxley
760 Women in Literary Arts Australia (WILAA)
761 Mr Thomas Giles
762 Ms Virginia Jane Rose
763 Studio Fifty Seven
764 Queensland Writers Centre
765 Museums & Galleries Queensland
766 De Quincey Co
767 Urban Theatre Projects
768 Triage Live Art Collective
769 Mace Francis
770 Ms Meg Wilson
771 Arts in Health at FMC
772 Name Withheld
773 Geelong Performing Arts Centre (GPAC)
774 Leichhardt Council
775 Glenorchy City Council
776 Mr Oliver Downes
777 Mr Alan Shepherd
778 The Space Dance & Arts Centre
779 Ms Judith Guantai
780 Ms Sharon Holmes
781 Mr Mark Wilson
782 Dislocate Corporate and Public Events
783 The Boite (Vic) Inc
784 Ms Sue Hill
785 Mr Brian Abbey
786 Ms Carmen Grostol
787 Ms Tess Howieson & Taylor Tonta
788 Mrs Beverley Jennings
789 Gray Street Workshop
790 Josten Myburgh
791 Feral Arts Corp Ltd
792 Northern Australian Regional Performing Arts Centres Association Inc. (NARPACA)
793 Queensland Government
794 Ms Maggie Tekell
795 Ms June Morehouse
796 Ms Annika Harding
797 Fenella Edwards

798 Ms Rebecca Starford
799 La Boite Theatre Company
800 Circa
801 Mr Brian Lucas
802 Ms Jane Gronow
803 Ms Vanessa Tomlinson
804 Lian Low
805 Australian Music Centre Ltd
806 Artslink Queensland
807 Incite Arts Inc.
808 Mr Luke Kerridge
809 Indigo Eli
810 Van Badham
811 Queensland Theatre Company
812 Ms Margi Brown Ash
813 Adrienne Doig
814 Victoria Keighery
815 Dr Jocelyn Wolfe
816 Mr Timothy Phillips
817 Professor Brad Haseman, Queensland University of Technology
818 Ms Anna Yen
819 Léuli Eshraghi
820 Dr Michael Graeve
821 Nexus Art
822 APRA AMCOS
823 Ms Stephanie Lade
824 Mr Daniel A'Vard
825 Ms Deborah Kelly
826 Shopfront
827 Eugene Ughetti
828 Ms Rebecca Gallo
829 Ms Marian Matta
830 Mayu Kanamori
831 Justine Campbell
832 Ms Chloe Lauverjon
833 Kat Roma Greer
834 Prof Ian Howard
835 Design Tasmania
836 Ms Patricia Sykes
837 Mr Gary Cleveland AM

838 Tantrum Youth Arts
839 Ms Astrid Pill
840 Ms Rae Howell
841 fortyfive downstairs
842 Mr Anthony Arblaster
843 Dr John Nightingale
844 Ms Nina Woodrow
845 Information and Cultural Exchange [ICE] (Sydney)
846 PACT Centre for Emerging Artists
847 Ms Felicity Townsend
848 Mish Grigor
849 Darwin Community Arts Incorporated
850 Mrs Joanna Wright
851 Ms Heidi Kenyon
852 Mr Dan Giovannoni
853 Somaya Langley
854 Ms Sophie Peer
855 Ms Camilla Hannan
856 Ms Kate O'Donnell
857 Anai Threlfall
858 Ms Katherine Kemp
859 Mr Mark Tregonning
860 Ms Karen J Corbett
861 Mr Ross McHenry
862 Arts Access Australia
863 Ms Paula van Beek
864 Ms Judith Ridge
865 Ms Nadia Okorn
866 Mr Mark Pritchard
867 Mr Mitchell Whitehead
868 Ms Sandra Parker
869 Ms Shannon Stanwell
870 Jo Zealand
871 Ms Caroline Reid
872 Ms Beth Sometimes
873 Mr Samuel Shepherd
874 Dr Alyson Campbell
875 Mr Jon Rose
876 Country Arts SA
877 Ms Deborah Robertson

878 Ms Brianna Munting
879 Ms Erica Dawkins
880 Sidney Myer Fund & The Myer Foundation
881 Mascara Literary Review
882 Dr Andrew McAliece
883 Ms Amy Hardingham
884 Liang Luscombe
885 Will Martina
886 Ms Linda Savage
887 Dr Amelia Barikin
888 Imaginary Theatre
889 Mr Blake Ayshford
890 Ms Katharine Stavert
891 Ms Sally Chance
892 Ms Lucy Griffiths
893 Mr Phillip Kavanagh
894 Ms Natalie Bartsch
895 Ms Kate Britton
896 Boxcopy Contemporary Art Space
897 Renew Australia
898 Too Close to the Sun
899 Ms Zoe Kirkwood
900 Ms Meredith Kidby
901 Creating Australia
902 BRENDA MAY GALLERY
903 Ms Mellissa Fyfe
904 Rue de la Rocket
905 Ms Donna Abela
906 Bankstown City Council
907 National Institute of Circus Arts
908 Shaquelle Bremner
909 Alexandra Spence
910 Ms Krissy Kneen
911 Ms Natasha Cromer
912 Ms Margaret Edgecombe
913 Confidential
914 Mish Grigor, Natalie Rose, Zoe Coombs Marr
915 Ms Mary Anne Butler
916 Mr Anthony Mullins
917 Lemony S Puppet Theatre

918	Ms Kate Maguire-Rosier
919	Ms Nicola O'Shea
920	Ms Sylvia Johnson
921	Mr Bob Carey-Grieve
922	Ms Jessica Darlow
923	Dr Gretel Taylor
924	Toni Bailey
925	Jess Keepence
926	zin partnership
927	Erin Fowler
928	dLux MediaArts
929	Straightjacket Productions
930	Cymbeline Buhler
931	Ms Joanne White
932	Ms Alyson Evans
933	Holly
934	Dr Bruce Mowson
935	Making Waves
936	Young People and the Arts Australia (YPAA)
937	Ms Jennifer Medway
938	Ms Maria Mitar
939	Mr Nigel Kellaway
940	Alissar Chidiac
941	Ms Margie Breen
942	Westside Circus
943	Ms Alice Bleby
944	Mr Mark King
945	Of One Mind Ltd
946	Ms Roz Hervey
947	Mr James Dalton
948	Ms Sarah Emery
949	Hallie Shellam
950	Tutti Arts Inc
951	Mr Stephen Curtis
952	Ms Phoebe Green
953	Ms Melissa McGrath
954	Ms Samantha Wilson
955	Mr Owen Phillips
956	tranSTURM
957	Kat Coppock

958 Alex Kelly
959 Australian Commercial Galleries Association (ACGA)
960 Daz Chandler
961 Crossroad Arts Inc
962 Positive Solutions
963 Fairfield City Council
964 Cultural Partnerships Australia
965 Speak Percussion
966 Ms Katy Green Loughrey
967 Mr Andrew McLellan
968 Curious Works
969 Ms Sally Adamson
970 Mr Alister Spence
971 Mr Colin Bright
972 Mr Lee Serle
973 Ms Sheryl Bryce
974 Ms Teelah George
975 Ms Lana Schwarcz
976 Ms Mari Lourey
977 Ms Isobel Philip
978 Society of Children's Book Writers and Illustrators, Australia West
979 Ms Louisa Rankin
980 Ms Annie Hui-Hsin Hsieh
981 Mr Philip Millar
982 The Australian Society of Authors
983 Ms Prue Clark
984 Asialink Arts The University of Melbourne
985 Mr Lucas Paine
986 Ms Melissa Robertson
987 Ms Annabel Scheid
988 Dr Leah Mercer
989 Ms Sarah Aiken
990 Mr Daniel Santangeli
991 Dorani Lacey
992 Halcyon
993 Ms Alison Harvey
994 Mr Andrea Katz
995 Mr Damien Hodgkinson
996 Mr Dean Walsh
997 Ms Bethwynn Hackett

998 AirSpace Projects
999 Ms Eye Shen
1000 Ms Katie Pollock
1001 FELTspace
1002 Ms Alison Smith
1003 Ms Marnie Walton
1004 Ms Nat Grant
1005 Mr Ben Vega
1006 Dr Michael Hooper
1007 Dr Siall Waterbright
1008 Ms Alice Williams
1009 Mr Ben Landau
1010 Transportation Press
1011 BAKE HOUSE SLAM
1012 New Landscapes Institute
1013 Mr Mark Riboldi
1014 Mr Tom Flood
1015 Ms Elizabeth Tupper
1016 The George Brandis Live Art Experiance (TGBLAE)
1017 Dr Russell Dumas
1018 Mr Tobias Manderson-Galvin
1019 Mr Daniel Green
1020 Eastern Riverina Arts Inc
1021 Artspace Sydney
1022 Theatre Network NSW
1023 Mr Yul Scarf
1024 Mr Brendan McCleary
1025 Ms Riannon Berkeley
1026 Emerging Writers' Festival
1027 Live Performance Australia
1028 Ms Narelle Benjamin
1029 Centre for Creative and Cultural Research, University of Canberra
1030 The Arts Party
1031 Ms Kellie Holbrook
1032 Arcko Symphonic Ensemble
1033 Ms Stephie Hodges
1034 Ms Stephanie Britton AM
1035 Confidential
1036 Ms Anna Irwin-Schutz
1037 Ms Ann Newmarch OAM

1038 Ms Maggie Storey
1039 Mr Daniel Murphy
1040 Mr Martyn Coutts
1041 Mr Paul Stanhope
1042 Dr Martyn Jolly
1043 Ms Eliza Lovell
1044 Sian McIntyre
1045 Ms Molly Tipping
1046 Ms Nicolette Black
1047 Name Withheld
1048 Ms Helen Murdoch
1049 Ms Tarryn Gill
1050 Mr Angus Cerini
1051 Museum and Art Gallery Northern Territory
1052 Brown's Mart Art Ltd
1053 Ms Sarah Body
1054 Merrepen Arts
1055 Association of Artist Managers
1056 Music Australia
1057 Blacktown Arts Centre
1058 Wollongong Women's Information Service Inc
1059 Dr Felicity Fenner, UNSW Galleries, UNSW
1060 Seymour Centre, The University of Sydney
1061 Ms Peta Williams
1062 Mr Paschal Daantos Berry
1063 Australian Design Centre
1064 Indigenous Arts Centre Alliance (Working Party on behalf of key Aboriginal and Torres Strait Islander Arts organisations)
1065 Ms Genevieve Dugard
1066 Australian Music Industry Network
1067 Miss Danielle Zorbas
1068 Mr Mike McEvoy
1069 Ms Kristen Smith
1070 Joe Average
1071 Mr John Moyle
1072 Mr Robert Colman
1073 Ms Lauren Redpath
1074 Ms Lucy Paynter
1075 Skamp Seismo
1076 Ms Zahra Stardust
1077 Carmonn French

1078 Confidential
1079 Ms Fiona Winning
1080 Ms Kate Champion
1081 Mr Jacob Abela
1082 Mr Geoff Parr
1083 Ms Ruth Melville
1084 Ms Jane Rawson
1085 Mr Ray Harris
1086 Ms Bec Reid
1087 Ms Connie Anthes
1088 Ms Emily O'Brien
1089 Ms Annette Sharp
1090 Mr Michael McLaughlin
1091 Mr Troy Reid
1092 Ms Kyla Ranger
1093 Mr Andrew Quah
1094 Mr Zac Boulton
1095 Dr Adam Geczy
1096 Ms Wendy Teakel
1097 Ms Katia Molino
1098 Ms N Nell
1099 Kimberly Aboriginal Law & Cultural Centre (KALAAC)
1100 Dr Damien Ricketson
1101 Ms Wendy Houstoun
1102 Dr Rebecca Giggs
1103 Mr Brian Long
1104 Velvet Eldred
1105 Ms Chryssy Tinter
1106 Ms Thelma Thomas
1107 Association of Northern Kimberley and Arnhem Aboriginal Artists (ANKAAA)
1108 Phonographic Performance Company of Australia
1109 The Music Trust
1110 Performance 4a
1111 Ms Trudy Rice
1112 Dr Paula Abood
1113 Frances Barrett
1114 Ms Annalouise Paul
1115 Name Withheld
1116 Name Withheld
1117 Name Withheld

1118 Name Withheld
1119 Name Withheld
1120 Name Withheld
1121 Confidential
1122 Confidential
1123 Confidential
1124 Confidential
1125 Ms Claudia Chidiac
1126 Ms Jordin Steele
1127 Co Opera Inc.
1128 Moreland City Council
1129 Ms Claire Glenn
1130 Ms Robin Tatlow-Lord
1131 Regional Arts Australia
1132 Ms Danielle Clej
1133 Australian Print Workshop
1134 Ms Susan Norrie
1135 Ms Suneeta Peres da Costa
1136 Mr Corey McMahon
1137 Mr James Farley
1138 Ms Hannah Kent
1139 Ms Julie Walker
1140 Mr Tim Carroll
1141 Mr Kevin Ngo
1142 Miss Melanie Lane
1143 Mr Gordon Kerry
1144 Ms Janine Marshman
1145 Mr Daniel Andrews
1146 Mr Benjamin Warren
1147 Miss Shannon Lyons
1148 Mr James Andrews
1149 Ms Ailsa Wild
1150 Dr Julie-Anne Long
1151 Mr Rodney Berry
1152 Ms Merilyn Fairskye
1153 Dr Miik Green
1154 Ms Julia Johnson
1155 Prof Sarah Miller
1156 Miss Alison Growden
1157 Ms Maude Davey

1158 Miss Jessica Lumb
1159 Mr Matthew Lorenzon
1160 Ms Tennessee Mynott-Rudland
1161 Ms Nicole Barakat
1162 Ms Lisa Rodden
1163 Dr Andrew Johnston
1164 Mr Luke Constable
1165 Kill Your Darlings
1166 Dr Elizabeth Slottje
1167 Ms Sue Rider
1168 Mrs Louise Devenish
1169 Dr Erik Griswold
1170 Ms Anthea Doropoulos
1171 Mr Simon Clarke
1172 Mr Mark Cauvin
1173 Professor Peter Tregear
1174 Ms Pip Newling
1175 Ms Marlo Benjamin
1176 Mr Ross Ganf
1177 Dr. Caleb Kelly
1178 Ms Kate Kantor
1179 Mr Paul Cutlan
1180 Ms Natalia Bradshaw
1181 Ms Diana Springford
1182 World Crafts Council - Australian
1183 Ms Loren Kronemyer
1184 The WIRED Lab Ltd
1185 Miss Louise Anderson
1186 Mr Joe de Kock
1187 Ms Leticia Cacerres
1188 Ms Melissa Keil
1189 Ms Samantha Williams
1190 Ms Claire Britton
1191 Mr Duncan Foster
1192 Ms Natalie Diggins
1193 Ms Amelia Marks
1194 Thom Browning
1195 Name Withheld
1196 Name Withheld
1197 Name Withheld

1198 Name Withheld
1199 Name Withheld
1200 Name Withheld
1201 Mr Stu Campbell
1202 Mr Lachlan Woods
1203 Ms Louise Alston
1204 Ms Julie Ross
1205 Ms Jessica Moody
1206 Ms Jacqui Bonner
1207 Ms Linda Luke
1208 Dr Colin Langridge
1209 Dr Michael Smetanin
1210 Ms Rebecca Caldwell
1211 Mr James Phoenix
1212 Ms Charity Bramwell
1213 Dr Alison Munro
1214 Mr Robbie O'Brien
1215 Chris de Rosa
1216 Ms Fay Procter
1217 Ms Nicole Beaumont
1218 Mr John Douglas
1219 Mr Gary Harding
1220 Ms Ella Barton
1221 Ms Anita Lauridsen
1222 Ms Vivien Mason
1223 Mr Andy Parker
1224 Ms Karen Horne
1225 Ms Celia White
1226 Ms Kathy Fries
1227 Next Wave
1228 Mr Chris Donnelly
1229 Ms Thea Calzoni
1230 Ms Ana Nguyen
1231 Aviva Sheba
1232 Mr Carl Sciberras
1233 Mr Les Allester
1234 Ms Kay Armstrong
1235 Ms Eva Nilssen
1236 Mr Jacob Williams
1237 Ms Diane Stubbings

1238 Ms Clare Cooper
1239 Mr Pascalle Burton
1240 Auspicious Arts Incubator
1241 Ms Michelle Kotevski
1242 CircuitWest
1243 Punctum
1244 Ms Isobel Knowles
1245 Association of Sculptors of Victoria
1246 Mr Hugo Lopez
1247 Born in a Taxi
1248 Ms Amelia Leotta
1249 Ash Gibson Greig
1250 Mr Frankie Snowdon
1251 Mr Matt McVeigh
1252 Mr Carl Sinapius
1253 Ms Ashley Cross
1254 Ms Arielle Gray
1255 Mr Barry Munyard
1256 Mr Tim Watts
1257 Mr John Thomas
1258 Mr Phillip Marsh
1259 Ms Carmel Bennett
1260 Mr Steve Flora
1261 Mr Frank Pederick
1262 Mr Peter King
1263 Ms Jenny Bofinger
1264 Mr Henry Collins
1265 Liesma Liekins
1266 Dr Jack Burton
1267 Mr Jon Hunter
1268 Ms Kath O'Donnell
1269 Ms Beth Dillon
1270 Ms Sam Young
1271 Ms Vicki Van Hout
1272 Ms Sarah McNeill
1273 Ms Vittoria Di Stefano
1274 Mr Roland Cox
1275 Mr Geoff Cumming
1276 Mr Alan Malcolm
1277 Ms Ella Condon

1278 Ms Caitlin MacKenzie
1279 Ms Patricia Brassington
1280 chris Bendall
1281 Mr Hugh Edwards
1282 Mr Doug Robertson
1283 Mr Peter Mee
1284 Ms Penny Croker
1285 Dr Michael Cohen
1286 Mr Cameron Colwell
1287 Pranee McKinlay
1288 Ms Joan Ting
1289 Ms Joy Forrest
1290 Irenej Mykyta
1291 Ms Jasmine Guffond
1292 Ms Gemma Pepper
1293 Ms Kristi Monfries
1294 Ms Anne-Marie Shin
1295 Ms Julie Pepper
1296 Frances Butler
1297 Mr Joshua Lowe
1298 Ms Lynda Draper
1299 Ms Gail Priest
1300 Dr Alex Davies
1301 Dr Alexandra Crosby
1302 Chae Lindeman
1303 Ms Sarah Stoneman
1304 Ms Ursula Nixon
1305 Ms Shelley Lasica
1306 Ms Jeannine Barakat
1307 Eugene Choi
1308 Ms Jenni Colwill
1309 Mr Joseph O'Farrell
1310 Ms Kalyna Micenko & Mr Bob Daly
1311 Ms Jocelyn Hungerford
1312 Mr Stephen Nugent
1313 Lesley Adeney
1314 Ms Nerine Martini
1315 Bonita Bub
1316 Mr Andrew Bleby
1317 Ms Kate Johnston

1318 Ms Bronwyn Belcher
1319 Ms Sabrina Baker
1320 Ms Victoria Chiu
1321 Ms Alison Richardson
1322 Ruckus
1323 Dr Kathryn Pentecost
1324 Dr Tom Cho
1325 Ms Camilla Blunden
1326 Ms Celeste Aldahn
1327 Ms Jayne Lovelock
1328 Dr Renee Newman
1329 Mr Max McHenry
1330 Ms Amy Matthews
1331 Ms Elizabeth Leroux
1332 Mr Brian Lipson
1333 Yannik Heller
1334 Ms Alicia Bird
1335 Mr Eric Gardner
1336 Mr Brett Dean
1337 Ms Ellen Davies
1338 Mr Daniel Manera
1339 Mr David Lumsdaine
1340 Ms Michelle Outram
1341 Ms Helen Hill
1342 Mr Graham Perrett MP
1343 Australasian Association of Writing Programs
1344 Sikh Council of Australia Inc
1345 Dr Mary Knights
1346 Ms Ella James
1347 Mr Jacob Pember
1348 Ms Caitlin Gleeson
1349 Chris Gooch
1350 Ms Sarah Carradine
1351 Mr Nick Meredith
1352 Ms Rachel Scane
1353 Ms Lizzy Peniazeva
1354 Mr Frazer Bull-Clark
1355 Jedimua Kobol
1356 Ms Amelia Dickins
1357 Ms Pippa Ellams

1358 Mr Richard Baxter
1359 Ms Ruby Berry
1360 Ms Emma Hughes
1361 Ms Molly Coombs Marr
1362 Ms Jess Maguire
1363 Ms Jessica Miller
1364 A Tahmour
1365 Mr Samuel Frost
1366 Ms Marcy Beitle
1367 Ms Kate McCartney
1368 Ms Tamara Murphy
1369 Ms Eloise Williams
1370 Mr Solomon Amoabin
1371 Mr Alex Malkovic
1372 Ashley Scott
1373 Ms Tara Samaya
1374 Mr Adrian Heath
1375 Ms Elly Squire
1376 Mr Andrew Fedorovitch
1377 Ms Bronte Coates
1378 Ms Hannan Bertram
1379 Ms Jody Cleaver
1380 Mr Geoff Setty
1381 Ms Caitlin Rollings
1382 Linsey Gosper
1383 Ms Harriet Body
1384 Mr Tony Stock
1385 Ash Berdebes
1386 Ms Stephanie Quirk
1387 Ms Karyn Green
1388 Mr Campbell McKenzie
1389 Ms Laura Davis
1390 Ms Isidore Tillers
1391 Mr Tom Hogan
1392 Mr Trent Power
1393 Ms Pene Gromley
1394 Chris Somerville
1395 Mr Luke Townsend
1396 Kimball Holth
1397 Ms Suzy Dunne

1398 Alex Britton
1399 Ms Rachel Chant
1400 Mr Martin Gregory
1401 Mr Thomas Thorby-Lister
1402 Mr Sam Salvidge
1403 Ms Sarah Reece
1404 Mr Phil Spencer
1405 Ms Roslyn Helper
1406 Mr Luke O'Donnell
1407 Mr Ivan Lisyak
1408 Mr Nicholas Jones
1409 Mr Tom Polo
1410 Andrea Blake
1411 Ms Cathy Hunt
1412 Ms Maud Leger
1413 Ms Fiona Hillary
1414 Artery Co-operative Ltd
1415 Ms Verity Laughton
1416 Ms Mairead Hannan
1417 Ms Michelle Powell
1418 Ms Imara Savage
1419 Ms Josephine Were
1420 Ms Ann Hayward
1421 Ms Carol Peterson
1422 Ms Ruth Haynes
1423 Dr James Nightingale
1424 Ms Lucy Parakhina
1425 Council for the Humanities, Arts and Social Sciences
1426 Ms Heather Horrocks
1427 Mr Kieran Law
1428 Ms Georgia Graham
1429 Ms Megan Perkins
1430 Barking Spider Visual Theatre
1431 Ms Catherine Ryan
1432 Dr Matthew Shlomowitz
1433 Ms Lucy Thornett
1434 Jemila MacEwan
1435 Ms Nicole Chamoun
1436 Brooklyn Academy of Music (BAM - New York City)
1437 Mr Jason James

1438 Ms Tessa Zettel
1439 Ms Janine Bubb
1440 M Liz Dunn
1441 Ms Amelia McQueen
1442 Ms Jenna Williams
1443 Kupka's Piano
1444 Ms Hannah Reardon-Smith
1445 Mr Liam Flenady
1446 Canberra Glassworks Ltd
1447 Mr Mischa Long
1448 Ms Susannah Williams
1449 Ms Lucy Davidson
1450 Mr Jake Preval
1451 Ms Annie Duncan
1452 Ms Talitha Kennedy
1453 Mr Hop Dac
1454 Ms Carly Young
1455 Trenlawney Edgar
1456 Confidential
1457 Mr Jonny Niesche
1458 Ms Julia Patey
1459 Ms Ingrid Mills
1460 Dr Ionat Zurr
1461 Ms Claire Fitzpatrick
1462 Mr Steve Rodgers
1463 Ms Bronwyn Belcher
1464 Mr Michael Smith
1465 Mr George Catsi
1466 Ms Jasmine Stephens
1467 Patty McNally
1468 Ms Shirley Cowcher
1469 Mr James Brennan
1470 Rawcus
1471 Mr Martin Kinane
1472 Ms Anthea Parsons
1473 Ms Jennnifer Brewer
1474 Mr John Leary
1475 Ms Susan Buret
1476 Mr Ken Wallace
1477 Mr Tony Lloyd

1478 Ms Anya Mckee
1479 Ms Lily Morrissey
1480 Mr Stuart Mannion
1481 Ms Linda Tegg
1482 Ms Ann Clarke
1483 Mr Tony Adams
1484 Alexander Brinkworth
1485 Ms Nicole Breedon
1486 Ms Nicci Haynes
1487 Ms Deidree McMaster
1488 Ms Deirdre Marshall
1489 Mr David Malacari
1490 Mr Paul Derricott
1491 Mr Alexander Garsden
1492 Ms Anna Kidd
1493 Ms Caroline Rothwell
1494 Ms Jodie Whalen
1495 Gabrielle de Vietri
1496 Mr Sean Munro
1497 Freya Pitt
1498 Ms Nina Baker
1499 Mr Ian Ahles
1500 Teelah George
1501 Ms Gabrielle New
1502 Mr Danny Wild
1503 Ms Joanne Linsdell
1504 Mr Steven Rendall
1505 Ms Jessica Goodfellow
1506 Ms Phebe Parisia
1507 Ms Grace Carey
1508 Ms Sabina Moncrieff
1509 Dr Liz Bradshaw
1510 Alejandro Rolandi
1511 Remi Picheta
1512 Valeska Wood
1513 Ms Anna van Veldhuisen
1514 Mr Thomas Weber
1515 Ms Alison Blackwell
1516 Ms Jo Lagerlow
1517 Ms Sarah Firth

1518 Dr Helen K Larson
1519 Mr Stephen Palmer
1520 Ms Clare Rae
1521 Mr Lachlan Anthony
1522 Dr Roger Mills
1523 Ms Joanna Kay
1524 Mr James Brown
1525 Oonagh Slater
1526 Ms Kate Sandford
1527 Mr Paul Clifford
1528 Mr Ben Steven Kosak Laden
1529 Ms Stephanie Powell
1530 Mr Colin Mowbray
1531 Mr Michael Toisuta
1532 Llawella Lewis
1533 Mr Stephen Genovese
1534 Ms Laura Gray
1535 Mr Peter Bee
1536 Boronia Multicultural Services Inc
1537 Ms Samantha Small
1538 Mr Robert Boynes
1539 Mr Nick Pages-Oliver
1540 Ms Lisa Healy
1541 Irit Pollak
1542 Ms Jane Devine
1543 Kasia Lynch
1544 Ms Robyn Gawenda
1545 Mr Simon Pericich
1546 Ms Kim Jaeger
1547 Ms Genevieve Huppert
1548 Mr Jeffrey Chow
1549 Ms Jessica Tovey
1550 Ms Felicity Pickering
1551 Mr Christian Bishop
1552 Mr Mark Rogers
1553 Ms Amelia Groom
1554 Ms Rachel Broomham
1555 Ms Alana Brekelmans
1556 Ms Claire Needham
1557 Mr Christopher Cobilis

1558 Mr Rodrigo Kendrick
1559 Bek Berger
1560 Ms Alice Cooper
1561 Kat Traill
1562 Mr Travis Heinrich
1563 Ms Hannah Evans
1564 Ms Beck Pope
1565 Ms Lee-Anne Litton
1566 Name Withheld
1567 Mr Michael Carney
1568 Name Withheld
1569 Mr Tom Christophersen
1570 Mr Brendan Mulvena-Trinder
1571 Mr Christopher Bryant
1572 Ms Ashleigh Beevers
1573 Parents of Sturt Street Community School
1574 safARI
1575 Ms Kate Wighton
1576 Ms Katherine Corcoran
1577 Ms Tamara Lee
1578 Ms Cheryl Ward
1579 South Australian Educators
1580 Ms Rosanna Scarcella
1581 South Australian School for Vision Impaired
1582 Ms Susannah Jo Foster
1583 Ms Karen Forde
1584 Mr Philip Salom
1585 Ms Bec Waterstone
1586 Ms Fee Plumley
1587 Mr James Lawson
1588 Ms Vivienne Halat
1589 Mr Max White
1590 Ms Lorna Lander
1591 Ryuichi Fujimura
1592 Mr Joe Lui, Renegade Productions
1593 Mr Matt Wilson
1594 Mr Rohan Anderson
1595 Mr Hugo Bladel
1596 Ms Angela Duffy
1597 Dr Robin Fox

1598 Mr Dan Nolan
1599 Mr Barry Woodfield
1600 Mr Will Foster
1601 Ms Paula Swanson
1602 Institute for Creative Health
1603 Ms Marisa Molin
1604 Dr Paddy O'Reilly
1605 Ms Dianne Wood
1606 Julie Lynch Design
1607 Ms Julie Doyle
1608 Ms Melissa Delaney
1609 Dr Julie Robson
1610 Mr Jamie Whiteside
1611 Ms Tammie Cunningham
1612 Ms Erin Royer
1613 Ms Brigid Mullane
1614 Ms Chimene Steele-Prior
1615 Shani Moffat
1616 Julius Schwing
1617 Mr Drew Bourgeois
1618 Ms Bryony Geeves
1619 Ms Melanie Horne
1620 Ms Yvonne Werner
1621 Mr Jack Condon
1622 Mr Kusum Normoyle
1623 Ara Dolatian
1624 Ms Danielle Micich
1625 Ms Markela Panegyres
1626 Mr Jared Mathieson
1627 Mr Yarrow Andrew
1628 Mr Michael Armstrong
1629 Ms Jo Cohen
1630 Mr Sian Prior
1631 Mr Adam Forbes
1632 Ms Linda Galbraith
1633 Mr Samuel Pettigrew
1634 Mr James Cross
1635 Ms Meaghan Dew
1636 Ms Claire Mooney
1637 Mr Ros Dunlop

1638 Ms Gemma Ben-Ary
1639 Ms Natasha Madden
1640 Mr Nigel Lendon
1641 Mr Gerard Elson
1642 Mr Dan Walker
1643 Ms Kim Maple
1644 Ms Lauren Scott-Young
1645 Ms Tara Silcock
1646 Mr Vaughan O'Connor
1647 Ms Fay Rohrlach
1648 Ms Nicole Forsyth
1649 Danica Chappell
1650 Mr Matthew Timmis
1651 Fadia Abboud
1652 Arab Film Festival Australia
1653 Ms Nalina Wait
1654 Tura New Music
1655 Ms Kristy Seymour
1656 Ms Maria Hamilton
1657 Ms Jacinta Martorella
1658 Ms Audrey El-Osta
1659 Pilar Mata Dupont
1660 Associate Professor Margaret Woodward
1661 Ms Grace Mitchell
1662 Ms Georgina Darvidis
1663 Mr Andrew Bluff
1664 Australian Publishers Association
1665 Ms Rachel Bott
1666 Orana Arts Inc
1667 Huw Trenorden
1668 Ms Amy Wiseman
1669 Gita Irwin
1670 Ms Meredith Brooks
1671 Ms Bec Bradley
1672 Ms Zoe Nelson
1673 Mr Chris Dunstan
1674 Mr David Harrison
1675 Ms Sarah Chisholm
1676 Ms Debbie Zukerman
1677 Ms Lonnie Mackertich

1678 Ms Leena Riethmuller
1679 Ms Susan Doel
1680 Mr Luigi Vescio
1681 Ms Gemma Weston
1682 Professor Julian Goddard and Associate Professor Keely Macarow
1683 Ms Amanda Alderson
1684 Ms Alexandra Collier
1685 Ms Serena Chalker
1686 Ms Susan Clarke
1687 Mr Dylan Smyth
1688 Mr Andrew Townsend
1689 Ms Tara Gower
1690 Dr Josephine Carter
1691 Mr Danny McKenna
1692 Ms Sophie Clausen
1693 Ms Jo Lloyd
1694 Mr Simon Rickard
1695 Ms Carla Adams
1696 Mr Costa Avgoustinos
1697 Ms Estelle Marjorie
1698 Mr Jonathan auf der Heide, Noise & Light
1699 Ms Melissa Reeves
1700 Ms Suzon Fuks
1701 Ms Dee Walker
1702 Ms Allison Conroy
1703 Ms Kate Power
1704 Mr Andrew Nicholls
1705 Ms Nikki Lam
1706 Mr Mark Swivel
1707 Ms Katrina Douglas
1708 Ms Mary Budimir
1709 Ms Kate Brennan
1710 Mr Nathan Sibthorpe
1711 Ms Anne Kwasner
1712 Ms Susan Paterson
1713 Ms Fiona Wood
1714 Lee Harrop
1715 Ms Jema Stellato
1716 Mr Rafaela Pandolfini
1717 Tully Doole

1718 Mr Carlos Gomes
1719 Ms Jane Fuller
1720 Ms Elizabeth Walsh
1721 Ms Jenny Brown
1722 Mr Zac O'Connell
1723 Ms Ruth Horsfall
1724 Ms Chrissie Page
1725 Ms Georgie Meagher
1726 Ms Mary Therese OAM
1727 Mr Len Marks
1728 Ms Meredith Birrell
1729 Dr Saffron Benner
1730 Ms Annie McKinnon
1731 Ms Patricia Wood
1732 Ms Mary Quinsacara
1733 Ms Nicole Hayes
1734 Ms Aileen Robalino
1735 Mr Tom Borgas
1736 Mr Din Heagney
1737 Zhen Chew
1738 Ms Verity Softly
1739 Ms Stephanie Linsdell
1740 Ms Madelaine Dennis
1741 Mr Declan Greene
1742 Ms Trisha Dunn
1743 Ms Jessie Cole
1744 Ms Carla Pressman
1745 Tayla Rubin
1746 Ms Jola Jones
1747 Mr Eddie Abd
1748 Ms Nicole Ng
1749 Mr Paul Hauner
1750 Ms Tanja Milbourne
1751 Léa Antigny
1752 Mr Richard Johnson
1753 Mr Reece Hawthorne
1754 Ms Barbara Thompson
1755 Ms Therese Ng
1756 Ms Patricia Cornelius
1757 Madeleine Flynn and Tim Humphrey

1758 Ms Gillian Cosgriff
1759 Ms Jennie Swain
1760 Ms Melita Rowston
1761 Ms Diane Simonelli
1762 Mr Peter Charles
1763 Ms Jennifer Tran
1764 Ms Leta Keens
1765 Ms Charice Rust
1766 Ms Rebecca McIntosh
1767 Mr James Cunningham
1768 Andi Snelling
1769 Ms Jacqueline Hornjik
1770 Ms Verity Mackey
1771 Mr Matthew Whyett
1772 Professor Ian North
1773 Ms Anna Pertierra
1774 Mr Dale Gorfinkel
1775 Rakini Devi
1776 Chris Isaacs
1777 Dr Greg Pritchard
1778 Mr Leo O'Hagan
1779 Ms Michaela Coventry
1780 The Cad Factory
1781 Mr Leo Loomans
1782 Rebus Theatre
1783 Mr Zebastian Hunter
1784 Ms Sally Rees
1785 Chris Carlos
1786 Ms Ali Alexander
1787 Mr Anton Benois
1788 Ms Kylie Eastley
1789 Mr Joseph Storer
1790 Ms Kate Mitchell
1791 Korrin Stoney
1792 Mr Oliver Coleman
1793 Dr Sarah Pell
1794 Mr Warwick Doddrell
1795 Australian Circus and Physical Circus Association (ACAPTA)
1796 Mr Jye Todorov
1797 Mr Benito Di Fonzo

1798 Ms Waratah Lahy
1799 Ms Natalka Pawlus
1800 Ms Margo Lanagan
1801 Ms Karen Dance
1802 Ms Rebecca Baumann
1803 Ms Kara Ward
1804 Ms Caroline Downer
1805 Mr Jonathan Heilbron
1806 Ms Cali Vandyk-Dunlevy
1807 Tahli Corin
1808 Mr Jonas Ropponen
1809 Ms Vanessa Bartlett
1810 Ms Imogen Manins
1811 Ms Sarah Wadsley
1812 Ms Kathryn Marquet
1813 Ms Dianne Turner
1814 Mr Daniel Rice
1815 Mr Ewart Shaw
1816 Ms Katrine Gabb
1817 Mr Kynan Tan
1818 Zephyr Quartet
1819 Mr Jon Burtt
1820 Shaun Parker & Company
1821 Ms Mary Travers
1822 Ms Julianne Pierce
1823 Mr Shoufay Derz
1824 Ms Leila Morrissey
1825 Kendall Lovett and Mannie De Saxe
1826 Mr Matthew Fargher
1827 Ms Erica Seccombe
1828 Ms Elena Jeffreys
1829 Ms Jade Lillie
1830 Fontanelle Gallery & studios
1831 Mr Ted McKinlay
1832 Rajni Shah
1833 Dr Sasi Victoire
1834 Ms Tasnim Hossain
1835 Moogahlin Preforming Arts
1836 Mr Adam Boyd
1837 Mrs Floura Khosh Kish

1838 Damp Melbourne
1839 Ms Maria Goretti
1840 Ms Rebecca Meston
1841 Ms Liz Lea
1842 Ms Samara Hersch
1843 Ms Julie Hansen
1844 Ms Nancy Skinner
1845 Mr Sam Mcgilp
1846 Professor Patricia Hoffie, Sustainable Environment through Culture, Asia-Pacific (SECAP)
1847 Ms Claire Nakazawa
1848 Mr Cy Gorman
1849 Ms Bobbie-Jean Henning
1850 Mr John Arcaro
1851 Ms Julie Delves
1852 Ms Petra Kalive
1853 Mr Simon de Graaff
1854 Ms Amy-Clare McCarthy
1855 Yoni Prior
1856 Ms Sally Smart
1857 Ms Patrice Connelly
1858 Ms Suzanne Millar
1859 Ms Kate Rowe
1860 Councillor Barney Langford
1861 Ms Katie Lohner
1862 Mr Julian Curtis
1863 Mr Josh Hogan
1864 Mr Alexander Boynes
1865 Mr Brendan Coghlan
1866 Mr Tom Hungerford
1867 Ms Rebecca Dagnall
1868 Gulsen Ozer
1869 Ms Antonella Casella
1870 Ms Christina Norman
1871 Mr Hamish Upton
1872 Mr Ken Allen
1873 Mr David Sidebottom
1874 Dr Stuart Glover
1875 Ms Kerri-Jane Burke
1876 Ms Tracey Lamb
1877 Ms Vanessa O'Neill

1878 Ms Chrissie Ianssen
1879 Mr Daryl Buckley
1880 Ms Chloe King
1881 Ms Marion Abboud
1882 Ms Michaela Gleave
1883 Kris Chainey
1884 Mr Dan Gladden
1885 Ochin Mercer
1886 Ms Glynis Angell
1887 Arash Mohebbi
1888 Riverland Youth Theatre
1889 Ms Heather Lloyd
1890 Mr Russell Cheek
1891 Ms Isabel Hertaeg
1892 Mr Shane Smith
1893 Mr Andrew Rewald
1894 Ms Martin Alison
1895 Ms Diana Simmonds
1896 Ms Michelle Gordon
1897 Mr Steven A Hughes
1898 Mr Guido Gonzalez
1899 Mr Richard Petkovic
1900 Dr Colin Black
1901 Ms Christie Sistrunk
1902 Ms Libby Klysz
1903 Mr Christopher Ryan
1904 Mr Sean Dockray
1905 Ms Fleur Mitchell
1906 Ms Carol Whitfield
1907 Dr Noelene Lucas
1908 Places and Spaces Incorporated Association
1909 Ms Hannah Raisin
1910 Ms Rowena O'Byrne-Bowland
1911 Mr Tim Woodward
1912 Dr Zanny Begg
1913 Mr Rhys English
1914 Ms Hilary Bell
1915 Beeswax and Bottlecaps
1916 Ms Sarah Walker
1917 Mr Glen Walton

1918 Govinda Lange
1919 Ms Sharney Nougher
1920 Mr Joe Hamilton
1921 Mr Timothy Ohl
1922 Mr Joey Ruigrok
1923 Ms Silvana Mangano
1924 Mr Ben Pfeiffer
1925 Yellow Wheel
1926 Ms Eleanor Middenway
1927 Mr Simon Hudson
1928 Mr Andy Scott
1929 Dr Catherine Fargher
1930 Ms Holly DeMaria
1931 Mr Okie R Lukita
1932 Mr Heath Franco
1933 Ms Emilie Collyer
1934 Ms Caitlin Fargher
1935 Isi Lumbroso
1936 Mr William Mansfield
1937 Binh Duy Ta
1938 Dr Bruce Watson
1939 Mr Phillip Johnston
1940 Ms Bishara Marzook
1941 Ms Lisa Stewart
1942 Ms Lisa Illean
1943 Australian Jazz Alliance
1944 Ms Anke MacLean
1945 Childers Group
1946 DNA Puppetry and Visual Theatre
1947 Ms Hsin-Ju Chiu
1948 Ms Shy Magsalin
1949 Miss Danni McGrath
1950 Ms Roslyn de Souza
1951 Ms Sarah Bruce
1952 Mr Johannes Luebbers
1953 Ms Kelli Jean Drinkwater
1954 Mr Sam Cooney
1955 Ms Bianca Tainsh
1956 Ms Danielle Antaki
1957 Mr Ollie Black

1958 Dr Nathan Hollier
1959 Name Withheld
1960 The Australasian Council of Deans of Arts, Social Sciences and Humanities (DASSH)
1961 Ms Nikki Anderson
1962 Mr Daniel Endicott
1963 Mr Peter Johnson
1964 Name Withheld
1965 Name Withheld
1966 Name Withheld
1967 Name Withheld
1968 Ms Jess Miller
1969 Ocea Sellar
1970 Confidential
1971 Name Withheld
1972 Ms Sarah Weber
1973 Kelly Ryall
1974 Name Withheld
1975 Mr Daniel Keene
1976 Ms Simone O'Brien
1977 Mr Michael Walley
1978 Name Withheld
1979 Ms Elizabeth Sampson
1980 Confidential
1981 Mr Nathan Harrison
1982 2NDTOE
1983 Mr Nick Wales
1984 Confidential
1985 Mr Dominic Kirkwood
1986 Ms Susan Abau
1987 Mr Daniel Stephen
1988 Ms Nicky Pastore
1989 Ms Yanna Black
1990 Ms Jane Woollard
1991 Mr Jim Rimmer
1992 Mr Hugh Tidy
1993 Mr Joel Stern
1994 Mr Tim Darbyshire
1995 Ms Esse Haertel
1996 Mr Mark Robinson
1997 Mr Newton Armstrong

1998 Mr Stevenson Keith
1999 Ms Francesca Rendle-Short
2000 Ms Kristina Fekonja
2001 Ms Ayesha Tansey
2002 Ms Yvette Hamilton
2003 Ms Susan Davis
2004 Ms Caitlin Yeo
2005 Mr Todd E. Wetzel
2006 Ms Marg Horwell
2007 Mr Jeremy Stacey
2008 Ms Lauren Hood
2009 Puppetry Arts
2010 Mr Alan Liddell
2011 Ms Amy Nesbitt
2012 Ms Vanessa Bates
2013 Ms Leticia Nieuwenhuizen
2014 Ms Penelope Hunt
2015 Ms Kym Vercoe
2016 Ms Ann Hirtz
2017 St Martins Youth Arts Centre
2018 Ms Marisa Pintado, Hardie Grant Egmont
2019 Ms Cheryl Priest
2020 Ms Eleanor Toulmin
2021 Ms Cathie Goss
2022 Ms Trish Rogan
2023 Ms Claire Stjepanovic
2024 Ms Fiona Simmons
2025 Mr Steve Wilson
2026 Ms Sarah Goss
2027 Ms Fiona Lloyd
2028 Mr Gavin Clarke
2029 Ms Merrilee McCoy
2030 Ms Anna Smyrk
2031 Ms Ellie Marney
2032 Ms Emma Hawkins
2033 Ms Tani Jakins
2034 Mr Lucas Stibbard
2035 Mr Mark Dessaix
2036 Ms Mary Conlan
2037 Roynae Mayes

2038 Ms Jessica Failli
2039 Name Withheld
2040 Ms Georgia Symons
2041 Ms Stephanie Lyall
2042 Name Withheld
2043 Ms Amelia Barikin
2044 Name Withheld
2045 Ms Josephine Skinner
2046 Name Withheld
2047 Mr Phil Slater
2048 Mr Daniel Harvie
2049 Name Withheld
2050 Mr Josiah Lulham
2051 Name Withheld
2052 Name Withheld
2053 Name Withheld
2054 Name Withheld
2055 Name Withheld
2056 Name Withheld
2057 Name Withheld
2058 Mr Adam Page
2059 Ms Maxine Mellor
2060 Mr Marty Spurway-Smith
2061 Name Withheld
2062 Mr Jeffrey Michel
2063 Name Withheld
2064 Ms Natalie Cursio
2065 Ms Maeve MacGregor
2066 Confidential
2067 Mr Andrew Ross
2068 Mr Neal Price
2069 Ms Lee Casey, Arena Theatre Co
2070 Mr Lochlin Maybury
2071 Ms Kate MacDonald
2072 Ms Claire Sullivan
2073 Mr Nathan Beard
2074 Dr Sarah Crowest
2075 Ms Angela Betzien
2076 Mr Kyle Walmsley
2077 Name Withheld

2078 Mr Paul McNally
2079 Ms Susie Dee
2080 Name Withheld
2081 Ms Jacqueline Aylward
2082 Mr Andrew Harper
2083 Ms Jessica Holman
2084 Name Withheld
2085 Ms Emma Saunders
2086 Mr Keith Gallasch
2087 Name Withheld
2088 Ms Alister Ferguson
2089 Ms Merophie Carr
2090 Ms Peta Brady
2091 Ms Kate Mills
2092 Mr Tim Bishop
2093 Mr Jack Dunbar
2094 Mr Solomon Thomas
2095 Mr Spenser Inwood
2096 Ms Pauline Sookloll
2097 Mrs Mary Chiu
2098 Ivey Wawn
2099 Mr Aaron Oz
2100 Mr Edward Williams
2101 Ms Helen Rickards
2102 Ms Sarah Jane Haywood
2103 Western Edge Youth Arts
2104 Ms Janet Gallagher
2105 Ms Elise Greig
2106 Ms Julie Tipene-O'Toole
2107 Ms Rachel Kierath
2108 Ms Diana Smith
2109 Ms Lucinda Gleeson
2110 Ms Deanne Butterworth
2111 Ms Anna McMichael
2112 Mr Benjamin Forster
2113 Ms Naomi Edwards
2114 Ms Pip Thompson
2115 Mr Ben Brooker
2116 Ms Brooke Stamp
2117 Ms Katie Farr

2118 Ms Carol Rea
2119 Mana Ogawa
2120 Ms Marion Piper
2121 Ms Aesha Henderson
2122 Mr Gordon Shrubb
2123 Ms Brienna Macnish
2124 Ms Kate Brown
2125 Mr Antony Hamilton
2126 Ms Gail Evans
2127 Ms Danielle Freakley
2128 Mr David Attwood
2129 Ms Judy Spokes
2130 Ms Michelle Robin Anderson
2131 Ms Boni Cairncross
2132 The Invisible Inc.
2133 Ms Courtney Scheu
2134 Ms Julie Richards
2135 Australian Communications and Media Authority
2136 Ms Rafaella McDonald
2137 Mr Robert Jordan
2138 Ms Rose Isaac
2139 Ms Emily Tulloch
2140 Ms Tim Wotherspoon
2141 Mr Duane Merchant
2142 Ms Alex Maciver
2143 Ms Sarah Rodigari
2144 Ms Miranda Stephens
2145 G21 - Geelong Region Alliance
2146 Ms Eleanor Limprecht
2147 Ms Kathryn Stevens
2148 Local Government Association of Tasmania
2149 Ms Susan Johnson
2150 Ms Patti Miller
2151 Mr James Rushford
2152 Ms Ann Fletcher
2153 Ms Salote Tawale
2154 Ms Nicole O'Loughlin
2155 Mr Finn O'Branagáin
2156 Djuwadi Prints
2157 Ms Barb Vigar

2158 Mr Peter McCoy
2159 Mr Tommy Spender
2160 Mr Ned Manning
2161 Ms Karen Dahl
2162 Jessie Boylan, Ellise Barkley, Luke Harrald, Nic Mollison and Rowan Lee
2163 Ms Meredith Elton
2164 Ms Lauren Clelland
2165 Mr Paul Jackson
2166 Ms Felecia Hick
2167 Mr Tristan Sinclair
2168 Nescha Jelk
2169 Ms Zulya Kamalova
2170 Ms Anna John
2171 Ms Susie Boeselt
2172 Mr William Seeto
2173 Ms Bethany Wheeler
2174 Mr Jeremy Rice
2175 Ms Karen Andrews
2176 Ms Matina Moutzouris
2177 Ms Kaitlyn Plyley
2178 Ms Elizabeth Jigalin
2179 Mr Gregory Lorenzutti
2180 Quinn Griggs
2181 Tian Zhang
2182 Pat Rix
2183 Ms Samantha Ambrosy
2184 Kim Sargent-Wishart
2185 Ms Julia Thwaites
2186 Ms Hanah Williams
2187 Ms Clare Strahan
2188 Mr Michael Huxley
2189 Ms Thelma John
2190 Ms Grace Marlow
2191 Ms Emma Fitzpatrick
2192 Ms Georgina Criddle
2193 Ashton Malcolm
2194 Mr Herbie Cox
2195 Ms Jenni Large
2196 Carla and Lisa Wherby
2197 Ms Katerina Kokkinos-Kennedy

2198 Mr Sean Manners
2199 Fulvia Mantelli
2200 Ms M. Sunflower
2201 Ms Gemma Sidney
2202 Ms Anna Hopwood
2203 Name Withheld
2204 Ms Linda Coombs
2205 No Strings Attached Theatre of Disability
2206 Mr Tony Smibert
2207 Mr Sebastian Harris
2208 Ms Eloise Kirk
2209 Ms Mandy Field
2210 Ms Mara Sullivan
2211 Dr Delia Falconer
2212 Ms Sheridan Harbridge
2213 Ms Alicia Demou
2214 Mr Sean O'Connell
2215 Ms Catherine Hearse
2216 Mr Scott Fisher
2217 Ms Klara McMurray
2218 Ms Jessica Madeline Sprague
2219 Auspicious Arts Projects
2220 Ms Jennifer Mills
2221 Ms Irine Vela
2222 Ms Keren Ruki
2223 Oron Catts, SymbioticA
2224 Mr Andrew Whisson
2225 Ms Anna Tweeddale
2226 Jean Bedford
2227 Mr Derek Smith
2228 Ms Kate Britton
2229 Ms Fiona Ellwood
2230 Ms Philippa Ryan
2231 Ms Hana Hoogedeure
2232 Mr John Russell
2233 Ms Tega Brain
2234 Ms Sue Cotterell
2235 H Morgan-Harris
2236 Mr Steve Mayhew
2237 Ms Hannah Curtis

2238 Ms Belinda Davies
2239 Mr Dave Splatt
2240 Mr Gordon Johnston
2241 Mr Stirling Warren
2242 Ms Hannah Jenkins
2243 Ms Jenny Barnes
2244 Ms Leah Slater
2245 Ms Jill Watson
2246 Ms Sarah Wilkinson
2247 Mr Heinz Huxholl
2248 Mr Nick Virgona
2249 Ms Romy Caen
2250 Ms Holly Norman
2251 Ms Jo Rhoden
2252 Ms Laura Hughes
2253 Keg de Souza
2254 Abbra Kotlarczyk
2255 Ms Natalie Rose
2256 Ms Rachel Andrew
2257 Ms Nerida Woods
2258 Ms Monika Behrens
2259 Ms Teresa Izzard
2260 Warnambool City Council
2261 Ms Georgia Robenstone
2262 Ms Claudia Alessi
2263 Mr Oliver Bown
2264 Ms Beth McCracken
2265 Mr Bruce Hughes
2266 Ms Lucy Phelan
2267 Mr Heath Brown
2268 Chris Lynch
2269 Ms Tarah Carey
2270 Mr Vincent Wozniak-O'Connor
2271 Ms Lena Callaghan
2272 Ms Josipa Draisma
2273 Ms Alexandra Murray-Leslie
2274 Ms Wendy Lasica
2275 Mr William McBride
2276 Ms Laura Carthew
2277 Mr Neil Simpson

2278 Mr Matthew Horsley
2279 Mr Martin Munz
2280 Ms Elaine Lewis
2281 Ms Kate Boden
2282 Ms Karen Whyte
2283 Ms Stephanie Van Schilt
2284 Mr Thomas Mcdonald
2285 Mr Devon Ward
2286 Ms Kiersten Fishburn
2287 The Listies
2288 Ms Natalie Wadwell
2289 Ms Ashleigh Flanders
2290 Ms Hannah Dahlenburg
2291 Ms Thea Baumann
2292 Ms Amy Tsilemanis
2293 Mr Ben Kiley
2294 Mr Leo Greenfield
2295 LeadWest
2296 Ms Madison Kelly
2297 Mr Frances Buring-Pichler
2298 Mr Kieran Bryant
2299 Mr Tom Davies
2300 Ms Jane Polkinghorne
2301 Mr Davey Pensabene
2302 Koji Ryui
2303 Screen Producers Australia
2304 Ms Kirsty Ellem
2305 Ms Sharon Flynn
2306 Mr Henry Anderson
2307 Ms Louise Allerton
2308 Ms Erin Kelly
2309 Ms Alyson Standen
2310 Mr Kiah Reading
2311 Dr Georgia Blain
2312 Ms Sarah Nelson
2313 Golden Age Cinema and Bar
2314 Ms Laura Briant
2315 Ms Mireille Juchau
2316 Ms Amy Stokes
2317 Pip Stanley

2318 Ms Emma Lockhart-Wilson
2319 Dr Sandra Thibodeaux
2320 Ms Francisca Moenne
2321 Ms Lucinda Shaw
2322 Ms Melissa Bubnic
2323 Mr Anthony Watts
2324 Ms Anna McMahon
2325 Ms Tamara Kohler
2326 Mr Matt Cornell
2327 Mr Barry Gamba
2328 Yang-En Hume
2329 Western Melbourne Tourism Inc
2330 Ms Alice Dixon
2331 Ms Shaman Gonzales
2332 Laurel Frank
2333 Lia McKnight
2334 Sandi Woo
2335 Lee Frank
2336 Creatively Maladjusted
2337 Mr James Smith
2338 Dan Lorrimer
2339 Ms Jamie Lewis
2340 Ms Leah Healy
2341 Ms Liesbeth Goedhart
2342 Ms Rachael Guy
2343 Ms Lisa Radford
2344 Ms Madeleine Chwasta
2345 Mr Daniel Chittick
2346 Ms Rochelle Haley
2347 Mr Nathan Tetlaw
2348 Mr Lachlan Macleod
2349 Ms Svenja Kratz
2350 Ms Aimee Schollum
2351 Ms Kate McKenzie
2352 Mr Adrian Corbett
2353 Ms Lisa Lanzi
2354 Ms Lynda de Koning
2355 The Hon Kelly Vincent
2356 Ms Jessica Foster
2357 Ms Abbie Trott

2358 Mr Duncan Graham
2359 Ms Tina Marsden
2360 Miyuki Jokiranta
2361 Chris Williams
2362 Ms Pippa Dickson
2363 Ms Miriam Williamson
2364 Mr Lawrence Dawson
2365 Ms Cassandra White
2366 Ms Kate Worsley
2367 Ms Margie Moore
2368 Dr Matt Warren
2369 Alex Jones
2370 Australian Theatre for Young People
2371 Dr Neil Cameron
2372 Erth - Visual & Physical Incorporated
2373 Ms Cecia Curtis
2374 Queensland Theatre Company
2375 Ms Katrina Lynch
2376 Ms Alexandra Mitchell
2377 Ms Lefa Singleton
2378 Ms Nova Weetman
2379 Ms Helen Campbell
2380 Ms Jenna Downing
2381 Ms Jessica Wilson
2382 Mirrigong Theatre Company
2383 Ms Imogen Semmler
2384 Mr Pete Reid
2385 Mr Steve Carapetis
2386 Ms Sharon Nathani
2387 Ms Jodi Rose
2388 Ms Trudy Woodcock-Outram
2389 Ms Kim Goldsmith
2390 Ms Zainab Kadhim
2391 Ms Erica Brennan
2392 Ms Claire Bradley
2393 Ms Stephanie Lake
2394 Ms Sandra Fields
2395 Ms Julian Day
2396 Ms Caris Harper
2397 Ms Deb Mansfield

2398 Mr Geordie Williamson
2399 Ms Claire Akimbo
2400 Ms Leahlani Johnson
2401 Ms Annabelle Wanstall
2402 Mr Malcolm Whittaker
2403 Ms Rachael Ireland
2404 Mr James Lee
2405 Ms Harriet Tatham
2406 Ms Eliza-Jane Gilchrist and Mr Mark Penzak
2407 Ms Jane Brownrigg
2408 Mr Melvyn Cann
2409 Mr Callan Fleming
2410 Mr Jai Pyne
2411 Mr Kevin Ng
2412 Ms Katherine Brickman
2413 Mr Matt Prest
2414 Topology Music
2415 Mr John Biggs
2416 Ms June Moorhouse
2417 Mr Miles Brown
2418 Mr James Hogan
2419 Mr Michael Tomkins
2420 Ms Gillian Mulholland
2421 Ms Emily Morandini
2422 Ms Miranda Samuels
2423 Ms Wednesday Sutherland
2424 Ms Pamille Berg
2425 Mr Stuart Bailey
2426 Ms Sophia Constantine
2427 Ms Rhiannon Newton
2428 Ms Catherine Fleming
2429 Mr Alan Thompson
2430 Ms Renae Coles
2431 Ms Ursula Halpin
2432 Ms Gabbie Paananen
2433 Mr Andrew Arnott
2434 Mr Jacques Soddell
2435 Mr Matthias Schack-Arnott
2436 Freeplay Independent Games Festival
2437 Ms Becky Hilton

2438 Mr Douglas Niebling
2439 Mr Myles Mumford
2440 Mr Jon Blake
2441 Ms Kate Zizys
2442 Mr Lucas Michailidis
2443 Mr Oliver Bailey
2444 Ms Alissar Gazal
2445 Experimenta
2446 Ms Alison Plevey
2447 Ms Trudy Moore
2448 Ms Jane Turner
2449 Ms Halcyon Macleod
2450 Ms Katie Lenanton
2451 Ms Ann Finegan
2452 Mr Rick Clise
2453 Mr Damon Black
2454 Dr Gail Kenning
2455 Ms Amy Robinson
2456 Ms Janie Gibson
2457 Ms Gail Southwell
2458 Gidon Sack
2459 Chamber Made Opera
2460 Ms Brianna Kell
2461 Ms Janina Craig
2462 Dr Margaret Mayhew
2463 Mr Jacobus Capone
2464 Mr Scott Redford
2465 Galerie Pompom
2466 Ms Vicki Middleton, Middleton Arts
2467 Ms Angela Goh
2468 Ms Elizabeth Heck
2469 Ms Janenne Willis
2470 Ms Sarah Yukich
2471 Ms Rani Pramesti
2472 Ms Debra Batton
2473 Ms Britt Mikkelsen
2474 Mr Andy Jackson
2475 Adriane Daff
2476 Ms Kathleen Richardson
2477 Ms Lyndal Jones

2478 Mr Matt Bromhead
2479 The Hon, Melissa Park MP
2480 Ms Amanda Macri
2481 Ms Ann Petrou
2482 Mr Hugh Davies
2483 Ms Laura Altman
2484 Ms Alicia Talbot
2485 Ms Trudy Dunn
2486 Mr Philip Channells, Dance Integrated Australia
2487 Mr Peter Casey
2488 Ms Natasha Phillips
2489 Ms Nanette Hassall
2490 Ms Louisa Norman
2491 Ms Tasha O'Brien
2492 Ms Aurora Scott Leggett
2493 Ms Catherine McNamara
2494 Mr James Berlyn
2495 Alphaville
2496 Ms Kathrine Molloy
2497 Ms Kathryn Bird
2498 Mr Thomas Papathanassiou
2499 Ms Roisin O'Branagain
2500 Mr Ellen Terrill
2501 Ms Pip Runciman
2502 Ms Narelle Lewis
2503 Niharika Senapati
2504 Ms Laura Castagnini
2505 Mr Douglas Cartwright
2506 Mr Mark Bradshaw
2507 Mr Barrie Frieden-Collins
2508 British School at Rome
2509 Ms Sete Tele
2510 Mr Pete Foley
2511 Ms Pia Johnson
2512 Ms Nikki Kennedy
2513 Mr Jacob Kinniburgh
2514 Ms Janine Proost
2515 Ms Elissa Ritson
2516 Ms Therese Keogh
2517 Anjali Roberts

2518 Ms Michelle Grayden
2519 Ms Morgan Jane
2520 Ms Robyn Backen
2521 Ms Moya Thomas
2522 Bassi Bassi
2523 Ms Jane McKernan
2524 Ms Alice Coffey
2525 Ms Melissa Page
2526 Ms Rachel Arianne
2527 Ms Hannah Grant
2528 David Wombat Lyons
2529 Ms Amelia Zaraftis
2530 Ms Sundari Carmody
2531 Ms Ivy Miller
2532 Ms Marie Rockford
2533 Ms Isla View
2534 Dr Natasha Cook
2535 Mr Dominic Golding
2536 Ms Rachel Sugrim
2537 Mr David Clarkson
2538 Ms Genieve Lee
2539 Ms Ashleigh McGuigan
2540 Mr Andrew Bauver
2541 Ms Georgia Adamson
2542 Ms Julian Wolkenstein
2543 Ms Vicky Hillier
2544 Ms Sandra Guerrero
2545 Mr Simon Binns
2546 Mr Craig Donarski
2547 Ms Jessica Messenger
2548 Ms Sharon Gallagher
2549 Ms Olivia Inwood
2550 The Sunday Painters' society
2551 Ms Tonia van der Helm
2552 Ms Magdalenna Krstevska
2553 Mr Frederick Copnall
2554 L. Kopel
2555 Ms Roslyn Wytles
2556 Ms Brigitte Hart
2557 Ms Serena Chubb

2558 Mr Matt Shilcock
2559 Dr Joanne Loth
2560 Mr Ash Tower
2561 Pitisi Hatcher
2562 Ms Jessie Scott
2563 Crack Theatre Festival
2564 Mr Kynan Hughes
2565 Ms Helen McMahon
2566 Ms Katherine Moore
2567 Mr Ahilan Ratnamohan
2568 Vin Conlan
2569 Ms Eve Stafford OAM
2570 Ms Pauline Findlay
2571 Ms Annette Tesoriero
2572 Mr Jake Kuzma
2573 Mr Daniel Clarke
2574 Mr Daniel Portelli
2575 Ms Carla Jamieson
2576 Mr Julian Wisdom
2577 Ms Kathryn Niesche
2578 Mr Aleks Pusz
2579 ESP Gallery
2580 Mr David Burrowes
2581 Ms Sharyn Anderson
2582 Ms Kavita Bedford
2583 Mr Tom Hetherington
2584 Ms Faith Curtis
2585 Ms Penny Bovell
2586 Ms Elizabeth Pedler
2587 Ms Jess Olivieri
2588 cohealth
2589 Mr Thomas Burless
2590 Ms Anna Lienhop
2591 Ms Catherine Dando
2592 Ms Martha Zakarya
2593 Ms Hayley Lander
2594 Mr Howard Matthew
2595 International Art Space
2596 Ms Annemaree Dalziel
2597 Ms Beth Yahp

2598 Ms Pieta Farrell
2599 Ms Kirsty O'Brien
2600 Ms Laura Luna
2601 WestWords
2602 Ms Jill Carter-Hansen
2603 Mr Owen Leong
2604 Ms Luisa Hastings Edge
2605 Mr Caleb Lewis
2606 Ms Bettina Purdie
2607 Ms Kymberlyn Olsen
2608 Mr St John Cowcher
2609 Ms Alison Mann
2610 Mr Don Adams
2611 Ms Hayley Scrivenor
2612 Ms Sarah Betts
2613 Ms Natalie Aylward
2614 Ms Jill Robins
2615 Mr Matt Roden
2616 Ms Ana Wojak
2617 Ms Jamila Main
2618 Mr Peter Hornjik
2619 Mr Elliot Howard
2620 Ms Amy Burrows
2621 Mr Matt Crosby
2622 Ms Amanda Shone
2623 Multicultural Communities Council of NSW
2624 Ms Zoe Scoglio
2625 Ms Adena Jacobs
2626 Mr Tom Blake
2627 Accessible Arts
2628 Mr John Brooks
2629 Mr Merrick Belyea
2630 Ms Veronica Sullivan
2631 Ms Anny Mokotow
2632 South Australian Circus Centre
2633 Mr Jonathan James
2634 Ms Anastasia Kennett
2635 Ms Carly Dickenson
2636 Ms Karen Berger
2637 Ms Sarah Mufford

2638 Mr Jacob Boehme
2639 Ms Fiona Pepper
2640 Mr Walter Kenyon
2641 Ms Peta Clancy
2642 Dr Natalie Ryan
2643 Mr Damian Mason
2644 Mr Daniel Laws
2645 Ms Sandra Carluccio
2646 Ms Pippa Stroud
2647 Ms Laura Hopwood
2648 Ms Rochelle Bryson
2649 Mr Simon Doyle
2650 Mr Quentin Grant
2651 Murray Bramwell
2652 Dr Adam Starr
2653 Ms Wendy Schneider
2654 Dr Elizabeth Lhuede
2655 Lucio Ughetti
2656 Mr Byron Hutton
2657 Mr Gabriel Comerford
2658 Ms Jen Rae
2659 Mr Max Gettler
2660 Ms Madeleine Hodge
2661 Ms Jane Goldney
2662 Mr Carey Corbett
2663 Backbone Youth Arts
2664 Ms Emma McManus
2665 Ms Louise Haggerty
2666 Dr Bianca Hester
2667 Ms Amanda Hodder
2668 Diego Bonetto
2669 Black Honey Company
2670 Mr Richard Aarden
2671 Mr Dan Koop
2672 Mr Paul Roberts
2673 Ms Mathilde Eldridge
2674 Mr Phil Downing
2675 Ms Melanie Irwin
2676 Mr Daniel Arnott
2677 Ms Courtney Ammenhauser
2678 Ms Michelle Barnett

2679 Mr Luke Hiscox
2680 Mr Dario Vacirca
2681 Ms Anniene Stockton
2682 Mr Yusuke Akai
2683 Ms Eliza Berlage
2684 Ms Sarah Caufield
2685 Mr Peter Gibson
2686 Ms Alison Bell
2687 Ms Bethany Simons
2688 Mr Lachlan Williams
2689 Ms Beth Spencer
2690 Ms Belle Bassin
2691 Confidential
2692 Ms Bryony Nainby
2693 Western Sydney Arts and Cultural Lobby
2694 Ms Vanessa South
2695 Ms Caitlin Hulcup
2696 Ms Sharon Shepherd
2697 Mr Paul Paech
2698 Ms Annie Sloman
2699 Ms Talya Chalef
2700 Ms Ally Haynes-Hamblen
2701 Ms Laura Colby
2702 Mr Jeffrey Martin
2703 Ms Claudia Chaseling
2704 Mr Riley Beaumont
2705 Mr Brian Carbee
2706 S Gonzalez
2707 Mr John Hart
2708 Mr Millan Pintos-Lopez
2709 Mr Angus McGrath
2710 Mr Chris Burton
2711 Ms Julie Bradley
2712 Mr David Lander
2713 Ms Anni Doyle Wawrzynczak
2714 Ms Michele England
2715 Ms Kirsten Duncombe
2716 Mr Anthony Peluso
2717 Mr David Joseph
2718 Dr William Hart
2719 Fluteworthy Publications

Appendix 2

Public hearings and witnesses

Wednesday, 5 August 2015—Melbourne

ABRAHAMS, Mr Simon, Creative Director and Chief Executive Officer, Melbourne Fringe

ADAMS, Mr Phillip, Artistic Director, Phillip Adams BalletLab

ANATOLITIS, Ms Esther, Chief Executive Officer, Regional Arts Victoria

BARTAK, Ms Amelia, Executive Producer, Phillip Adams BalletLab

BEYER, Ms Nicole, Director, Theatre Network Victoria, and Co-convenor, ArtsPeak

CARTER, Ms Merryn, Manager, Performing Arts Touring Alliance

CASEY, Ms Lee Casey, Executive Producer, Arena Theatre Company

CRIBB, Ms Georgia, Director, National Exhibitions Touring Support Victoria

CROGGON, Ms Alison, Private capacity

DEMPSTER, Ms Lisa Joy, Director and CEO, Melbourne Writers Festival

DENBOROUGH, Ms Kate, Artistic Director; Chief Executive Officer, KAGE Physical Theatre Association Inc.

DUNDAS, Ms Roslyn, Chief Executive Officer, Australian Dance Council—Ausdance Incorporated

DUNN, Mr Paul, Manager, Strategic Projects, Arts Access Victoria

FITZGERALD, Ms Isabel, Senior Producer, Footscray Community Arts Centre

GILES, Ms Susan Jessica Giles, Artistic Director, Polyglot Theatre

GILLICK, Ms Kate, Chief Executive Officer and Creative Producer, Outer Urban Projects

GUERIN, Ms Lucy, Artistic Director and Chief Executive Officer, Lucy Guerin Inc.

HARVEY, Associate Professor Lawrence, Private capacity

HORN, Ms Barbara, Board Director, Footscray Community Arts Centre

JONES, Dr Elizabeth May (Liz), Chief Executive Officer; Artistic Director, La Mama Inc.

LARSEN, Ms Kate, Director, Writers Victoria

LEAVESLEY, Mr Christian, Artistic Director, Arena Theatre Company

MATTHEWS, Professor Peter James, Executive Chairman, Australian Poetry Ltd

MAZA, Ms Rachael, Artistic Director; Co-Chief Executive Officer, ILBIJERRI Theatre Company

McKENZIE, Miss Clare, Executive Producer, KAGE Physical Theatre Association Inc.

MORGAIN, Ms Lyn, Chair, Board of Directors, Footscray Community Arts Centre

PAPASTERGIADIS, Professor Nikos, Private capacity

PLEDGER, Mr David John, Private capacity

RICHARDS, Dr Alison, Chair, Board of Directors, Black Hole Theatre Inc.

RICHARDSON, Ms Evelyn, Chief Executive, Live Performance Australia

RYSSENBEEK, Mrs Jenny, Executive Director, Victorian Association of Performing Arts Centres

SAULWICK, Ms Tamara, Private capacity

SMITHIES, Mr John, Director, Cultural Development Network

VELA, Ms Irine, Creative Producer, Composer and Director, Outer Urban Projects

VIEUSSEUX, Ms Annette, Executive Producer, Lucy Guerin Inc.

WHEELER, Mr Adam, Board Member, Ausdance

WILLIAMS, Ms Jenna, Marketing and Communications Manager, Footscray Community Arts Centre

WINIKOFF, Ms Tamara, Executive Director, National Association for the Visual Arts and ArtsPeak

WOODHEAD, Ms Jacinda, Editor, Overland Magazine

Tuesday, 1 September 2015—Perth

BAESJOU, Ms Delma Kaye, Chairperson, Board of Management, Southern Edge Arts Inc.

BARRETT-LENNARD, Ms Amy, Director, Perth Institute of Contemporary Arts

BAUMANN, Ms Rebecca, Visual Artist, Perth Institute of Contemporary Arts

BEACH, Mr Aaron, Executive Director, Co3

BOSTON, Mr Henry, Executive Director, Chamber of Arts and Culture Western Australia

BOTT, Ms Felicity Roma, Director, Ausdance WA

BUCKLEY, Mr David Gavin, Chief Executive Officer, Artsource

BULL, Mr Steve, Lead Artist and Co-Artistic Director, pvi collective

CATHCART, Mr Jim, Director, Fremantle Arts Centre

CHERRY, Ms Kate, Artistic Director, Black Swan State Theatre Company

CURTIS, Ms Helen, Board Member, pvi collective

DE GARIS, Ms Fiona Mary, Senior Producer, Performing Lines WA

DOUGLAS, Ms Monique Anne, Executive Director, Propel Youth Arts WA

DOYLE, Mr David William, Executive Director, DADAA Ltd

EDGERTON, Mr Matt, Artistic Director, Barking Gecko Theatre Company

FRASER, Ms Jane, CEO, Fremantle Press Incorporated

GREEN, Dr Miik, Chair, Artsource

HASKELL, Emeritus Professor Dennis, Chair of Board, writingWA

HEATH, Mr Rick, Executive Director, Australian Performing Arts Centres Association

HOPE, Dr Catherine Anee, Private capacity

HRISTOFSKI, Ms Helen, Chief Executive Officer, Barking Gecko Theatre Company

JENKINS, Ms Natalie, General Manager, Black Swan State Theatre Company

KASAT, Ms Pilar Amparo, Managing Director, Community Arts Network Western Australia

KIFT, Mr Peter, General Manager, Yirra Yaakin Aboriginal Theatre Company

LILBURNE, Mr Ian, Chairman, Fremantle Press Incorporated

MACHIN, Ms Jessica, Chief Executive Officer, Country Arts WA

McDONALD, Mr Lahclan Paul, Private capacity

NORTON, Mr Paul Selwyn, Director, STRUT Dance

O'SULLIVAN, Ms Kerry, Executive Director, The Blue Room Theatre

OSBORNE, Ms Kathryn, Private capacity

PEPPER, Ms Zoe, Artistic Director, Side Pony Productions

ROWBOTTAM, Ms Sarah, Independent Curator, Perth Institute of Contemporary Arts

SNELL, Professor Edgar William (Ted), Chair, University Art Museums Australia

SOLOMON, Ms Amanda, Artistic Director, Southern Edge Arts Inc.

SORENSON, Ms Anne, Artistic Director, Southern Edge Arts Inc.

STOREN, Mr Mark Damian, Co-Executive Director, Propel Youth Arts WA

SYMONDS, Ms Fiona, Chief Executive Officer, WA Youth Jazz Orchestra Association

WALLEY, Ms Shakara, Yirra Yaakin Aboriginal Theatre Company

WYATT, Mr Aaron Kenneth, Private capacity

Thursday, 3 September 2015—Hobart

ANDERSON, Mr Roderick Keith, Chairman, Theatre Council of Tasmania

BARTLETT, Mr David, Chair, Salamanca Arts Centre

BLADEL, Ms Jami, Artistic Director and Chief Executive Officer, Kickstart Arts

CHORAZIAK, Mr Peter, Co-Chair, Tasmanian Creative Industries Council

CONNOLLY, Ms Sharon, Specialist Adviser, Wide Angle Tasmania

COOPER, Ms Sara, Academy Director, Cooper Screen Academy

CORK, Ms Gail, Director, Australian Script Centre, trading as AustralianPlays.org

DE CESARE, Mr Antonio Gerardo (Tony), Chair, Wide Angle Tasmania

DEAN, Ms Caroline, Chair, Tasmanian Writers Centre

DEIGAN, Ms Moya Therese, Executive Officer, Theatre Council of Tasmania

DICKSON, Dr Pippa, Chief Executive Officer, Glenorchy Art and Sculpture Park

DOWNS, Ms Annette, Senior Producer, Tasmania Performs, Performing Lines

EDWARDS, Mr Michael Leigh, Director, Contemporary Art Tasmania

GALLAGHER, Ms Christine, CEO, Tasmanian Writers Centre

GREIG, Ms Annie, Artistic Director, Tasdance

HADDON, Mr Neil, Chair, Contemporary Art Tasmania

HARPER, Ms Laura Ann, Chief Executive Officer, Music Tasmania

HOOPER, Mr Guy Edmund, Private capacity

JARMAN, Mr Robert Ashton, Artistic Director, Blue Cow Theatre

KIDD, Ms Briony Alice Louise, Private capacity

KRUCKEMEYER, Mr Finegan, Private capacity

LONGHURST, Ms Jane, Co-Chair, Tasmanian Creative Industries Council

McILFATRICK, Mr Norm, Chair of the Board, Tasdance

MILLER, Ms Rosemary, Chief Executive Officer and Artistic Director, Salamanca Arts Centre

O'LOGHLIN, Mr Kevin, Chief Executive, Terrapin Puppet Theatre

PARKINSON, Mr Charles, Artistic Director, Tasmanian Theatre Company

PICONE, Ms Adrienne, Chief Executive Officer, Volunteering Tasmania

PRICE, Mrs Lynne, President, Burnie Arts Council

RAY, Dr Ellie Alexandra, Gallery Director, Devonport Regional Gallery

WILKES, Miss Alison Ann, Operations Manager, Stompin Youth Dance Company

WISE, Mr Damon, Board Member, Junction Arts Festival

Friday, 11 September 2015—Brisbane

ASH, Ms Margi Brown, Private capacity

BEATTIE, Ms Debra Gayle, General Manager, Museums and Galleries Queensland

BUTLER, Ms Rebekah Grace, Executive Director, Museums and Galleries Queensland

CRUTCHER, Mr Michael John, President, QMusic

CUSH, Mr Charles, General Manager, Circa Contemporary Circus Ltd

DONNELLY, Ms Susan, Executive Director, Queensland Theatre Company

FRAME, Mr Arthur AM, Artistic Director, Artslink Queensland

GILLESPIE, Mr Kevin, Chair, Management Committee, Queensland Writers Centre

GLASS-KANTOR, Ms Alexie, Chair, Contemporary Art Organisations Australia

HASEMAN, Professor Brad, Private capacity

HORTON, Mr Norm, Executive Director, Feral Arts

LAVENDER, Mr Nigel, Executive Director, Queensland Music Festival

LAWSON, Mr Ian, Artistic Director and Chief Executive Officer, Playlab

LYALL-WATSON, Dr Katherine, Chair of Board and Playwright, Playlab

MacDONALD, Mr Todd, Artistic Director, La Boite Theatre Inc.

MONKIVITCH, Ms Scotia, Private capacity

MOYNIHAN, Ms Sarah, Executive Director, Feral Arts

OSTLING, Dr Susan, Board Director, Flying Arts Alliance Inc.

TANNER, Ms Julie, Chief Executive Officer, Artslink Queensland

TOMLINSON, Associate Professor Vanessa, Private capacity

WEBB, Mr William John, Vice President, Northern Australian Regional Performing Arts Centres Association

WILKS, Ms Debra, Acting Chief Executive Officer, Aboriginal Centre for the Performing Arts

WILLEMS, Dr Christiaan, President, Artslink Queensland

WILLIAMS, Ms Suzan Jane, Executive Officer, Northern Australian Regional Performing Arts Centres Association

WOODS, Ms Katie, Chief Executive Officer, Queensland Writers Centre

YOUNG, Mr Athol, Chair, Queensland Music Festival

ZINK, Miss Liesel, Private capacity

Friday, 18 September 2015—Adelaide

ANTHONEY, Ms Christabel (Christie), Executive Officer, Festivals Adelaide

ARMFIELD, Mr Neil, Artistic Director 2017 on, Adelaide Festival

BENNISON, Mrs Emma, Co-Chief Executive Officer, Arts Access Australia

BOCK, Ms Helen Margaret, Creative Director, Community Arts Network SA

BROOKMAN, Mr Geordie, Artistic Director and Co-Chief Executive Officer, State Theatre Company of South Australia

BROOKMAN, Mr Robert George, Executive Director and Co-Chief Executive Officer, State Theatre Company of South Australia

CRONIN, Ms Amber, Artistic Director, The Mill Adelaide

DUNN, Ms Louise, Executive Director, Nexus Multicultural Arts Centre Incorporated

EDWARDS, Ms Naomi, Artistic Director, Patch Theatre Company

ELAND, Mr Steve, Director, Australian Experimental Art Foundation

FOWLER, Ms Erin Kate, Private capacity

FOWLER, Ms Erin, Artistic Director, The Mill Adelaide

GLENN, Ms Claire Rochelle, Tutor, Director, Theatre-Maker, Actor, South Australian Youth Arts Theatre Company

HEALY, Ms Rachel, Artistic Director 2017 on, Adelaide Festival

HOARE, Mr Joshua Robert, Artistic Director, South Australian Circus Centre

HUGHES, Mr Nick, Company Manager, Restless Dance Theatre

KOVATSEFF, Ms Gail Susanne, Chair, Arts Industry Council of South Australia

LAYTHER, Ms Jennifer, Acting Executive Director, Arts SA, Department of the Premier and Cabinet, South Australia

LORRAINE, Ms Susan, Partner and Independent Artist, Gray Street Workshop

MACKAY, Ms Jenine, Chief Executive Officer, Incite Arts Inc.

McHENRY, Mr Ross, Private capacity

MELLIS, Ms Gaelle, Creative, Access2Arts

PACKER, Mr Andrew William, Artistic Director, Slingsby Theatre Company Ltd

PANNELL, Ms Rebecca Helene, Managing Director, Creative Producer, South Australian Youth Arts Theatre Company

PICKERING, Ms Cheryl, Chair, Chamber Music Adelaide

SAFFELL, Mr Stephen Paul, Chief Executive Officer, Country Arts SA

SOWRY, Ms Vicki, Director, Australian Network for Art and Technology

TOOTH, Ms Sarah, Director, SA Writers Centre

TRUMAN, Ms Catherine, Partner and Independent Artist, Gray Street Workshop

VALAMANESH, Ms Angela Louise, Private capacity

VERSCHOOR, Ms Sandra Maaike, General Manager and Producer, Windmill Theatre

WALTON, Ms Patricia Helen (Tricia), Chief Executive, Carclew

WEBB, Ms Emma, Creative Producer, Vitalstatistix

Tuesday, 27 October 2015—Cairns

ANKUS, Mr Justin, Executive Director, Australian Festival of Chamber Music

BISHOP, Mr Justin James, Director, KickArts Contemporary Arts

BOSWELL, Mrs Leigh, General Manager and Chief Executive Officer, The Young Company Theatre Ltd.

BRUGMAN, Mr Guillaume Willem, Artistic Director, Centre for Australasian Theatre

COLLINS, Mr Anthony, President, Board of Management, Umbrella Studio Contemporary Arts

DAVIES, Miss Madonna, President, Full Throttle Theatre (Company) Inc.

DUCK, Ms Avril, President and Artistic Director, Tropical Arts Association Inc.

ELDRED, Ms Velvet Eloise, Private Capacity

FOX, Ms Trisha, Marketing and Events, JUTE Theatre Company

GRIMSHAW, Ms Zelda Katharine Jane, Private capacity

HEMPSTEAD, Ms Lorna Rosemarie, AM, Association Secretary and Public Officer, TheatreiNQ (also trading as Shakespeare Under the Stars)

LAMPTON, Ms Pauline Louise, Artistic Director, Biddigal Performing Arts

MILLEDGE, Mr Russell James, Private capacity

PAGE, Mr Kyle, Artistic Director, Dancenorth

PEGRUM, Mr Nigel John, Private capacity

RIST, Mr Philip, President, Management Committee, Indigenous Art Centre Alliance

ROBERTSON, Ms Melissa, Private capacity

ROBERTSON, Ms Melissa, Public Officer, Arts Nexus

SALISBURY, Ms Vicki, Director, Umbrella Studio Contemporary Arts

STAFFORD, Ms Eve OAM, Director, Savvy Arts

TOWNSEND, Ms Gill, Chair, JUTE Theatre Company

YOUDELL, Ms Rebecca, Tutor/Mentor, Biddigal Performing Arts

Thursday, 29 October 2015—Darwin

BOTHROYD, Ms Sally, Executive Director, NT Writers Centre

CARTER, Ms Fiona, Producer, Yum Cha Arts

CREES, Dr Mark, General Manager, Darwin Festival

CUBILLO, Ms Franchesca, Chair of the Board, Darwin Aboriginal Art Fair Foundation

DAVIDSON, Ms Christina, Chief Executive Officer, Association of Northern Kimberley Arnhem Land Aboriginal Arts

FALCINELLA, Ms Marie Terese, Consultant, Merrepen Arts

GRAETZ, Mr Benjamin, Private capacity

GUY, Ms Brittany, Private capacity

HARRISON, Ms Gillian, Executive Officer, Gurrumul Yunupingu Foundation

JAMES, Mr Alan, General Manager, Darwin Entertainment Centre

LEWIS, Mr Thomas, General Manager, Djilpin Arts Aboriginal Corporation

McDOUGALL, Mr James Keith, Deputy Chairperson, Darwin Community Arts Inc.

McMICKEN, Mr David Charles, Co-artistic Director, Tracks Dance

MICHELET, Ms Agnes Suzanne Louise, General Manager, Tracks Dance

MOONEY, Ms Jacinta Carmel, Executive Director, Katherine Regional Arts

MORRIS, Mr Wesley, Coordinator, Kimberley Aboriginal Law and Cultural Centre

NALMAKARA, Ms Ruth, Special Adviser, Association of Northern Kimberley Arnhem Land Aboriginal Arts

O'RIORDAN, Mr Maurice, Director, Northern Centre for Contemporary Art

OSTER, Mr John, Executive Director, Regional Arts Australia

PARDY, Mr Sean, Executive Director, Brown's Mart Theatre

PARRY, Ms Fleur, General Manager, Djilpin Arts Aboriginal Corporation

PARTOS, Ms Louise, Director, Regional Arts Australia; Executive Officer, Artback NT

PARTOS, Ms Louise, Executive Officer, Artback NT

RAMILO, Mr Christian Andrew, Executive Officer, Darwin Community Arts Inc.

SCHUTENKO, Mr Marcus, Director, Museum & Art Gallery of the Northern Territory

SMITH, Mr Mark, Executive Director, MusicNT

SUMMERS, Ms (Emma) Claire, Director, Darwin Aboriginal Art Fair Foundation

TONKIN, Ms Jane, Executive Producer, Corrugated Iron Youth Arts

Tuesday, 4 November 2015—Sydney

ABOOD, Dr Paula, Convenor, Centre for Community Arts and Cultural Development

ARMER, Ms Beverly, Aboriginal Elder and Member WWIS Gathering Ground Planning Group, Wollongong Women's Information Service

BARDAK, Ms Havva, Member WWIS Gathering Ground Planning Group, Wollongong Women's Information Service

BEATTIE, Ms Andrea, Executive Manager, Research, Strategy and Corporate Planning, City of Sydney

BISHOP, Mr Timothy, Indigenous Youth Arts Officer, Bankstown Youth Development Service Inc

BISSET, Ms Jenny, Director, Blacktown Arts Centre; Manager, Arts and Cultural Development, Blacktown City Council

BROOK, Dr Scott, Assistant Professor of Writing, Centre for Creative and Cultural Research, Faculty of Arts and Design, University of Canberra

CAHILL, Dr Michelle, Managing Editor, Mascara Literary Review

CAMPBELL, Ms Julieanne, General Manager, Urban Theatre Projects

CHIDIAC, Ms Claudia, Private capacity

DAVEY, Ms Perin, Chairperson, Outback Theatre for Young People

DENNIS, Ms Rosalie, CEO and Artistic Director, Urban Theatre Projects

FERLES, Ms Dimitra, Member WWIS Gathering Ground Planning Group, Wollongong Women's Information Service

GONZALEZ, Mr Guido, Cultural Leader and Independent Artist, CuriousWorks

HIGGINS, Ms Robyn, Research Projects Officer, Centre for Creative and Cultural Research, Faculty of Arts and Design, University of Canberra

HOWIE, Mr Scott Andrew, Executive Officer, Eastern Riverina Arts

JACKSON, Ms Eleanor, Editor in Chief, Peril Magazine

KIRKMAN, Mr John, Executive Director, Information and Cultural Exchange

KREIS, Dr Jane, Director, Theatre Network NSW

LEE-SHOY, Ms Tiffany, Manager Cultural Development, Fairfield City Council

MITAR, Ms Maria, Private capacity

MOTION, Dr Derek, Regional Arts Development Officer, Western Riverina Arts Inc.

NICHOLS, Mr Hugh, Acting Manager Cultural Strategy, City of Sydney

PARSONS, Ms Sarah, CEO and Creative Producer, Outback Theatre for Young People

PAUL, Ms Annalouise, Private capacity

PRINCE, Mr Charles, President, Horizon Theatre Co. Ltd

PUN, Dr Anthony, Chair, Multicultural Communities Council of New South Wales

QUAH, Mr Andrew, Senior Partner and Head of Creative Arts, O-vation Group of Music and Entertainment Businesses

QUINN, Ms Mary Therese (Therese), Community Development Worker-Coordinator, Gathering Ground Program, Wollongong Women's Information Service

RADVAN, Ms Hania, Chief Executive Officer, Penrith Performing and Visual Arts Pty Ltd

RAM, Ms Vandana, Arts Centre Director, Bankstown Arts Centre

SIVANATHAN, Mr Shakthidharan, Executive and Artistic Director, CuriousWorks

SLABACU, Ms Maddy, Artistic Director, Horizon Theatre Co. Ltd.

WAKE, Dr Caroline, Private capacity

Wednesday, 5 November 2015—Sydney

ABOOD, Dr Paula, Convenor, Centre for Community Arts and Cultural Development

ARMER, Ms Beverly, Aboriginal Elder and Member WWIS Gathering Ground Planning Group, Wollongong Women's Information Service

BARDAK, Ms Havva, Member WWIS Gathering Ground Planning Group, Wollongong Women's Information Service

BEATTIE, Ms Andrea, Executive Manager, Research, Strategy and Corporate Planning, City of Sydney

BISHOP, Mr Timothy, Indigenous Youth Arts Officer, Bankstown Youth Development Service Inc.

BISSET, Ms Jenny, Director, Blacktown Arts Centre; Manager, Arts and Cultural Development, Blacktown City Council

BROOK, Dr Scott, Assistant Professor of Writing, Centre for Creative and Cultural Research, Faculty of Arts and Design, University of Canberra

CAHILL, Dr Michelle, Managing Editor, Mascara Literary Review

CAMPBELL, Ms Julieanne, General Manager, Urban Theatre Projects

CHIDIAC, Ms Claudia, Private capacity

DAVEY, Ms Perin, Chairperson, Outback Theatre for Young People

DENNIS, Ms Rosalie, CEO and Artistic Director, Urban Theatre Projects

FERLES, Ms Dimitra, Member WWIS Gathering Ground Planning Group, Wollongong Women's Information Service

GONZALEZ, Mr Guido, Cultural Leader and Independent Artist, CuriousWorks

HIGGINS, Ms Robyn, Research Projects Officer, Centre for Creative and Cultural Research, Faculty of Arts and Design, University of Canberra

HOWIE, Mr Scott Andrew, Executive Officer, Eastern Riverina Arts

JACKSON, Ms Eleanor, Editor in Chief, Peril Magazine

KIRKMAN, Mr John, Executive Director, Information and Cultural Exchange

KREIS, Dr Jane, Director, Theatre Network NSW

LEE-SHOY, Ms Tiffany, Manager Cultural Development, Fairfield City Council

MITAR, Ms Maria, Private capacity

MOTION, Dr Derek, Regional Arts Development Officer, Western Riverina Arts Inc.

NICHOLS, Mr Hugh, Acting Manager Cultural Strategy, City of Sydney

PARSONS, Ms Sarah, CEO and Creative Producer, Outback Theatre for Young People

PAUL, Ms Annalouise, Private capacity

PRINCE, Mr Charles, President, Horizon Theatre Co. Ltd.

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QUINN, Ms Mary Therese (Therese), Community Development Worker-Coordinator, Gathering Ground Program, Wollongong Women's Information Service

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RAM, Ms Vandana, Arts Centre Director, Bankstown Arts Centre

SIVANATHAN, Mr Shakthidharan, Executive and Artistic Director, CuriousWorks

SLABACU, Ms Maddy, Artistic Director, Horizon Theatre Co. Ltd.

WAKE, Dr Caroline, Private capacity

Monday, 23 November 2015—Canberra

ARNOTT, Dr, Stephen, PSM, Assistant Secretary, Ministry for the Arts, Department of Communications and the Arts

BASSER, Ms Sally, Executive Director, Ministry for the Arts, Department of Communications and the Arts

Appendix 3

Tabled documents, answers to questions on notice and additional information

Answers to questions on notice

1 Chamber of Arts and Culture WA – answers to questions taken on notice on 1 September 2015 (received 1 September 2015)

2 Mr Rick Heath, Executive Director of the Australian Performing Arts Centres Association - answers to question taken on notice on 1 September 2015 (received 2 September 2015)

3 Ms Annette Downs, Producer at Tasmania Performs - answers to question taken on notice on 3 September 2015 (received 4 September 2015)

4 Dr Alison Richards, Chair of Black Hole Theatre - answers to question taken on notice on 3 September 2015 (received 6 August 2015)

5 Performing Lines WA - answers to questions taken on notice on 1 September 2015 (received 7 September 2015)

6 Ms Alexie Glass-Kantor, Chair of Contemporary Arts Organisations of Australia - answers to questions taken on notice on 3 September 2015 (received 11 September 2015)

7 Writing WA - answers to questions taken on notice on 1 September 2015 (received 23 September 2015)

8 Mr Lachlan McDonald - answers to question taken on notice on 1 September 2015 (received 25 September 2015)

9 Black Swan and the Blue Room - answers to question taken on notice on 1 September 2015 (received 25 September 2015)

10 Museums & Galleries Queensland - answers to question on notice taken on 11 September 2015 (received 1 October 2015)

11 Northern Australia Regional Performing Arts Centres Association (NARPACA) - answers to questions taken on notice on 11 September 2015 (received 2 October 2015)

12 Australia Council for the Arts - answers to questions taken on notice on 5 November 2015 (received 17 November 2015)

13 Australian Festival of Chamber Music - answers to questions on notice taken on 27 October 2015 (received 19 November 2015)

14 Ministry for the Arts - answers to questions taken on notice on 23 November 2015 (received 26 November 2015)

Additional information

1 Additional Information provided by Community Arts Network SA Inc (received 18 September 2015)

2 Additional Information - correction of evidence given by Dr Ellie Ray at the committee's public hearing on 3 September 2015 (received 30 September 2015)

3 Additional information from the Centre for Creative and Cultural Research, University of Canberra (received 19 November 2015)

4 Additional Information provided by Mascara - Adam Goodes article (received 7 November 2015)

5 Additional Information provided by Mascara - Statement (received 7 November 2015)

Correspondence

1 Template invitation to Premiers and Chief Ministers to make a written submission

Appendix 4

Ministry for the Arts comparison of NPEA and Catalyst guidelines

Catalyst / NPEA Guidelines – Explanatory notes to amendments from consultation draft

ITEM	NPEA GUIDELINES	CATALYST GUIDELINES	EXPLANATION
Objectives		Adds: "gives priority to S2Ms"	Reflects focus and feedback on providing opportunities for S2Ms
Stream specific objectives / examples	No separate objectives for each stream. Minimal examples of what will be funded.	Includes stream-specific objectives and more expansive explanation of what types of projects will be funded in each stream.	Addresses queries raised in consultation and feedback about the types of activities included in each stream and the objectives of each stream.
Stream 2	Strategic Initiatives	Innovation and Participation	New focus on innovative projects; more explanation included. Changes respond to consultation feedback that stream was too open to interpretation.
Funding	No limit to the amount of funding sought Limit of 1 project per stream per year	Ordinarily no more than $500,000 per project per year No limit on number of applications	Reflects consultation feedback re demand and fairness of allocation of funds.
Eligibility – Who funded	No auspicing arrangements	Auspicing included for unincorporated entities / business units of local govt with arts / cultural heritage purpose	Reflects consultation feedback that small groups should be supported.
Eligibility – What funded	Performances, exhibitions, tours, development / creation of new work, festivals, investment in foundation or fellowship programs, infrastructure	Adds: Capacity building and Artistic cultural exchanges	Reflects consultation feedback and aim of Catalyst to complement other avenues of funding
Assessment criteria –	Name: "Quality"	Name change: "Quality and Innovation" – introduces calibre or	Reflects consultation feedback and focus on innovation

Quality and Innovation		organisation, scale of project and level of innovation	
Application and Assessment Process – What we will do	While there is no closing date, it is recommended that applications are submitted no later than the last week of the month before recommendations are made, as no guarantee of inclusion can be made and assessment time may vary depending on the number of applications received.	It is recommended that applications are submitted no later than six weeks before recommendations are made. Any updates to this indicative timing will be published at arts.gov.au.	Reflects consultation feedback re timing of applications
	"The Ministry for the Arts may moderate assessments…"	"Recommendations for funding will then be made, informed by consideration of factors including."	Reflects consultation feedback.
Application and Assessment Process – What we will do (cont'd)	"Successful applicants will be listed in the Department's grants register, unless the Minister has obtained an exemption in accordance with the Commonwealth Grant Rules and Guidelines, paragraph 5.7. Unsuccessful applicants will be provided with feedback in writing."	"As required by the Commonwealth Grants Rules and Guidelines, successful applicants will be listed in the Department of Communications and the Arts' grants register. Unsuccessful applicants will be provided with feedback in writing."	Language modified to address feedback. FAQ added to further explain intention of CGRGs.